

Marjolaine Turpin - 2026

Marjolaine Turpin 11/17/91
Visual artist, Co-President and admistrator of the association *Les Ateliers* : www.lesateliers.eu
Live an work in Clermont-Ferrand, France

Solo Exhibitions:

- 2025: *Les Oisives (The Idlers)*, solo exhibition, Home Alone, Clermont-Ferrand
- 2025: *Aux Ailes Bleuies (With Blue Wings)*, exhibition ending the Alpage residency program, Showcase, La Halle de Pont en Royans
- 2024: *Des ombrages (About the shadows)*, Angle Art Contemporain, Saint Paul-Trois-Châteaux
- 2021: *Lemna Minor*, Chemins d'Art Biennal, installation in public spaces, Talizat, Saint-Flour Communauté
- 2020: *C'était peut-être hier (It might have been yesterday)* , Off the Rail, Clermont-Ferrand
- 2018: *de nos mais qui fouillent (our Hands That Search)*, E.A.C Les Roches, IAC Villeurbanne/Rhône-Alpes
- 2017: *ajour (daybreak)*, Bikini art center, Lyon

Duo Exhibitions:

- 2024: *Et l'ombre, (And the Shadow,)* with Marion Chambinaud, CAC Chapelle Jeanne d'Arc, Thouars
- 2024: *Friselis*, with Marion Chambinaud, Archipel Contemporary Art Trail, Pays Thouarsais
- 2024: *Mauvais Temps (Bad Weather)*, with Marion Chambinaud, CAC Le Creux de l'Enfer, Thiers
- 2022: *Les ateliers du faire (The Workshops of Making)*, with Marion Chambinaud, end of residency, Martell Corporate Foundation, Cognac
- 2021: *La visée (The aim)*, with Samira Ahmadi Ghotbi, Contemporary Art Center Le Parc Saint-Léger, Pougues-les-Eaux

Group Exhibitions:

- 2025: *Ce qu'on n'aurait jamais pu enjamber sinon (What we could never have stepped over otherwise)*, Le Lieu-Dit, Clermont-Ferrand
- 2025: *Water Marks*, Casino and Thermal Baths of Royat by Artists in Residence, Royat
- 2025: *Bad Plants*, Camille Claudel Cultural Center, Clermont-Ferrand
- 2023: *Penser comme une montagne (Thinking Like a Mountain)*, CAC Le Creux de l'Enfer, Château de Goutelas, Montbrison
- 2022: *Babarelief*, curated by Simon Feydieu, Les Limbes, Saint-Étienne
- 2022: *Journées du patrimoine (Heritage Days)*, Le Creux de l'Enfer Contemporary Art Center, Thiers
- 2022: *Noces de campagne (Country Wedding)*, Allons voir! Contemporary Art Trail in Pays Fort, Vailly-sur-Sauldre
- 2021: *Mimesis*, Biennal Chemins d'art, House of Heritage and Architecture, Saint-Flour
- 2020: *7320*, Museum of Modern Art Roger Quilliot, Clermont-Ferrand
- 2020: *Flirt en Montagne (Flirting in the mountain)*, for the ESA Annecy research program Collapse of the Alps, Curiox, Ugine

- 2019: *Exhibition of the nominees of MAMC+ residency*, Les Cimaïses, Saint-Étienne
- 2019: *Sillon*, art trail, Soyans, Drôme
- 2017: *L'AC invites: Les Ateliers*, L'Attrape-Couleurs, Lyon
- 2016: *Horizon (2016)*, CAC le Magasin, Grenoble
- 2016: *Regarder Voir (Look and watch)*, Les Ateliers, Clermont-Ferrand
- 2016: *Do Disturb !*, intervention with the research collective Les Éditions de l'Intercalaire, Palais de Tokyo, Paris
- 2016: *Les Enfants du Sabbat 17 (Children of sabbath 17)*, CAC Le Creux de l'Enfer, Thiers
- 2015: *S'allonger sur une Ombre (to lie on a shadow)*, Home Alone, Clermont-Ferrand

Residencies:

- 2024: *Alpages (Alpine pasture)*, l'envers des pentes, Villa Glovette and La Halle de Pont-en-Royans
- 2022: *Les ateliers du faire (The Workshops of Making)*, Martell Corporate Foundation, Cognac
- 2021: *A Territory in Three Stages*, IAC Villeurbanne/Rhône-Alpes
- 2020: *Secondary Residencies*, Contemporary Art Center Le Parc Saint-Léger, Pougues-les-Eaux
- 2018: *Moly Sabata*, Albert Gleize Foundation, Sablons
- 2018: *A Guest + A Host = A Ghost*, exchange residency at Le Vivarium, Rennes

Publications:

- 2023: **Artpress no. 513**, «Penser comme une montagne (Thinking Like a Mountain)» exhibition review
- 2023: **Zerodeux / 02 no. 104**, «Penser comme une montagne at Château de Goutelas,» exhibition review
- 2021: **Biennale catalog**, text by Lina Jabbour, Chemins d'art Biennale, Saint-Flour Communauté
- 2019: **La Belle Revue #9**, text by Mathilde Villeneuve, Galeries Nomades 2018, IAC Villeurbanne/R-A
- 2018: **A Guest + A Host = A Ghost**, residency exchange catalog, Vivarium, Rennes
- 2016: **Les Enfants du Sabbat 17 (Children of Sabbath 17)** text by Eric Loret, CAC Creux de l'Enfer, Thiers

Public collection:

- 2020: *abords (on the edge)* (2 elements), Art au Parvis Collection, Clermont Auvergne Metropole

Education:

- 2015 : **DNSEP** (National Higher Diploma in Visual Expression), École supérieure d'art de Clermont Métropole
- 2014 : **DCL** (Language proficiency diploma), English, C2
- 2013: **DNAP** (National Diploma in Visual Arts), École supérieure d'art de Clermont Métropole

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J'aime le mot «pli» parce qu'on le retrouve dans expliquer, impliquer ... Et chaque pli demande qu'on lui prête attention, parfois qu'on le déplie, c'est-à-dire qu'on l'explique, parfois qu'on comprenne tout ce qu'il implique, tout ce dont il a besoin pour tenir. La nature, ce pourrait être cette génération permanente d'innombrables plis, des plis pliés les uns dans les autres, impliqués les uns par les autres, qui tiennent les uns grâce aux autres ou au risque des autres.

I like the word “fold” because it is found in explain, imply... And each fold requires our attention, sometimes to unfold it, that is, to explain it, sometimes to understand everything it implies, everything it needs to hold. Nature could be this permanent generation of countless folds, folds folded into one another, implied by one another, held together thanks to one another or at the risk of one another.

Isabelle Stengers, quote from *Résister au désastre, dialogue avec Martin Schaffner*, éditions Wildproject 2019



During her residency at Alpages, Marjolaine Turpin confronted the vulnerability of this unique ecosystem. (...) Her work stems from encounters with and inspiration drawn from the landscapes the artist discovered in the high and mid-mountains. Indeed, the carved cade wood evokes certain parts of animals, while also being a substance used to treat animals. The ceramic volumes are both works of art and containers for growing native plant material. The glass pieces, which give the work its title, resonate with the sheep fever crisis—also known as “blue tongue virus” caused by a midge—which has severely affected the pastoral sector in recent months. (...) Like a terrarium in a laboratory, our display case houses a closed environment to be observed on a daily basis: *Aux ailes bleues* (With Blue Wings) offers a biotope in the making, where elements invisible to the naked eye act on the sculptures throughout the exhibition.

Giulia Turati, text from the exhibition *Aux ailes bleues*, Showcase CAC la Halle, 2025



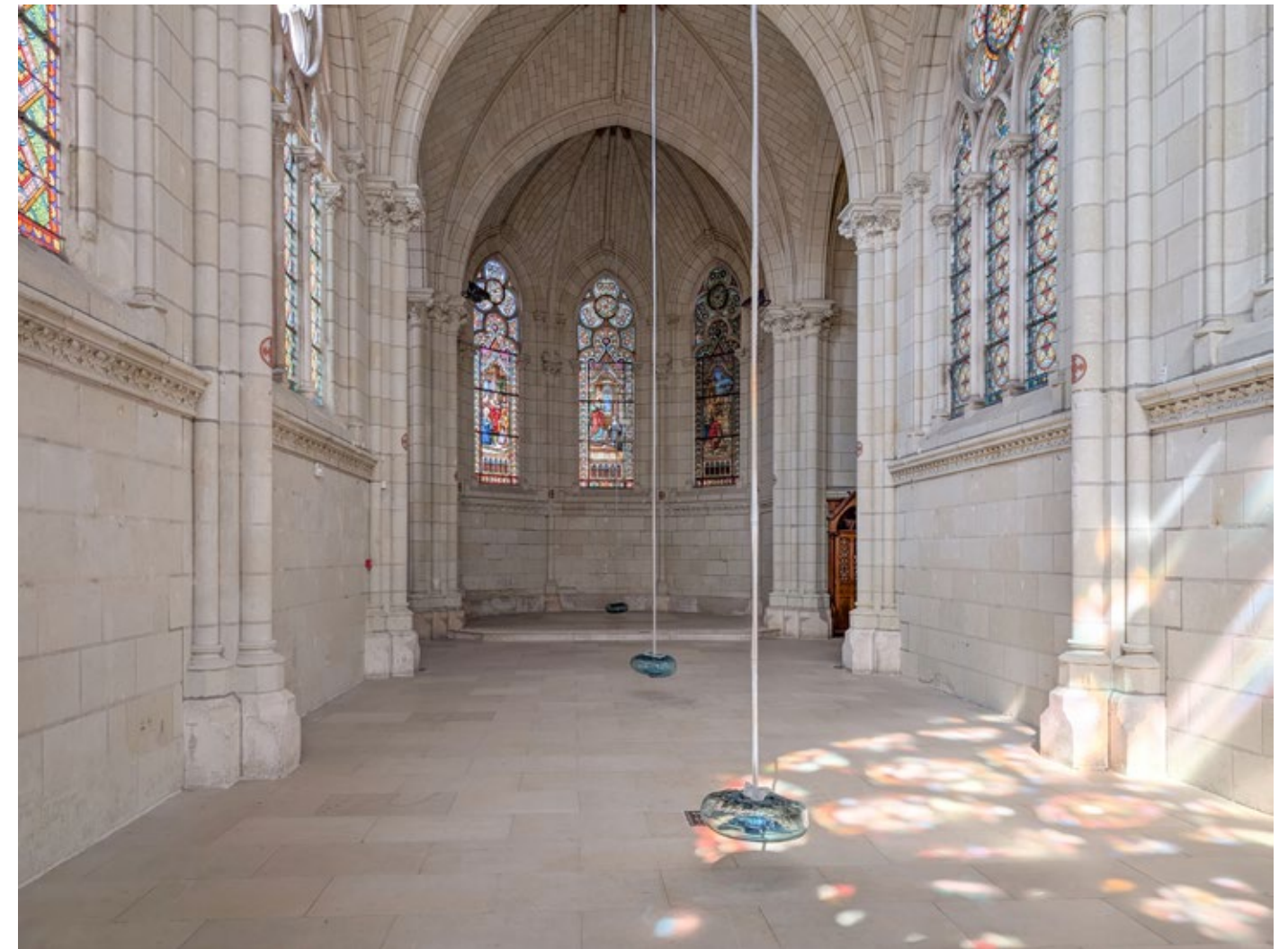
***Aux ailes bleues* (With Blue Wings), 2025**

Sculptures/water reservoirs

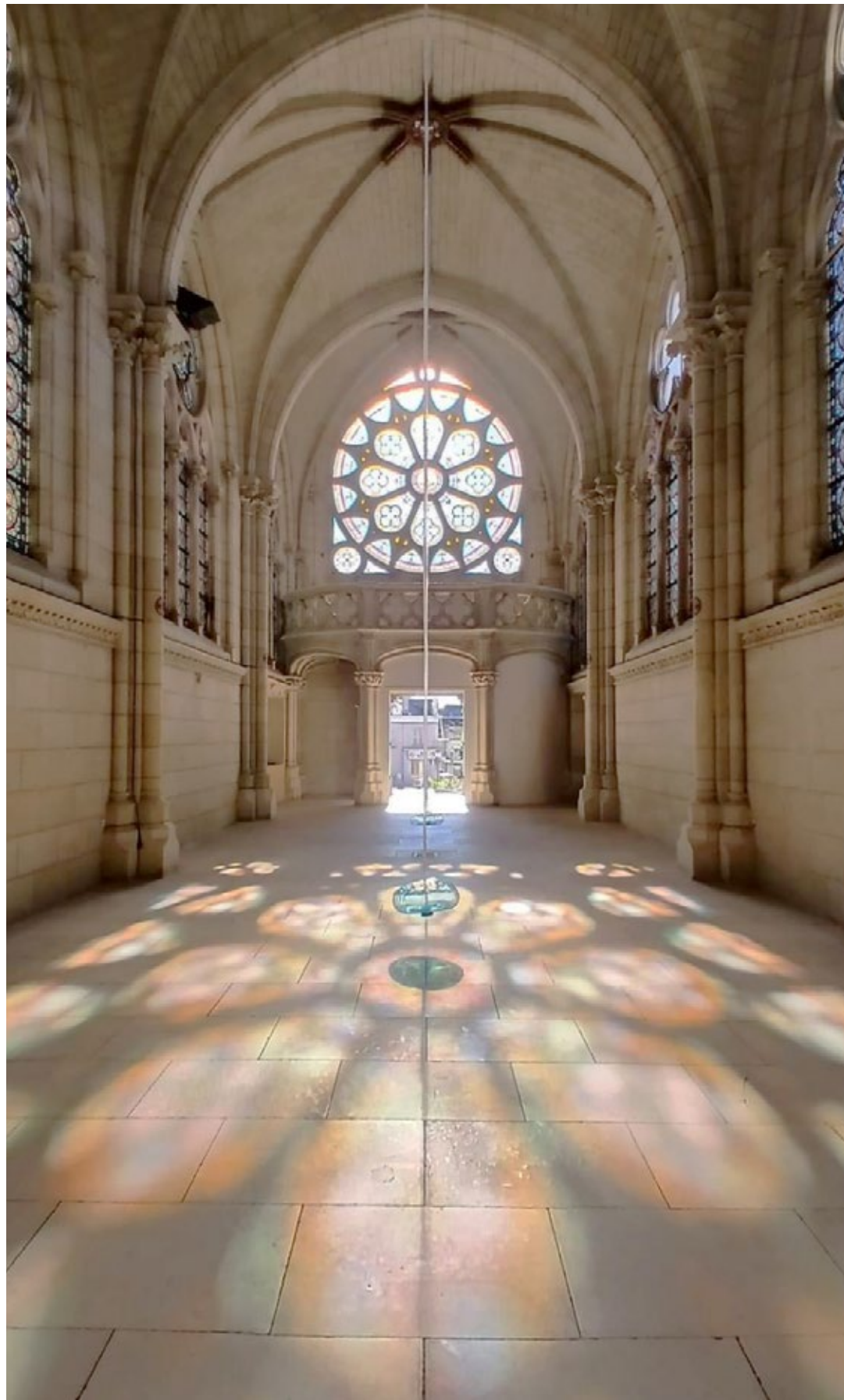
sandstone, beeswax, cade wood, glass

from Alpages residency program led by L'Envers des pentes, Villa Glovettes and La Halle

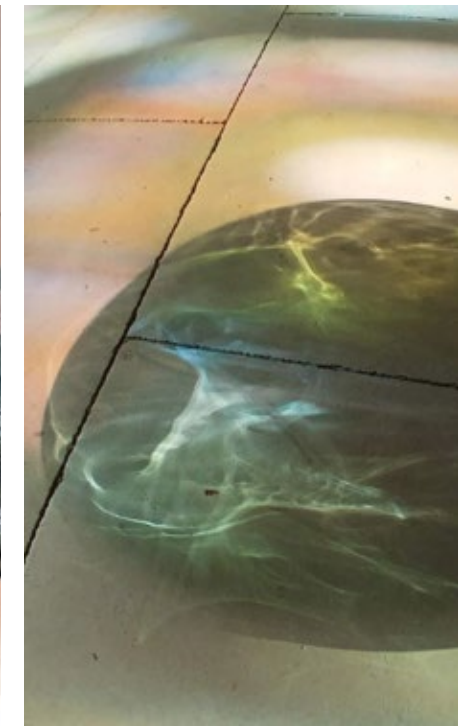
Views from the exhibition at the Showcase, Halle de Pont en Royans Photo credits: Blaise Adilon and Marjolaine Turpin



Et l'ombre, (And the Shadow,), 2024
 Collaboration with Marion Chambinaud,
 Three blown and sandcast glass suspensions, calcined beeswax
 10 m x 45 cm
 Production : CACIN la Chapelle Jeanne D'Arc, with the master glassmakers of Fluid cooperative



Et l'ombre, (And the Shadow,), 2024
 Collaboration with Marion Chambinaud,
 Three blown and sandcast glass suspensions, calcined beeswax
 10 m x 45 cm
 Production : CACIN la Chapelle Jeanne D'Arc, with the master glassmakers of Fluid cooperative
 Photo Credits : Nicolas Rouget



«In the chapel, three sculptures hang suspended from the vaults. The system passes through the thickness of the stone to attach itself to the framework, hidden from view.

Each keystone is pierced, a remnant of a time when chandeliers hung there. This eyelet, a few millimeters in diameter, connects the main space to its supporting structure. As discreet as it is, it points to the space below in its center. It calls for a passage, a permeability to a non-visible volume.

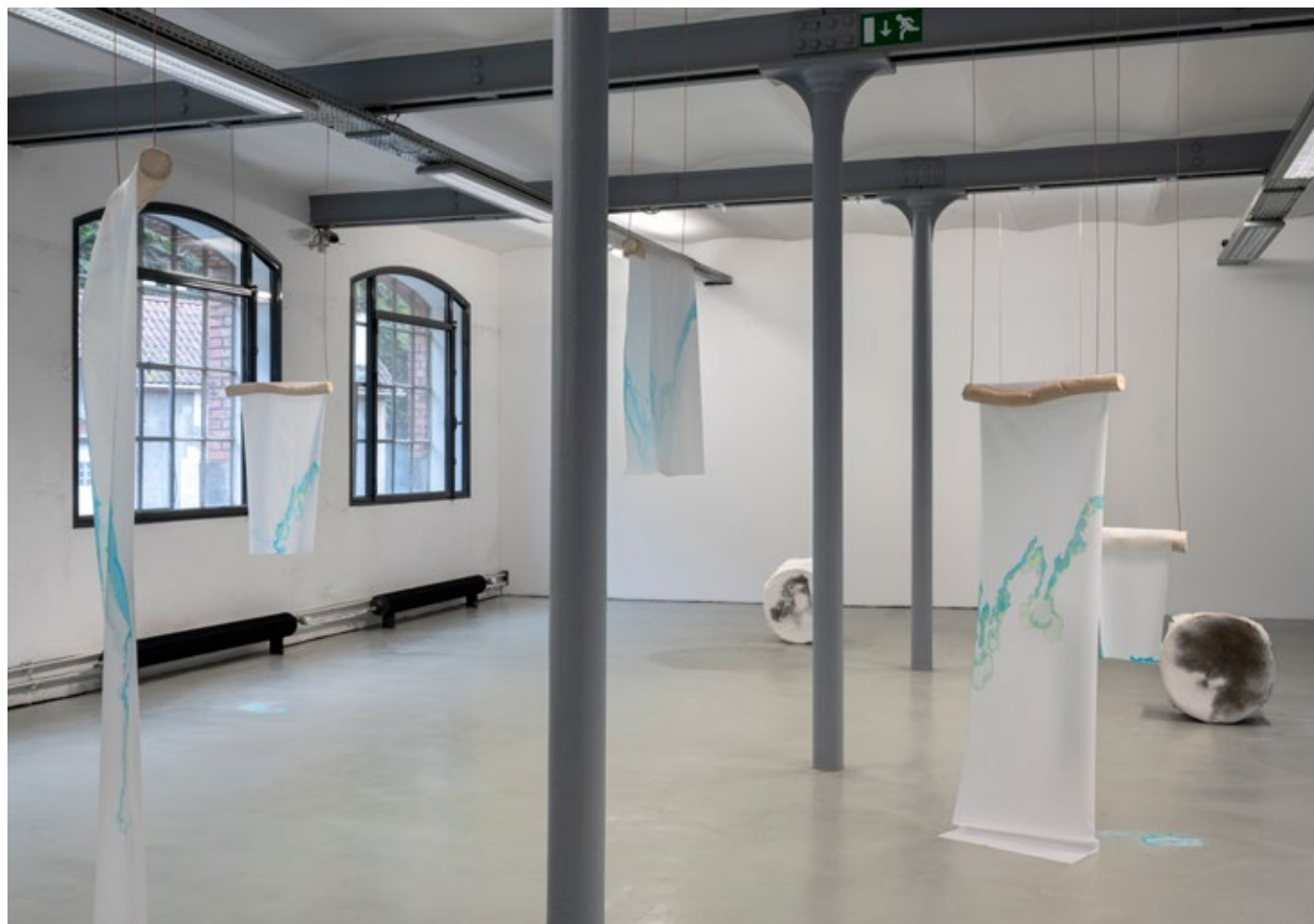
The sculpture draws on the inaccessible space of the attic. The tops of the vaults, devoid of decoration, still bear the marks of the stone chisels used to carve them. Molded and then transferred onto the glass, these marks descend into the space like three plumb lines, showing the single gesture of the tool striking the stone. To reveal an imprint the inaccessible space, is to give an idea of its skeleton.

Dark marks draw and disturb the interior of the blue capsules. Like an echo, a resurgence of candles lit in the past, the deposit comes from calcined, encapsulated beeswax. An image of vanished matter.

From the exhibition booklet *Et l'ombre*,
 CACIN la Chapelle Jeanne d'Arc, Thouars



aux balsamiques, 2024
 Series of softened, fragrant vials,
 laboratory tulip vials, cade tar, thread, beeswax
 Variable dimensions
 exhibition views Des ombrages, Angle art contemporain,
 St Paul-Trois-Châteaux



«The required posture is one of attention to the discreet, the intangible, the barely visible. It is in the interstices between two surfaces, in the porosity of materials, in the transfer of particles that the power of metamorphosis plays out. (...)

The non-woven banners unfurled in the room are adorned, day after day, with strange coats of arms, diffuse shades of blue, yellow or green. Under the effect of the water carried by the fabric, the copper contained in the porcelain cylinders oxidises. And the oxidation infuses the fabric.

When the water evaporates, the colours remain: it is verdigris. While the phenomenon is reminiscent of statues in parks, covered with a melancholic patina, it is the generative power of the chemical reaction that the two artists summon here and allow to act freely for the duration of the exhibition.

Exchanges, capillarity, crystallisation: the terms are set.»

Anne Malherbe,
translation of the exhibition booklet *Mauvais Temps*, CAC Creux de l'Enfer

vert de gris, 2024
Collaboration with Marion Chambinaud,
installation, porcelain, non-woven cellulose, copper, copper sulfate,
variable dimensions
Views of the exhibition *Mauvais Temps*,
CAC le Creux de l'Enfer, Thiers Photo credits: Vincent Blesbois



Les Alanguies (The Idle Ones), 2023
 Sculptures for small gardens to gather and enjoy,
 sandstone oyas, sandstone and glass harvesters,
 beeswax, jute nets
 Exhibition views from Penser comme une
 montagne, Château de Goutelas
 Production CAC Le Creux de l'Enfer



Photo credits : Vincent Blesbois



Les Alanguies (The Idle Ones) (Gargoulettes), 2023
Sculptures for small gardens to gather and enjoy, sandstone oyas,
sandstone and glass harvesters, beeswax, jute nets
Exhibition views from Penser comme une montagne,
Château de Goutelas

Production CAC Le Creux de l'Enfer



«The tour begins in the castle’s outdoor courtyard, with an ecosystem designed by Marjolaine Turpin, an artist who enjoys working over long periods of time, composing with the human and natural characteristics of the location. She cultivates *Les alanguies (the idles ones)*, a vegetable garden crossed by Oyas, autonomous ecological waterers made from microporous ceramic that allow for slow and natural irrigation, distilling the moisture necessary for plant life. Placed on the ground along the walls are the “gargoulettes,” ceramic containers topped with a delicate glass corolla designed to collect water flowing from the castle’s gutters.»

Excerpt from Penser comme une montagne au Château de Goutelas, Zerodeux No. 104

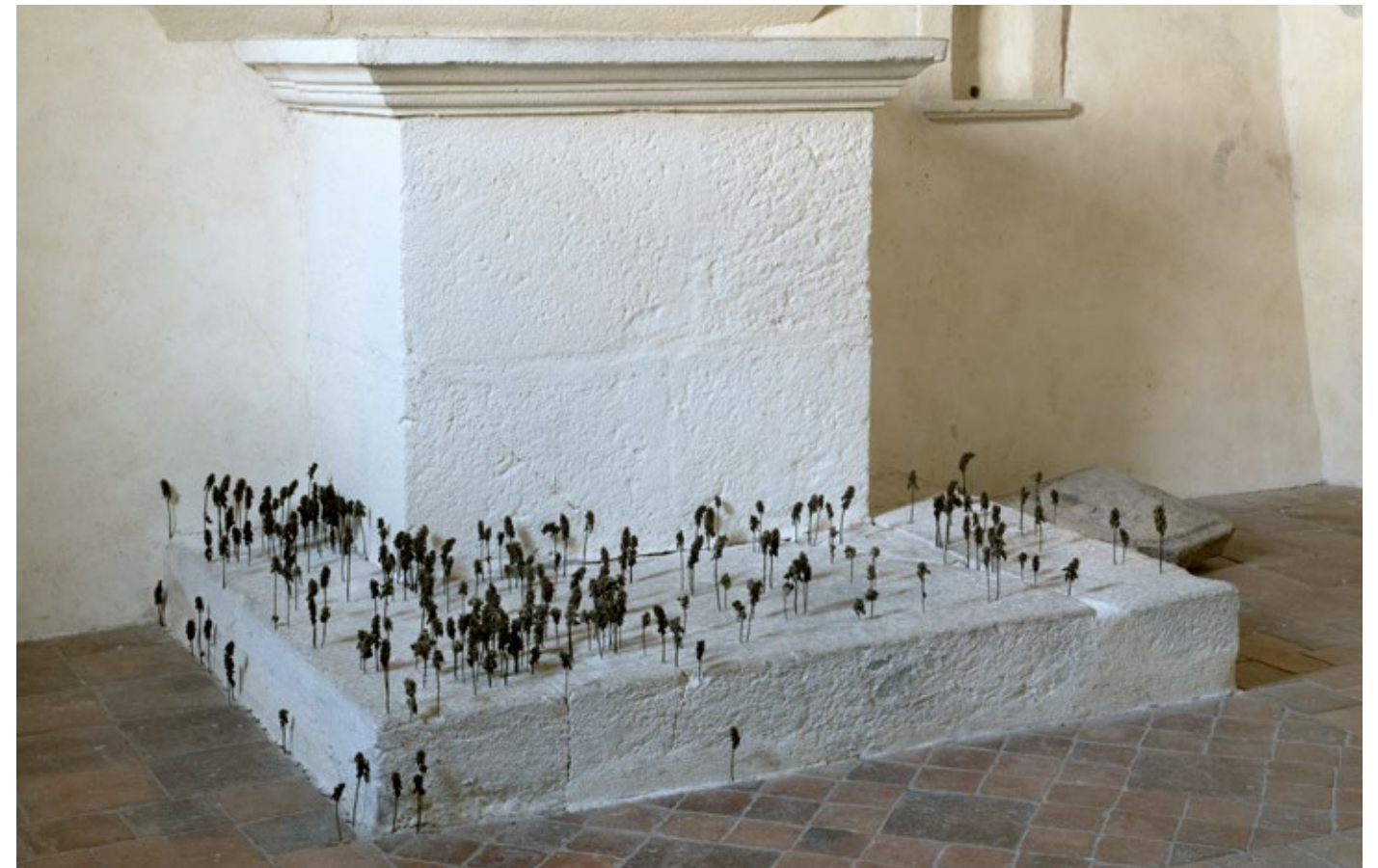




Credit photo : Christophe Levet



Les Alanguies (Inactives), 2023
Sculptures for small gardens to gather and enjoy
Oya pots in stoneware, harvesters in stoneware and glass, beeswax,
Exhibition views of Arpentage, CAC Bastille, Grenoble
Photo credit: Christophe Levet
Production CAC le Creux de l'Enfer

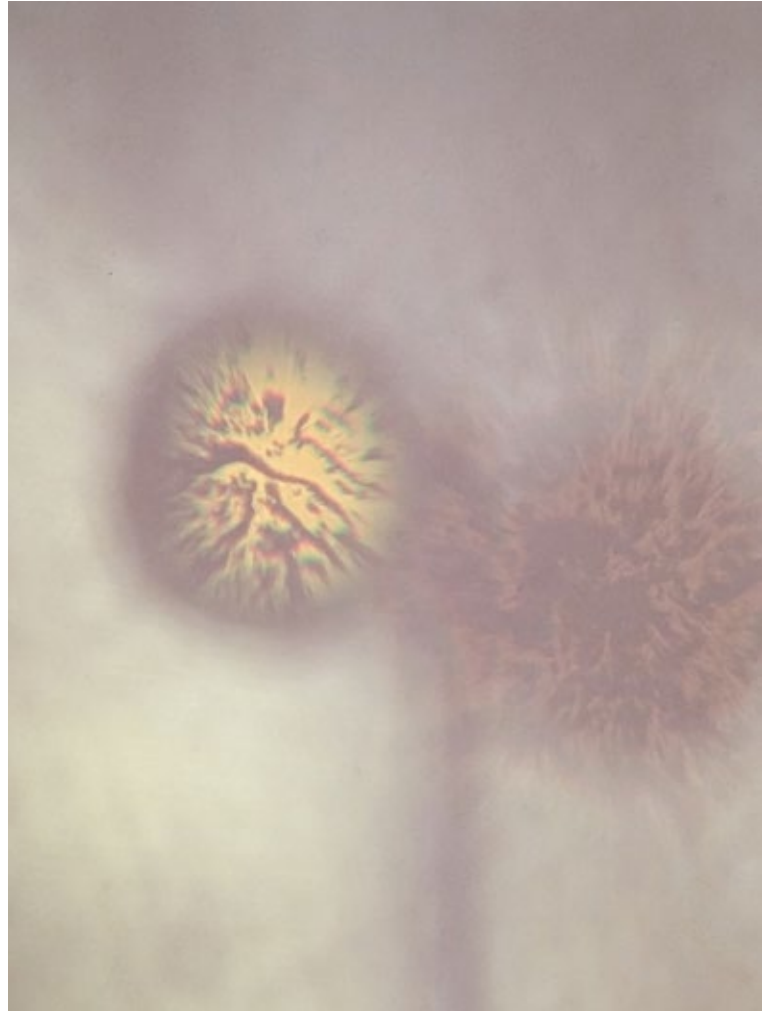


Purple Lamia, 2021

Stabilized purple lamia, wire,
variable dimensions,

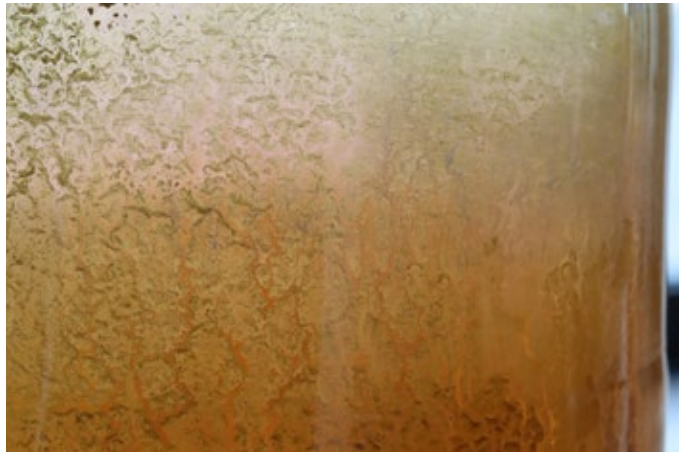
Produced by the CAC Parc Saint-Léger, exhibition Views from Penser comme une Montagne (Thinking Like a Mountain), Chateau de Goutelas -
CAC Le Creux de l'Enfer, Curated by Sophie Auger Grappin

Photo credit: Vincent Blesbois



«Created in 2022 at the Martell Foundation's *Ateliers du Faire* (Cognac), with glassmakers Jean-Charles Miot and Laetitia Andrighetto, the piece *Mauvais temps* is the anchor of the exhibition, the one that leads to the other developments. It is an installation of gazettes, small chambers traditionally used in porcelain firing and placed inside the kiln to protect the pieces from smoke or ash deposits. Like a mise en abyme of the architecture of a kiln, the gazettes become a place of transfer and revelation. Each containing different organic elements, they have been submitted to fire: the calcined material leaves traces on the walls, images drawn by the transformation. Combustion also awakens the oxides contained in the glass: colors emerge. Through a play of lighting placed in the porcelain gazettes, luminous halos spread across the walls, intangible paintings revealing these discreet alchemies.»

Anne Malherbe, excerpt from the exhibition booklet *Mauvais Temps*, CAC Creux de l'Enfer



***Mauvais temps (Bad weather)*, 2022**
 collaboration with Marion Chambinaud
 Series of blown glass and porcelain gazettes, oxides, combustible materials (oak, bone, lavender, etc.) sodium bicarbonate LED lamps, magnifying glasses, and steel bases
 Variable dimensions
 Produced by *Les Ateliers du Faire*,
 with glassblowers Laetitia Andrighetto and Jean-Charles Miot,
 Martell Corporate Foundation
 Exhibition views : *Mauvais temps* CAC le creux de l'Enfer,
 and the residency restitution at the Martell Foundation
 Photo credits: Vincent Blesbois



« A devotee of discreet practices such as embroidery, gardening, drawing, and modeling, Marjolaine Turpin has recently begun creating glass pieces. She chose the wash houses of Le Noyer and Concessault, marked by the labor of washerwomen seeking the whiteness and softness of their linens.

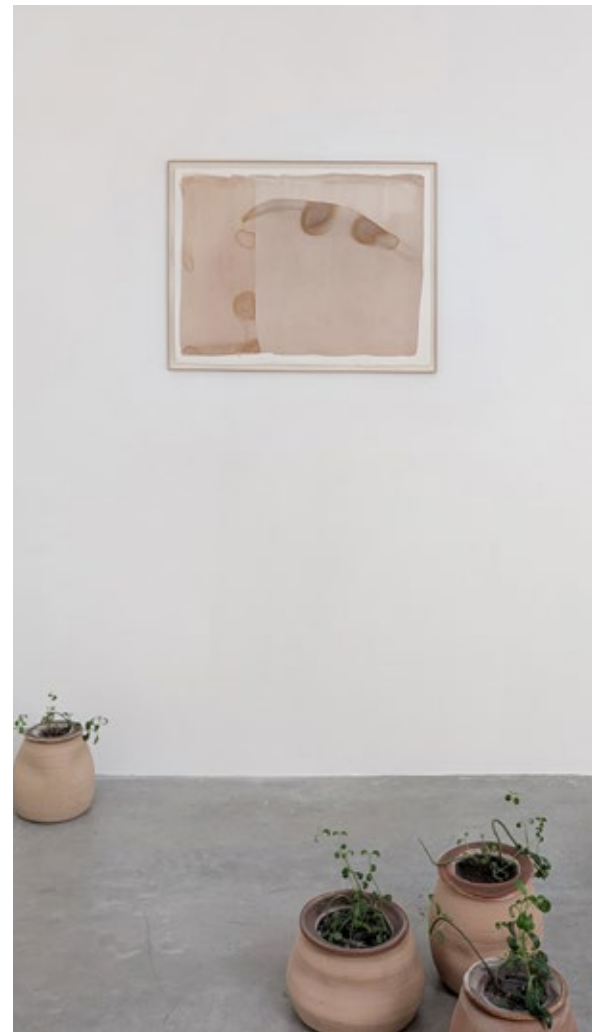
She designed a set of glass planters suspended or floating on the surface of the water, like gardens for growing plants used during the misting process. Constantly moistened by linen cloth connected to the basin, these capsules reverse the process by turning linen and water into agents for growing soap-producing plants.»

Sophie Auger-Grappin for the Noces de Campagne exhibition, 2022



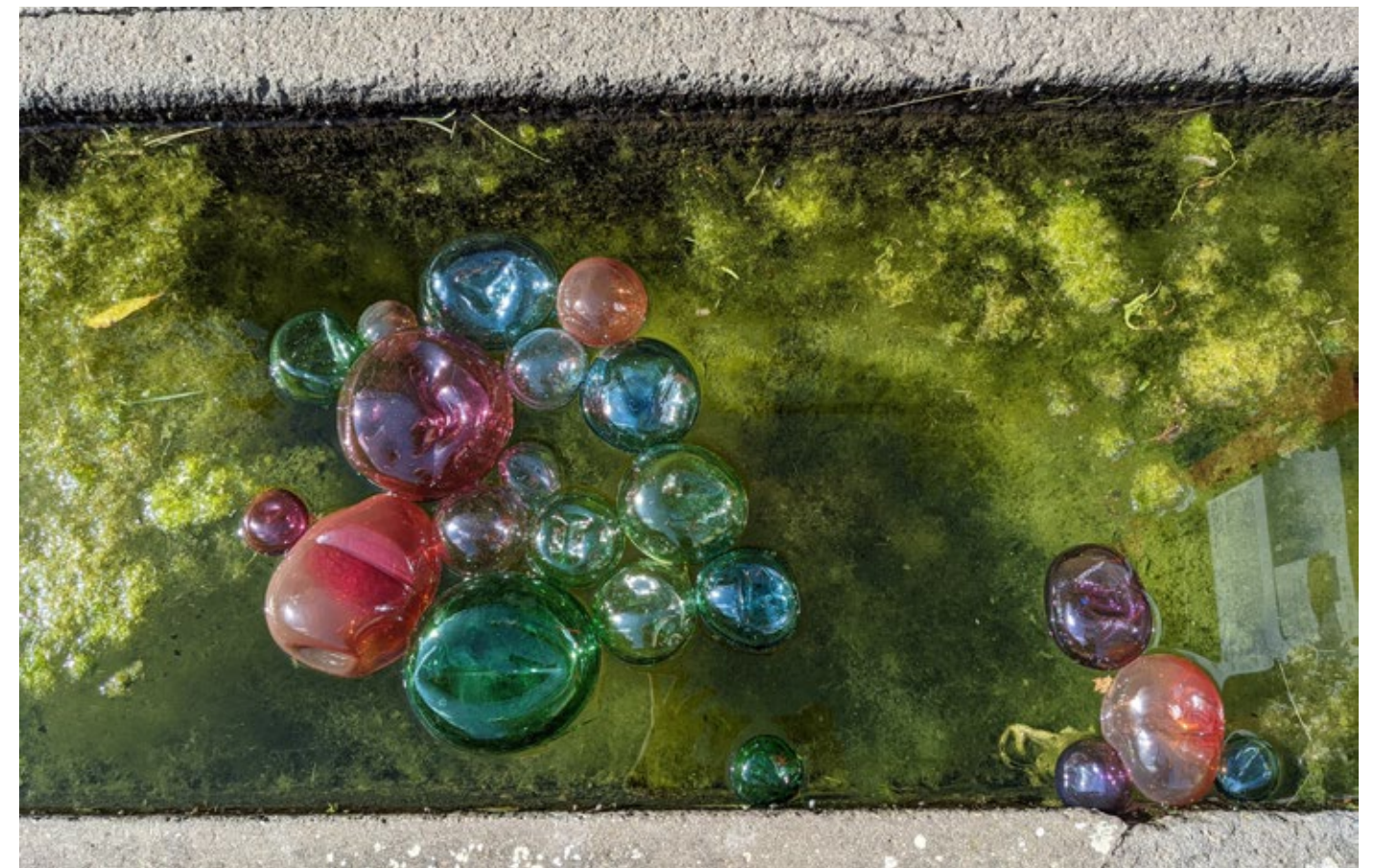
Les verres buées (Foggy Glasses), 2022

Installation for wash houses, series of glass planters painted with grisaille, ivy, soapwort, ferns, lavender, waxed cotton thread, linen
Installation views for Noces de Campagne, Allons-voir ! 2022, contemporary art trail in Pays Fort Curator: Sophie Auger-Grappin



In the retention areas, the wine breaks down its color and takes on shades of pink, ochre, red, and sometimes blue. Sometimes it is almost purple, sometimes almost turquoise. The nuances differ depending on the years used and the aging of the wine.

***Le bleu du vin (The Blue of Wine)*, 2021**
 Wine Syrah fabrics from 2005, 2011, and 2016 from the Alyssas estate,
 watercolor paper by Arches and Fabriano
 Open series, 31x41cm and 55x75cm, Production of the residency Un Territoire en Trois Temps,
 Institute of Contemporary Art, Villeurbanne/Rhône-Alpes
 Exhibition views from les Ombrages, Angle Art center, studio views from Les Ateliers



Lemna minor, 2021

Series of floating glass lenses blown by Nicolas Angelini, to be installed in domestic water features
 Produced for the Chemins d'art 2021 biennial, Saint-Flour,
 views of the installation in public spaces, Talizat 2021 and Thiers 2022
 Photo credits: Morgane Pasco / Le Creux de l'Enfer



La mère (The mother), 2021
 Series of 54 pots with 2-liter reservoirs
 Treigny stoneware biscuit and high temperature
 produced in collaboration with ceramicist Aude Martin, Kalanchoe
 de Daigremont all from a mother plant.
 Residency production, CAC Parc Saint-Léger
 Views of the duo exhibition La visée, with Samira Ahmadi Ghotbi,
 CAC Le Parc Saint-Léger





La visée, 2021
collaboration with Samira Ahmadi Ghotbi,
woven from beeswax and cotton thread,
750 X 250 cm,
Produced by the Parc Saint-Léger contemporary art center,
View of the duo exhibition *La visée*, with Samira Ahmadi Ghotbi, CAC Parc Saint-Léger



Stabilized plants lose their color due to the lack of photosynthesis. The leaves lose their chlorophyll and turn brown or beige, the color of the leaf fiber. Depending on the species and their exposure to sunlight, the duration varies. These burdock leaves are presented as a color chart of discoloration, stabilized at one-week intervals.



Bardanes (Burdock) 2020
Burdock leaves from Parc Saint Léger, artificial sap, blue food coloring Production of residency, CAC Parc Saint-Léger
Views from the duo exhibition La visée, with Samira Ahmadi Ghotbi, Parc Saint-Léger contemporary art center



Église Saint Marcel (Saint Marcel Church), 2019

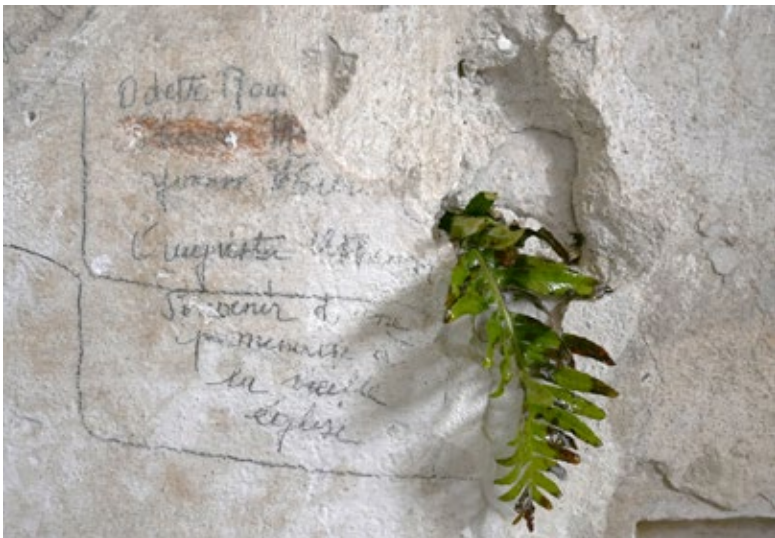
Perfume for the space,

Amber, Camphor, Eucalyptus, Narcissus, Clove,

view of the exhibition in Saint Marcel Church as part of the Sillon trail around the village of Saôu, Drôme.

artworks from the IAC-Villeurbanne/Rhône Alpes collection: Ann-Veronica Janssens, Black Body, and Dominique Lacoste, Untitled.

Photo credits: Philippe Petiot



Untitled, 2019
Stems of plants gathered, resin-coated, and scattered throughout the exhibition space.
Views of the exhibition in Saint Marcel Church, part of the Sillon trail, Drôme.

With the work from the IAC-Villeurbanne/Rhône Alpes collection:
Véronique Joumard, Lentille (lens).
Photo credits: Philippe Petiot

Marjolaine Turpin – Hanging by a thread

From our hands that search... and barely gather. She rolls a ball of clay between her fingers, using her index finger and thumb to shape a petal, repeating the gesture hundreds of times before scattering the whole thing on the exhibition floor. Promising that these tiny, insignificant shapes (in the hollows of which her fingerprint is imprinted) will soon return to dust under the footsteps of visitors.

Marjolaine Turpin produces and exhibits without control. Instead, she deposits. Micro dragonfly wings that are unique in that they are formed by successive folds—a metaphor for her artistic process. She scatters. Dried flowers on the windowsill, which have continued to bloom in her apartment after the loss of a loved one. As a way of continuing the relationship through an intermediary. Because there is more than just life and death. There are modes of existence to be invented, as Vinciane Despret would say. Then to leave it to the wind or the breath of a third party to gently bring it to a close.

Displayed on the wall, an unfinished embroidery shows its reverse side and, with it, its “poinçon” manufacturing process: the wool thread is not attached to the fabric, the lines flow in free loops inside the work. They inscribe, as long as they hold, colorful abstract shapes, sometimes reminiscent of streaks of clouds or a forest (due to their shades of green), sometimes of Henri Michaux’s mescaline drawings or Erre’s lines tracing the movements of the autistic children Fernand Deligny accompanied in the Cévennes. These trembling lines are better able to resist their imminent decomposition when, through repeated passages, they build up solid masses. For the series of drawings Abords, a few natural elements—air and heat—are enough to bring out a shape: once heated, the ink contained in the thermal paper rises to the surface to form an abstract, cosmic-looking stain. It is therefore a chemical process rather than the result of a controlled action.

When the artist decides instead to carry out a tedious action with a clearly defined intention, it is to push the material to the limits of its function. She smoothes a coating, almost invisibly doubling the exhibition wall. The material, usually intended to be applied as an undercoat to accommodate another, regains its nobility. The white square on a white background, matte or shiny in places depending on the artificial or natural light that illuminates it, reveals its roughness and the layers of the gesture that shaped it.

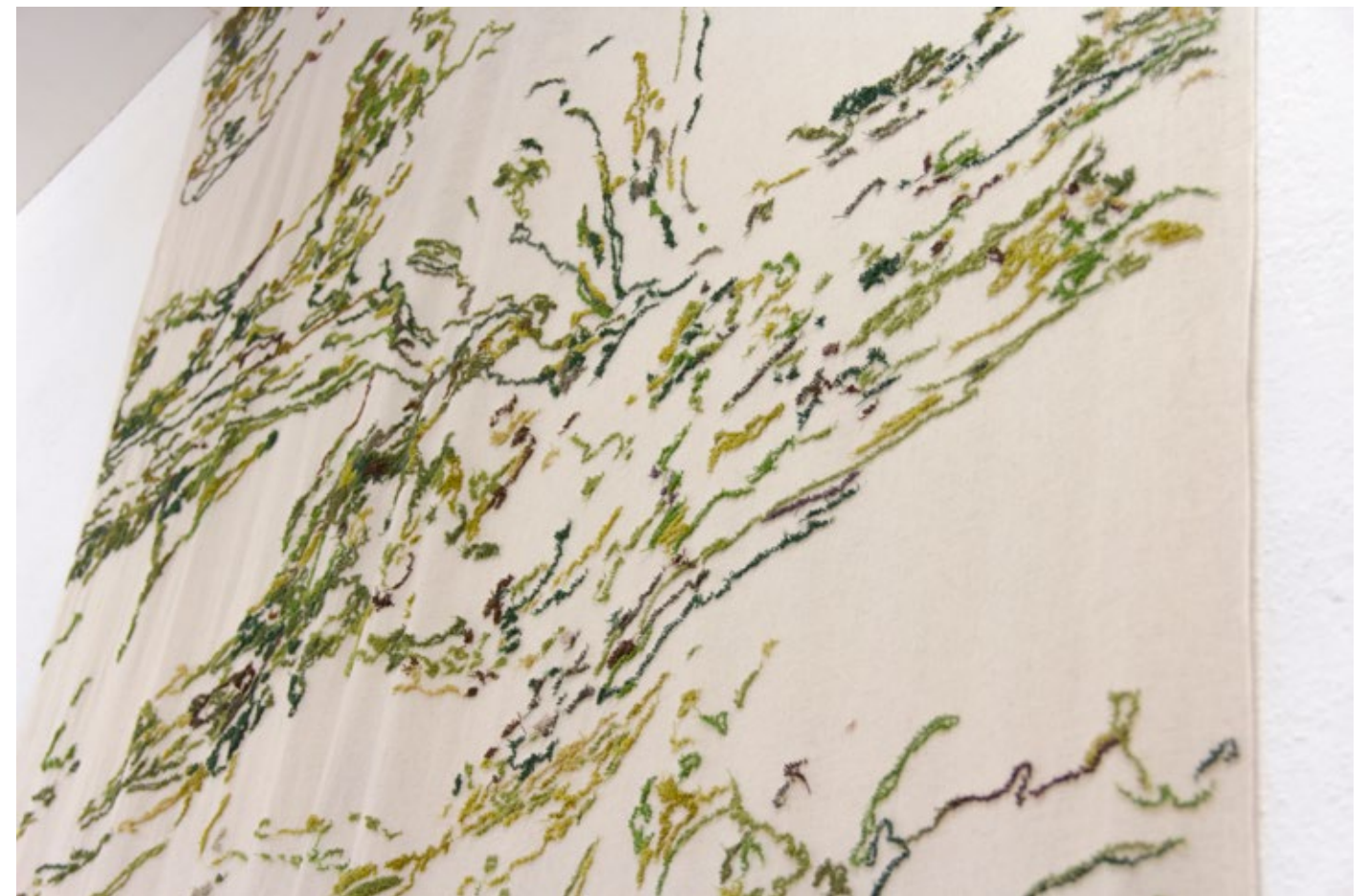
It is not that Marjolaine Turpin’s work takes a back seat, but rather that she deliberately chooses a discreet and non-authoritarian presence. Not out of politeness or self-denial, but out of a desire to be there without giving anything away. On closer inspection, a certain tension emerges within these pieces: their apparent delicacy is in fact the result of micro-aggressive gestures (piercing the fabric with a needle, applying paper to the point of incandescence, sanding). The contingency of things is not figurative, it is intrinsic to the constitution of the works; it is their physicality that threatens to collapse and elude the viewer’s gaze.

It comes as no surprise that in 2015 she filmed a crack in a bunker where a new ecosystem, made up of agglutinated shells, had formed. It is also no coincidence that she set her sights on this military architecture, a concrete block of retreat and defense, which shelters as much as it borders, whose crack she chose to explore, where life had resumed. That same year, she reproduced other hollows in the landscape using carbon paper on the ground itself, offering them up to be trampled by spectators and gradually erased.

The balance of the work is fragile. It is a tightrope walk, like the one to whom Jean Genet dedicates a book, excerpts of which are interwoven with Georges Didi-Huberman’s critical analysis of the artist’s modes of sovereignty in *Sur le fil*. Under the pressure of bodies, space splits or bends; there are whispers that we must invent forms of withdrawal.

Mathilde Villeneuve

Vinciane Despret, *Au bonheur des morts*, Editions La découverte, 2015.
Georges Didi-Huberman, *Sur le fil*, Les Éditions de minuit, Paris, 2015.



Paroi (wall), 2018
embroidery in progress, unbleached linen, fine wool from Aubusson-Felletin
380x150cm
produced by Galeries Nomades 2018, IAC-Villeurbanne/Rhône Alpes
views from the exhibition de nos mains qui fouillent (Our Hands That Search), EAC Les Roches, Chambon-sur-Lignon



paroi (details), 2018
embroidery in progress, unbleached linen, fine wool from Aubusson-Felletin
380x150cm
produced by Galeries Nomades 2018, IAC-Villeurbanne/Rhône Alpes
views from the exhibition de nos mains qui fouillent (Our Hands That Search), EAC Les Roches, Chambon-sur-Lignon

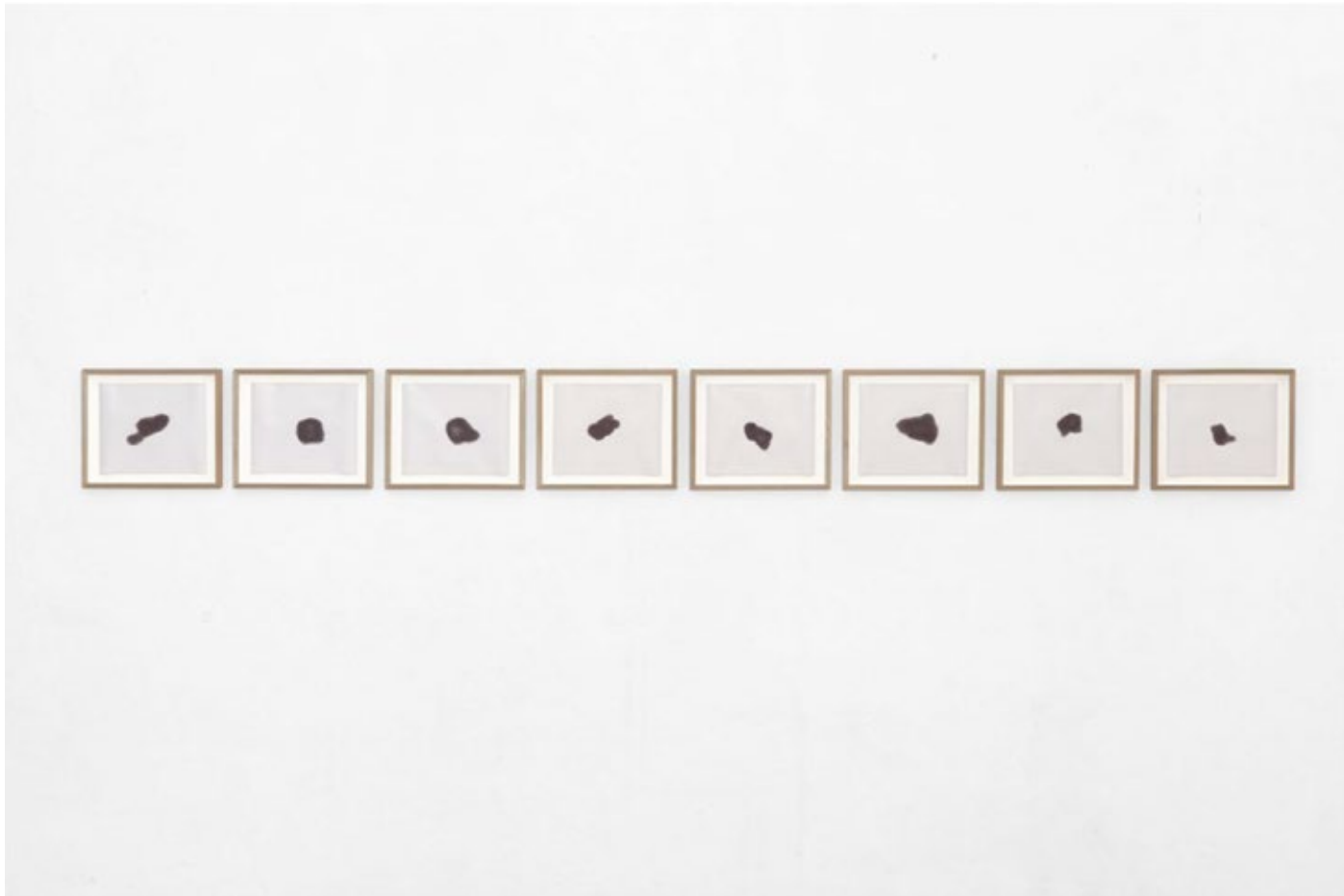
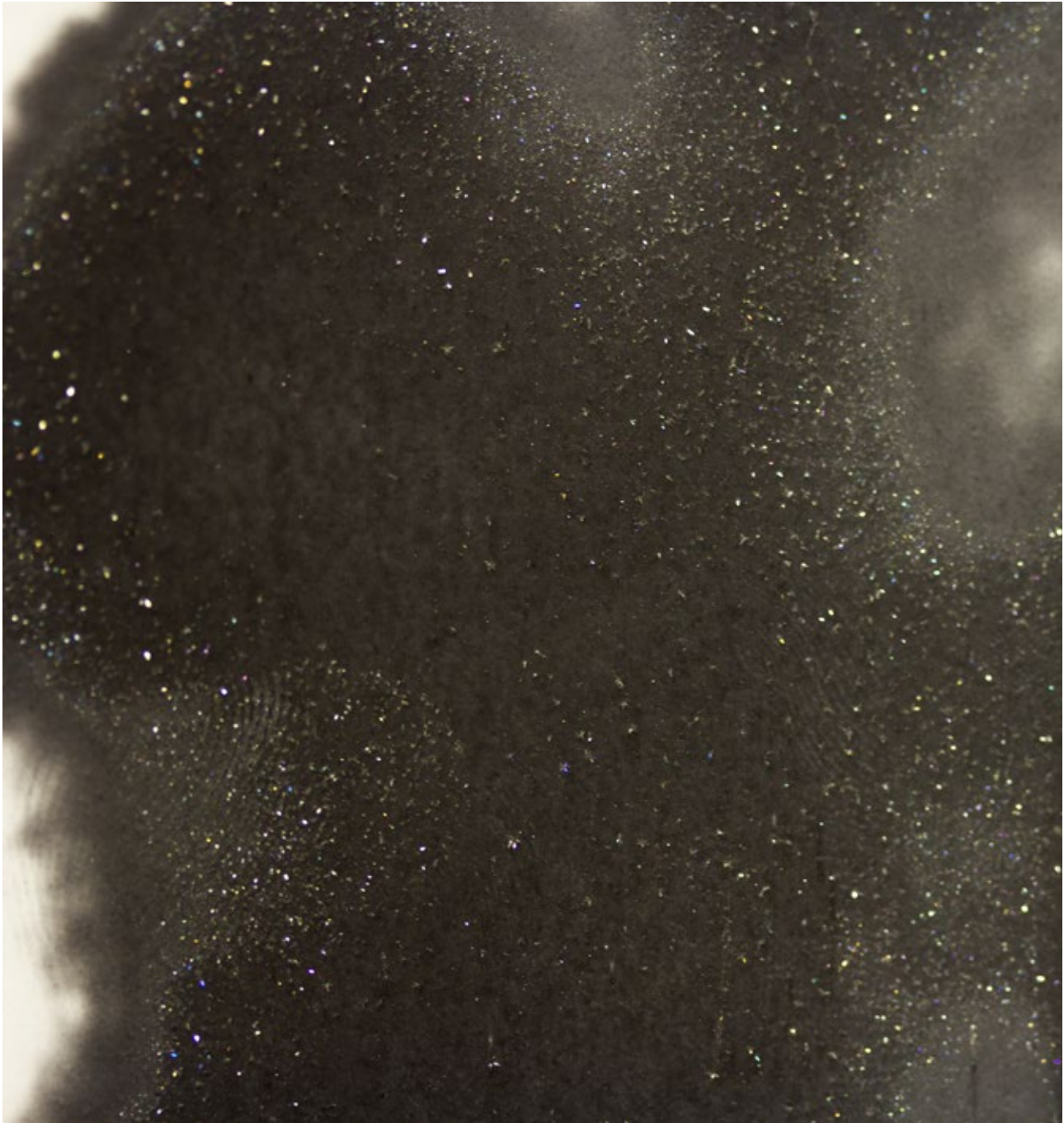
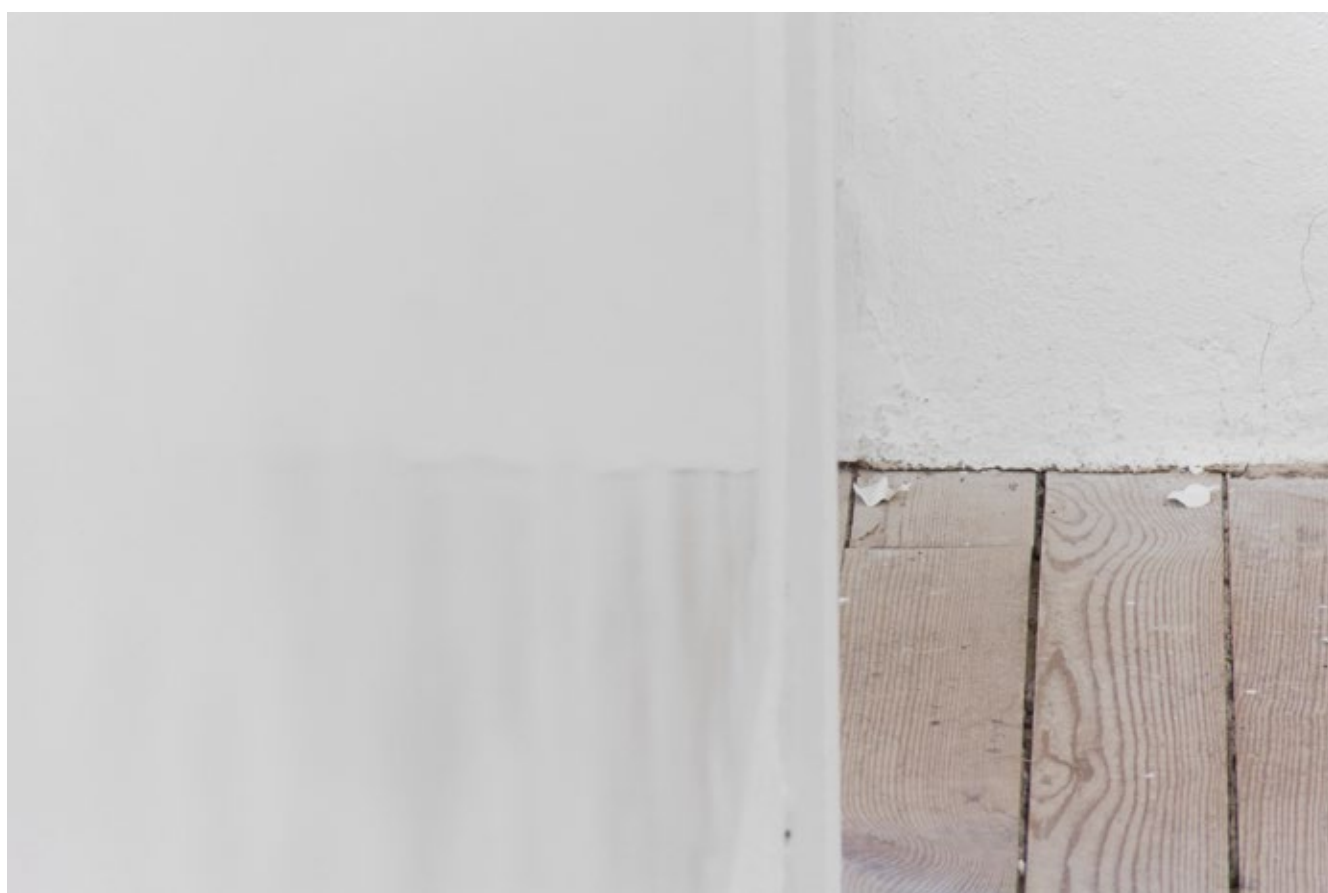


Photo credits : Blaise Adilon



abords (on edge), 2018
 open series, thermal paper, oak frame, museum glass
 25x32cm
 production of Galeries Nomades 2018, IAC-Villeurbanne/Rhône Alpes
 views from the exhibition de nos mains qui fouillent, EAC Les Roches, Chambon-sur-Lignon



ajour (daybreak), 2017

smoothing compound, variable dimensions (here 235x235cm)

production : Galeries Nomades 2018, IAC-Villeurbanne/Rhône Alpes

Exhibition views : de nos mains qui fouillent (Our Hands That Search), EAC Les Roches, Chambon-sur-Lignon



Photo credits : Blaise Adilon



ajour (details), 2017
 smoothing compound, variable dimensions (here 235x235cm)
 production : Galeries Nomades 2018, IAC-Villeurbanne/Rhône Alpes
 Exhibition views : de nos mains qui fouillent (Our Hands That Search), EAC Les Roches, Chambon-sur-Lignon



Goodbye (she quietly says), 2018
 installation on window sills, wilted orchids, lemon tree leaf hydrosol
 production : Galeries Nomades 2018, IAC-Villeurbanne/Rhône Alpes
 Exhibition views : de nos mains qui fouillent, EAC Les Roches, Chambon-sur-Lignon



le pli des libellules (the fold of dragonflies), 2018
 floor installation, unfired porcelain, variable dimensions
 production : Galeries Nomades 2018, IAC-Villeurbanne/Rhône Alpes
 views from the beginning of the exhibition de nos mains qui fouillent, EAC Les Roches, Chambon-sur-Lignon



le pli des libellules (the fold of dragonflies), 2018
 floor installation, unfired porcelain, variable dimensions
 production : Galeries Nomades 2018, IAC-Villeurbanne/Rhône Alpes
 views from the end of the exhibition de nos mains qui fouillent, EAC Les Roches, Chambon-sur-Lignon



les impostes, 2017
series of twelve drawings on the impostes of L'Attrape-couleurs,
beeswax, turpentine, oil paint, variable dimensions
views from the exhibition L'AC invites: les Ateliers, L'Attrape-couleurs, Lyon.
Photo credits: Vincent Blesbois



views from the beginning and the end of the exhibition



«The ephemeral installation that the artist presents on the floor of Creux de l'Enfer pays tribute—at the end of winter 2015—to the frosty surface of extreme cold, involving a chemical process: a large quantity of sodium acetate solution, supersaturated with crystals. Visitors are left with the experience of crossing: our paths are made by walking on a fragile construction, like the footsteps of others, both imprints and trails of so many tracks, usable by all but already erased by each.»

Frédéric Bouglé, Les Enfants du Sabbat 17, 2016.

le nom du lac, (The Name of the Lake), 2016
 Water, sodium acetate
 Variable dimensions

Views from the exhibition Les Enfants du Sabbat 17, Le Creux de l'Enfer Contemporary Art Center, Thiers

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