

Sonia BAZANTAY

Portfolio

Parcours

In February 2015, during my first solo exhibition at the Galerie Saint Ravy in Montpellier, I became aware of the gradual shift in my practices of applied arts toward a more autonomous production. The issues underlying my research were no longer so much related to the use of materials as to gestures and their implications, hence my growing interest in contextual projects and performance.

This most significant break in my career was the result of a long inner process. I had no choice but to face the contemporary issues that would assail not only me but mainly my children. It seemed crucial to take my share of responsibility and "do something about it". From then on, I could not turn away from a path that, although perilous, allowed me to embrace my destiny.

BIOGRAPHY :

Sonia Bazantay fuses the inert and the physical. Her installations, « Terre mère - Maison future » Agnès b, Montpellier, 2023, « Retourner la Surface » ICI-CCN Montpellier, 2022, invite us to question our environment as relational fabrics.

«The manipulation of ropes to unfold spaces punctuates my work; it is at the intersection of my textile and sculptural practices. With «LE CERCLE» and «A Necklace», objects and installations have become performative.» «LE CERCLE» received funding from DRAC Occitanie, Région Occitanie, and support from Centre Chorégraphique National de Montpellier ICI—CCN, for performances' workshops with "Master Exerce" students, associate artists, and amateurs.

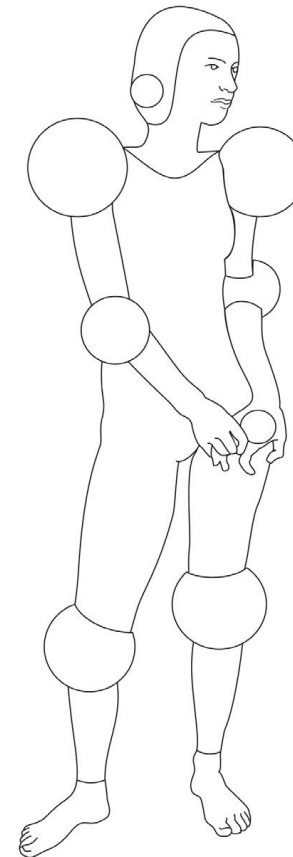
Sonia Bazantay is a contemporary French artist born in 1971. Graduated from ESSA Duperré Paris and Parsons' School NYC., she received a double training in both Fine Arts and Applied Arts. A Higher Diploma of Applied Arts in "DSAA fashion and environment » with the congratulations of the jury, strengthened her own transversal approach between Fine Arts and Design. Adding her personal research to the experience in Design and Forecast Agencies, she created "out of standard" sets & spaces for Fashion.

From the end of the 1990s to 2008, she shared her life between Paris and Milan, working with Alessandro Mendini, le Public Système, Mattel, Trudi, and Chicco. In the 2000s, she carried on creating specific environments for Nelly Rodi, Petit Bateau, Caffarel, Diesel and other brands.

Member of the French Color Committee and of the MIC (its Italian equivalent), she has contributed to numerous consultation meetings for textile industry. This expertise places color at the heart of her practice.

Sonia Bazantay has also developed various collective projects based on specific know-how, including projects in Japan with communities practicing Shou-Sugi Ban (a Technique of burnt wood cladding), «The Meadows» (2017), and "LOOM" (2018), which involves weaving actions in space.

In recent years, the teaching of Arts, Applied Arts, and textile practices has complemented this program. She lives and works in Montpellier.



BODYDRIPPING :
Outfit for performances,
Digital drawing, June 2016.

EDUCATION:

- 1990-91 ESAA Duperré, Paris : BTS Textile Arts and Printing.
1991-92 PARSON'S SCHOOL, New York. Undergraduate in Fine Arts;
New School for Jazz & Juilliard School, New York.
Fine-Arts and Contemporary music.
1993-95 ESAA Duperré Paris, DSAA: Master's Diploma in Applied Arts:
Fashion and Design.
1993-95 École du Louvre: Art History:

CREDITS & SCHOLASHIPS:

- 2024 "Aide à la Production d'une œuvre" La Région Occitanie, Montpellier.
2024 "Aide Individuelle à la Création" AIC 2024 state credits from Cultural
Department DRAC Occitanie, Montpellier.
2018 "Aide Individuelle à la Création" AIC 2018 DRAC Occitanie, Montpellier.
1991-92 Parsons'School's NY Scholarships given by both Parsons'School NY and
the Paris City Hall.

RÉSIDENCIES:

- 2025 « LE CERCLE », ICI-CCN , Centre Chorégraphique National de Montpellier.
2022 « Retourner la Surface », ICI-CCN, Centre Chorégraphique National de
Montpellier.
2017 « The Meadows », Installations and collective practices around Son Sugi
-ban at Oguni-Machi, Aso-gun; Kumamoto, Japan.

PUBLIC ACTIONS & WORKSHOPS:

- 2025 « Club de Danse » «amateurs» practices, ICI-CCN Montpellier.
2017 « The Meadows » workshops, Oguni Junior High School, Japan.
2018-19 LOOM Workshop #1, weaving and breeding in space with DNMADE
fashion students at Ernest Hemingway's high school, Nîmes.
2016 Grand Jeu « La Ronde des Quatre Saisons », courtyard fresco in public
school, after winning a competitive call for bids, City of Montpellier.
2015 « Raconter le Design »: show, conferences and workshops around design
practices, with CCI Montpellier, DesignLab; Opéra Comédie, Montpellier.

PERFORMANCES:

- 2025 « LE CERCLE », Performances and workshops with Master Exerces
students and guests, ICI-CCN , Centre Chorégraphique National de
Montpellier.
2022 « Retourner la Surface », Activation at ICI-CCN , Chambre d'Écho, Centre
Chorégraphique National de Montpellier.
2017 « Body Dripping » "Artplex Festival" Kumamoto, Japan.

SHOWS:

- 2023 « Terre Mère - Maison Future », solo-show Agnès b, Montpellier.
2022 « Retourner la Surface », Installation at ICI-CCN , Chambre d'Écho, Centre
Chorégraphique National de Montpellier.
2018 Collective « Trois Femmes dans la ville », Espace Bagouet, Montpellier.
2017 Collective "Artists in Aso": « The Meadows » Aso, Kumamoto, Japan.
2016 « Lewitt's » : Designers' Days et PDW (Paris Design week) Galerie Joseph
11 rue de Turenne Paris, France.
2015 « Espaces Imprévus » à l'Espace Saint-Ravy, Montpellier.
2014 « Lewitt's » & « Arlecchino » « Rado Price for Design » at Now Le Off;
Paris Design Week, Cité de la Mode et du Design, Paris.

DESIGN:

- 2014-15 Deuz : Eco-design for kids, Concepts, et R&D ; Paris-Montpellier.
2011-13 Exsud interiors, Thermoformed glass design, Poland.
2004-06 Caffarel s.p.a (Lindt&Sprungli), Artistic direction, concepts, furniture
design, Torino, Italy.
2001-02 Diesel s.p.a: Visual merchandising & Furniture design for Diesel StyleLab,
Buyer and adviser for Flagship stores, Paris, Milano.
1997 -99 « Atelier Mendini », with Alessandro Mendini : :
Furniture for Alessi & Mastrangelo, Sculptures for Club Méditerranée,
«Eco-Mimetico» scenography, furniture design, International Furniture
Fair, Milano Italy.

ARTISTIC DIRECTION AND STAGE DESIGN:

- 2001-03 Cosmoprof 2002 & 2003 International Cosmetic fairs Bologna, for
Framesi S.p.A, Stage design also for Wella S.p.a, in Milan, Italy.
1999-01 Nelly Rodi, Agency Paris, Stage designer for « Maison » department:
Salon de la Mode Enfantine / Salon du Prêt à Porter / Salon Maison et
Objets.
Visual Merchandising coordination « Petit Bateau » : France/Europe .

TEACHING & WORKSHOPS:

- 2020 -25 Textile & Contemporary Practices, Space Design at Unimes. Université
de Nîmes. Département Arts et Sciences, Nîmes.
2020 -22 Design & Contemporary arts, Cultures de l'image, MBA 1th & 2th year,
ISG Luxury Management, Paris.
2021 -22 Jury DSAA Mode et Environnement, ESAA Duperré, Paris.
2017 - 21 Design, R&D, Visual merchandising, Luxury Retail, Fashion History, Press
and Fashion's photography, Luxury Bachelors at Isefac, Montpellier.

Portfolio

« Playing with Ropes»

« LE CERCLE » :

Performance & research, ICI—CCN Montpellier
22/25 april 2025.

At the intersection of visual arts and performance, «LE CERCLE» is performative: a tool for highly diverse choreographic writings and sharing. A steady structure is equipped with a large quantity of ropes. From simple gestures, the distribution of ropes and bodies generates ever-changing sculptures, gestures, and stories. Such a large-scale textile object can include the public in specific moments through weaving and performance's workshops. Therefore, «LE CERCLE» is also a name for the community that the project creates.

These ever-changing geometries captivate with the fluidity of coordinated gestures and their narrative extensions. «LE CERCLE» is intended to foster open practices: infinite variety and human connection. It is not about complex manipulations but rather about crossing disciplines, paying attention to one another, warding off the fear of touch, and uniting myths and knowledge.

“LE CERCLE” received support from DRAC Occitanie, the Occitanie Region, and from Centre Chorégraphique National de Montpellier ICI—CCN for a cycle of workshops and performances from April 22 to 25, 2025, in the presence of Master Exerce students, associated artists, and amateurs.

<https://vimeo.com/1123941985?fl=pl&fe=sh>



« LE CERCLE »: in action, Studio Yano, ICI_CCN Centre Chorégraphique National de Montpellier, Avril 2025.



« LE CERCLE »: Textile Device: iron and ropes, 400x400x240cm studio Yano d'ICI_CCN Centre Chorégraphique National de Montpellier, Avril 2025.



« LE CERCLE »: Protocol #1, Studio Yano, ICI_CCN Centre Chorégraphique National de Montpellier, Avril 2025.



« LE CERCLE »: research with “Master Exerce” student, Studio Yano ICI_CCN, April 2025.



« LE CERCLE »: Protocol#3, research with gest artist, Studio Yano, ICI_CCN, April 2025.

Par exemple lorsque l'on tresse, ou joue des ficelles il y a la mémoire de la main, une « proprioception fine »
Rirkrit Tiravanija : une mémoire des corps que vous connaissez sans doute mieux même que moi.
“Paying attention now is a kind of political act” l'expérimente notamment en me tressant
 « à l'aveugle » ou même le fait de me visionner dans un miroir me décoordonne complètement.

DIVERGER
de l'injonction permanente!

- Faire / défaire/dénouer
- Expérimenter la durée
- Changer de direction à l'envers. Le parcours inverse le temps.
- Est-ce qu'on peut « faire à l'envers » ?

Donc ma main me parle et me contredit même elle contredit ma part « rationnelle » analytique.

Mon corps a son propre savoir avec lequel je peux me connecter
 ou sur lequel je peux m'appuyer pour percevoir ce qui autrement me serait hors de portée.

ont déployé cette image en un concept philosophique génération et d'appropriation non linéaire et non hiérarchique des comportements et savoirs.

Chez les méduses les yeux sont absents, en grappe, simples ou composés. Ce qui témoigne de procédés évolutionnaires distincts.

Comme dans le règne animal en général, chez les méduses, ces organes ont évolué indépendamment et à plusieurs reprises chez différentes espèces.
 Un phénomène que les biologistes appellent "convergence".

Alexandre Grothendieck parle de

« yoga des motifs » dans « Récoltes et Semailles ».

- Qu'est ce que serait une danse à l'échelle de la migration des oiseaux ?
- On connaît les « murmurations » vous savez ce sont les vols d'étourneaux. Le multiple de deux de ces vols sont instables comme au sein du cercle. Danser comme une murmuration ?
- comment collecter en forme de cercle ?
- Il y a-t-il une danse photo-sensible ?

Par exemple on peut se raconter transmettre ou inventer des histoires à partir de ce qui nous arrive ici. Cela peut être une sorte de paréidolie de ce que nous voyons ou un souvenir. Cet objet devient un espace comme une cabane ou maison des récits.

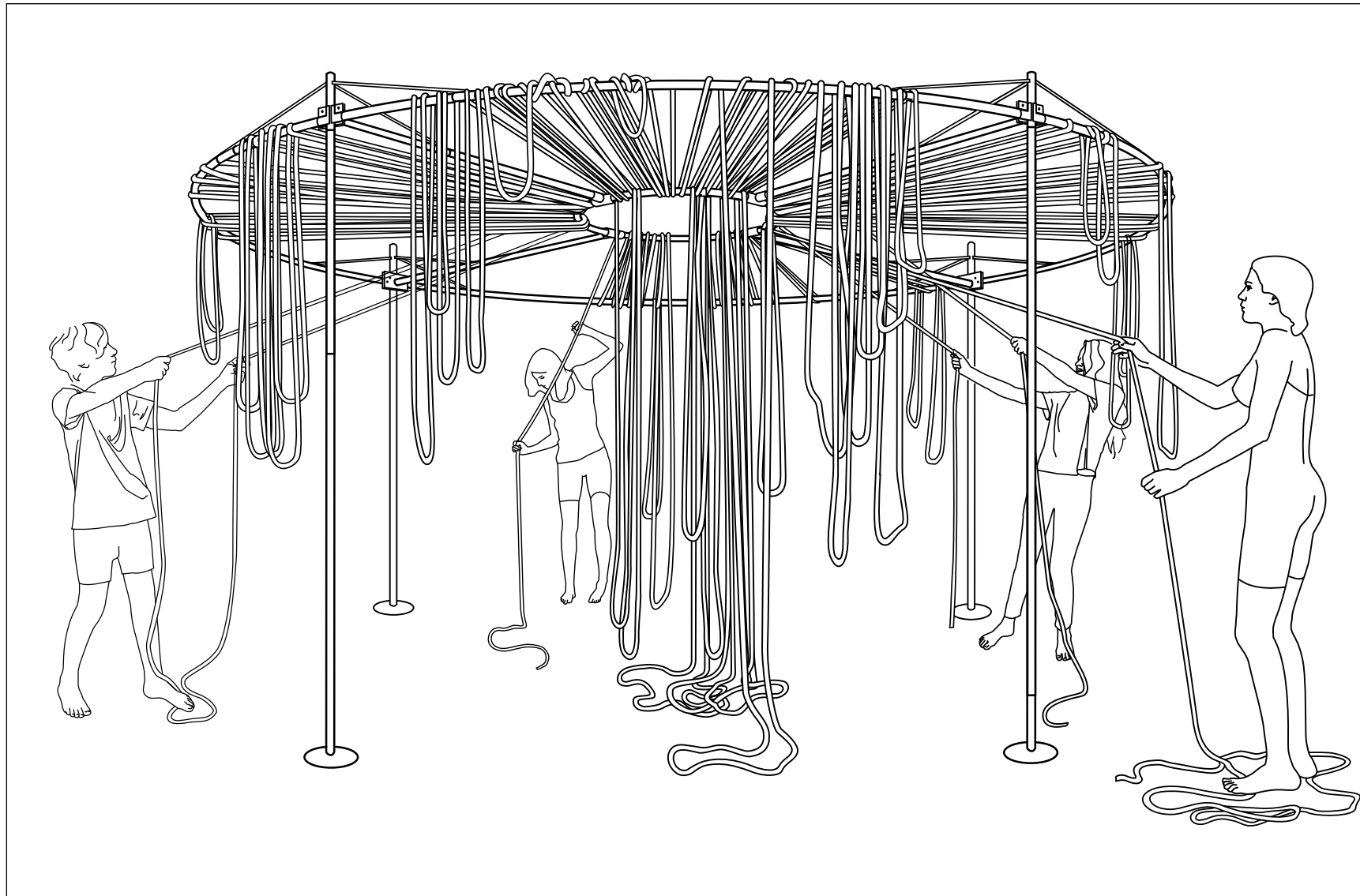
De toute évidence les oiseaux migrateurs ne perdent jamais le nord.

Leur remarquable sens de l'orientation semble venir d'un mécanisme subtil entre chimie et spin des électrons.

Leur peau est photo-sensible donc leur peau VOIT le dehors.

Vous voyez par où vous quand vous dansez ?

“LE CERCLE”: Above, a jumble of fragments of texts and reflections shared with Master Exercises, gest artists, designers, and amateurs. Oscillating from the autobiographical to the theoretical depending on the inclinations. These texts were also articulated on a double-sided circular paper object. ICI_CCN Centre Chorégraphique National de Montpellier, April 2025.



« Le Cercle » : Excerpt from a storyboard for videos of weaving performances and workshops with teenagers. Views of actions around the multipurpose structure. Final height under arch: 230cm for a diameter of 400cm, Digital drawing, March 2019.



« LE CERCLE »; « Club de Danse » Open session with amateurs ICI_CCN Centre Chorégraphique National de Montpellier, April 2025.
<https://vimeo.com/1123940670?fl=pl&fe=sh>



« LE CERCLE »: Sharing stories at the end of protocol #2, with Master Exerces students and guest artists, Studio Yano, ICI_CCN Centre Chorégraphique National de Montpellier, April 2025.

« a necklace »:

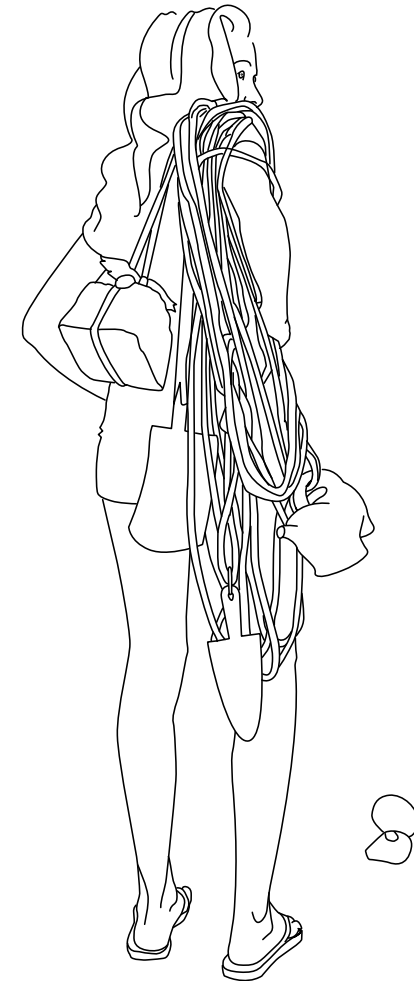
*« Si on ouvrait les gens,
on trouverait des paysages »*

Agnès Varda

« a necklace» (le Collier) is anchored in specific spaces, it enables to perform stories from outside or within walls. The artist roams the spaces and engages in dialogue with them. By collecting objects, fragments, stories, and their observation, she connects them with a certain length of rope, splices, and braids.

The «Necklace» and what it binds together: fragments of landscape, tools, cherished memories, becomes the medium for a narrative. It will unfold to the rhythm of a story that works in both directions: centripetal and/or centrifugal. The spiral and the objects allow for the intuitive construction of a dynamic, and sensitive discourse to be shared universally: I can communicate over language barriers.

I intend this experiential object to explore «sensitive» areas impacted by the upheavals of the world. Punctuated and deployed, the rope allows us to unravel and reread a sometimes-inextricable reality. While the emergency demands new paradigms, unfolding «A necklace» can reveal the unsuspected potentials of the present.



« a necklace »:

Device study for the creation of nomadic narratives and performances; 8 to 12mm cotton rope, hooks, various objects, Cad length: 10m.
Digital drawing, April 2023.



« a necklace - *Des paysages transportés* »: Device for the creation of nomadic stories and performances; example here with the memories of a gardener: small tools, fragments, plants, drum, seeds. The necklace was partially deployed on the ground, its fluid shape allows it to fit the landscape. Cotton rope 8 to 12mm, carabiners, splices, approximate length on the ground 10m. Digital drawing, April 2023.

« Ce qui se noue »:

with “a necklace”.

A look back at a meandering of objects and impressions I’ve gleaned. What are they? Who are they? Shorelines draw stories. Elements alter, dislocate, then reassemble the inert and the living, memories and emergences. The unexpected events of a present mixed with artificiality and sediments are born: parasites, algae and bitumen. All temporalities are intertwined! I weave, knot, or untie their contradictory inflections.

Et la corde raconte :

les pièges déjoués,

les amarres versatiles,

l’abandon et les sentiments invariables,

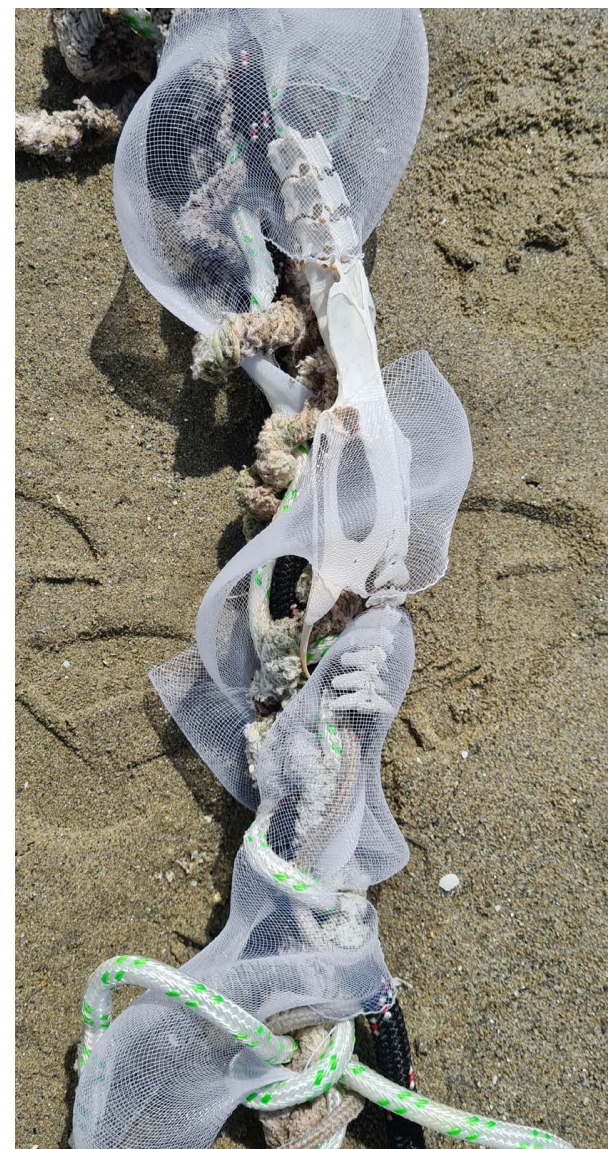
un silence.

Par l’écume plastique a surgi le profond.

The rope, an experiential object, becomes « *the nodal point of an invisible network of spatio-temporal relationships* » (A. Gells, «Art and its Agents»).

The knot becomes a tool for creating: events, sometimes distant, are redeployed through the narrative, then connected. The rope is not a symbol, but both a resultant and a creator.

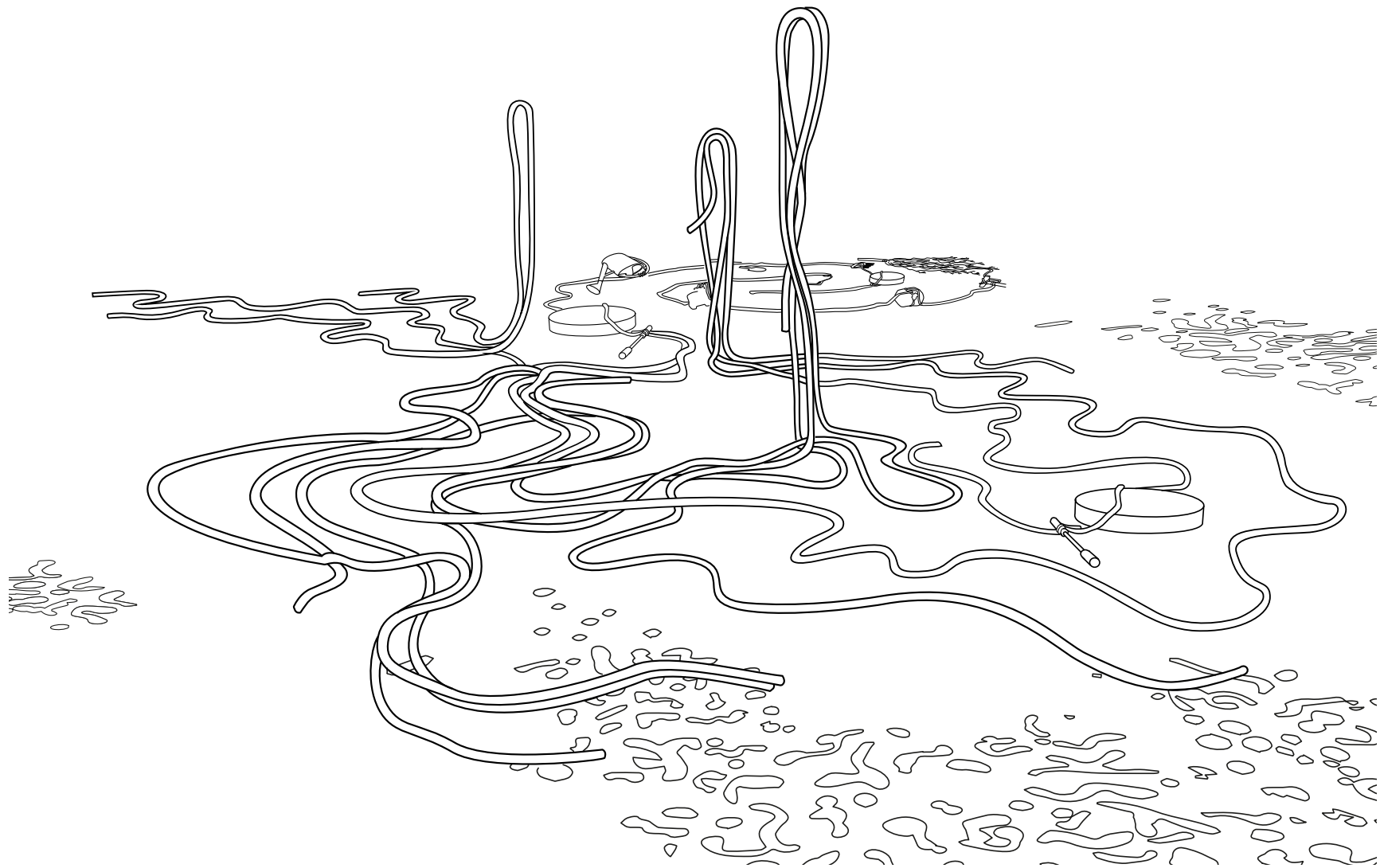
Text fragments with «a Necklace» on a shore, Golfe du Morbihan, June 2024.



« Amanogawa no rinku / a necklace »:
detail, 8mm cotton and polyester ropes, bones, mesh, various
objects, Approximate length: 10m, June 2024.



« Ce qui se noue »: Device for the creation of nomadic stories and performances; 8mm cotton rope, carabiners, splices, various objects, Approximate length on the ground 15m, deployed on the shore, Gulf of Morbihan, June 2024.



«The common expansion of solitary souls»:

Study for installations of varying dimensions. The ropes can be stiffened for smaller outgrowths, or simply suspended; thick cotton ropes, drops of plaster, predominantly white or lightly colored, textiles and various materials and objects. Digital drawing, April 2023.

Solo Shows



"Attelage": detail, wood, ceramic and textile in tension, 80X120X12cm, «Terre Mère - Maison Future », Agnès b Montpellier, May-July 2023..

« Terre Mère - Maison Future » :

Welcome to my house, a house that is returning to the state of a rock shelter. The house is melting, is it burning or is it submerged? No matter here, there is at first our desire for roundness. We are «warpped» like in a troglodyte habitat. Rest and roundness are here a response to the modern dictate of the square.

A subversion of the objects occurs, by their own substance, the curved and soft lines against every angle, against the tight line of «performance», «efficiency» and modern power. The textile and the earth itself enter in rebellion, they claim a certain indeterminacy. Borrowing the aspect of lower beings like worms and roots, they remind us where we belong and the urgency of sharing.

The house, like our thoughts, is also dwelled by others.



« Terre Mère - Maison Future » : cotton, plaster, pigments, ceramics and textile fibers, Agnès b, Montpellier, May -July 2023.



« L'Arbre » standing and « Holobionte Bubble-gum » on the wall, : Cedar, cotton, plaster, earth, pigments, ceramics and textile fibers, « Terre Mère - Maison Future » Agnès b, Montpellier, May-July 2023.



« L'arbre », on the wall: « Racine » & « Adonis pariétal »; Cedar, cotton, earth, pigments & gesso, Agnès b, Montpellier, Mai-Juillet 2023.



« Racine #1 »: plaster and pigments, false eyelashes, « Terre Mère - Maison Future » Agnès b Montpellier, May-July 2023.



« Holobionte Bubblegum » détail, plaster and pigments, false eyelashes,, Agnès b, Montpellier, May-July 2023.



« Terres Mères »: Céramiques Dim: 12X8X17cm et 20X12X32cm
Agnès b Montpellier, May-July 2023.



« Terres Mères »: Canvas primed with plaster, earth, synthetic pigments;
Agnès b Montpellier, May-July 2023.



« Terres Mères » Ceramics: stoneware and engobes, Dim: 7X9X17cm, 10X20X32cm and 33X20X56cm;
« Terre Mère - Maison Future » Agnès b Montpellier, May-July 2023.



« Attelage »: ceramic base, textile fibers,
« Terre Mère - Maison Future », Agnès b, Montpellier, May-July 2023.

« We ourselves are sea, sands, corals, seaweeds, beaches, tides, swimmers, children, waves...seas and mothers. ¹ »

On the border between two worlds, Sonia Bazantay traces a journey from design to visual arts, from the living world to the unreal. To demonstrate her assimilation of it, she proposes new cohabitations: fascinated by the toxicity of materials, manipulating also the impure, she gives shape to disorder and future survivals.

From the soil that she fertilizes with pigments, ceramics, textiles, steel, earth, plastics, ropes, inks and eyeshadows, she deploys invasive compositions with a strong political charge which refer to her native Breton shore, the material being «a reflection on the fault line between natural and artificial landscape.² »

Her work is also influenced by a myriad of sources, from which she draws to create her « Dévidoirs-Balises, Cosmogrammes, Lignes Molles, Polypes, Bobines, Racines », and immersive spaces. Mythology, looms, technological objects; from the first troglodyte houses, to the “Bubble Houses” of the 1960s, all her recent installations are nourished by environmental writings where design, the primary source she uses to become one with the material, gives life to textures and worlds from below the surface.

Her work is a collision of aesthetics that of territories transformed by humans, which she confronts with fluid topographies, embodied by her rejection of capitalist rationality and by the constant reflection that she links to those by Donna Haraway and Astrida Neimanis in their understandings of the ecological emergency.

Sonia Bazantay offers us the possibility of a breath, facing her recreated worlds, we imagine the ebb and flow of the sea waves, what they carry away, what they deposit, the intimate networks that they connect and the bodies that they recreate. Those are “watery bodies”, emerging within resilient spaces.

Sonia Bazantay was born in Rennes in 1971, graduated from ESSA Duperré Paris specializing in Fashion and Environment and from Parsons’ School in New York.

Laureen Picaut
art critic and curator, 2023.

¹ Hélène Cixous and Catherine Clément, « Sorties : Out and Out : Attacks/Ways Out/Forays », Newly Born Woman, Minneapolis : University of Minnesota Press, 1986, p.89.

² Sonia Bazantay, interview with the artist, 2023.



« Ligne Molle » performance in « Retourner la surface »,
ICI-CCN, National Choreographic Center of Montpellier, June-July 2022.

« Retourner la surface »:

In this environment, I selected works that make the exhibition space a moving place of exchanges and fusion between beings and objects. We are physically engaged: two large portals punctuate the space, and the plaster “writings” on the floor led the visitor to cross them.

At the edge of the night, what is below, the ignored or despised, blossoms under the surface. Tones and depths, even tenuous, dilute beings and give density to the space. We sink into the state of the diver.

All the same, touching the sunset, the twilight or the eclipse, drives us to experience the shift, the sudden crossing of a border between the worlds. This is why I also paid particular attention to the lighting.



« Retourner la surface »: installation with performance at ICI-CCN National Choreographic Center of Montpellier, June-July 2022.



« Écritures »: plaster Installation « Retourner la surface », ICI CCN Montpellier, "Chambre d'écho", June-July 2022.



« Dévidoir-Balise »: Ball bearing, wood, steel, acrylic and ropes, 230X80cm, ICI CCN Montpellier, June-July 2022.



« Ligne Molle »: rope and textiles, « Retourner la surface », ICI_CCN Montpellier, Chambre d'écho, July 2022.



« Retourner la surface »: détail "Porifera", inox, Centre Chorégraphique National de Montpellier, Chambre d'écho, June-July 2022.



« Ligne Molle » performance in « Retourner la surface »,
ICI-CCN Montpellier, June-July 2022.

In Progress

Céramiques in situ: « Hacking fountains »:

Poetic and dissident plumbing.

These ceramics are to be connected to the city's fountains. I would like to bring ceramics and narrative back into public and urban spaces. To nourish our everyday imaginations, I seek in particular to give water a "voice". These first pieces are tests of forms and glazes to be developed in an open-ended exploration. By «disturbing» the dispersion of standard jets, I hope to develop a poetic and militant plumbing.

Against a «hygienist» minimalism, techno solutionism, and the prevailing norm, I aim for abundance and disruption. The organic and the prolific become subversive; in fragments, they suggest other worlds.



« Algae n°2 » : ceramic accessory on standard water urban jets, Montpellier, December 2023..



« Algae n°1, n°2 et n°3 » : Accessories for "poetic plumbing": glazed ceramics to be positioned on standard urban water jets, 28X23X34cm, 23x25X30cm and 23x25X37cm, January 2024.



« Fleur Bleue » : 30 x 25 x 35 cm, ceramic accessory on standard water jets, Montpellier, March 2024.



« Sad Spring » : 30X25X35cm, ceramic accessory on standard water jets, Montpellier, March 2024.



« Fleur Bleue » : Detail, glazed ceramic, Montpellier, March 2024.



« Sad spring » : Detail, glazed ceramic, Montpellier, March 2024.



« Grande Fleur » : Glazed ceramic, 40 x 65 x 80 cm, Montpellier, June 2024.



« Grande Fleur » : Glazed ceramic, 40 x 65 x 80 cm, Montpellier, June 2024.



in situ & in action see:
<https://vimeo.com/user14715852?fl=pp&fe=sh>

« Grande Fleur » : Glazed ceramic, in situ, Montpellier, June 2024.



« Sonde n°5 » Detail: ball bearing, wood, plastic, inks and acrylic, cardboard, workshop view, March - April 2020.

« Encore » : Probes and tachometers.

Travaux d'atelier.

Between 2019 and 2020, I drew inspiration from probes and other tools to explore the ambivalence of «our technical nature.» These sculptures embody the agents and witnesses of the predation to which the landscapes of my childhood were subjected. Whether a laser rangefinder or a topographer's tachometer, these instruments quantify space. This is the prelude to earthworks and drilling: the fragmented landscape soon becomes a commodity.

As if suddenly brought to the surface, probes and tachometers seem to have been digested by the sediment; they are iridescent like animals of the deep. The setting assembles and fuses. Color translates waste from the inert to the living. The floating of one material to another creates new hybrid essences.



« Sonde n°4 »: Detail: ball bearing, wood, plastic, textile, epoxy resin and inks, 140X90cm, workshop view, February 2020.



« Sonde n°4 » Detail: ball bearing, wood, plastic, textile, epoxy resin and inks, workshop view, February 2020.



« Coca-Cola Lake » detail: wood, polyester veil, plastic, polyether foam, inks and acrylic, Dim 160X80cm, July 2020.

Vernacular practices and workshops



« LOOM Dispositif n°3 » : horizontal tray of a "3D" Loom with perforations to channel the chain, 120X75cm, Montpellier, November 2018.

« LOOM » : Tisser tresser l'espace.

Workshops.

LOOM, involves «3D» collective weaving and braiding actions in space. Participatory projects and performances also punctuate this research supported by DRAC Montpellier Occitanie and the Ernest Hemingway High School, in Nîmes, France.

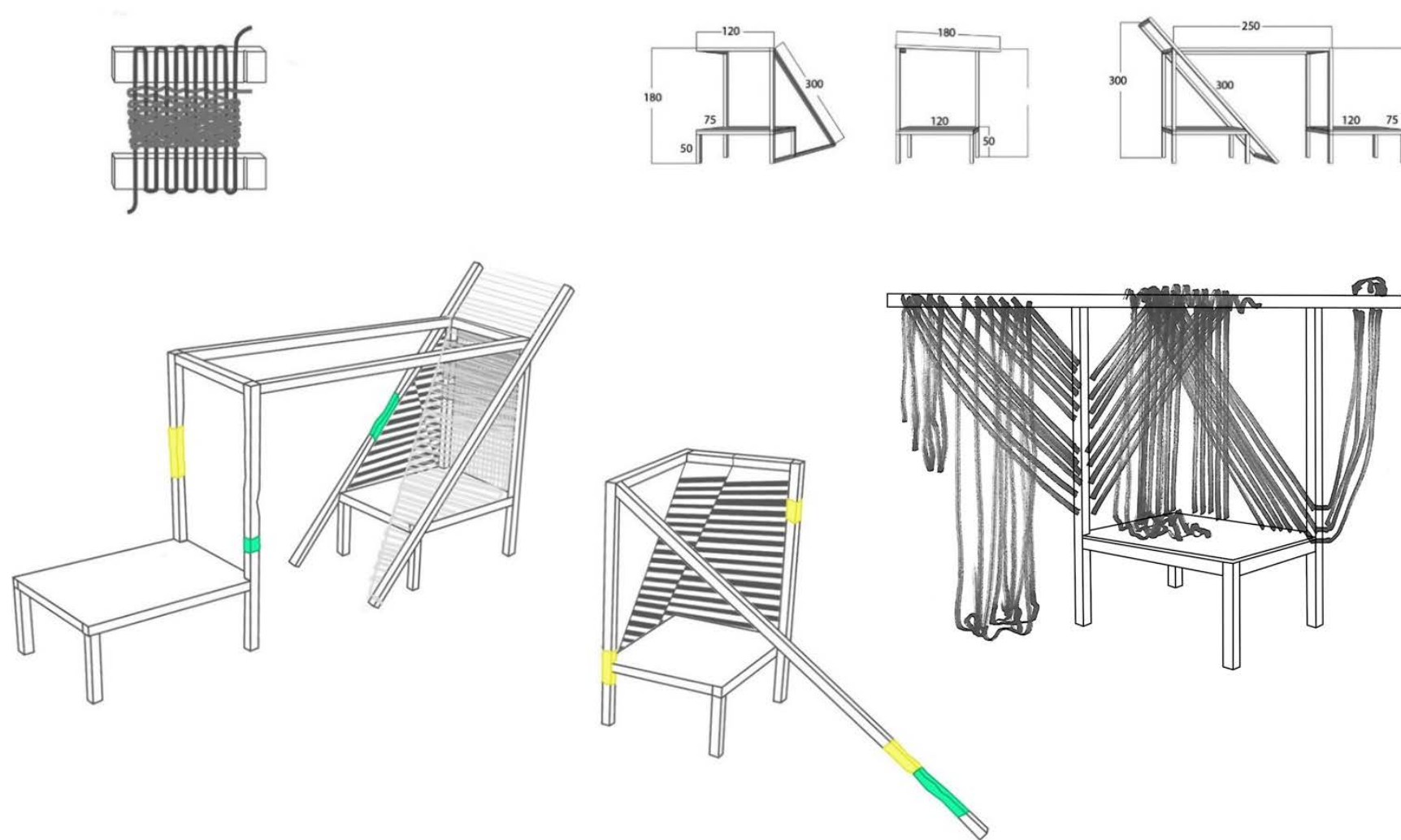
LOOM includes the design of devices for shared actions in an inclusive and collective way. The resulting pieces come from the accumulation of various gestures and skills that dialogue on the same medium.

The first « LOOM » workshop was held with the support of the Lycée Ernest Hemingway in Nîmes and the Occitanie region. For 10 days, 18 students of DNMADE1, modelling and textile students were able to act on several of my devices. The main scope was to free their approach to textile materials but also to highlight coordination in a collective process.

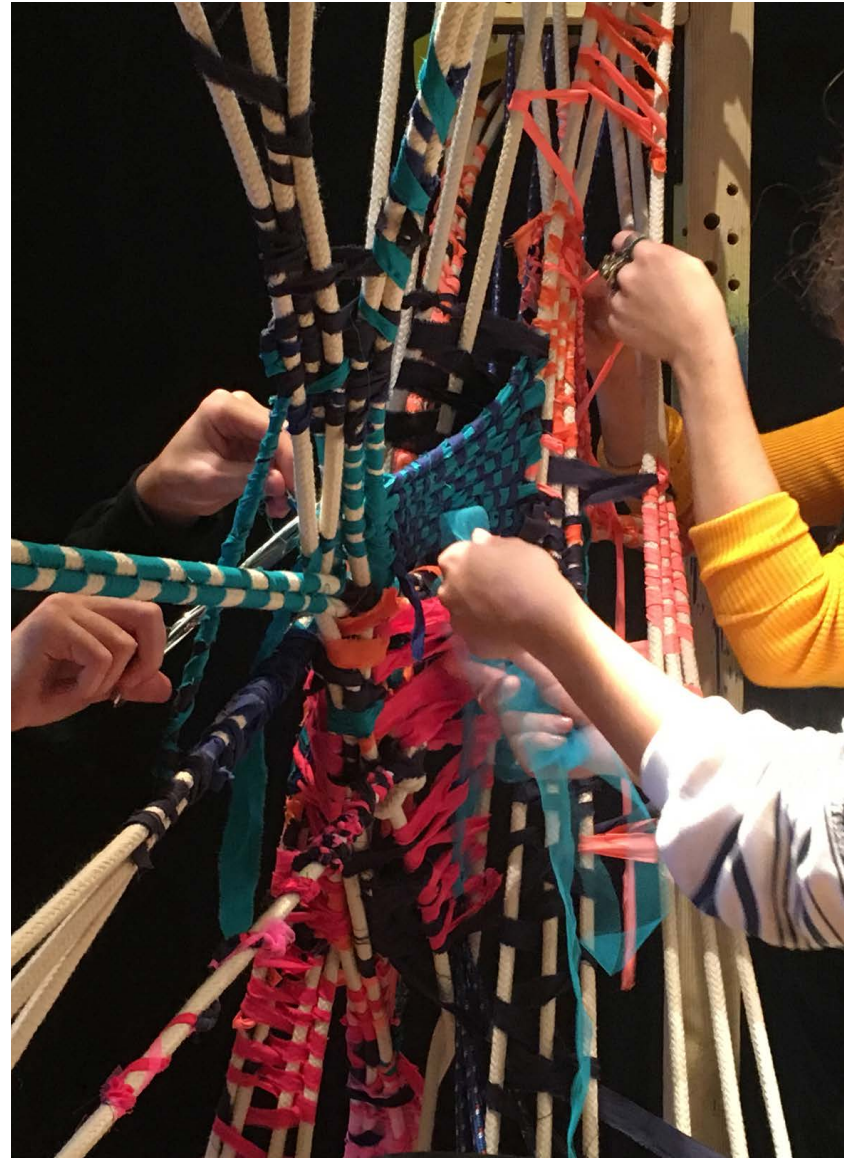
LOOM : Workshop LOOM #1, Ernest Hemingway High School, Nîmes, December 2018.



« LOOM dispositifs n° 1 », Photograph during the assembly of a «3D» chain on day 1 of the workshop. The perforations and their positioning require precise gestures. Auditorium of the Ernest Hemingway High School, Nîmes, December 2018.



« LOOM, dispositifs n° 1, 2, et 3 » drawings for the creation of the woven structures: brushed wood, acrylic, inks. They result from a variation around an XXL chair, with dimensions always able to integrate the participants, Workshop LOOM N°1, at the Lycée Polyvalent Ernest Hemingway, with the support of the DRAC Montpellier, Nîmes, April 2018.



« LOOM »:3D collective Braiding, Workshop #1 with textile, modelling and Fashion students, Lycée Ernest Hemingway, Nîmes, January 2019..



“THE MEADOWS”: Detail, Japanese cedar, Sugi-ban, acrylic,
Aso-gun, Kumamoto, Japan, September-November 2017.

« THE MEADOWS »:

“The Meadows” are installations built in the rural landscape during a residency in Aso National Park, on the island of Kyushu in Japan, from September to November 2017. They were made with the support of the association “Artist in Aso”, from Oguni community and Kumamoto province.

“The Meadows” is based on the serial repetition of elementary construction units to weave space. They are reminiscent of fragments of fences, devices for fodder or cereals storage. Here I merge my technic for coloring wood with the traditional Son Sughi Ban.

This project was conceived in « résonance » with local agricultural practices: Aso Park and its traditions are classified as being of world interest by the Food and Agriculture Organization of the United Nations (FAO).



"THE MEADOWS": In-situ installations in Japanese cedar, sugi-ban (burnt wood) and acrylic, total dimensions L800X300X260cm, Residence "Artists in Aso", Aso-gun, Kumamoto, Japan, September - November 2017.



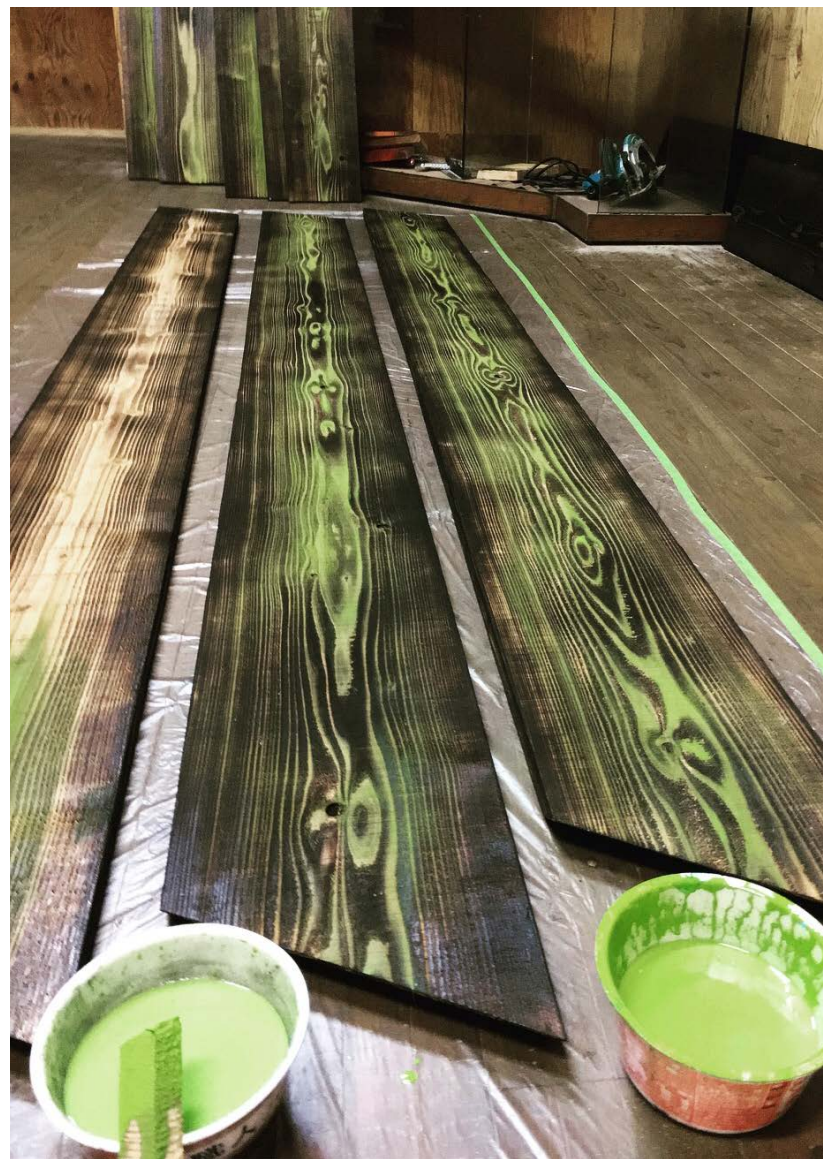
« THE MEADOWS » : Site-specific installation in Japanese cedar, sugi-ban (burned wood), and acrylic. Total dimensions: 30m long x 1.5m on the ground, 3.6m high above ground
«Artists in Aso» Residency, Aso-gun, Kumamoto, Japan, September - November 2017.



« THE MEADOWS » : workshops with students from Oguni Junior High School, Aso-gun, Kumamoto, Japan, October 2017.



« THE MEADOWS » :workshops with students from Oguni Junior High School, Aso-gun, Kumamoto, Japan, October 2017.



« THE MEADOWS » : Vue d'atelier, Cèdre du Japon, Sugi-ban, acrylique, Aso-gun, Kumamoto, Japon, octobre 2017.

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