



CÉCILE BEAU

Portfolio  
Selected pieces

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Cécile Beau is interested in phenomena that are too slow, too distant or too discreet for the human time scale. She constructs a minimal and sensory work which seizes nature and the cosmos as an object of study and contemplation. The artist shifts time and space, offering intermediate territories, always strange in-betweens. Stripped of all human presence, it involves plants and minerals in ecosystems of poetry that are often austere and enigmatic.

# VATÉRITE

*Tridacna gigas, water, Indian ink, column of stones, sound device, 70x40x110 cm, 2024*

A tridacna gigas, better known as a stoup, is installed on a stone column. A huge open shell, like a hand with alabaster fingers, it contains a dark liquid which reflects, like a black mirror, the space around it. If placed directly opposite, the black water remains blind, our movements playing with the axis of light allow us to perceive a piece of architecture on its surface. To the rhythm of a double pulsation, the reflection folds and is deformed by concentric waves which, like the beats of a submerged heart, give a form of existence to this limestone being.





# NAICA

*Corten steel, copper, 2m50 x 2m50 x 2m70, 2024  
Order from EMERIGE in the context of "a building / a work"*

NAICA is an "evolving sculpture" for and inspired by the architecture of the building that houses it. The building is imagined as a geode which houses a set of erect crystals in its center. Seeming to emerge from the earth, like a mineral grove, it reacts to the climate of its environment.

Its metal surfaces will change over the years - depending on variations in air humidity and rain - via the oxidation process of its materials:

Corten steel, initially anthracite, will become bright rust, and pure copper with a brilliant orange will replace brown then verdigris.

The inhabitants of the building thus witness the mutation of the colors and textures of the work, over time and bad weather.







# NÉRÉIDES

Octopus skin on rag paper, 2023-2024









# INTERCESSEUR

*Stump, stones, fur, feathers, 145x100x50cm, 2022*

An intercessor is a messenger. Present in various forms in animist rites, it intercedes between living beings and natural elements, between kingdoms and species, between a concrete world and an intangible one.

Here it is a totem, a two-headed chimera. Mineral, vegetable and animal combine, hybridize in a strange and austere guide who seems to send us a blind and threatening smile, an omen.



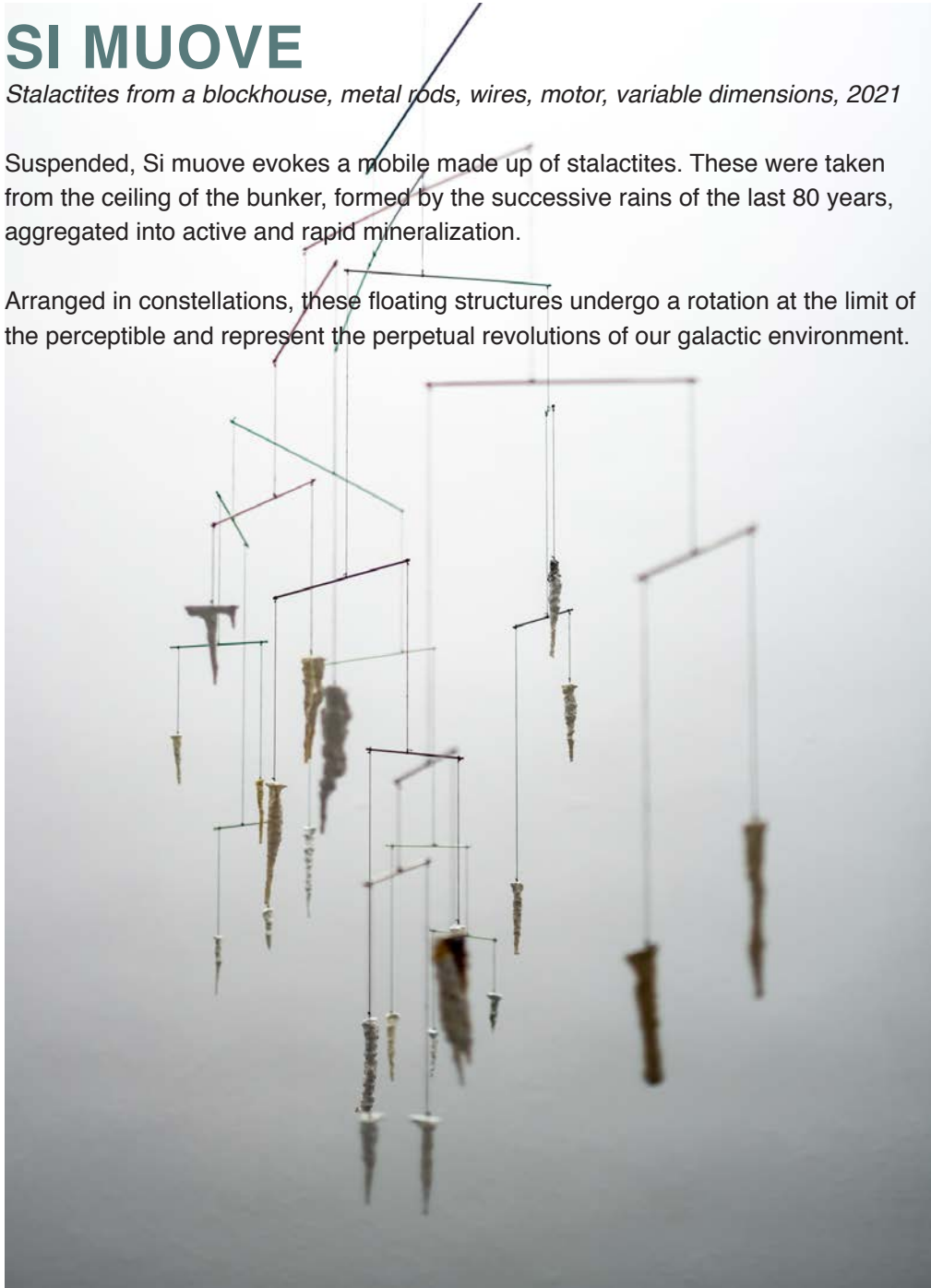


# SI MUOVE

*Stalactites from a blockhouse, metal rods, wires, motor, variable dimensions, 2021*

Suspended, Si muove evokes a mobile made up of stalactites. These were taken from the ceiling of the bunker, formed by the successive rains of the last 80 years, aggregated into active and rapid mineralization.

Arranged in constellations, these floating structures undergo a rotation at the limit of the perceptible and represent the perpetual revolutions of our galactic environment.









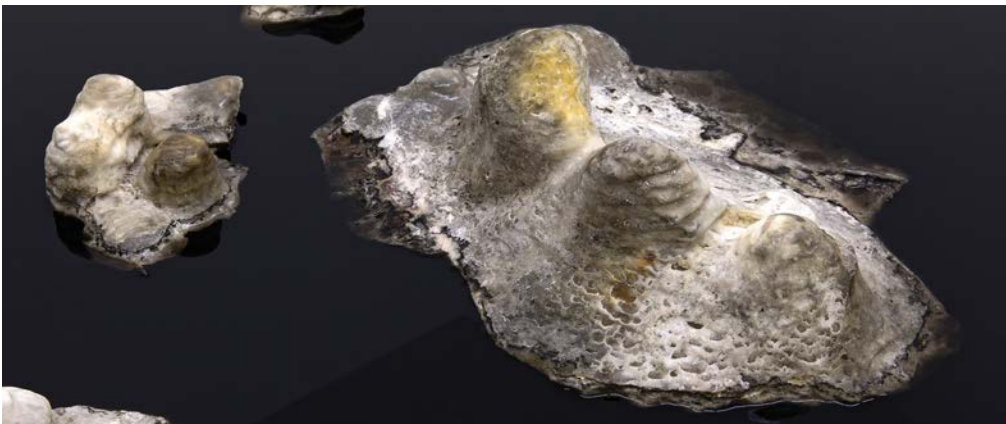
# AMPHOLYTE

*Stalagmite, water, Indian ink, 200 x 230 x 20 cm, 2021*

Contained in a tray slightly raised from the ground, young stalagmites emerge from a dark expanse of water. These calcareous concretions, which are usually found in caves, were formed here by the infiltration of water through the thick construction of a blockhouse.

In this abandoned concrete architecture, the successive rains of the last 80 years have insinuated themselves and loaded with mineral matter, slowly solidified into an active geological formation.

These stalagmites make human and geological temporalities coincide here and make us witnesses of the movement of mineral matter.



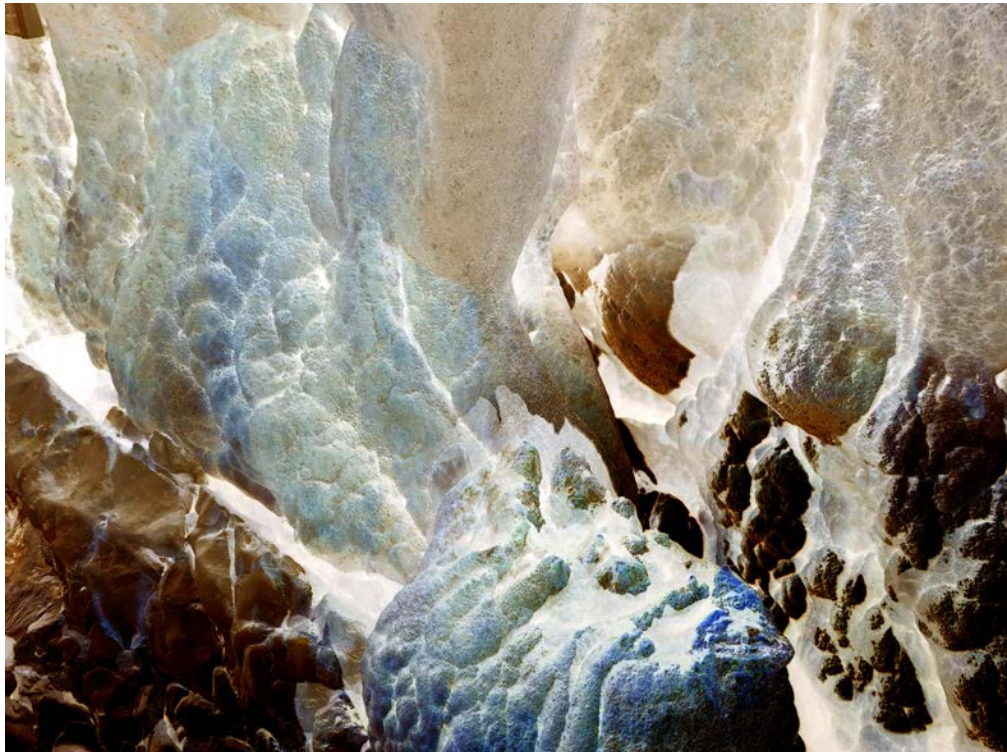


# Hu2

*Print on white aluminium, 2021*

There are shapes, colors, materials before our eyes. Yet their origins and scales are difficult to perceive. It could be a mineral, aquatic or atmospheric environment; flow and solidification of water that has become ice or (re) become gas or a liquefied mineral that has become floating ...

These images could also evoke shots of a photographic device on a space probe passing through another planet. However, these are photographs of a cave whose colors have been altered to create a fictional atmosphere.









# PRUNUS AVIUM

*Cherrywoods bark, 2020*

The bark of a tree is unrolled on the wall like leather, an animal molt. Between cartography and fragment of an abstract fresco, these organic scrolls offer us a writing system that has not yet been elucidated.





# AVEN

*Ibrushed aluminum prints, series of 10, various formats, 2020*

Photos of the interior of a hollow tree depict an organic cave. Loss of scale and material; the eye hardly recognizes this environment; the stalactites are cobwebs loaded with earth, the rocky walls are only the trunk sculpted by the work of fungi and insects ...









# REVERSION

*Co-directed with Emma Loriaut*

*aquarium, base, stone, electrolysis, 30 x 30 x 120 cm, 2019*

Reversion is an unknown alchemical process: Alchemy usually considers the transformation of a raw, natural ore into a «noble», purified material.

Here it is from manufactured molecules that pure metals are extracted. Stones or metals are immersed in chemical baths to grow crystals of silver, copper or lead.

Like plants, landscapes or organs, metallic efflorescence grows throughout the exhibition, bringing this geological process to a sensible, perceptible scale.

*Festival Berlin Atonal 2019 Â© Rebecca Crawford*







## THE COMMON LIVERWORT

*Panchronic plants, sodium lamps, terrariums, crickets, sound device, 2018*

*A miniature panchronic forest is reconstituted, a small garden of origins where the plant species that compose it have not evolved since their fossil traces dating from the Jurassic. There are also two terrariums containing crickets. Their morphologies having evolved very little since this same period, their songs remain unchanged, placing these stridulations among the rare sound traces that can reach us from this distant era. Here different temporalities mingle, mineral, plant, animal and human scales intersect.*

*Views of exhibitions: Pro Liturgia, Abbaye de Maubuisson, 2020 © Catherine Brossais  
Art in the chapels 2018, © Aurelien Mole*







# LA REGION VAPOREUSE

*Iron structure, ceramic diyas, sound systeme, 110 x 400 cm, 2018*

Directed as part of the Bhubaneswar Art Trail, India

It is said that fish is one of the first forms of life from which a branch has colonized the land continent. He is also called Matsya when he manifests as an incarnation of Vishnu in Hindu mythology. Here, fish scales are small oil lamps called «diyas» used in temples to convey a prayer. Harvested in number in various places of worship as virtual vectors between men and gods, the diyas are arranged in an undulating avatar towards the aquatic expanse that faces it.

Sounds evoking the stars of our solar system emanate from its belly, resonances oscillating as a possible frequency connection man-earth-gods-space.





# RESIDUAL CHAMBER

*Aquarium, base, motor, sound device, aspirin, 30 x 30 x 120 cm, 2018*

«Residual Chamber» is a sound sculpture offering a possible interpretation of the sounds of the universe. The song of the cosmos becomes perceptible thanks to this strange instrument of fictional science whose harmonics are generated by micro bubbles. «Residual Chamber» suggests a hypercube by a four-dimensional geometric structure composed of two aquariums interconnected by metal ridges. A small mechanical machinery driven by a computer system drops pieces of aspirin at irregular intervals above an aquarium. Immersed in this water, a hydrophone captures the sounds of the breaking of the fine bubbles released by the tablets. This device proposes an evocation of the cosmos, the installation like a window on an infinity, the sounds like figures of our immersion.





# CLADONIA

*Various varieties of mosses and lichens, growth lamp, ultrasonic mist, 2017*

A small sample area consisting of moss and lichen. They are a pioneer species; the first to colonize an environment devoid of life. Their presence creates changes in an ecosystem undergoing training, leading to the potential establishment of other species requiring different living conditions.

Here, a device maintains artificial living conditions, a growth lamp reproduces the nutrients of the sun and an ultrasonic fogger emits a permanent moisture. Attempt to save; to breed a fragile and original environment.







# AORISTE

*Volcanic rock, sound device, 25 x 47cm, 2018*

A basaltic rock is placed on the ground, mosses develop there. It seems that this colonized volcanic stone breathes, one hears like a snoring, a grunt. The body of the mineral is dug to shelter a sound device diffusing a double sound, that coming from the depths of the earth, of an earthquake, the other the roaring breathing of a panther. These rumblings harmonize to give a kind of telluric snoring. Dissociated, the vegetable, mineral and animal kingdoms merge here to generate a hybrid being.







# LA SIOUVA

*Co-directed with Anna Prugnes*

*Strain, branches, 260x300cm, 2017*

A stump rises from the ground into an aerial fate. Roots stretch like spidery limbs to another land. The Siuva is a kind of arboreal specimen, an organic being halfway between two worlds. In an indeterminate future or in another past, evolution plays on the boundaries between the vegetable, mineral and animal kingdoms. A vegetal mutation that evokes movement, movement, possible emancipation. with humor the mason of a demiurge.

A way to rehabilitate the original task of the artist, which consists of revealing unknown worlds and questioning the nature of reality.







# ACCRETION

*Sound Installation, concrete mixer, coal, volcanic rocks, cement, sand, earth, chinese Ink, pigments, 2017*

Half-spheres, whose veined texture and earthy relief are reminiscent of distant planet, are hung on the wall along an offset horizontal line. Mixed with concrete, rock, earth and pigment, these «stars» reconfigure a planetary system whose name comes from Mesopotamian deities.

On the ground, a black concrete mixer suggests the piling up of rubble against its metal walls. In the drum clash monochrome minerals: volcanic rock, coal and black sand. The rotation of this industrial tool echoes a heliocentric system / formation by accretion of the material of our universe. Cosmic gigantism, out of human reach, is evoked here thanks to building materials directly related to the most down-to-earth activity: masonry. A rudimentary and prosaic mode that brings the mason of a demiurge to life with humor. A way to rehabilitate the original task of the artist, which consists of revealing unknown worlds and questioning the nature of reality.





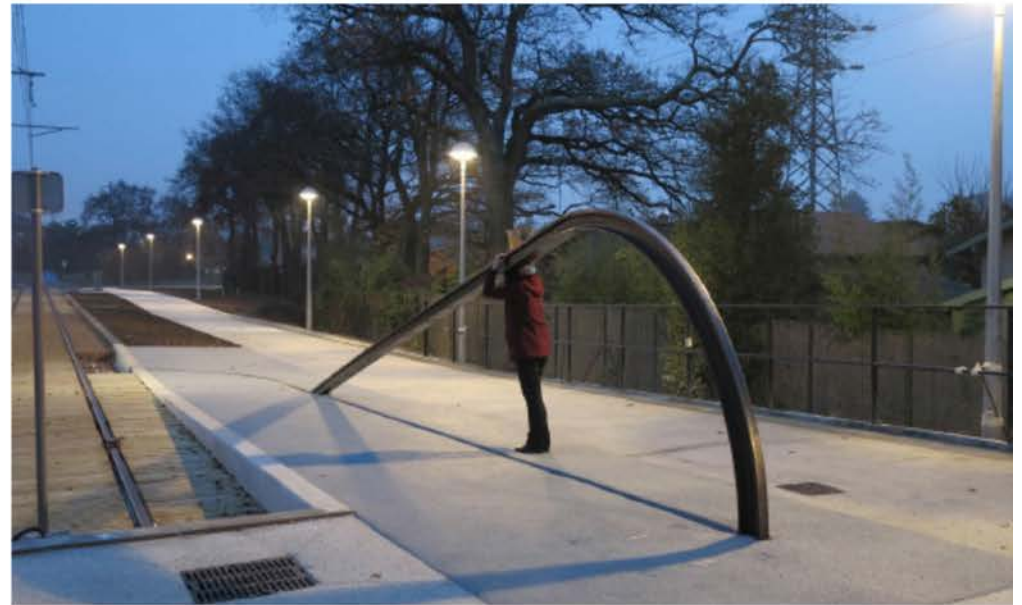
# TRAVERSÉE

with Nicolas Montgermont

Vibratory sculpture, 2x15m, 2016 2m H x 15m L, 2017

Public sculpture, Bordeaux Metropole for Blanquefort station

Traversée is a sculpture installed in the future Blanquefort tram station in the Bordeaux suburbs. It is made of a rail that starts from the tram rail, meanders on the dock and rise until two meters before going back in the ground. The vibration of the tram rail is reflected in the sculpture and the commuter can then feel the wave of the arrival of a tramway by simple body contact. Touch and hearing are used to transform the waiting time into a sensitive experience.





# MÉTÉORS ASCENDANCES

*Cyanotypes, 65 x 50 cm, 2016*

Meteors Ascendances is a series of cyanotypes representatives astral theme of meteorite impacts. These themes are said sidereal because they have the particularity to be a mix between astrological constellations and terminology used in astronomy. Photographic process from the early twentieth century obtained by exposing a photosensitive mixture to UV, the cyanotype is used here to draw a map of the sky at the moment of impact. Running an asteroid and solar ultraviolet radiation follow the same path to the earth to shine in these graphics. Positioning of the constellations and planets is so schematically, offering an analysis between scientific review and metaphysical perception.



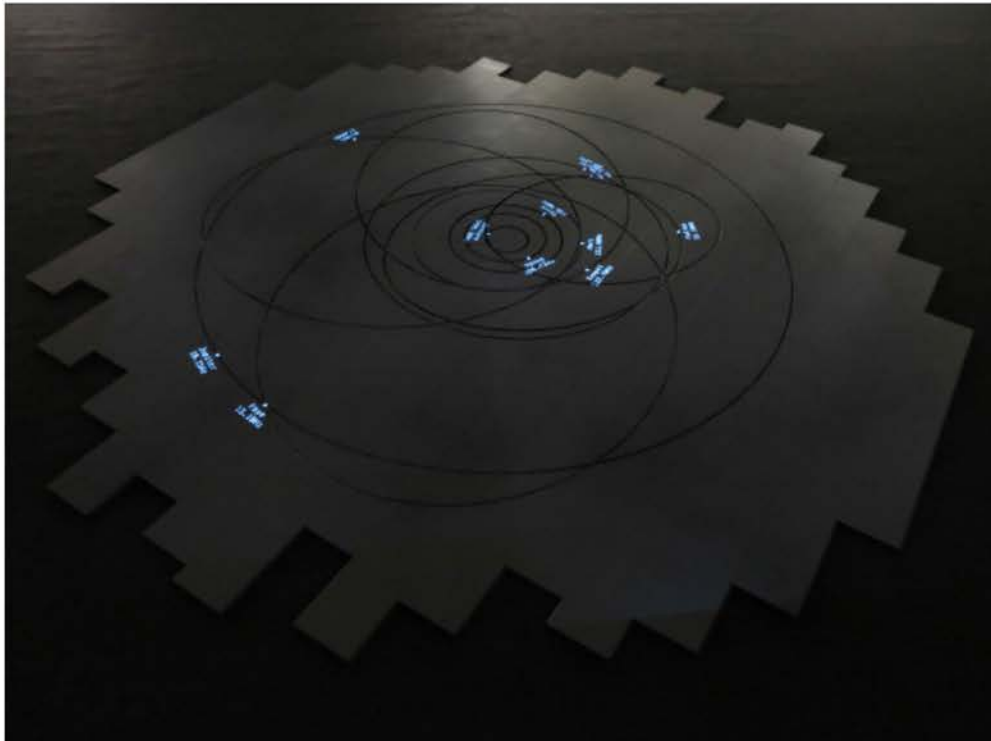
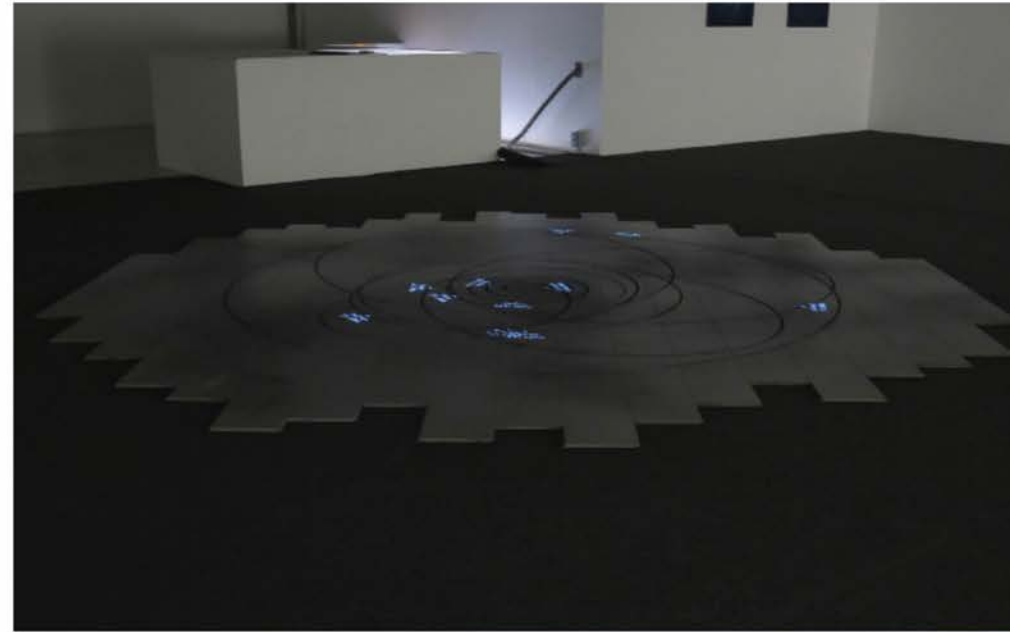


# ELLIPSES

Audiovisual sculpture with Nicolas Montgermont  
sound system, video projection, concrete disk 200cm, 2015

Ellipses is a transcript of the harmony of the spheres of Johannes Kepler (16th century), old concept that the planets in our solar system, each corresponding to a note and creates a whole universal harmony.

Ellipses in the orbit of the planets, dwarf planets and comets in the solar system main is drawn on a concrete disk. The position and score of each is transcribed in real time on a plate. Each of these stars is associated a frequency (a note) as defined by Kepler: the speed of rotation of the stars around the sun. This package creates a harmony that is slowly changing continuously depending on the path of the stars.





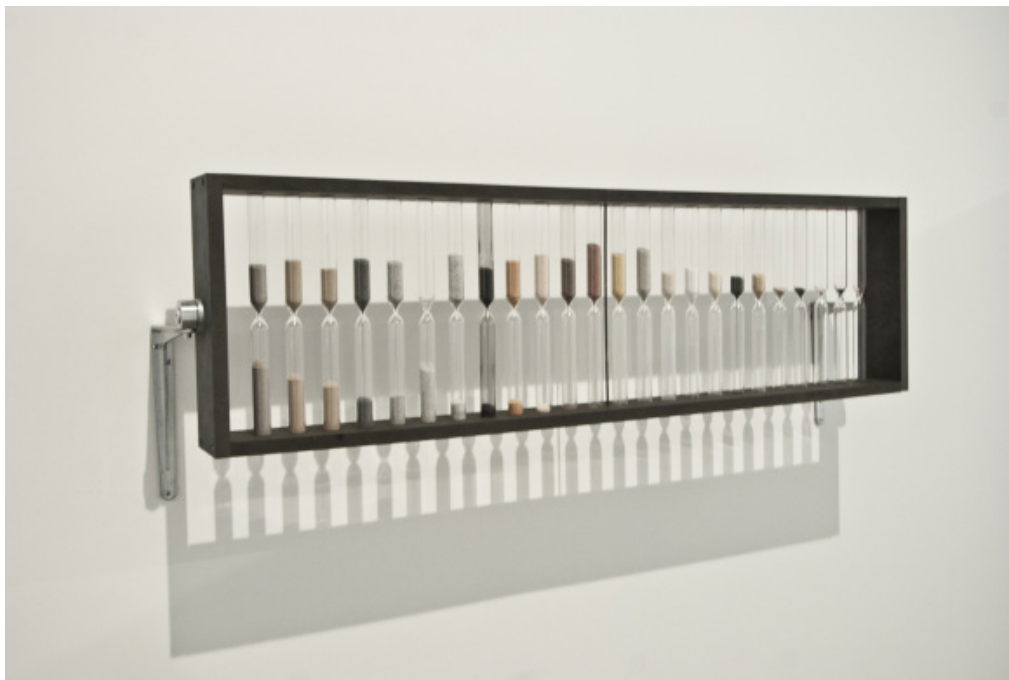
# STILL ALIVE

*Limestone, drops to drops, bottles, hydrochloric acid, crystal vinegar, water, variable dimensions, 2016*

Stones are often seen as an inert and immutable material. Here are three limestone under drips; hydrochloric acid on a coral rock, vinegar crystal on a limestone, water on a lichen stone. This is to observe the transformation of rocks in various forms of erosion had to hydrochloric acid, to the formation of crystals by reacting with the vinegar and the slow growth of a lichen whose rock is substrate. These stones are the testimony of a moving material, changing; a evolution made visible to the human scale.







# PARTICULES

*In collaboration with Géosciences Laboratoty, Paris*

*Stones, minutglass, 2015*

Stones are attached to the wall. A visible horizontal notch on each allowed a levy which determined their ages and compositions. This dissection generates a collision suggested an invisible graphic ( Time - abscissa / ordinate training - Depth ).

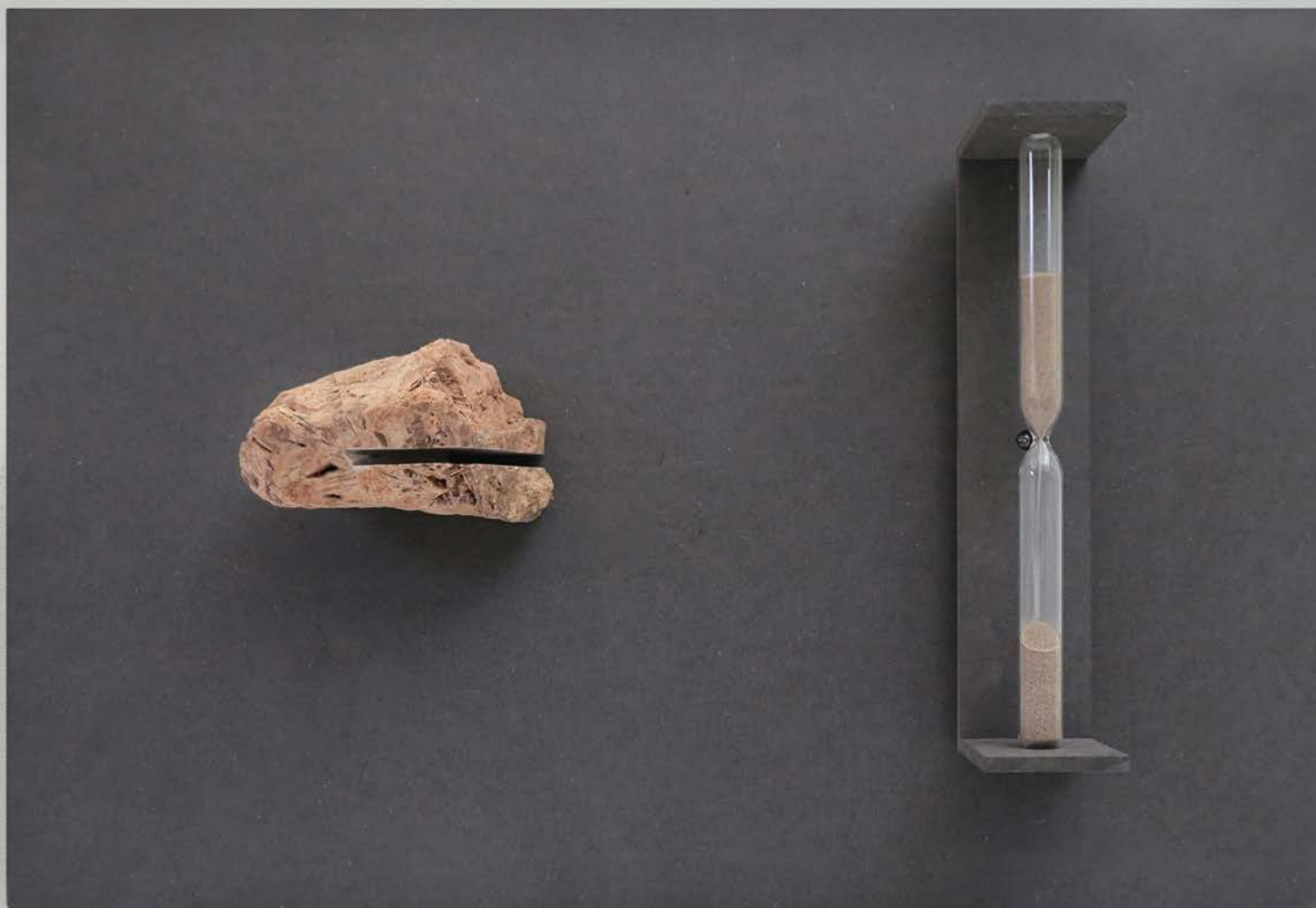
La poudre issue des pierres entaillées est recueillie dans des sabliers. Tels des éprouvettes, chacun d'eux contient la quantité de sable proportionnelle à l'âge de la pierre qu'il renferme. Une rotation de l'ensemble de la structure permet de visualisé l'écoulement des différents temps géologique.

The powder resulting notched stones is collected in hourglasses . Such test tubes, each of which contains the amount of sand proportional to the age of the stone it contains. Rotation of the entire structure allows viewing the flow of different geological time .

To show the passage of time on the scale of a world through a poetized dissection.







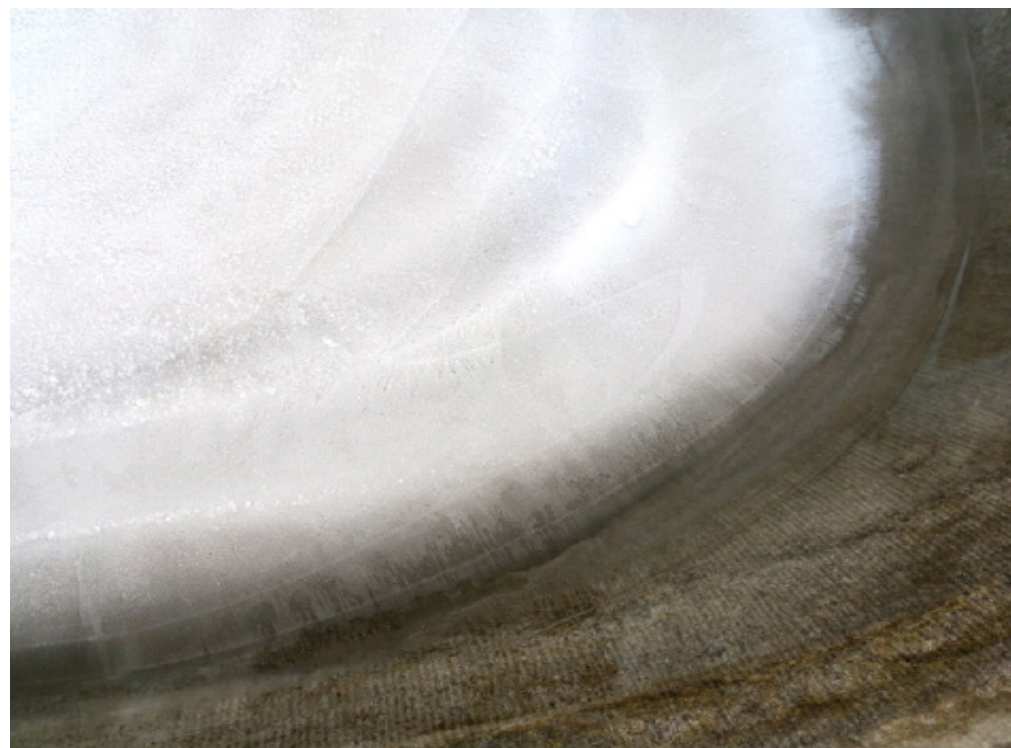




# VIRGA

*Frigorific system, copper, fountain, water, 110 x 80 cm, 2015*

A stone fountain seems not to suffer the same temperature dependence as the rest of the building to which it is grafted . A microclimate is limited to the size of this pool carved in stone, it is the water content crystallize transforming the surface of the liquid material in a crust of ice . The fountain becomes witness to a climate metamorphosis, a strange phenomenon evoking another season , another time, a frozen temporality. An area where time and weather are suspended.







# SPOROPHORE

*Troncs, champignons (Amadouvier), gros sel, dispositif sonore, 2014*

Two trunks lying in the piece. On their bark eroded by time pushed some mushrooms of different sizes. This dry atmosphere is animate by a sound environment that evokes a strange microscopic activity; decomposition, water movement across the spore, micro organisms moving ...

These sounds come from the mushrooms themselves through speakers hidden inside. They make an audible agitation usually imperceptible with sounds almost abstract of a probable internal world.

The floor covered with salt crystals enhances the scope of this mineral / vegetal composition.

Exhibition view, FEW, Wattviller



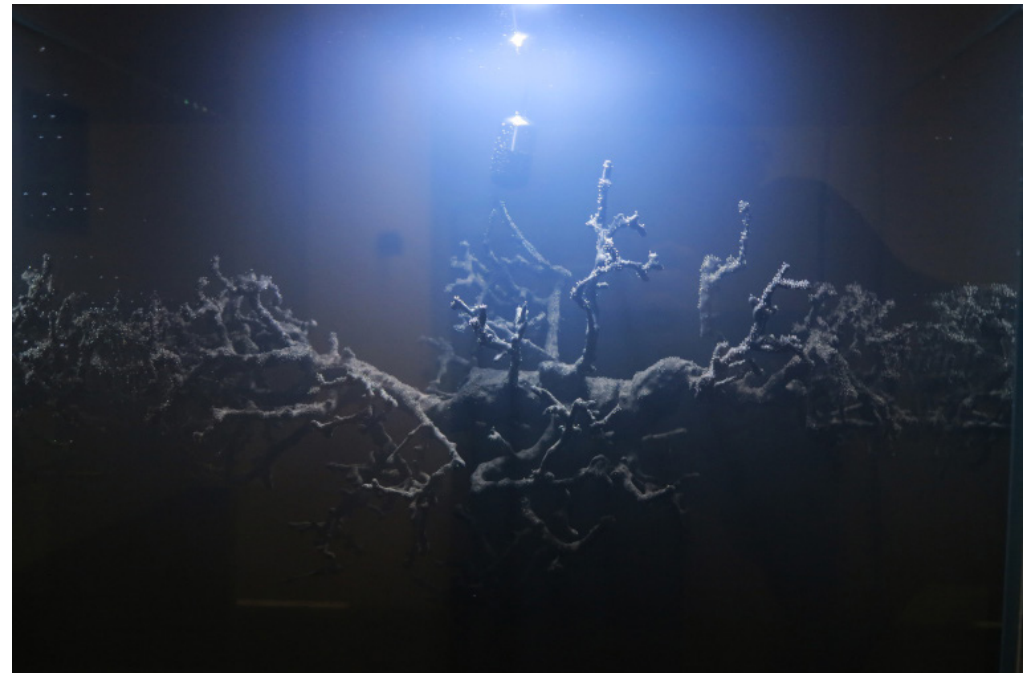


# SPECIMEN

*Glass cubes , sound system, water, black ink, vegetal, chimical or stones, bases, 50x50x120 cm, 2013*

Glass cubes kept in a dark liquid a stone and strange vegetation structure. Pretend undergo scientific experiments, the samples are subjected to a sound experience; electromagnetic frequencies emit by planet, asteroide or stars are distributed directly into the liquid and then captured by a hydrophone. These sounds are transformed during their passing water then we are given to understand plunging the room into a nebulous atmosphere.

Exhibition view, Grands Bains Douches de la Plaine Gallery, Marseille



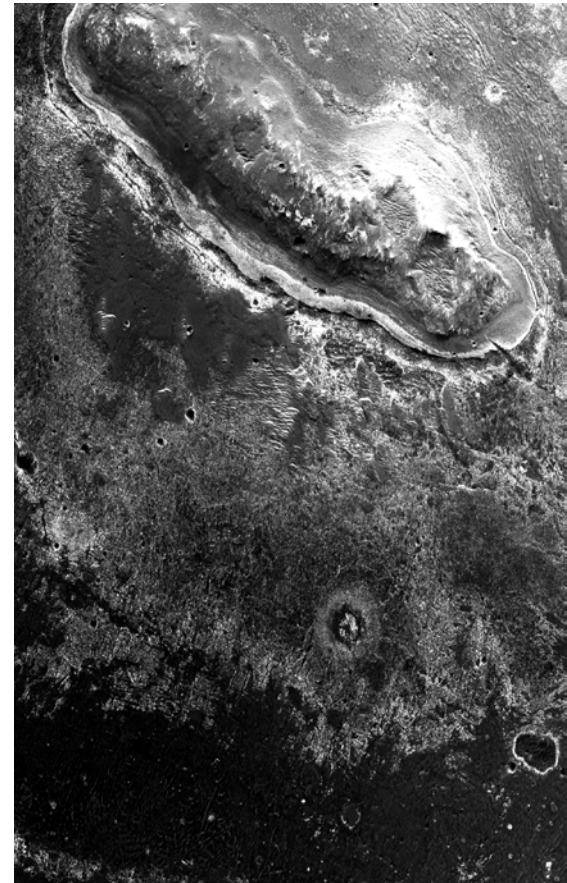
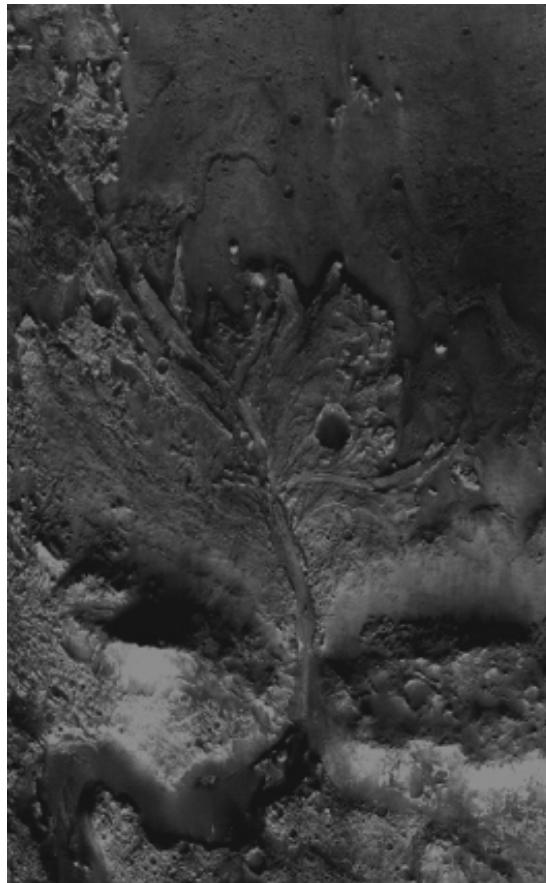


# SOL

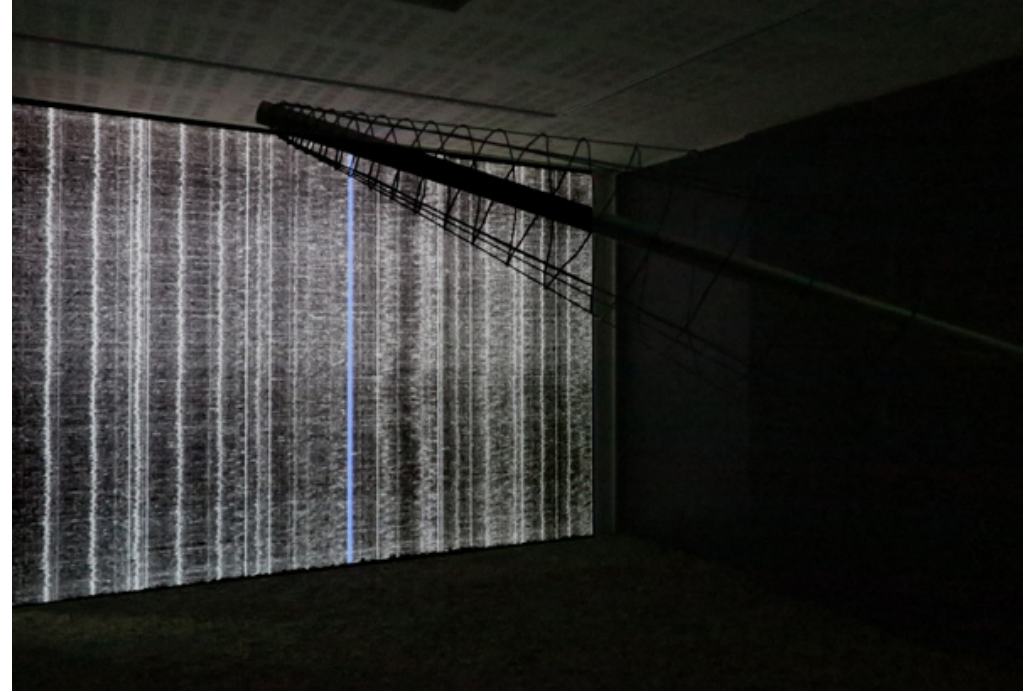
*Print on concrete, 100x160 cm, 2013*

Views of the surface of a distant planet. *Sol* suggests prints, fragments of dark mineral.

The details of the texture almost same tonal confuse the eye that is difficult to identify the nature of the object, between map view and sample of a fossilized ground.





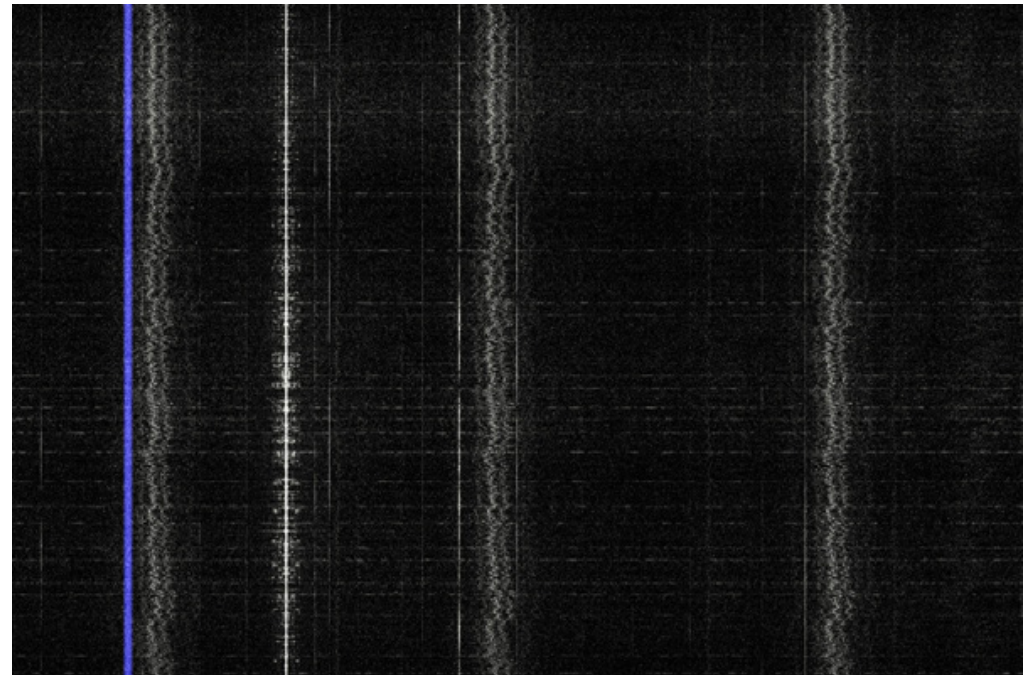


# RADIOGRAPHIE

*Installation - with Nicolas Montgermont*

*Decametric antenna, 460 x 210 cm, frequency amplifier, video projection, 2012-2013*

Radiography is a decameter antenna designed to receive radio waves emitted by planets, asteroids and other elements orbiting in space. The antenna acts as a developer, it makes electromagnetic waves which move from one end to the other of the universe perceptible to the human scale, it shortens the distance. Through this technological totem, the sound from radiating bodies reaches us. On the walls of the exhibition space, a projector makes visible the sound spectrum. The different frequencies captured emerge as many discontinuous column. The immaterial light echoes the immateriality of the recorded waves.



Exhibition view Radiographie, Art Center L'Aparté, Ifendic

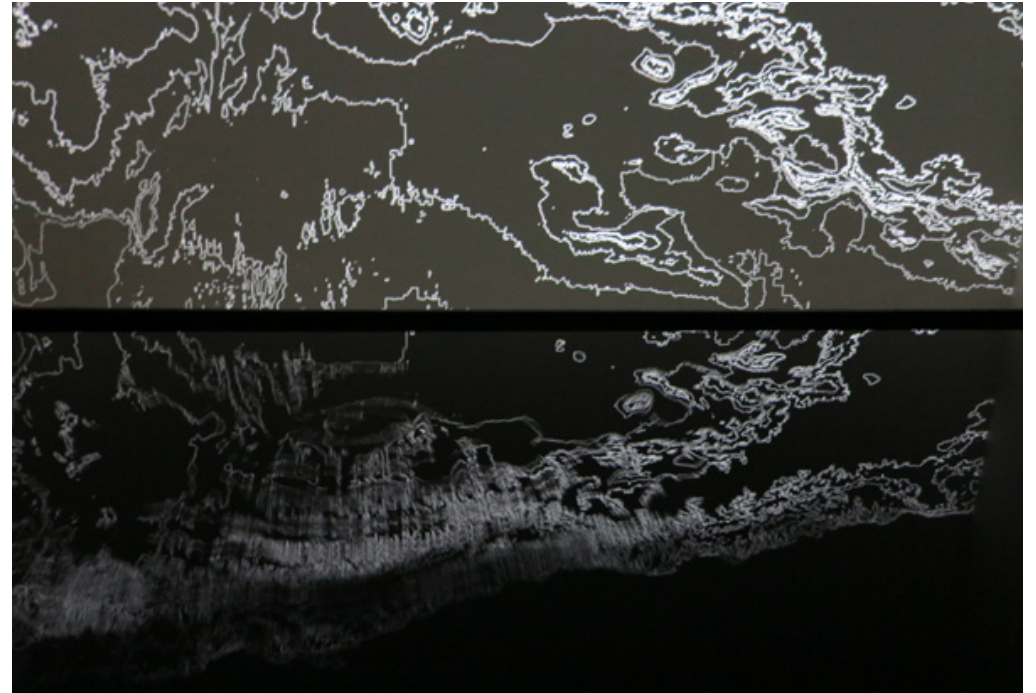


# Sillage

*Audiovisual sculpture with Nicolas Montgermont- 2012*

*Seismic data (Chili, 15h12, 12/03/2008, 18min), wood, chinese ink, sound system, 300 x 180 x 20 cm, 2012*

Sillage takes the form of a basin filled with a deep black water on which is projected a fine and regular grid, topographic marker highlighting the perfect flatness of the liquid. Regularly, a distant rumbling, subterranean disturbs the silence. The vibration travels the visitor's body. On the water a wave propagates, deforming the light grid. Then everything becomes quiet until the next shock. From the signals recorded by different sensors during an earthquake in Chile in 2008, the artists have reproduced the sounds and telluric waves of the earthquake. The work is thus a kind of seismic waves sculpture.





# L'ENVERS

*Acer negundo Aureomarginatum (Erable), varied dimensions, 2012*

Two trees are connected by the trunk into a kind of self-reflection, possible roots, other branches of another tree.

Organic column changes the architecture, develops, deploys.

A tree growing by the middle.

Exhibition view Subfaciem, Module, Palais de Tokyo, Paris



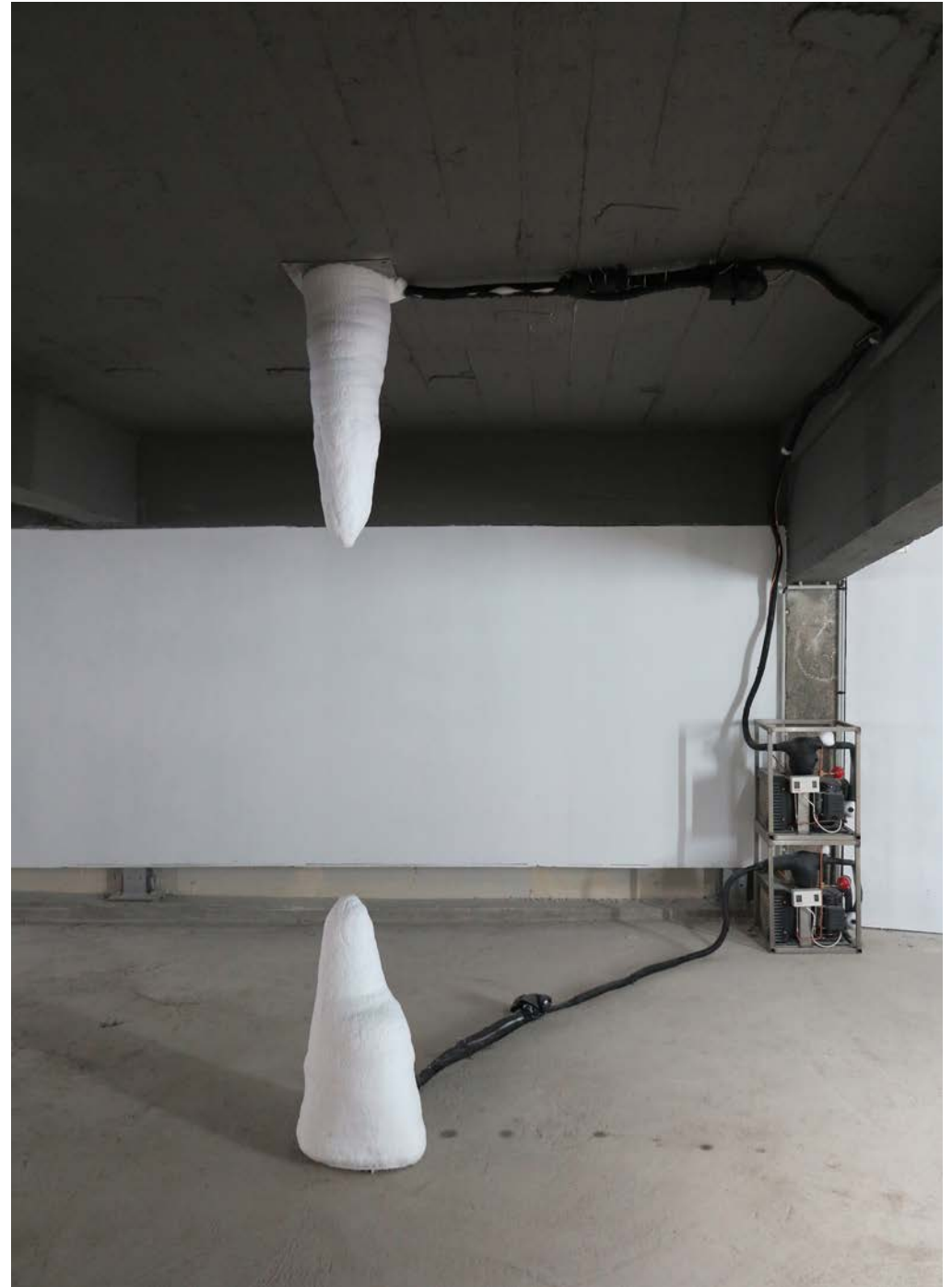


# SABLIER

*Frigorific system, copper, ambient humidity, 70 x 30 cm / 60 x 40 cm, 2012*

Two conical shapes, one hanging from the ceiling and the other resting on the ground seems to want to join. They are connected to two frigorific groups which maintain their surfaces in ice, nourrich by ambient humidity. A stalactite and a stalagmite «grow» slowly. An allegory of time.

Exhibition view Subfaciem, Module, Palais de Tokyo, Paris







# CHONDRITE

*Stone, 70x20 cm, 2012*

A stone cut into its length is fixed to the wall.

The space between the two parties is on the thickness of the blade that cut them.

Une pierre coupé dans sa longueur est fixé au mur.

L'espace qui sépare les deux parties est relatif à l'épaisseur de la lame qui les a taillé.





# ZIBENS

Néon light, steel sound dispositif, 200 x 70 cm, product by «L'Usine Utopic» 2011

Neon are held by a metal frame connected to the ceiling. Controlled by a memory card, from time to time, they turn into short flashes at irregular intervals. Lightning sounds are recreated from the sound generated by the transformer neon in simulcast or not with the light.

Exhibition view, Usine Utopik, Contemporary Art center, Tessy-sur-vire





# CIMES

*Photographic diptych, each 37 x 80 cm, digital recording, 2010*

Pictures of a forest in light snow are augmented by a disrupted sound environment.



# SUMA

*Wood structure, varied vegetation, digital recording, 160 x 120 x 120 cm. 2010*

A reconstructed forest made up of various miniature trees, stones, and lichen that share a representative space and recreate a strange biotope. A broadcasting system runs through this vegetation, diffusing a slightly modified forest sound.

*Exhibition view "L'arbre qui ne meurt jamais", Théâtre des Sablons, Neuilly, 2013*







## VALLEN

*Sound installation, wood, indian ink, digital recording, 100 x 120 x 10  
cm, product by «La BOX», 2009*

A small pool - and from time to time, the sound of a drop of water, while simultaneously concentric circles form on the surface.

The ripple seems generated by the virtual sound drop.



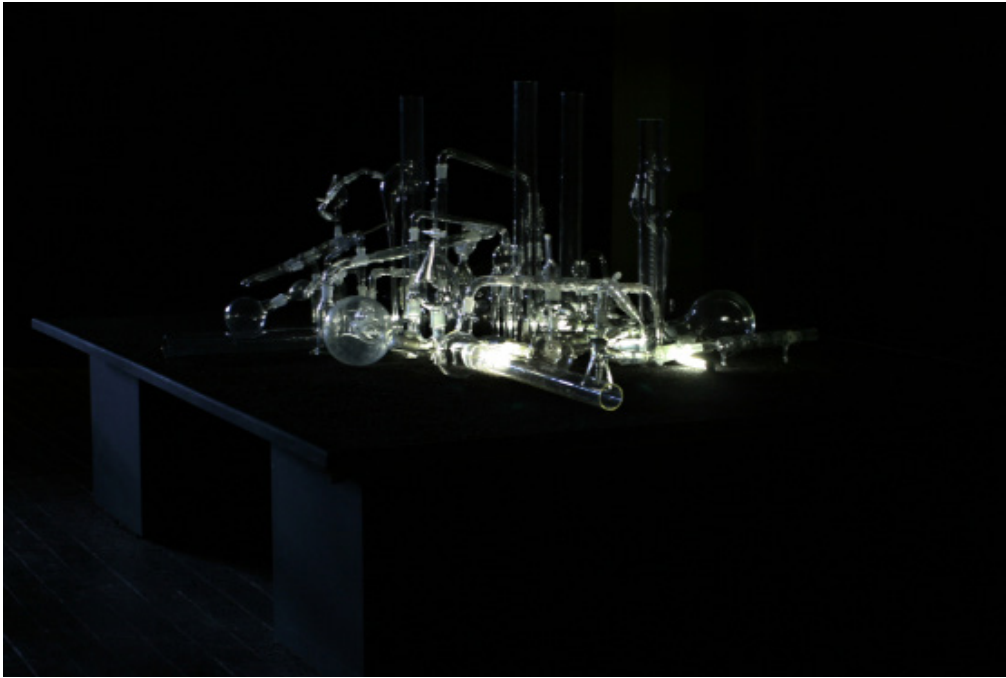
## WHITE RABBIT

*Installation, roots of a hazelnut tree, about 5 m in diameter, a collaboration with Bertrand Rigaux, 2009*

The white rabbit's chase, the ceiling as the guideline, going down in a sub-earthly mode and underneath the reality of things. Switch a reality by another, usually hide..

Exhibition view «777#3», in collaboration with Bertrand Rigaux  
Chateau de Kerpaul, Loctudy



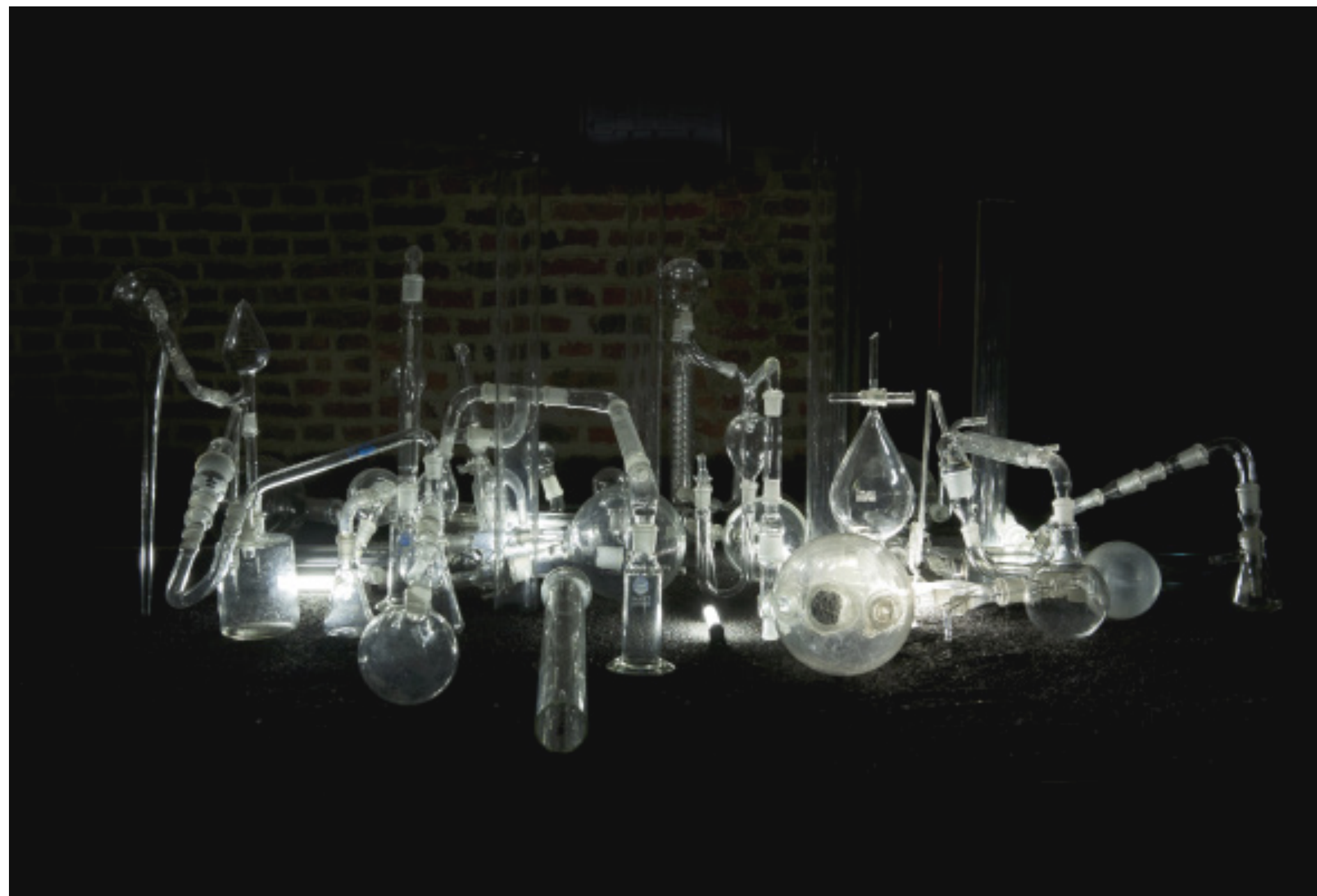


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*Sound installation, wood structure, laboratory glass, sound system, 240 x 280 x 60 cm, 2008*

Inside a transparent architectural model that resembles a miniature refinery made of glass chemistry vessels, both random sound and streamed city sounds\* relay each other through recording and broadcasting systems, creating a circulating system. The different glass vessels slowly filter the sound, rounding and reshaping it, like a «sound distillery» until its initial texture is transformed.  
(\*Streaming from «SoundMap», <http://locusonus.org>)

Exhibition view «Panorama 9-10», Le Fresnoy, Tourcoing





# BIALE

*Sound installation, four gelatin silver prints mounted on aluminium, each 80 x 160 cm, hide sound dispositivs, 2007*

From a hall to a square room. From the ceiling, a very strong uniform light is coming. On the ground, a white and slightly smooth coating. Four pictures, hooked in the round angles of the room: kind of snowy landscapes where a skyline is slowly appearing. Insignificant landscapes rocking into a ghostly atmosphere. Through the images the vague noise of an outside environment comes through. A faint wintry atmosphere, no brightness. Each sound is recorded separately from the others then edited, or more precisely, orchestrated into a parallel sound that «feeds» the pictural atmosphere. The sound installs or brushes against the decor and becomes a more precise image of photography. Deafen visually and visualise auditiely...

Exhibition view «Panorama 9-10», Le Fresnoy, Tourcoing

