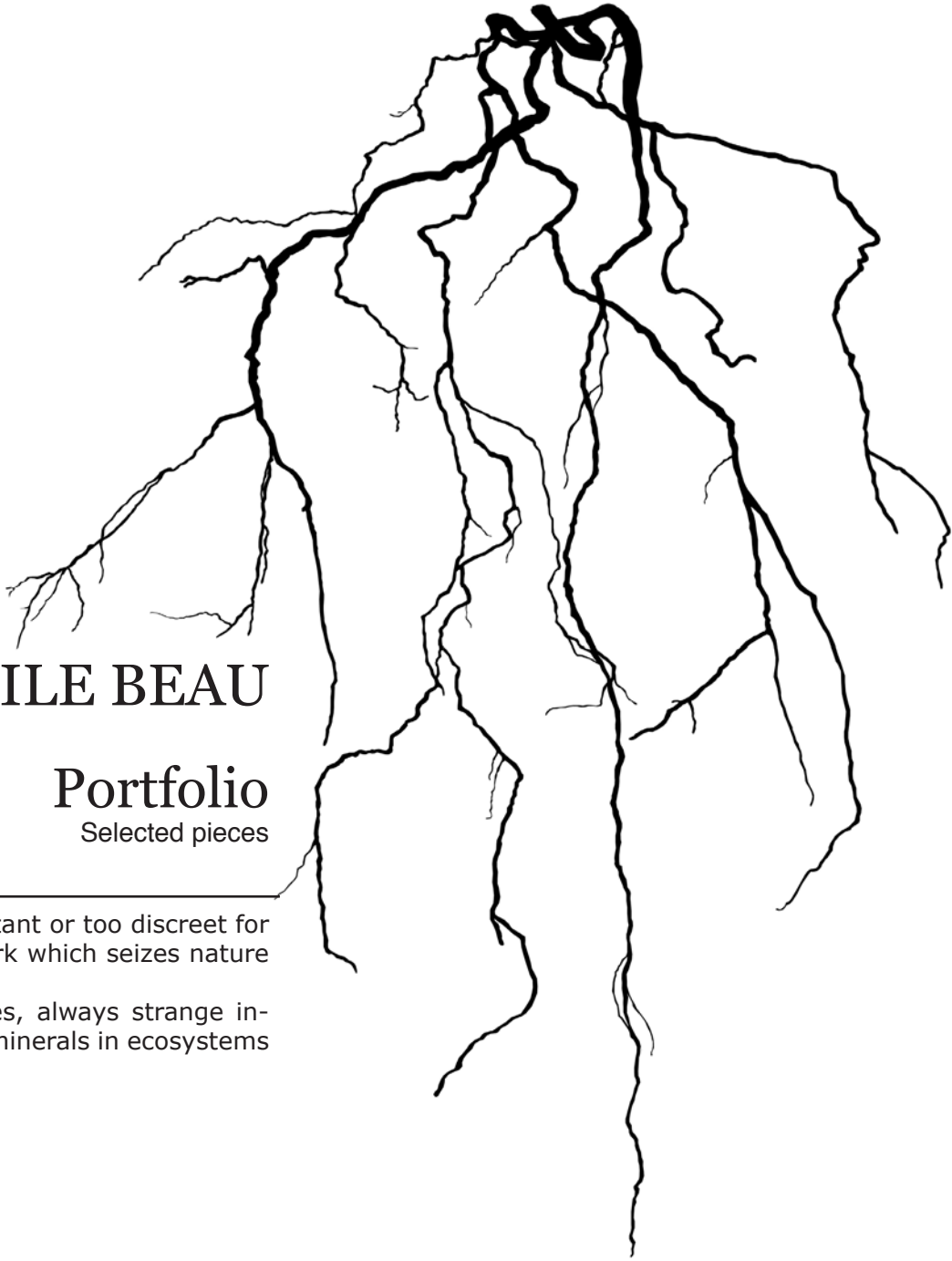




CÉCILE BEAU

Portfolio
Selected pieces

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.



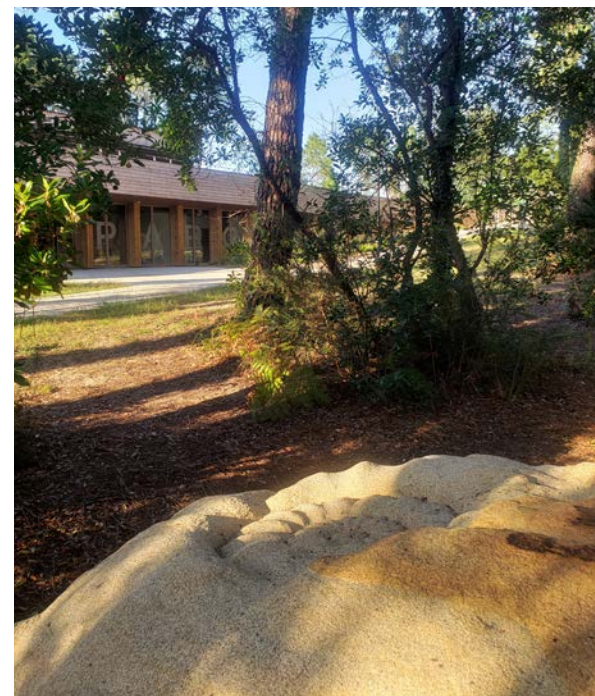
XÉNOLITHE

Granit, 200 x 180 x 90 cm, 3200 kg, 2025

Permanent work created as part of a "1% artistic" commission relating to the construction of the PARCC art center by the MACS Community of Communes in Labenne in the Landes.

"The ammonite of all sizes, from the lens to the mill wheel, imposes the mark of its cosmic spiral everywhere."
Roger Caillois

Inspired by the proximity of the ocean, Xenolith is a sculpture from which a giant ammonite emerges, carved from a block of granite. This is a mineral anomaly, since fossils cannot be preserved in this type of rock. However, the appearance of the first ammonites coincides with the age of this stone's formation (around 350 million years ago). Thus, Xenolith suggests a reflection on the impermanence of life on Earth, inviting contemplation by evoking distant biological and geological times.



AFTER PARTY

Cork oak bark, plants, animals, mushrooms, 70x40x35cm, 2025

Composed of plants, insects, amphibians, algae, and other living forms, this cornucopia is filled with dried organisms. These elements seem to be the vestiges of a banquet from another era, the remnants of a strange celebration. The whole evokes a sort of raft of biodiversity where faded beings bear witness to a declining wealth. The feast has taken place, only silence remains. A still life.



ARCHIVES

Aspen or bald cypress wood, agate, LED backlight, 2025

The rings of the wood reveal the age and certain environmental events in the life of a tree. Similarly, agates are the crystallization of water and minerals, creating a frozen composition. Here, layers of time are interwoven.





GORGONES

Warty gorgonians, variable dimensions, 2025

Gorgonians belong to the coral family. They are small animals (polyps) that secrete a skeleton into which they have the ability to retract. This bush-like skeleton is reminiscent of the branches of trees. Arranged on the wall in this way, they evoke a small winter forest, some of whose branches are still covered in white “warty flesh,” reminiscent of snow.

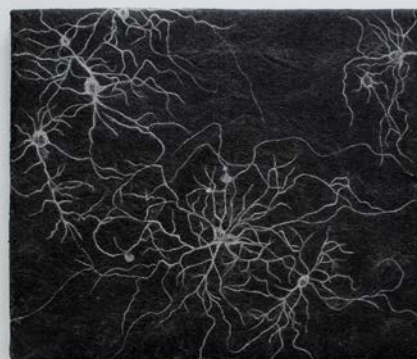




DENDRITES

Carded wool on natural felt, frame, 2025

Depicted here with knotty wool fibers carded in felt, neurons and mycelium have this in common: they are traversed by electrical signals, they transmit information via their arborescences.



80 x 96 cm



60 x 60 cm



58 x 38 cm



46 x 97 cm

RELIQUE

*Norway maple (Acer platanoides), ø 40-80 x 2000 cm approximately
View of the exhibition "Beyond the Invisible", Maubuisson Abbey*





APHÉLIE

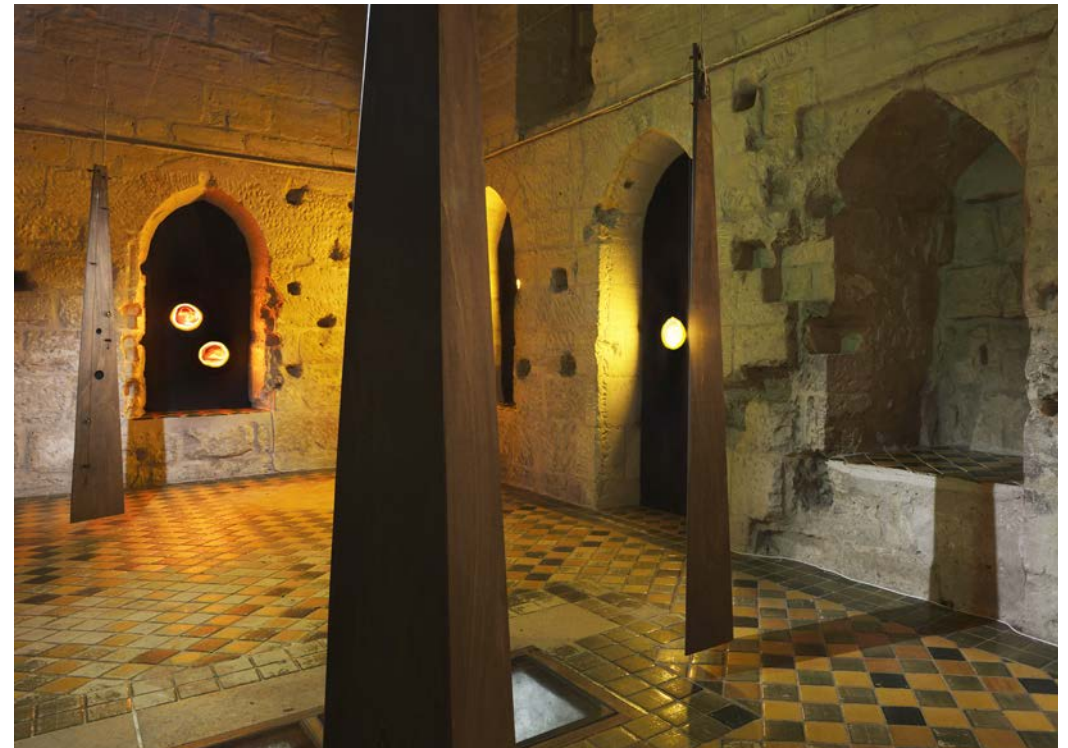
Marine trumpets, electromagnetic device, raspberry, 200 x 30 x 15 cm, 2024

Inspired by marine trumpets, these 16th-century instruments were played with a bow. Here, each string produces a note using an electromagnet. Distributed across three instruments, these strings number five, as in the first Pythagorean scale.

Pythagoras also originated the theory of the harmony of the spheres, according to which the universe is governed by harmonious numerical ratios, and that the distances between the planets correspond to notes.

Aphelia plays an interpretation that evokes these interplays of wavelengths and frequencies emitted by the planets. The resulting notes are arranged to compose a vibrant and undulating music whose repetitive structure suggests the constant rotation of the stars.

View of the exhibition “Beyond the Invisible”, Maubuisson Abbey



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.







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.



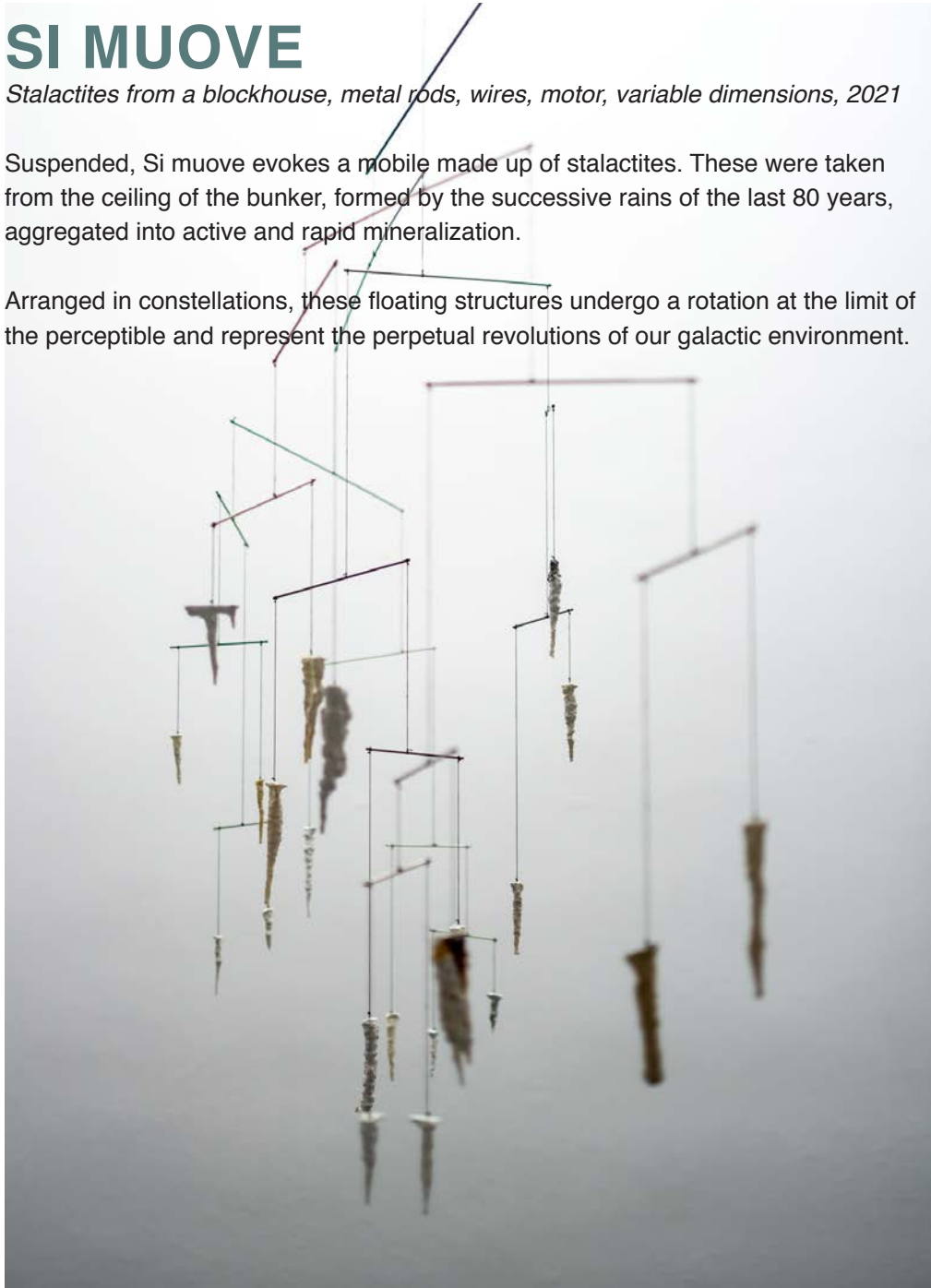


SI MUOVE

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.

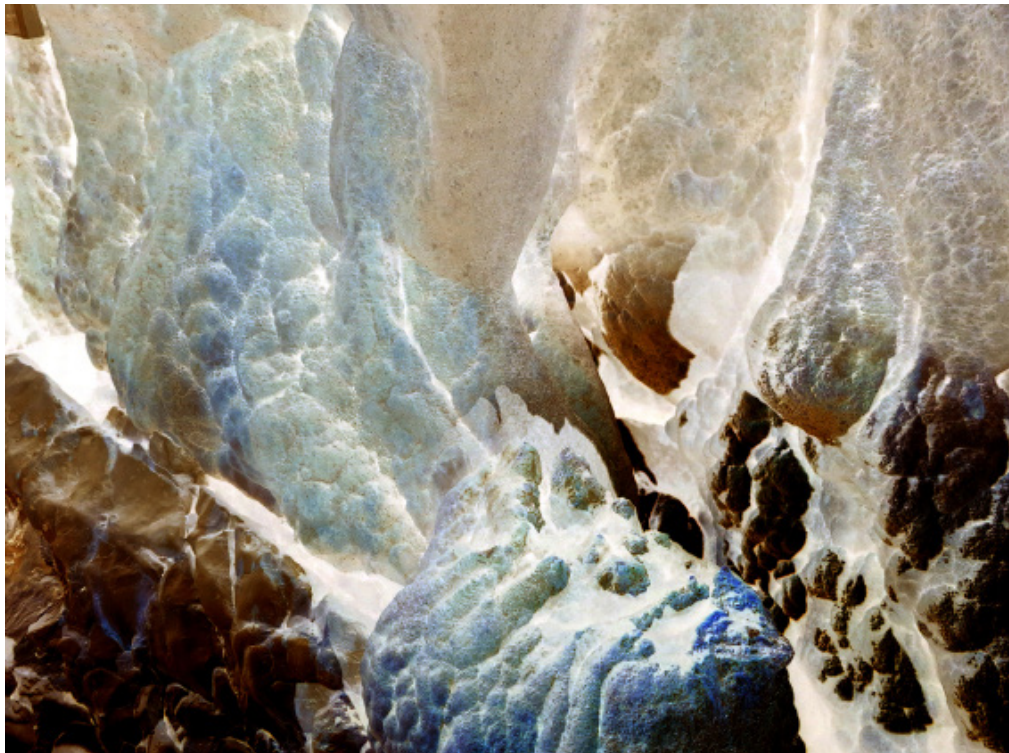


Hu2

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.



ALBEDO 0,60

Frigorific system, copper, water, chinese ink, 150 cm diameter, 2017

An aqueous and dark disk whose center is contrasted by an intense white. A perception of cold emanates from it, this element does not seem to undergo the same influence of temperature as the rest of the place. Like a microclimate, the water contained in its center has become crystallized, transforming the surface of this liquid material into an ice crust. A kind of bottomless pit whose frozen extent becomes the witness of a climatic metamorphosis, a phenomenon evoking a frozen temporality, a surface reflecting light which makes this zone unfathomable.



CORIOLIS

Probe balloon, radio transmitter fm, radio transistors, ball light, 2017

A probe balloon whose ascent was blocked by the ceiling is stocked in the room. This balloon takes a meteorological station and a radio transmitter in its nacelle. A transcription of sound emitted from the nacelle deploys and diffuses through small FM radios scattered around the place. They are all set to the same frequency. A rumor evoking the different atmospheres crossed by the balloon blows us the different winds, rains, and frost during its ascent from ground to stratosphere.



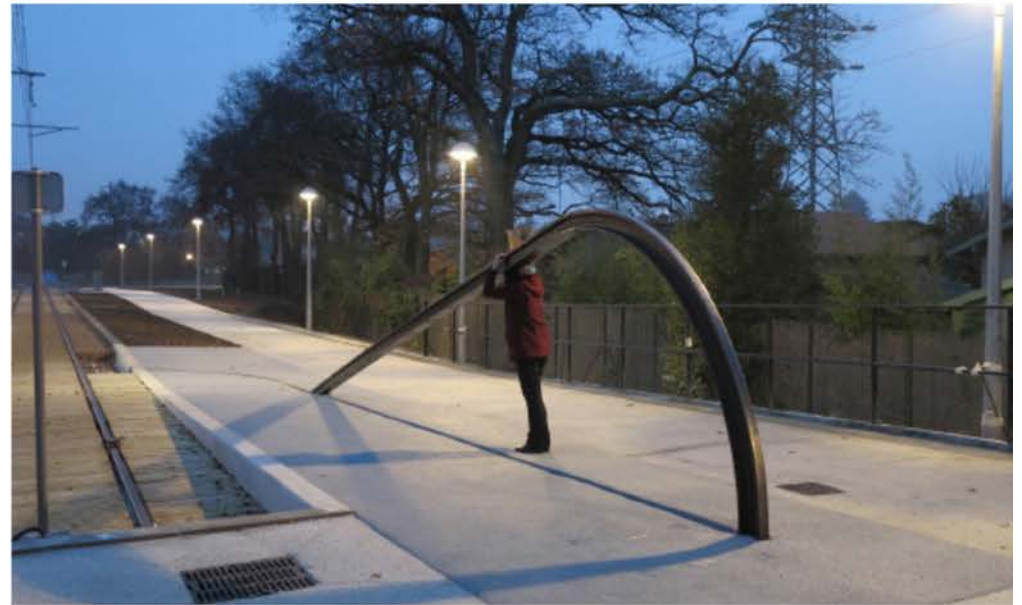
TRAVERSÉE

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.

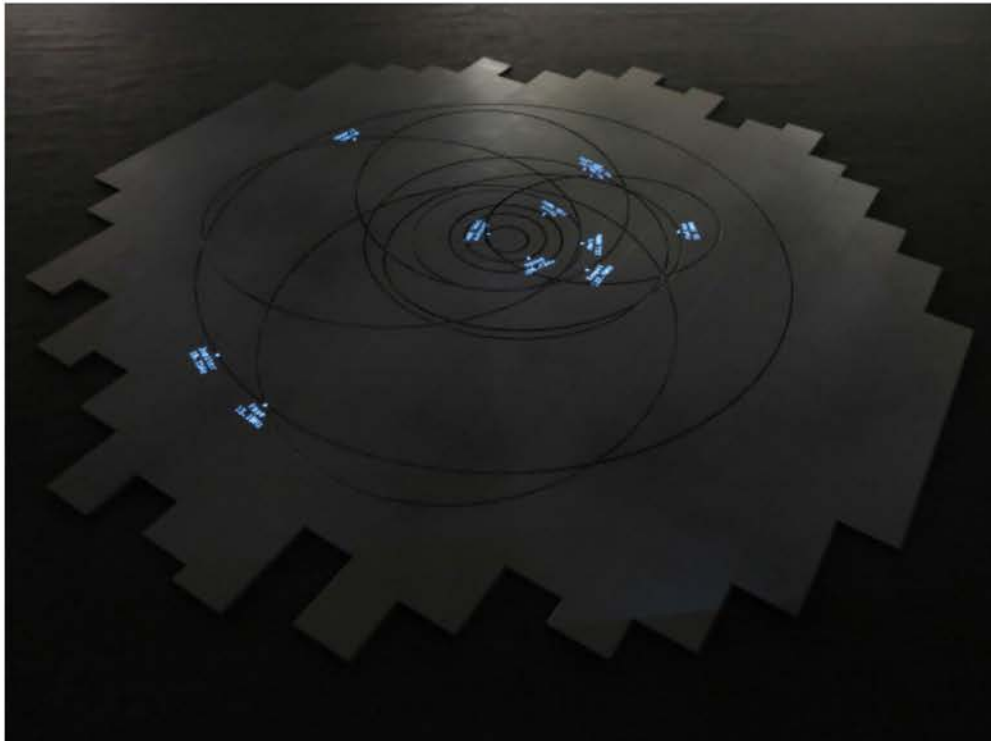
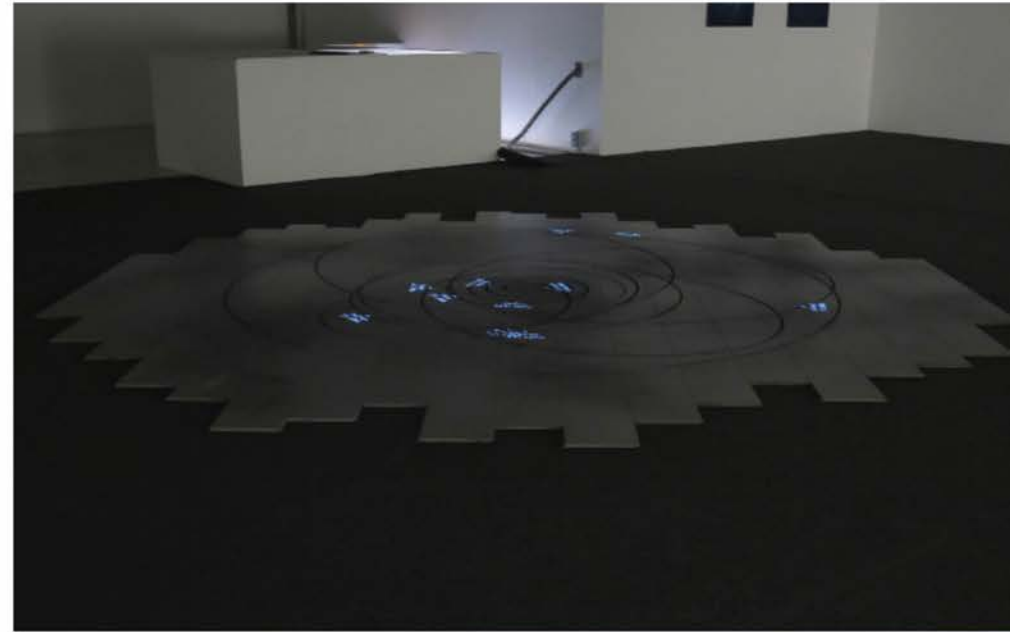


ELLIPSES

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.

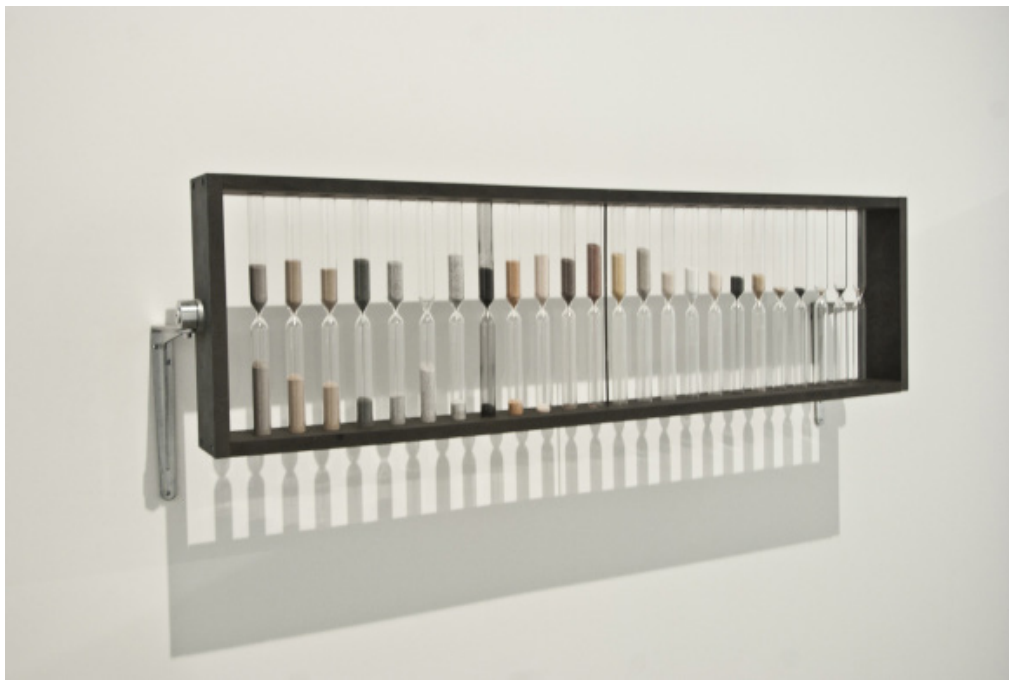


STILL ALIVE

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

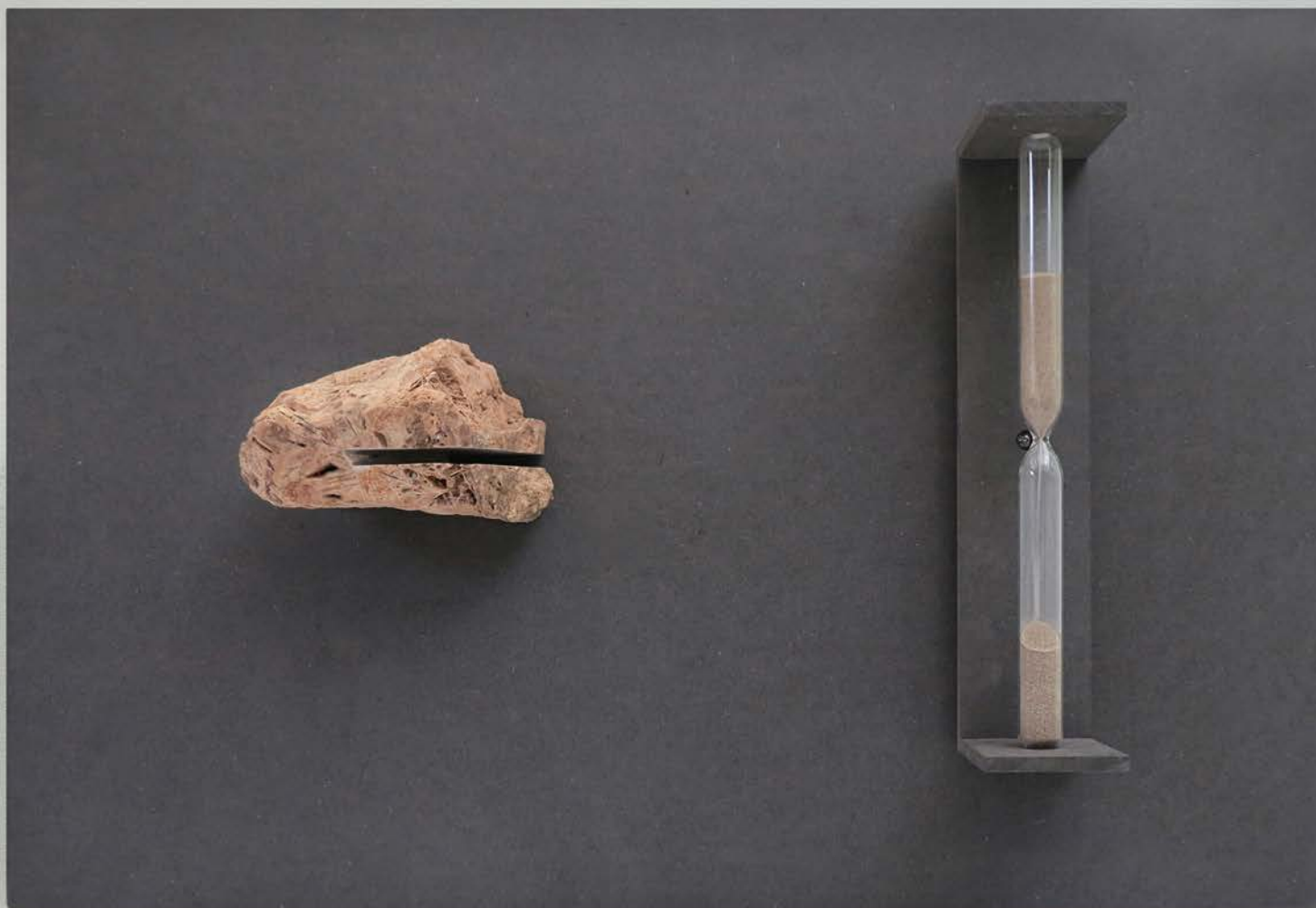
Stones are attached to the wall. A visible horizontal notch on each allowed a levy which determined their ages and compositions. This dissection generates a collision suggested an invisible graphic (Time - abscissa / ordinate training - Depth).

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

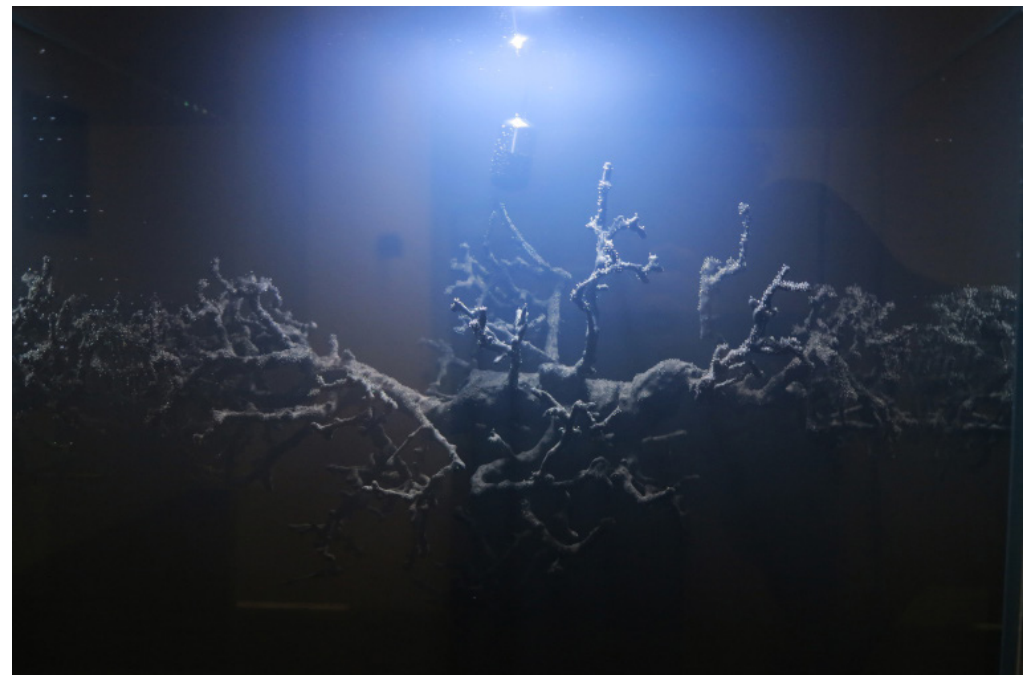


SPECIMEN

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

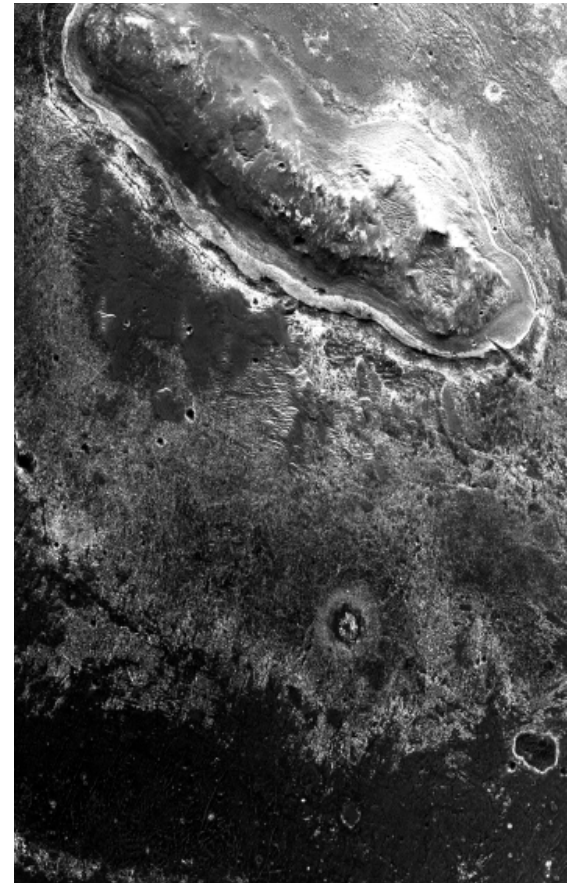
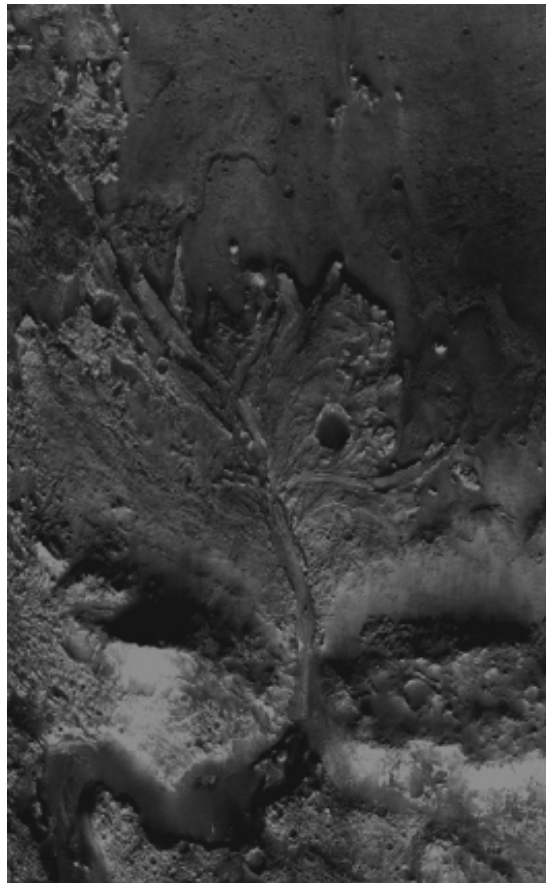


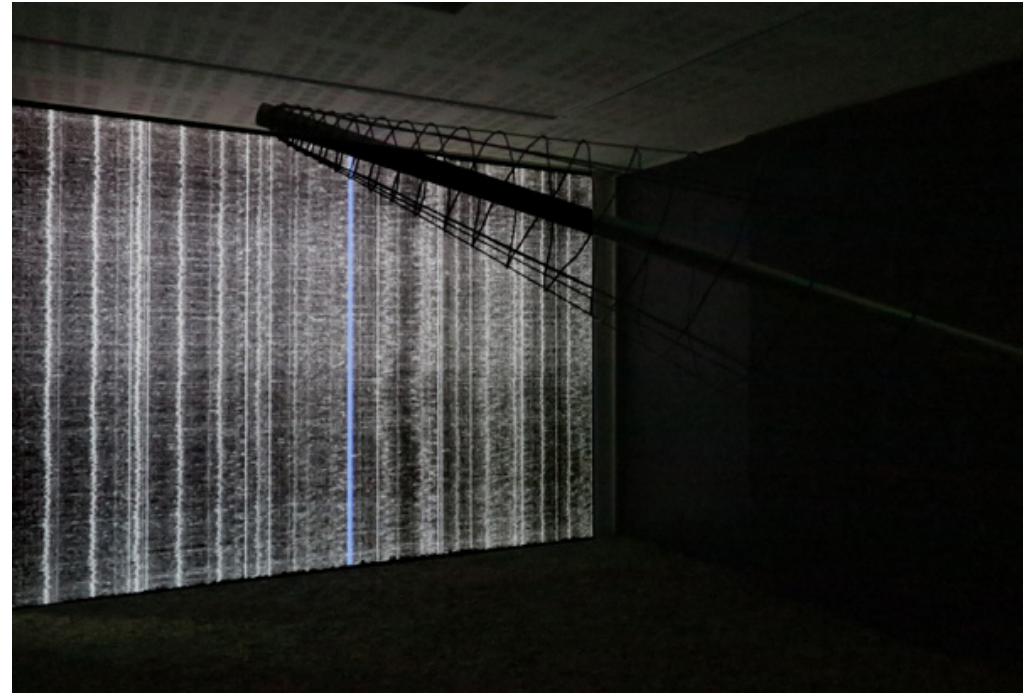
SOL

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.



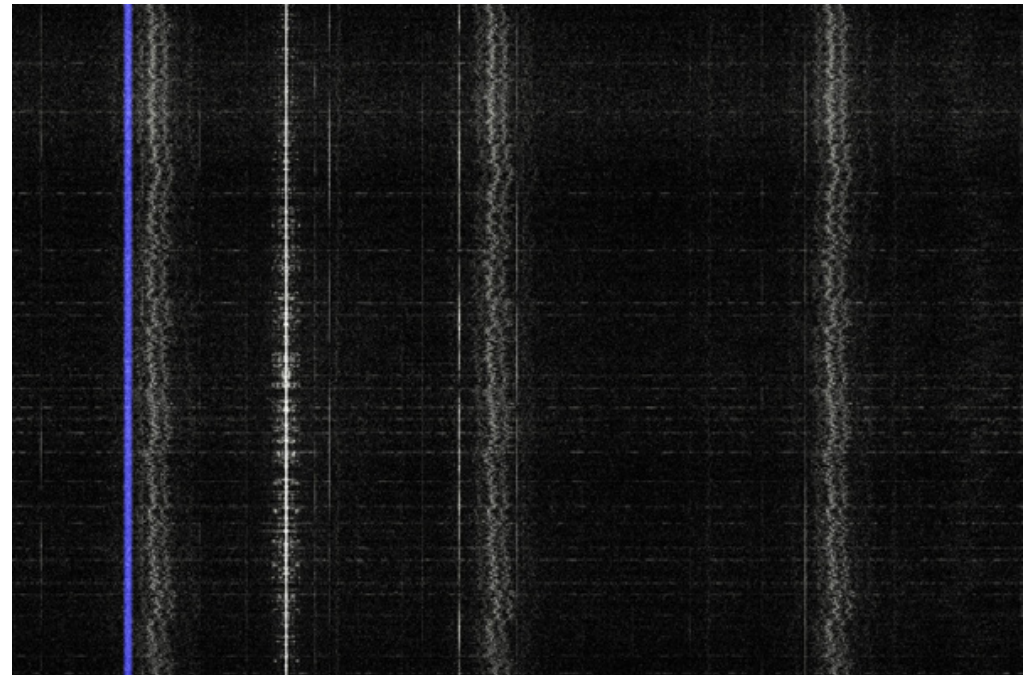


RADIOGRAPHIE

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

COSMOGONIE

Installation - with Nicolas Montgermont-

Charcoal, cellulose cotton, motor, dimension variable, 2012

Cosmogonie suggests a different temporality, an allegory of a galaxy in formation. On the ground, a dark matter, shapeless, disparate, spreads over a few square meters. It is stirred by a slight movement in the center, barely perceptible, a kind of vortex that drives the «dark matter» (the invisible substance that fills the universe). The sculpture moves imperceptibly, both formal and formless, static and dynamic, material and elusive.

Exhibition view Continuum, Art Center Rurart, Poitiers

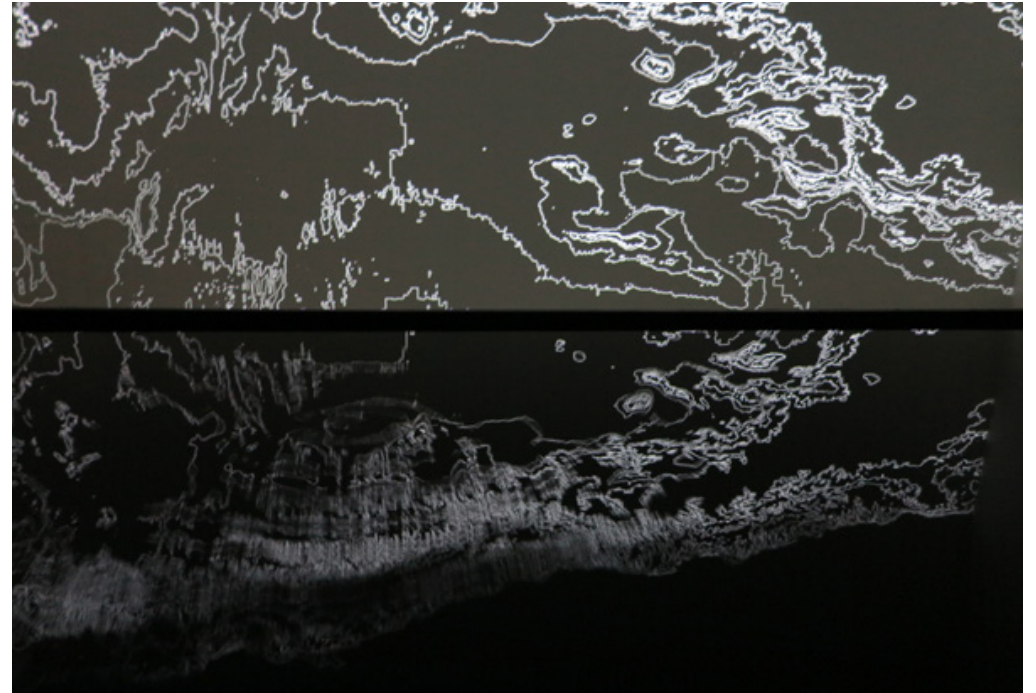


Sillage

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

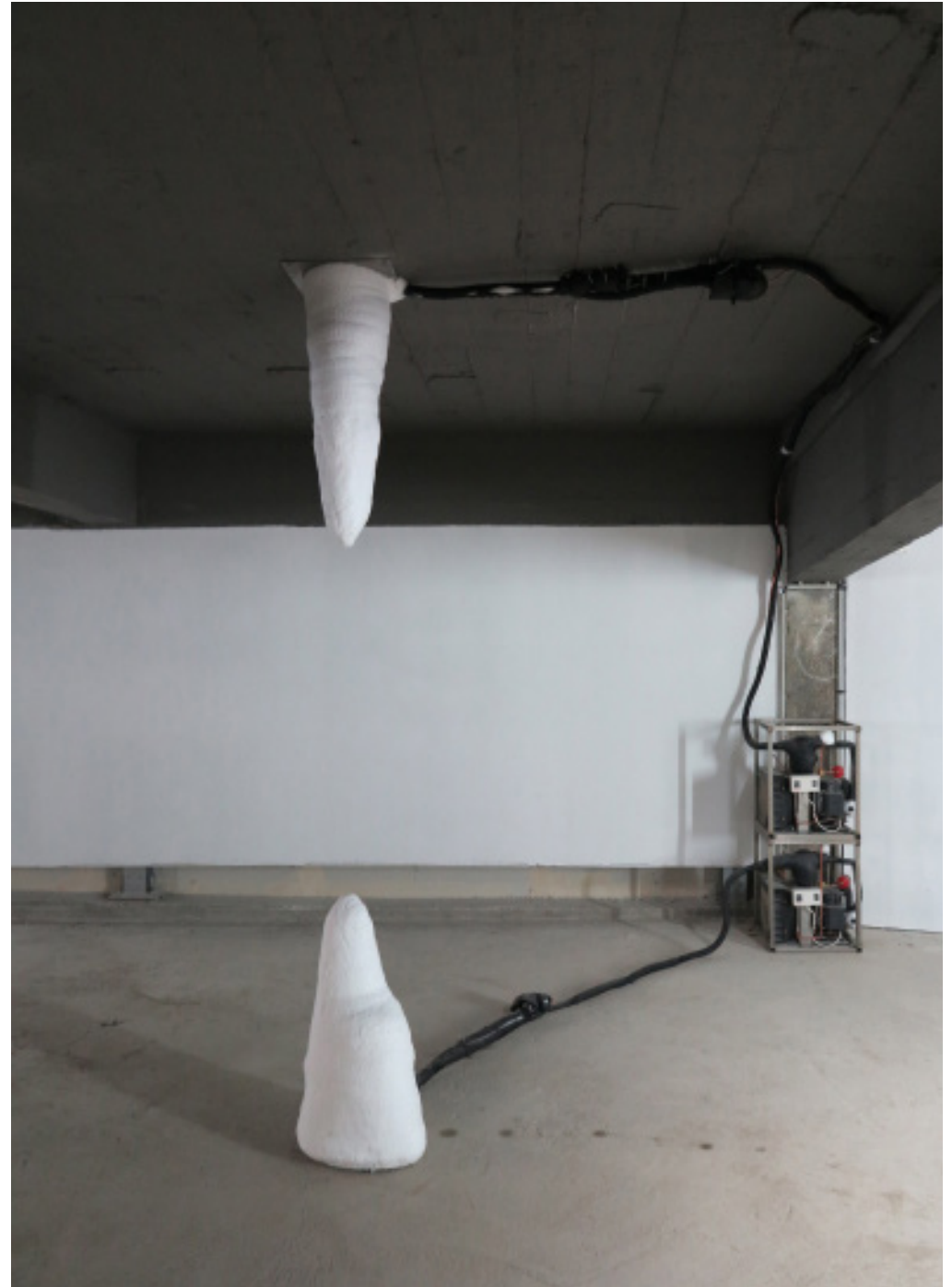


SABLIER

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.



CANOPÉE

Quarry tile, roof structure, windows, streetlight, fir tree, sound dispositif, 450 x 320 x 140 cm, product by «L'Usine Utopic» 2011

The top of a roof on the floor. the head of a light street lamp, the top of a tree. Like a urban scalp. Sound of a strange nature get out of the roof.

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





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

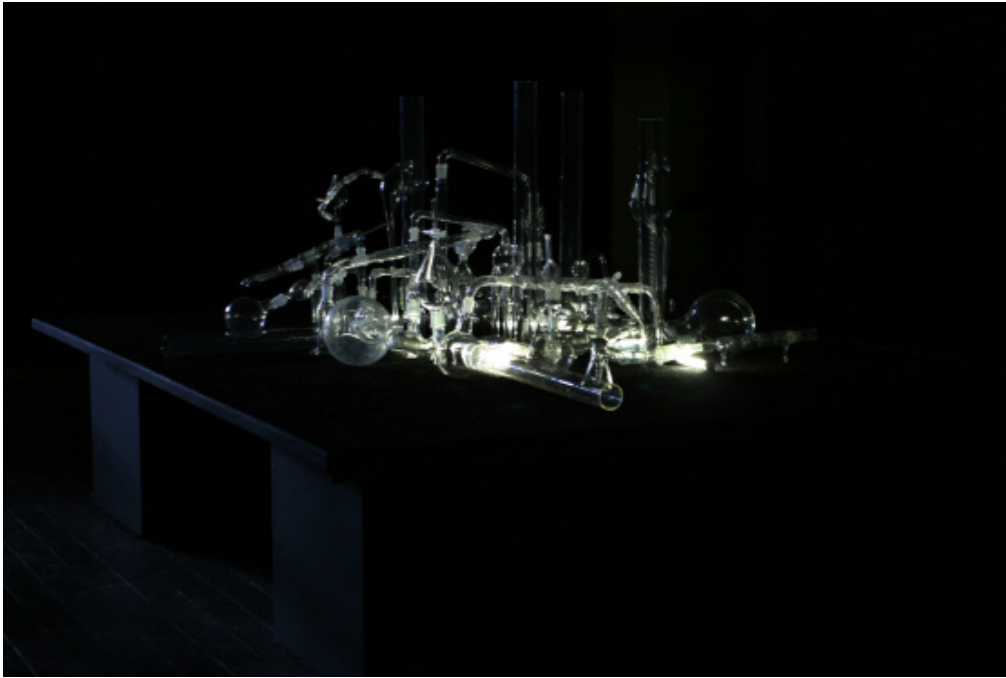


AKMUO

Base, stones of variable size, sound system, 200 x 240 x 50 cm, production «L'ensam de Caen» 2009

An arrangement of stones evoking a dry riverbed. Noises of infiltration, gurgling, and water flows underground emanate under the stones composition. To the top of the room mix sounds less recognizable, frequency undulating and distorted. A fictional environment, between infra and extra terrestrial.

Exhibition view, Festival]Interstice[4, L'hôtel, Fines Arts Galery, Caen

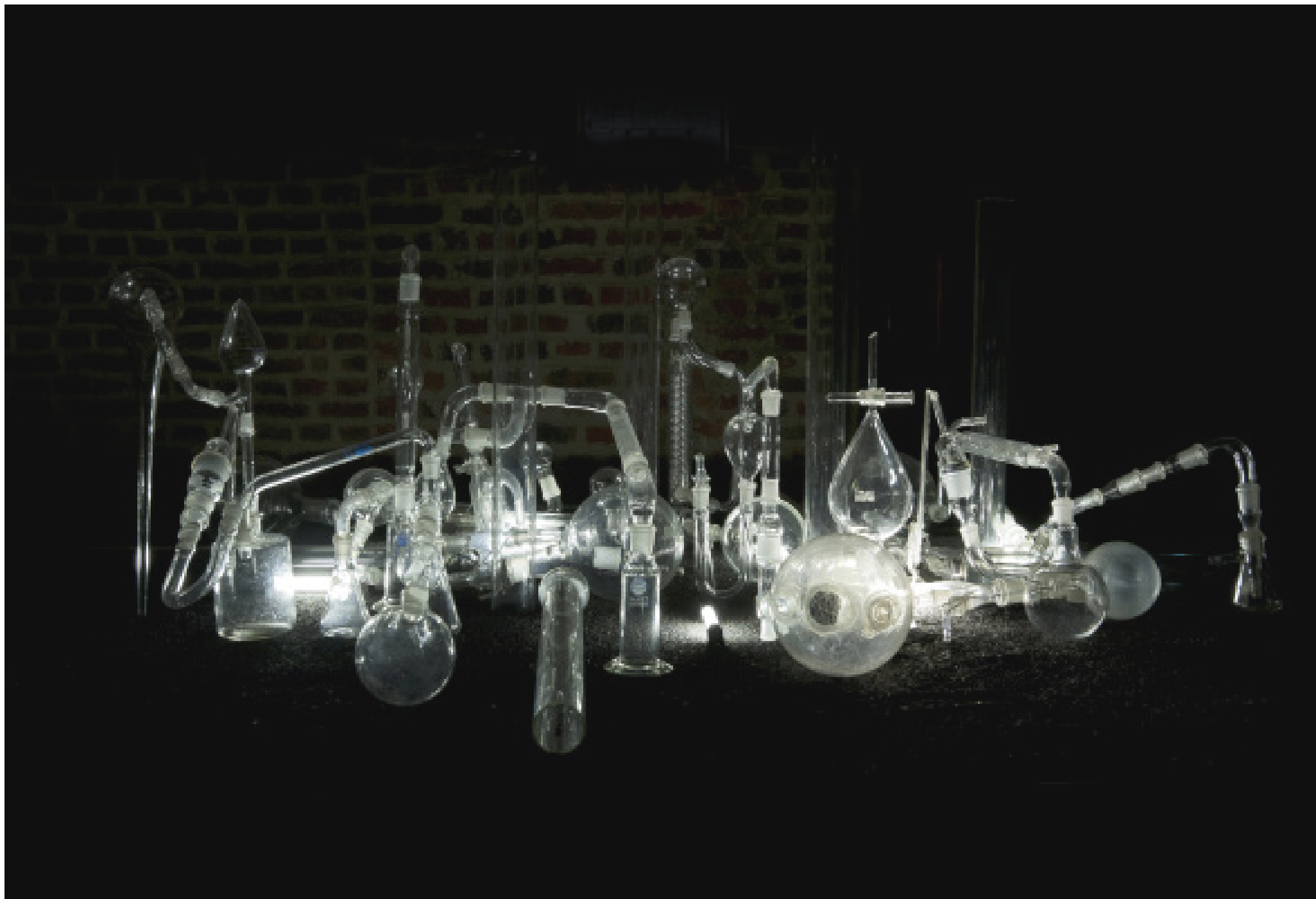


$$c = \frac{1}{\sqrt{\rho\chi}}$$

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



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