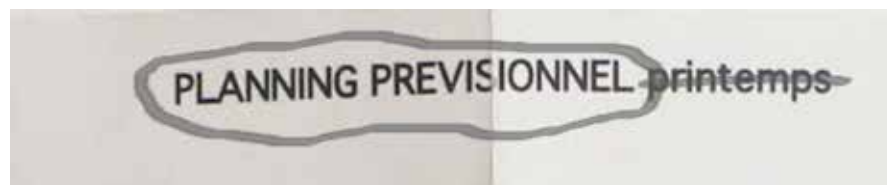
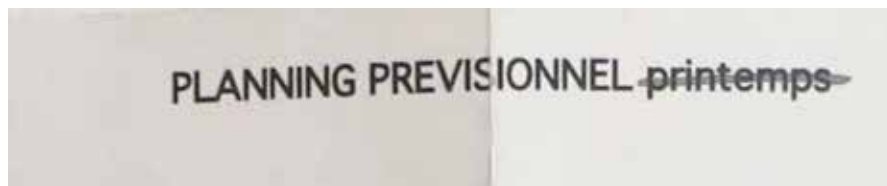


WORKS
CLARISSA BAUMANN



to choreography / to map / to stroll / to locate (and other turns of phrases of the tongue on the mouth...)



Photo © Marc Coudrais. View of the performance at ICI - CCN Montpellier, Montpellier, France, 2020

Planning prévisionnel

2020

Performance, length 30'

Choregraphy : Clarissa Baumann. Artistic collaboration : Olavo Vianna.

Performers : Pauline le Boulba, DD Dorvillier, Anne Kerzehro et Myrto Katsiki

Presented in 2020 inside the Master exerce, partnership with ICI- CCN de Montpellier - Occitanie / director Christian Rizzo and Université Paul Valéry Montpellier 3, Montpellier, France

Leporello, digital printing, 16 x 8 cm (folded), 201 pages, variable dimensions



Photo © Marc Coudrais. View of the performance at ICI - CCN Montpellier, Montpellier, France, 2020

It is the crossing of a season - from spring to summer 2020 - that takes the form of an edition and a choreographic solo. ...it is also a permanent beginning, a wandering, a refusal to choose, to prioritize and to freeze the centre of the subject.

During the days of confinement I consider the space that surrounds me: the room, the table, the view from the window, the books re-examined with insistence, the sketched notes - fragments of thought, memories that resist, The image reproduced on the pages of a book is superimposed in my gaze towards the window, in the posture of the body sitting on the chair.

Within this restricted daily space, in moments of waiting or distraction, anachronistic materials are constantly mingled, linked or repelled. every day, the act of re-visiting the room in its apparent disorder informs an unlikely cartography: a land composed of multiple voices that cohabit the body, the gestures, the imagination.

The *Planning prévisionnel* edition is built from a visual, rhythmic and textual sequence between archives, drawings, fragments of personal notes and encounters over the past two years. On a performative form, *Planning prévisionnel* seeks to give substance to the otherness that crosses this cartography to create a dialogue between gestures, transformation of body states and performative space.

Clarissa Baumann



Photo © Marc Coudrais. View of the performance at ICI - CCN Montpellier, Montpellier, France, 2020



Photo © Marc Coudrais. View of the performance at ICI - CCN Montpellier, Montpellier, France, 2020



Edition in accordeon

galerie dohyanglee



View of the exhibition at ICI - CCN Montpellier, Montpellier, France, 2020

www.galeriedohyanglee.com



Photo © Sanchez

In September 2018, I joined the master's program at the Centre Chorégraphique National de Montpellier. During the training I was interested in the particular history of the site occupied by the program. Built in the 14th century, the former convent of the Ursulines knew several identities: convent first, prison for women then, barracks, seat of the Gestapo, choreographic center finally.

During the nights I stayed working late in the studios, I met Philippe Serrano, the security officer who made the closing round of the building. By accompanying him on his journey, he told me about his work, the experiences lived in the empty space at night, as well as the history of the building.

From this meeting, *La salle de l'ours*, a performance for the Bagouet studio that intertwines my voice as a performer in action on stage and the stories extracted from an interview with him.

In this work, the room also becomes an active character of the performance - the wings and spaces adjacent to an almost empty stage are gradually revealed by the voice circulating in the outside-fields of the spectator, while the contours of a spectral body emerge and disappear against the light of a scene illuminated only by the natural light of a window and a flashlight.

Clarissa Baumann

La salle de l'ours

2018

Performance, 35'

Choreography and performance : Clarissa Baumann. Texts : Clarissa Baumann and Philippe Serrano (interview excerpts). Consultants : Loïc Touzé and Olavo Vianna. Light engineering : Caty Olive

Presented in 2019, inside the Master exerce, partnership with ICI-CCN de Montpellier - Occitanie, directed by Christian Rizzo and the Université Paul Valéry Montpellier 3, Montpellier, France

I come, I open a door, I open a book; on this book a room, in this room a window; I come, I cross – two doors in a row, the narrow corridor at the end of the room; I come, I open a door, I open a window, I look at the street, I carry it inside the room, I place it on the floor, flattened like a sheet of paper where the image of the room rests, where the parenthesis of the open window rests.

Whatever I do I always come back to this image. The room is empty, the window open, the light crosses the frame, the light multiplies the frames inside the room. The mere presence of light seems to reinforce the fact of the empty chamber. I look at it in suspension, my presence looking at the empty room is already a contradiction.

The only condition for the room to remain empty is to make it look by a chair, by a hammer, by the wall.

To use a French expression: arrive after the battle. We often arrive when everything is over, when the show is over or the rehearsal is over. So we see the decor, we see the reverse decor.

Night is different, I almost want to use the word supernatural. It can even be a little scary sometimes, the darkness, the silence, and sometimes noises that could be called suspects, noises that are a bit disturbing. Here for example, I was brought to work during the day and to work at night. The same piece, the same volume, in the dark and in the silence, it's totally different, we feel it differently.

Sometimes we can be a little surprised by our own steps, by cracking on the floor. What is also surprising is the noise coming from the street. Noises from passing cars, people singing or shouting. You can hear them mostly muted. For example, by habit, I can know, when I enter a room, if the window is open because I hear louder the noises of the street and immediately I know. That's the way it is, you can tell by the noise.

In the end it's like I'm blind, like a blind person who can't see and feels by the sound...

Yes, I can now say that I am used to this site, some say that I am part of the furniture.

Excerpt from the recited text during the performance.





View of the installation in the exhibition, *Les mains sans sommeil*, Palais de Tokyo, 2017. Photo © Tadzio

One enters a room plunged in the dark... it is first an indeterminate space, a volume with imprecise contours. the eyes seek in vain to (re)trace the contours, to locate the body within the lines that slide and escape in the darkness. the first index of space is not given to the gaze, but by the presence of other bodies nearby, also posing the question of the distance between one's own body and that of the other.

Then we hear the weak sound of footsteps and chalk rubbed against the walls. the movement accelerates, encircles the small group, the noise of breathing and steps intensifies, like that of the chalk that rubs and breaks against the walls, faster and faster, more and more often. a circle, a repeated gesture in a concentric movement: I embrace and tighten the bodies inside a space, inside a drawing.

The performance *Dessin* is the fiction of a space that shrinks and widens with sound, rhythm, acceleration. the movement wears out, slows down, stops. silence. the light pops up. it is now in the bright whiteness of the room that the markers of space disappear in a fraction of a second. From the drawing heard, one hardly distinguishes the almost invisible lines of the dust of white chalk on the walls also white.

The installation *Dessin* is the ghostly memory of this performative action. the sound and features of the chalk remain there, while the presence can hardly be guessed in the lighted room, perceived as empty at first.

Texte from Roven n° 15, 2020, p. 66

Dessin

2017

Performance, variable length and four canals sound installation sonore. Captation and sound technic realized by Olavo Vianna. Installation and performance presented at the exhibition *Les Mains Sans Sommeil*, Palais de Tokyo, Paris, France, 2017 and Hermès Forum, Tokyo, Japan, 2018. *AOP 2018*, inside *Side Project* à BOZAR, Brussels, Belgium



Marelle, or instructions for an unstable monument with a rod and a pebble.

Photographies of a performative micro-partition, activated by Éric Nebié in the inner courtyard interne of the Centre Chorégraphique National de Montpellier. Action observed from the windows of the first floor studio. Possible with a performer and a spectator in any wide location that could be seen from above. Trace a big circle in the center of a patio, by gliding a rod. Repeat the action as many times as necessary to make the circle visible. Stepping outside the circle and throwing a big pebble to the center of the delimited space, walking towards the pebble, Be balanced on it. Staying still. Leave.

Marelle

2020

Series of 5 Epson P20 000 printings on RC Satiné Photo Premium Infinity Canson 310g paper,
glued on 1mm aluminium, 28,8 x 16,2 cm, edition of 5 + 2 AP





l'accumulation du temps dans les mains, la répétition des gestes, la mémoire qui s'accumule sur la matière, les gestes invisibles qui s'accumulent sur un objet, un objet de-construit, une cuiller étirée sur les rails d'un train, une cuiller en forme de fil, un long fil de violoncelle, les chansons sifflés pendant le travail, une salle de sifflements, une salle coupée par le regard entre deux personnes, un regard qui croise les deux marges de la Seine, un fil qui traverse la fenêtre, une ligne perpendiculaire à l'horizon, la géométrie du soleil traversant la fenêtre, un coup de dés sur la terre en mouvement, la résonance des voitures dans le vide d'une coquille, une pierre projetée en spirale dans l'espace, les bras fracturant le chemin des pieds, les villes fragmentées, partitions pour la géométrie de la ville, le dérisoire du corps parmi les bâtiments de cette même ville, le vertige, la perte de repères, la continuité d'un geste, la continuité de la mémoire, du langage. un livre, une liste

une liste de tout ce que je ne peux pas classer, nommer, attraper, mémoriser. un musée virtuel et portatif de ma mémoire décliné, récité, interposé entre les espaces fantômes d'une exposition

un possible fil narratif poétique, une constellation de fragments qui se croisent, dialoguent, se combinent et puis, se réorganisent. un labyrinthe à multiples entrées possibles.

une liste de tout ce que j'aurais pu faire dans les après-midis de dispersion, une liste de fils de cheveux perdus, et ainsi de suite...



Une liste de tout ce que je ne peux pas classer.

Une liste de tout ce que je ne je ne peux pas
attraper.

ou de tout ce qui ne se laisse pas attraper;

...de tout ce qui ne peut pas être traduit ;

...de tout ce qui confond les circonscriptions du
langage ;

...qui s'échappe par la fente entre deux mots,

...entre les lignes d'un texte,

...par les limites d'une image

...par l'abîme entre deux langues ;

Un labyrinthe d'impasses enchainées.

Un cheminement inlassable à travers les couloirs
de ma mémoire.

L'épuisement de la mémoire elle-même.

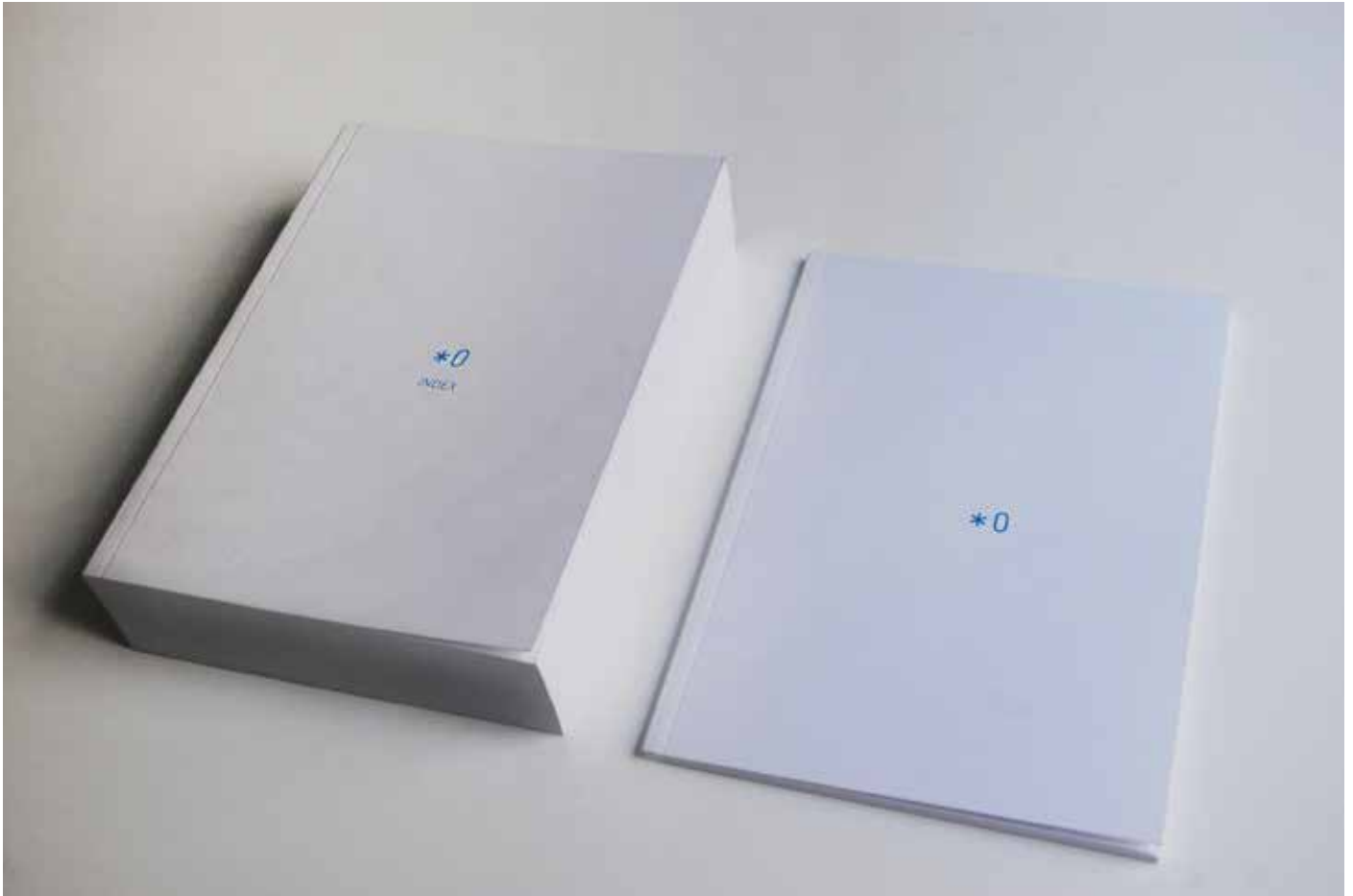
La disparition de la mémoire

ou les traces d'un individu racontées par la
mémoire du monde.

le silence > le rien > l'invisible > l'intangible > l'inconnu >
la présence > l'absence > le pressentiment de l'absence >
le manque > l'odeur d'amandes amères*¹ > le Soleil dans
la Chambre Vide*² > le Chat de Schrödinger*³ > l'autre face
du solide de Dürer*⁴ > la matière noire*⁵ > le Sommeil
de la Raison*⁶ > un compas aux mains de Newton*⁷
> la pyramide spirituelle de Kandinsky*⁸ > le triangle
d'Hermes Trismegiste expliqué par Walter Smetak*⁹ >
des géométries non-euclidiennes, des arithmétiques
non-archimédiennes, des logiques non-aristotéliennes*¹⁰
> les miroirs de Phytagore*¹¹ > la réalité expérimentale de
Guimarães Rosa*¹² > l'abominable multiplicateur des hommes
de Bioy Casares*¹³ > le miroir de se voir deux de Machado de
Assis*¹⁴ > la concordance entre le nom et l'être > l'écho de
Narcisse*¹⁵ > la mise en abyme > l'oubli de son propre nom >
rassasier la soif dans l'eau de Léthé *¹⁶



Edward **Hopper**, *Soleil dans une chambre vide*, 1963



A virtual and portable museum of my memory declined, recited, interposed between the ghostly spaces of an exhibition, between the existing works, between the books of a library...

A book built on the shape of a continuous progress of the memory, crossing collective cultural archive and emotional personal memory.

An inventory of impossible classifications, aporias and dead ends of the classification. A text constituted by fragments of other texts, fragments of personal writing, extracts, quotes, allusions to works of many domains, fragments of writing, fragments of lists...

Publishing begun in 2014 and is always open to the insertion of new pages, the book *Index* becomes an installation and a performance for several spaces.

***0, *0 Index**
from 2014

Book in two volumes, 360 and 22 pages, 21 x 14,8 x 4,5 cm (360 pages), 21 x 14,8 x 0,4 cm (22 pages),
edition of 5 + 2 AP. Support from Ecole Nationale Supérieure des Beaux Arts de Paris, Paris, France
Adagp Révélation des Arts Plastiques Prize, Salon de Montrouge, Montrouge, France
Beaux-Arts de Paris Prize, Salon de Montrouge, Montrouge, France



***0, *0 Index**
 from 2014

Installation in situ, adhesive stripes to be made (file given for the printing), dimensions and variable number according to the location. In situ walking reading of *Index*, performance
 Support from Ecole Nationale Supérieure des Beaux Arts de Paris, Paris, France
Adap Révélation des Arts Plastiques Prize, Salon de Montrouge, Montrouge, France
Beaux-Arts de Paris Prize, Salon de Montrouge, Montrouge, France





Some parts of the text and the numbers referring to the quotes on this books are spread in the exhibition space, between the presented artworks.

Spacialised, those fragments create an imaginary path inside the exhibition, a constellation of numbers, a false descriptive for the visitors...



Note for a retrieved spoon found in the streets of Goutte d'Or during a walking
reading of *Index*

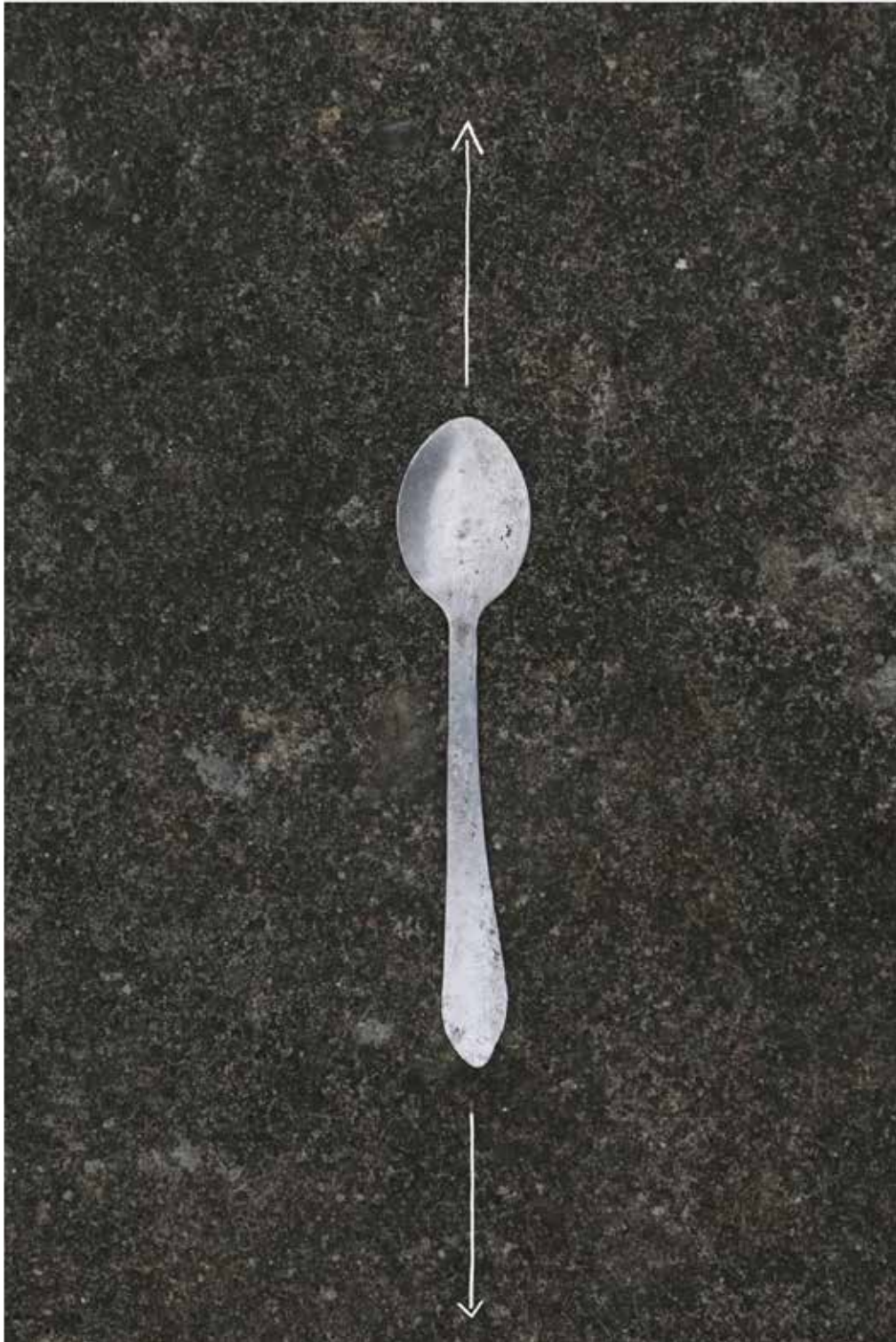


*** 0, *0 Index**
2016

Walking reading of the list-poem *Index*. Performance, 30'



Alongside a group of visitors, I walk around the exhibition building in Montrouge reciting the text of *Index*. The promenade begins with the exhibited artworks, then moves away from the exhibition space crossing corridors of the technical stocks, the inner staircases, the empty halls of Beffroi, the theatre... until reaching its departing point again, at the end. Regarded as a polyphony for several spaces, this text could be continuously remade by many performer artists.



Note for a spoon, placed under the train rails in Lisbon,
that spreads along the streets of the city.

On serait tenté de croire que cette structure eut à un certain moment une forme adaptée à une fonction ; et que maintenant elle est brisée. Pourtant, il ne semble pas que ce soit le cas ; au moins n'y a-t-il aucun indice dans ce sens ; nulle part on ne voit de raccommodages ou de cassures ; l'ensemble paraît inutilisable, mais, en quelque sorte, complet.

Franz **Kafka**, *La Préoccupation du père de famille*, 1917

***0, *0 Index**

2014 - 2017

Excerpt from the artwork



Étude pour la lumière en geste simple

2018

HD video, sound, color, 5'27", edition of 5 + 2 AP
Production La Non Maison, Aix en Provence, France



'Pedras portuguesas' (Portuguese Stones, in English) is the name given to the type of pavement that coats certain streets in Brazil. Two of these pebbles are extracted from the ground and hit each other continuously. Repetition of movement alters the rhythm of the hands and the shape of the material, which degrades with shock. If in the streets the sound of the steps on the pebbles marks the pace of the march, the pace of the shock between the stones taken in the hands is faster, like the pace of counting the seconds of a clock.

TAC TAC (Bate-Pedra)

2018

HD video, stereo sounds, color, 54'36", edition of 5 + 2 AP



Passarada

2018

24 handcrafted wooden decoys, made by 'Casa dos Torneados',
Brazil, performance by Clarissa Baumann with Olavo Vianna and
Kidows Kim



Set of whistles (also called 'Pios' or chirping in Portuguese) imitating the singing of diverse birds. Often used in hunting by the Brazilian Indians with the aim of attracting the birds by imitating their sounds, the decoys are still made in Brazil by two families of craftsmen.

These whistles are reactivated during a performance in which instrument and face are partially hidden behind hands. Three elements compose a mask, deceiving or revealing the source of the sound, which mixes with the other sound works in the exhibition space.

Among the represented species : Inhambu-açu, Perdiz, Marreca, Uru, Macuco, Rola, Jacu-açu, Jacutinga, Inhambu-Chororó, Jaó, Codorna, Aracuã, Marrecão, Juriti, Marreca Caneleira, Tucano, Saracura.

* 138.1

Au commencement, les hommes ne parlaient pas. Aucun animal ne parlait, hormis les oiseaux. Il y avait un sac rempli de mots, sous la garde de l'andua. C'est alors qu'est apparu un garçon avec un seul bras, une seule jambe et seulement la moitié de la tête. Le garçon a volé le sac de mots, il l'a ouvert et tous ces mots, il les a mis dans la bouche. Le lendemain matin, au réveil, il était devenu une personne toute entière, mais moitié garçon, moitié fille. En outre, il parlait, et sa langue était agile et harmonieuse comme celle des oiseaux.

Extrait d'un conte des Ovimbundu, *Sélection de contes, proverbes et devinettes umbundu*, Jeremias Capitango in José Eduardo Agualusa, Milagrário Pessoa, 2010

Passarada

2018

Reproduction of the wallpaper text, excerpt from *Milagrário Pessoa* by José Eduardo Agualusa. Translated from Portuguese by Daniel Lüthmann



Photo © Thomas Lannes.
Performance view of *Passarada* at the exhibition *Rituel.le.s*,
Institut d'Art Contemporain, Villeurbanne, France, 2021



Photo © Frédérique Vivet.
Performance view of *Passarada* at the exhibition *Rituel.le.s*, Institut d'Art Contemporain, Villeurbanne, France, 2021



Photo © Frédérique Vivet.
Performance view of *Passarada* at the exhibition *Rituel.le.s*, Institut d'Art Contemporain, Villeurbanne, France, 2021



Photo © Frédérique Vivet.

Performance view of *Passarada* at the exhibition *Rituel.le.s*, Institut d'Art Contemporain, Villeurbanne, France, 2021



Coucher du soleil dans la salle de séjour
2018

Installation, film 020 medium amber, variable dimensions

Photo © Aurélien Mole



In a long video, the camera records the sunset reflected on the façade of a building. From a very slow movement, the image seems almost frozen until the light completely disappears.

**Pôr do sol na sala de estar
(Coucher du soleil dans la salle de séjour)**

2018

HD video, sound, color, 40', edition of 5 + 2 AP



Recto, verso (Feuille d'amandier)

2017

HD video, mute, color, 1'59", edition of 5 + 2 AP



Paire de mains et fenêtre (De par em par)

2017

HD video, mute, color, 5'27", edition of 5 + 2 AP



During the carnival of 2011, the performance, *Parangolés* (pieces of colored cloth worn by bodies in movement), by Hélio Oiticica is reactivated by the Museum of Modern Art of Rio de Janeiro. Concentrated under the building's pilotis, a group of children stepped away from the gathering, running with suits on the vast esplanades of the gardens that surround the museum. Hélio Oiticica is one of founders of the Tropicalism in Brazil. His installation *Tropicália* (1968) gives itself the name to the artistic movement. In 2009, the collection of his artworks is almost completely destroyed by a fire in his family's residence where the works were kept. Thirty and one years before, Museum of Modern Art of Rio de Janeiro also survived a great fire affecting its whole collection.

Danse de Parangolés dans les jardins du MAM, Rio de Janeiro

2011

Serie of five photographs, inkjet printings of a pigment ink on 290g Bamboo Hahnemühle paper,
25,5 x 17 cm each, edition of 5 + 2 AP







The active forgetting is on the conditions of movement (...) Forgetting is something we do, like the craftsman who controls the shape of the wood chair that awaits him
Gonçalo M. Tavares, Breves notas sobre as ligações

Cuillère

2015

Silver spoon of the model *Virgule* from the Puiforcat workshop, 21cm,
silver thread 1mm x 15m, wooden spool, 25 x 41 cm

Unique piece

Photos © Tadzio



Silver : noble metal manipulated by man since the origins of the age of the metal; in French, the word also means monetary value.



A silver spoon stretched over time by a work in a residence inside the workshop of the silversmith Puiforcat, belonging to the Hermès group. *La Virgule*, the chosen model undergoes a slow anamorphosis, traveling the warehouses, the corridors and the work plans of the workshop...

By means of a blowtorch, a hammer and silversmith's bench, this silver mass, more and more thin takes the shape of a thread that reaches 17 meters (physical limit of the workshop space and resistance limit of the material).

Having never worked in silversmithing before, I learnt the gestures of this job by repeating them daily, as if one learnt a choreography for the material.

The hammer overcomes little by little the resistance of the metal, which seems to protect its original shape. As gestures print a memory on the material, meanwhile a gestural memory is printed on the person who executes them. If the gestures of this job disappear day after day, this thread is also all which remains of the memory of the initial object : a narrative of the space and the working time.

In this reversed archaeology of the object, the spoon is maybe also a significant symbol of our material culture : a continuation of human arms finishing by shell shaped hands to bring food to the mouth.

Transformed on the line, it becomes again the first line of the drawing of an object which lost its functional status once defined to be transformed itself into many possible forms.



Considerations around sound, movement and memory for the presentation of *Cuillère* to the Puiforcat workshop. When arriving at the workshop of the silversmith, I have the souvenir of sounds of several merged simultaneous actions : the hammers, the blowtorches' fire, the files, the polishing tours; numerous battery radios switched on (each one in a different broadcast program), songs whistled during the execution of the tasks, the discussions, the sound of the works in scaffolds around the building...

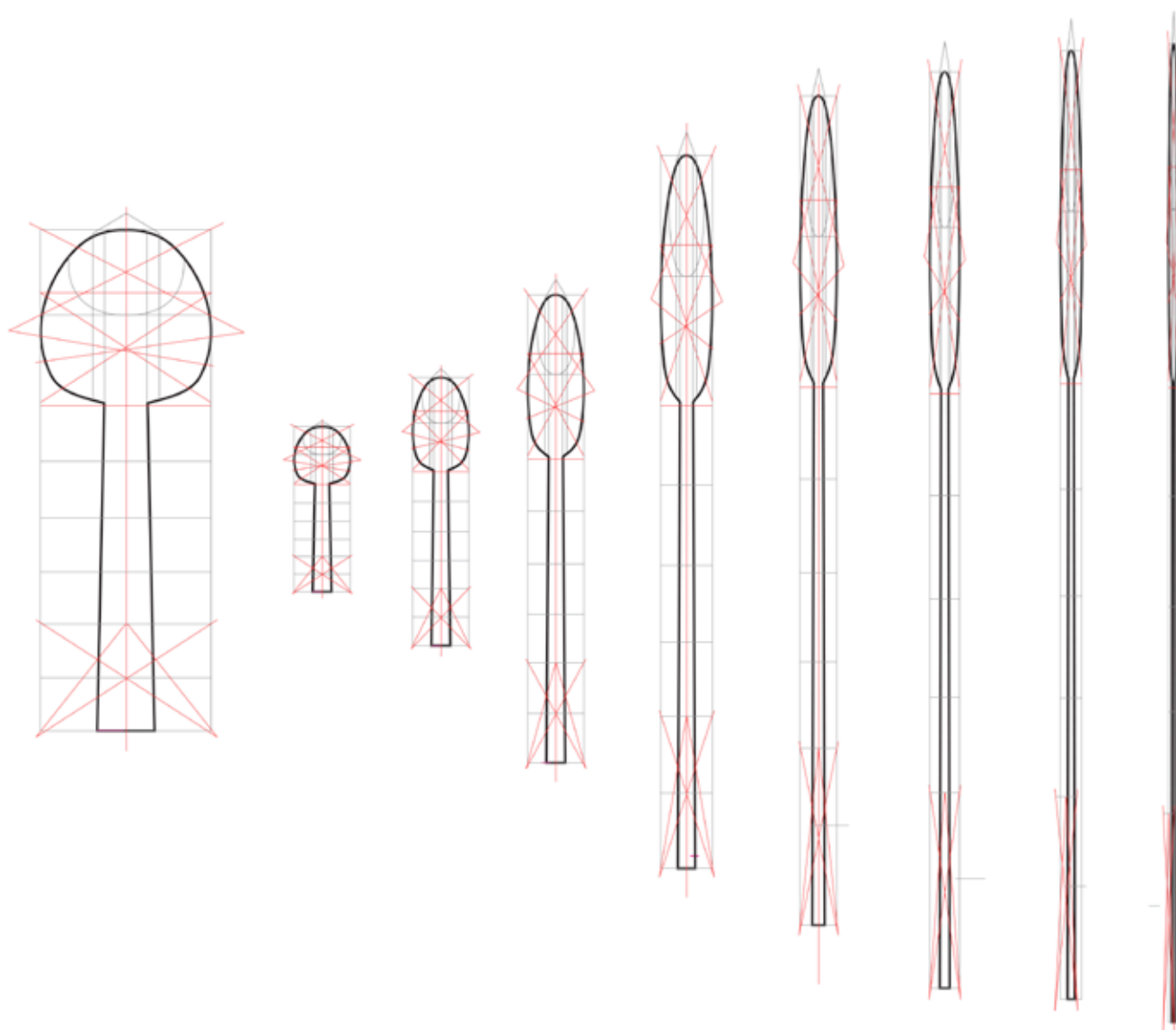
While everything underwent transformation - the raw material, the objects, the building itself - I should have learnt to listen and coordinate the use of tools with rhythm and sound to give a shape to the metal. This tuning between tone and movement indicated the good behavior of the work.

In the second moment of the residence, I passed for a long time in the basement, operating the stretching bench (a machine barely used today which could remind one a quartered in the Middle Age). Unlike the very alive and noisy workshop, the basement was often silent. When the gearings of the machine stopped we could hear the slightest vibration of the silver wire stretched out by its extremities. By traveling it with fingers to control the possible imperfections of the material, we could make it resound with a very deaf sound, like the ropes of an instrument. The repetition of this movement and the echo of the metal are intrinsic to the memory of all the process. During the presentation of the artwork to Puiforcat, the thread is put in a room and traveled by several hands of the workshop. The sound of this manipulation is recorded and amplified by micro-contacts hung on the thread.

Cuillère

2015

Présentation at Puiforcat Pantin, France, 20'



Serie of photographies and copies in a accordion book format of the transformation stages of the piece *Cuillère*, made in the residency of the Fondation d'Entreprise Hermès in 2015.

Cuillère

2016

Book, photographies, copies, 27 pages, variable dimensions between 21 x 42 cm and 21 x 1500 cm

Edition of 5 + 2 AP





View of the exhibition *Les Mains sans sommeil*, Palais de Tokyo, Paris.
Photo © Tadzio © Fondation d'entreprise Hermès



Inside the Brazilian Siberia, the metallic song of the *Araponga* resounds as a smith's hammer in the surrounding valleys. Realized at dawn and sunset with a camera in the hand, this video gradually reveals a sound portrait of Siberia, a hidden place of the blank Atlantic forest in the state of Rio de Janeiro. The sight is pulled in a wandering through the landscape like inside a maze, advancing, repeating and moving again. Behind the panorama of an apparently uninhabited forest, a multitude of sounds and songs of diverse species, among them that of the *Araponga*. More powerful and more high pitched than the others' songs, his shout sounds like the sound of a hammer struck against an anvil.

Araponga

2017

Sound landscape, HD video, sound, color, 6'25"

Sonorisation Olavo Vianna

Edition of 5 + 2 AP



Pé de Mamão

2017

Protopoems video

HD video, color, sound, 1'29"

Edition of 5 + 2 AP



Tempête dans un verre d'eau is a climatic happening for the exhibition spaces. A room made of movements, blows and water glasses. Through some sound indications, the public is invited to move in that space whistling or activating the water glasses by resounding them.

Tempête dans un verre d'eau

2015

With Olavo Vianna

Sound performance, 2'36"



Crossing the bridge between the Ecole des Beaux Arts and the Musée du Louvre, two distant gazes cross each other : the first one on the left side bank inside the exhibition space, the other one on the right side bank, in the street before the Louvre.

Lá

2014

Performance, variable length





Exhaust the space of exhibition, transform it into territory, transform it into labyrinth through the continuity of the walk. Exhaust the walk, to walk with an unknown person, to become intimate of the space, to become always a foreigner to the space next to an unknown person, to tell a walking which would connect two cities.

During five weeks, I invite randomly visitors of the exhibition *Les Voyageurs* to come along with me for a walk between the building of the Palais des Beaux Arts and its neighboring spaces - the École des Beaux Arts de Paris and the edges of the Seine river - by combining them in various routes.

Cross behind a wall, inside of an installation, in front of a video, go down, take an safety exit, cross the corridors of the architecture school, reach the street, cross the Pont des Arts...

This series of movements is the extension of the walkings realized in Rio de Janeiro some months preceding the exhibition. Once back in my home town, the body should learn again to move to reconstitute the emotional and spatial references inside a territory completely split up by projects of boosted urbanistic changes.

To walk with an unknown person was a way to renovate the sensation of the unfamiliar during the routes which accumulated and to tell every time a souvenir of a walking realized in Rio.

One of these promenades, entitled *Era Mar*, begins with the sight of the Musée du Louvre, from the window of the Palais des Beaux Arts. This walk is connected to an promenade interrupted until Caju, district of the harbour zone of Rio de Janeiro where we still find the old House of Sea Baths of D. João VI, emperor of Portugal, who settled down in Brazil , after fleeing Napoleon's troops. With the progressive excavations during the centuries, the region is cut by fast traffic motorways and viaducts today. The House of Baths is almost inaccessible to pedestrians, and also isolated by frequent episodes of violence.

Plan d'évasion, plan d'invasion, plan d'appropriation

2015

Ambulatory action. Twenty two promenades realised between October 20th and 25th and between October 29th and November 22th with the visitors of the exhibition *Les Voyageurs*, ENSBA Paris, Paris, France



Notes for a travel with a shell put over the ear, like an earphone :

1. Open a window of the exhibition space, face the landscape, hear the sound of the street fill the silent room, let the humming of cars circulate between the artworks.
2. Walk between the artworks of the first floor, go down the steps until the ground floor, open the doors of the building, cross the street and stop at the level of the Seine river.
3. Follow the Seine, enter the tunnel under the point of Carousel and go down the three steps of the quay. Stop very close to the edge of the water. Observe the stream. Continue by the tunnel, observe its airhole, hear the breath which crosses the space.
4. Get out of the tunnel, go back up until the level of the street, (walk, if possible, alongside a passant speaking to the phone), come back to the exhibition building, go up walking. Stop next to the warm air outlet of the landing. Turn back to the exhibition space, close the window.

Era Mar

2015

Ambulatory action. Promenade with the visitor of the exhibition *Les Voyageurs*, ENSBA Paris, Paris, France



Spiraloooping

2017

HD video, loop, color, sound, 3'30"

Edition of 5 + 2 AP



The spiral moves forward on the water as an arm moves forward in the space to throw something, and then returning to the body. Brief story of a perfectly round stone found near Spiral Jetty which, thrown in rotation forwards breaks in two half-spheres. During his expeditions in the Great Salt Lake, before the conception of Spiral Jetty, Smithson compares the horizon of Rozel Point with a motionless cyclone; a static rotation; a swirling site closing in itself in an immense curve.

In 2015, the launch of a round stone found on the same place inspired the realization of a personal Spiral Jetty, evoked by the movement of the arm which approaches the body to throw then a solid material in the space. This circular movement is recorded in a looped video in which the stone is never launched, but always returns to the original point of the movement, like an action trapped in oneself, without beginning or end. This document leads to a performance in which I invite the visitors of an exhibition to recompose an unstable spiral in situ with me, transporting the work of Smithson through various spaces.

Spirallooping #1 , Spirallooping #2

2015

Filmed performance, HD video, loop, color and digital photographs



Abandoned and forbidden to public since 1934, the railroads of the Petite Ceinture still surround Paris. During a day, I perform in that place by putting little stones along its rails. That action, undone twice by the passing of a maintenance team, was finally stopped by an inhabitant who claimed the liberation of a path for his cat.

Au milieu du chemin

2014

Performance, 4 hours, documentation through video and digital photographs



A wandering on the tarred road of a former parking lot situated in the Parisian periphery. The feet adapt her usually rectilinear route to this broken path, which continues to fork by the action of arms lifting and breaking some of the plates met on the ground.

Ressaca

2016 - 2017

HD video, color, stereo sound, 11'37"

Edition of 5 + 2 AP



Over the Garigliano bridge in Paris, I throw three dice on barges that transport ground along the Seine river. Each barge continues its way : the ground could be poured in various points of the city or continue its infinite route to more distant harbours, in China or in Mexico... This version of a failed Mallarmé activates an action which result will never be summarized : the ground that could be poured in various points of the city or continue its infinite route.

Éloge du hasard

2013 - 2014

Diptych video, HD, color, stereo sound, 20'

Edition of 5 + 2 AP



In Rio de Janeiro, a sea line crosses horizontally the frame of a window.

While trying to add a perpendicular to that horizon, a sewing thread is unwrapped from the inside of the house, crossing the sinous architecture of Burle Marx, the roads, and the sand until the seafront.

Architecture pour la mer

2014

HD video, color, sound, 5', edition of 5 + 2 AP
Installation, stone, blue thread, variable dimensions





On sunny days, I stroll around Paris and its suburbs with a mirror, deflecting the light towards a randomly chosen window.

Parabolicas

2014

HD video, color, stereo sound, 14'

Edition of 5 + 2 AP



Etude pour la géometrie du coucher du soleil

2015

HD video, sound, color, 2'37"

Edition of 5 + 2 AP



Partitura - Edifício Garagem #1

2017

HD video, loop, sound, color, 2'43"

Edition of 5 + 2 AP



Partitura - Edifício Garagem #2

2017

HD video, sound, color, 1'

Edition of 5 + 2 AP



Paysage, Géométrie

2016

HD video, sound, color, 7'

Edition of 5 + 2 AP

Digital photography, 20 x 30 cm

les points composant une ligne^{*62} ; la mesure de la ligne de l'horizon ; l'horizontalité de cette même ligne ; l'horizon mesuré du bout des doigts ; l'horizon mesuré avec le mètre de Duchamp^{*63.1} ; l'horizon aplati des gens allongés sur les plages ; un cercle tracé autour de la mer ; la frontière entre deux pays parcourue du bout des doigts^{*268} ; une ligne marchée dans l'air^{*48} ; une ligne marchée sur terre, une ligne dessinée par la marche^{*49} ; deux parallèles en ligne de fuite d'un mur jamais construit^{*50} ; la géométrie du soleil traversant une fenêtre ; une ligne de soleil qui se répète encore dans la maison ; la géométrie du soleil esquivant un bâtiment ; le soleil dans la chambre vide^{*2} ; le soleil se lever tous les jours ; le soleil se coucher tous les jours ; couleur de soleil enfui depuis mille ans et hier exhumé^{*181}

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2014 - 2017

Excerpt from the artwork



Postcards sent from Rio de Janeiro to Paris.

Coin en décalage
2012

Installation, 100 postcards, 10 x 21cm



Avant la chute

2011

Installation, needle, 3 cm
ENSBA Paris, France



Occupation graduelle d'un wagon de la ligne quatre du métro parisien avec des ballons de fête.

Orléans - Clignancourt

2012

Performance, hundreds of balloons

Serie of digital photographs

14,15 x 21,25 cm each



During a collective exhibition at the Beaux Arts de Paris, some sugar cubes are aligned on the ground, filling the whole space of the gallery.

Dérangements

2011

Performance, installation, sugar cubes
ENSBA Paris, France



Dérangements

2014

Performance, installation, sugar cubes
Janssens workshop, ENSBA Paris, France