

M A U D E
M A R I S

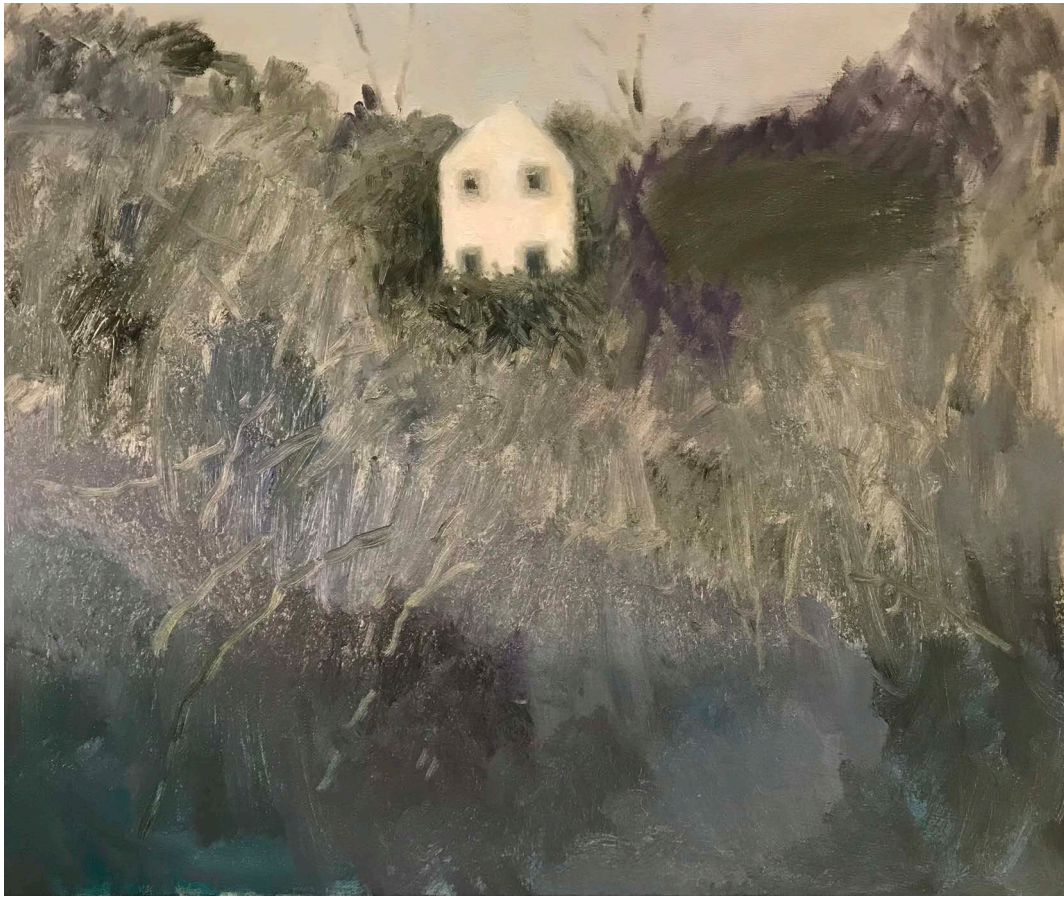
Everything starts from a place, I live there. A vegetal enclosure, between forest and river, surrounded by immense pastures.

Nature, domesticated or not, emerging or dying. Trees, flowers, animals are serious subjects, never symbolic.

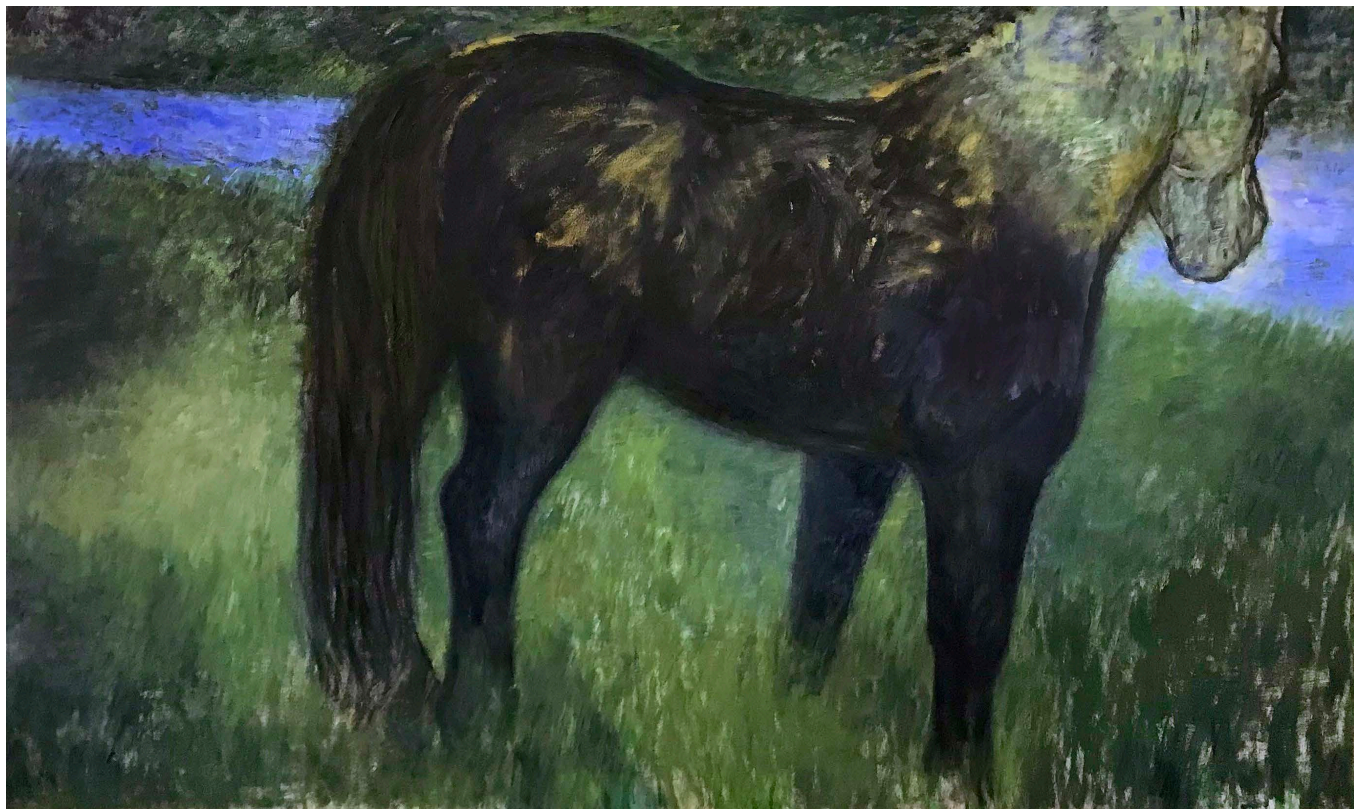
I materialize their presences with painted masses. I saw them.

There are no longer things, but a community of living beings.

We are part of it.



Vue de la Voie, 2024, 46 x 74 cm, oil on canvas

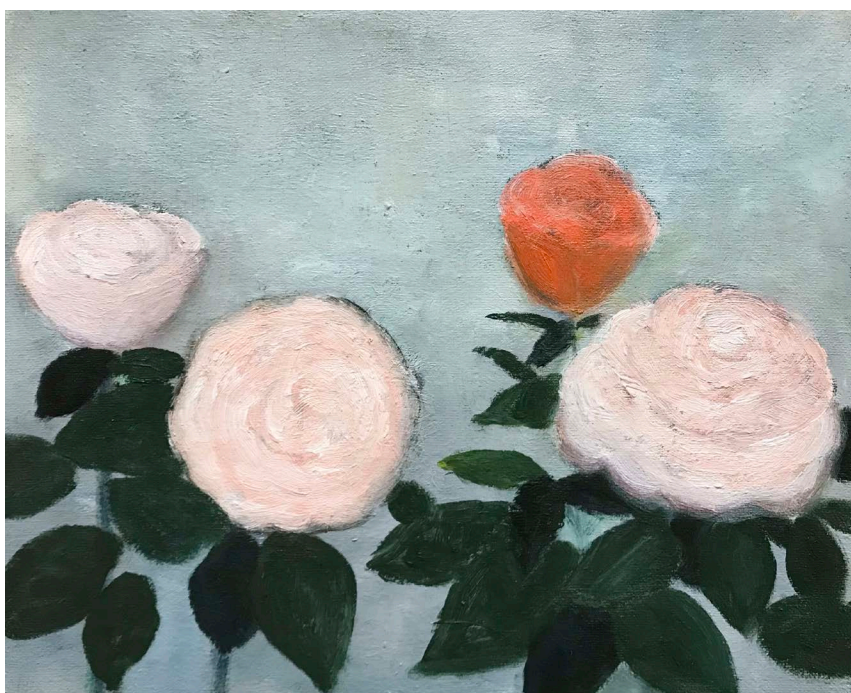


La Berge, 2023, 180 x 300 cm, oil on canvas





Baby, 2024, 38 x 46 cm, oil on canvas



Good Afternoon, 2024, 22 x 27 cm, oil on canvas



Still, 2024, 33 x 24 cm, oil on canvas



Arbre 2, 2024, 33 x 24 cm, oil on canvas



Frère et soeur, 2024, 22 x 27 cm, oil on canvas



Les Bouleaux, 2024, 150 x 150 cm, oil on canvas



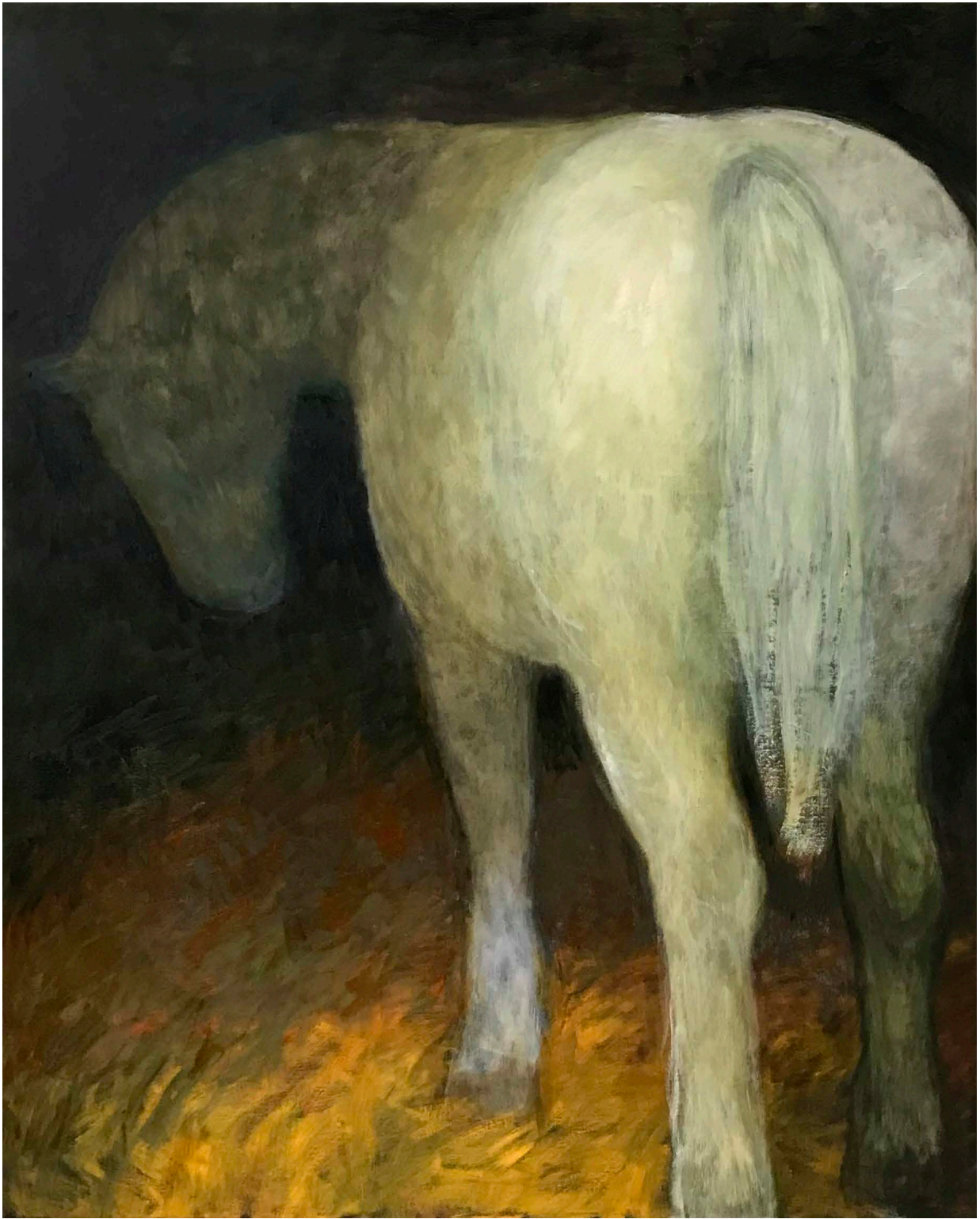
Arbre 4, 2024, 33 x 24 cm, oil on canvas



Friendship, 2024, 33 x 24 cm, oil on canvas



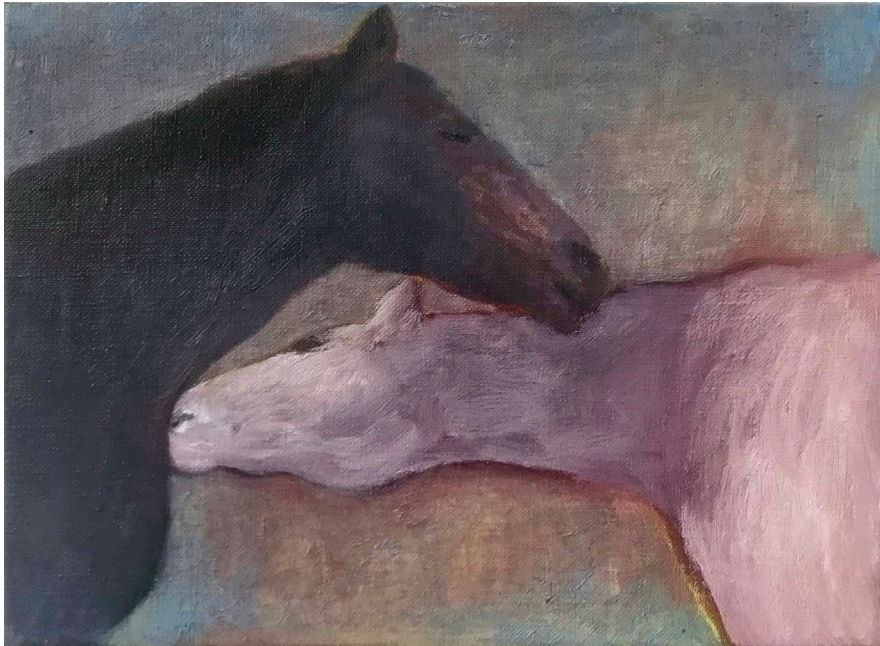
Densité, 2024, 33 x 24 cm, oil on canvas



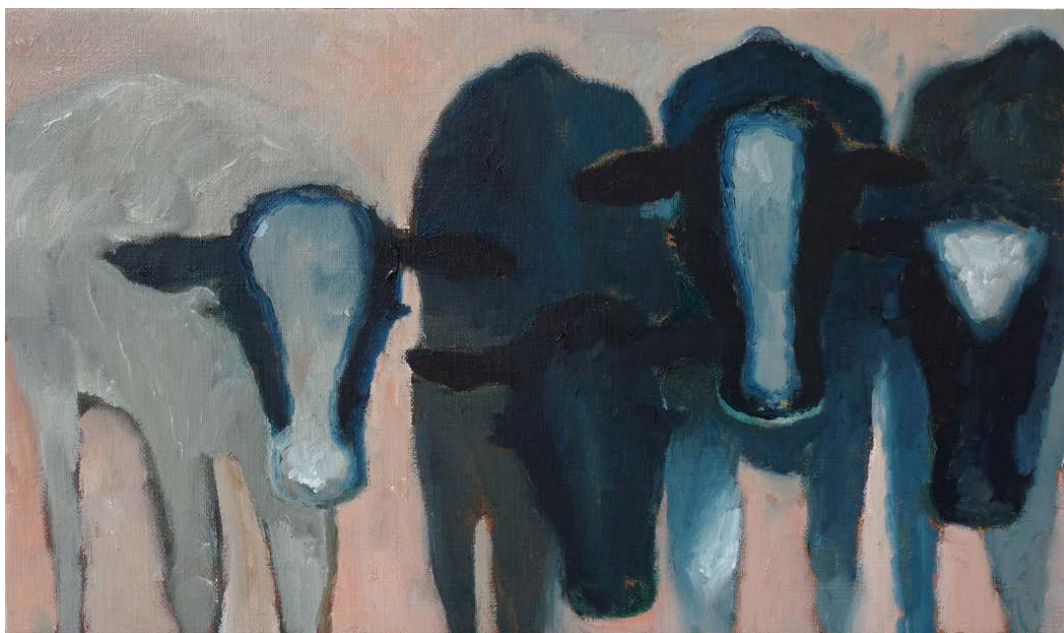
Parturiente, 2024, 160 x 130 cm, oil on canvas



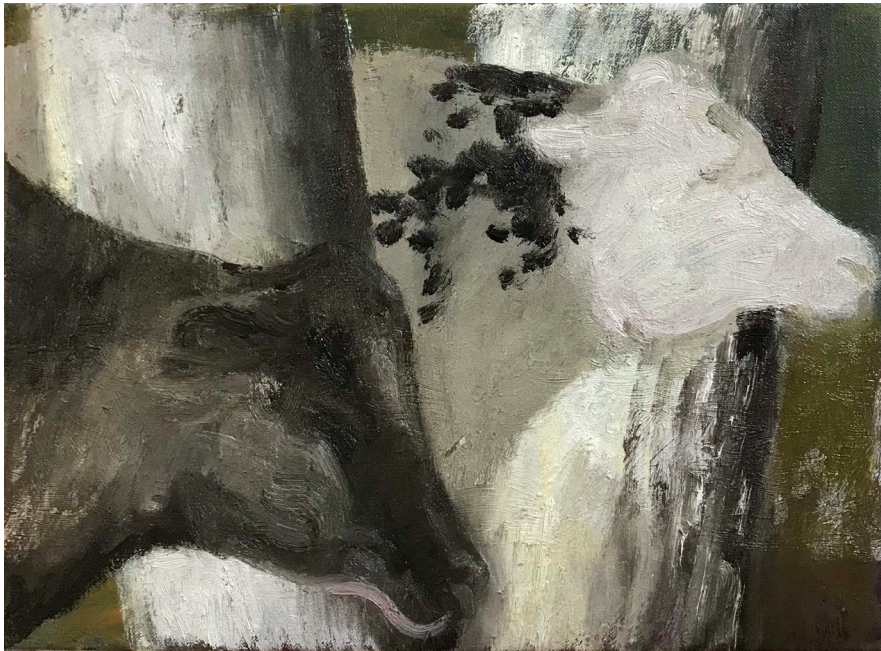
Arbre 3, 2024, 33 x 24 cm, oil on canvas



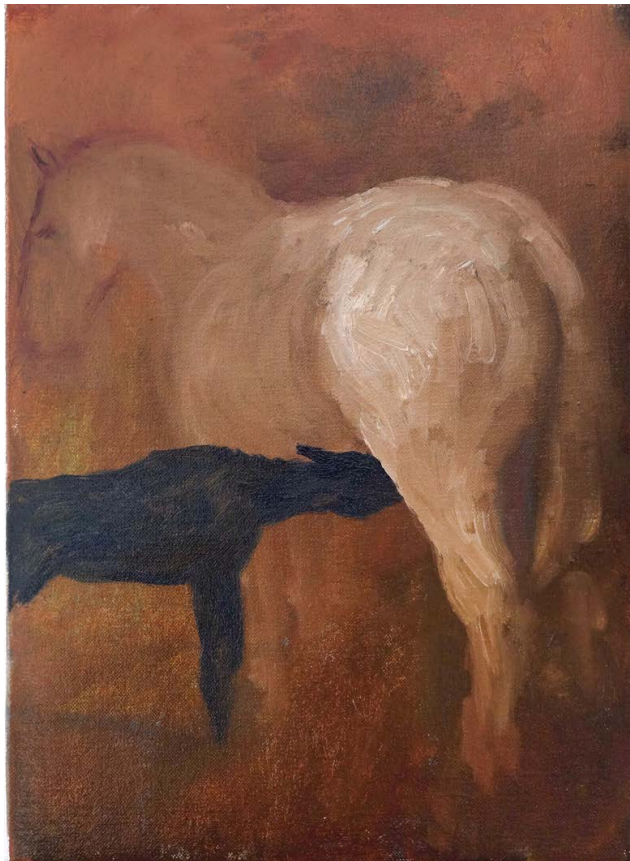
Échange, 2024, 24 x 33 cm, oil on canvas



La Rencontre, 2024, 24 x 35 cm, oil on canvas



Les Grands Chênes, 2024, 24 x 33 cm, oil on canvas



Après la nuit, 2024, 33 x 24 cm, oil on canvas



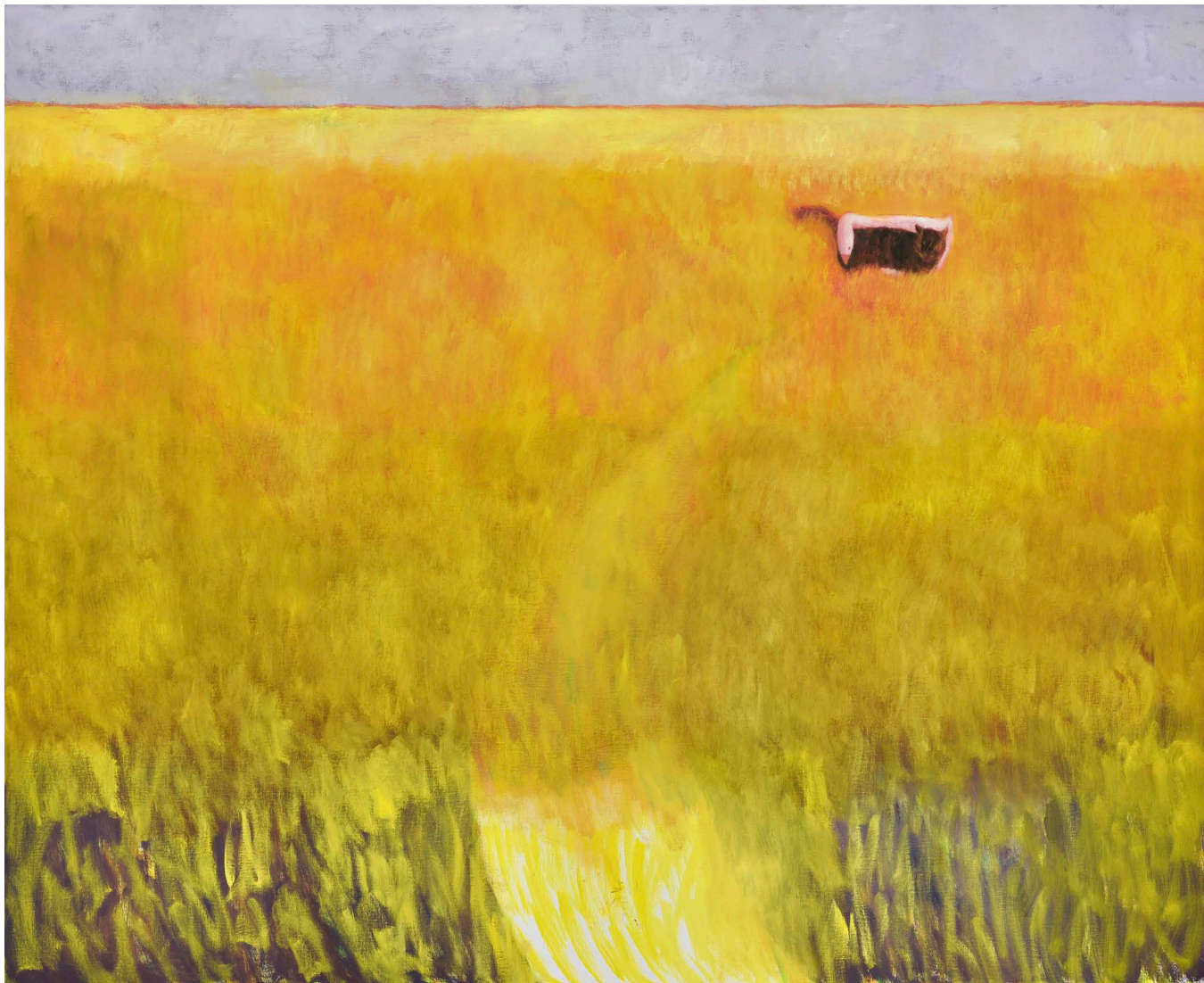
Frondeaison, 2024, 33 x 24 cm, oil on canvas



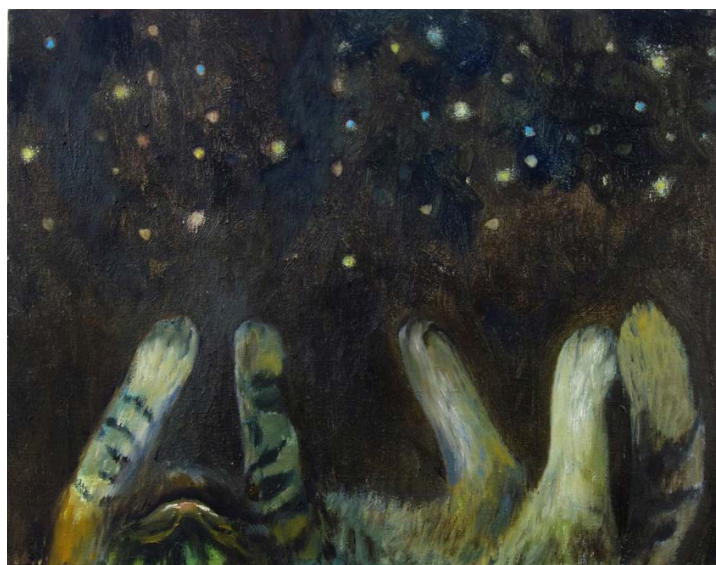
Sleeping Pond, 2023, 130 x 160 cm, oil on canvas



Exhibition view: *Seer and Seen*, 2023, Praz Delavallade, Paris



I ask the Grass, 2023, 130 x 160 cm, oil on canvas



Mia's Whims, 2023, 27 x 35 cm, oil on canvas



So weit wie noch nie, 2023, 24 x 33 cm, oil on canvas



Exhibition view: *Seer and Seen*, 2023, Praz Delavallade, Paris



Juvéniles, 2023, 30 x 40 cm, oil on canvas

The animals who float through the dreamy atmospheres of Maude Maris's new paintings are mainly ones she knows from around her studio in Normandy: a cat, a bat, and a snail are among them. Each seems endowed with a magic whose properties we can't know, as if at the center of a creation myth just unfolding. The cat, viewed from above, rests on a blanket of night sky, stars arrayed before it like playthings. The bat hangs before a brushy field of blue, joined only by a disc of moon. And the snail glides through an overcast sky, the barest suggestion of land beneath. Our vantage on each of the animals disorients; we may not be their intended audience.

These paintings differ considerably from the artist's last body of work. In those paintings, Maris followed an elaborate process of translation: She would start by casting small, found figurines, especially of animals, in plaster. She would then pose, photograph, and depict the plaster forms on canvas, enlarging them to monumental scale. This series of translations lent the original objects an apparently ancient power and the juxtaposition of one or more of them suggested mute conversation. Maris painted the animals, seemingly hewn from white marble, in cool, iridescent gradients, as if pulled from a liquid crystal display.

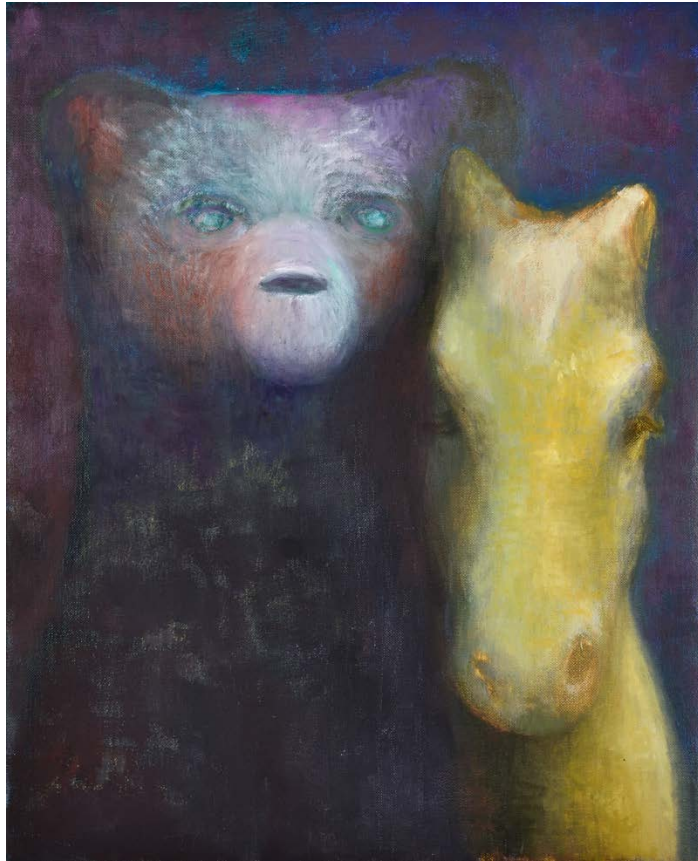
Working from her studio in Normandy, Maris recently chose to follow a freer, more painterly approach, liberated from her sculptural models. The animals, too, seem liberated from their obdurate objecthood. Yet they still possess a coldness, a distance, a silence. I was introduced to Maris through another artist, the late Lin May Saeed (1973–2023), a German-Iraqi sculptor who devoted her career to solidarity with nonhuman animals. Saeed understood that animals had language, whether or not we understand it, but thematized their silence and strangeness out of respect. Against the weight of western art history, she believed that animals are subjects and not objects. Maris's animal paintings, past and present, explore similar themes — how we attempt to fashion and fix the nonhuman creatures around us, with whom we may share a deep but conflicted intimacy, and how they resist or break free of such constraints.

In 1970, critic John Berger famously posed the question “Why Look at Animals?” Humans have a deep history of interspecies kinship, he observed, from which they departed only recently: “To suppose that animals first entered the human imagination as meat or leather or horn is to project a 19th century attitude backwards across the millennia. Animals first entered the imagination as messengers and promises.” Yet the animal's “lack of common language, its silence,” Berger writes, “guarantees its distance, its distinctness, its exclusion, from and of man.” It is no coincidence for him that zoos, the places one might go to engage with the nonhuman, emerged at exactly the time that animals receded from everyday life under industrialized capitalism. Yet the zoo, Berger writes, “cannot but disappoint.” This is so because “you are looking at something that has been rendered absolutely marginal.... The space which they inhabit is artificial.”

In Maris's paintings, with their brushy atmospheres, animals occupy an abstract, artificial space. Yet they are not marginal, or at least no more than us. The forces Berger described over a half century ago have only continued to alienate and obviate humans, to mediate and monetize our experience of the world. Both labor and leisure time, for many, is spent on screens. In the artificial space of the internet, no content type wins more clicks than the animal video. “Should we be embarrassed to watch animals on Instagram?” Maris asked me. Are they a nostalgic, even primordial comfort blanket, as we navigate our own alienation? Perhaps, but painting might be as well. And I'd no sooner give it up.

—Robert Wiesenberger

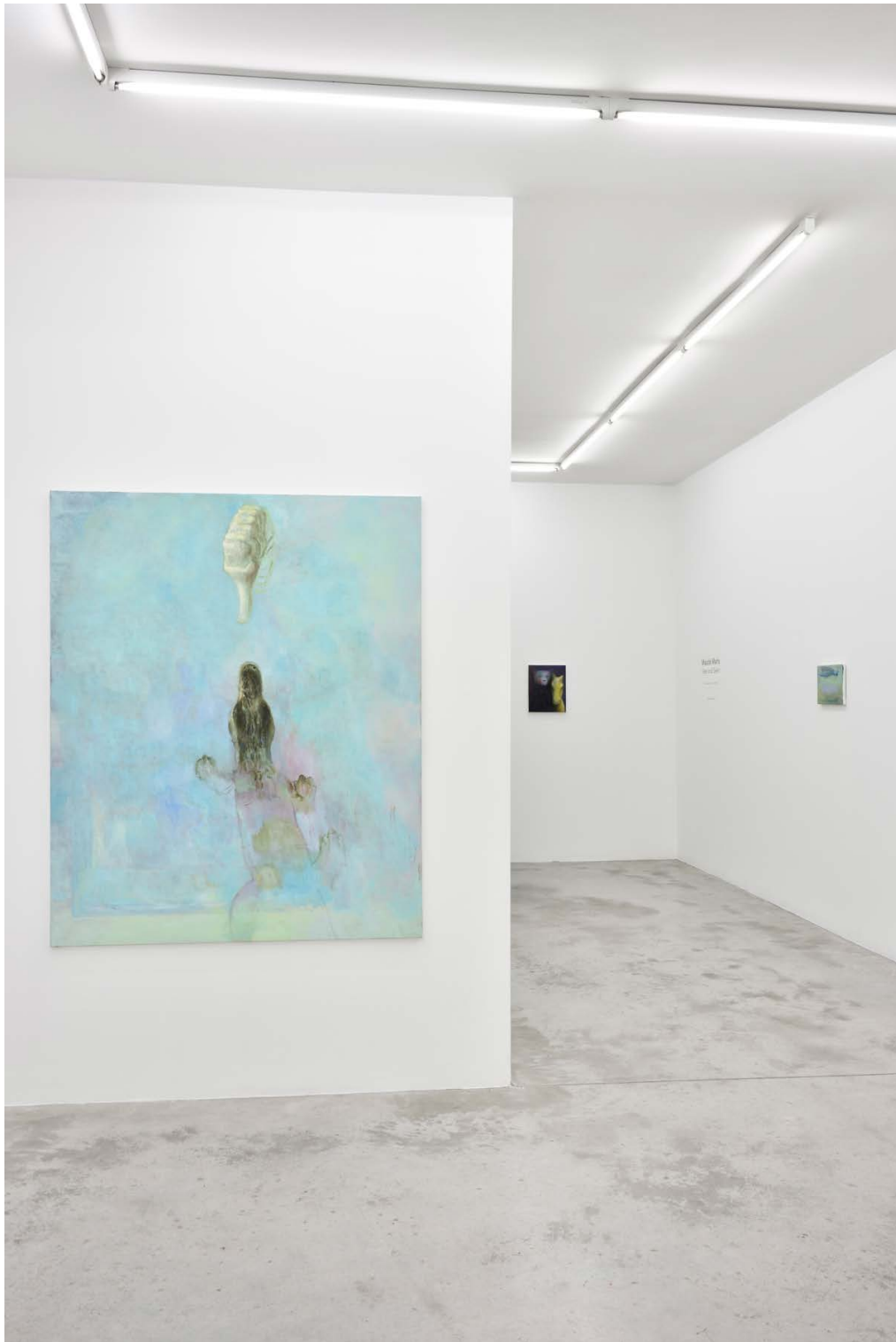
Robert Wiesenberger is curator of contemporary projects at the Clark Art Institute and lecturer in the Williams Graduate Program in the History of Art. His interests span modern and contemporary art, design, and architecture. From 2013–18, he was critic at the Yale School of Art, and from 2014–16, he was a curatorial fellow at the Harvard Art Museums. He holds a B.A. in history and German from the University of Chicago and a Ph.D. in art history from Columbia University.



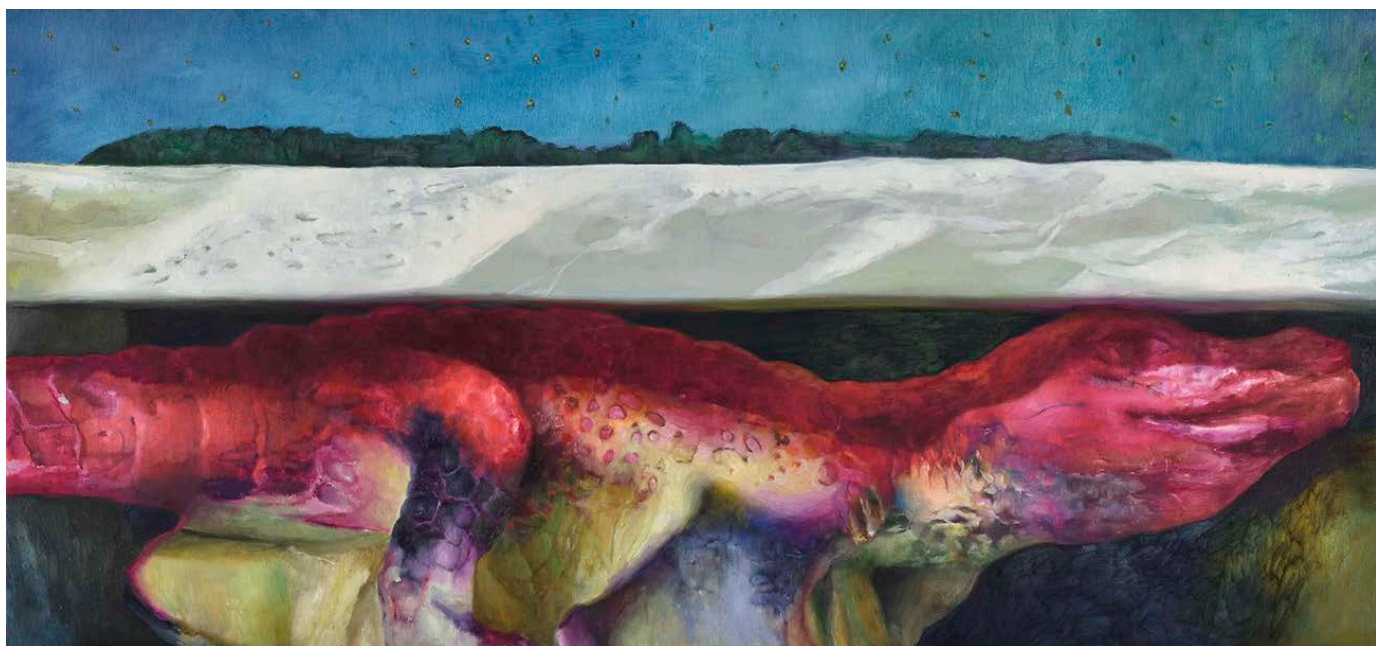
Tell me World, 2023, 50 x 40 cm, oil on canvas



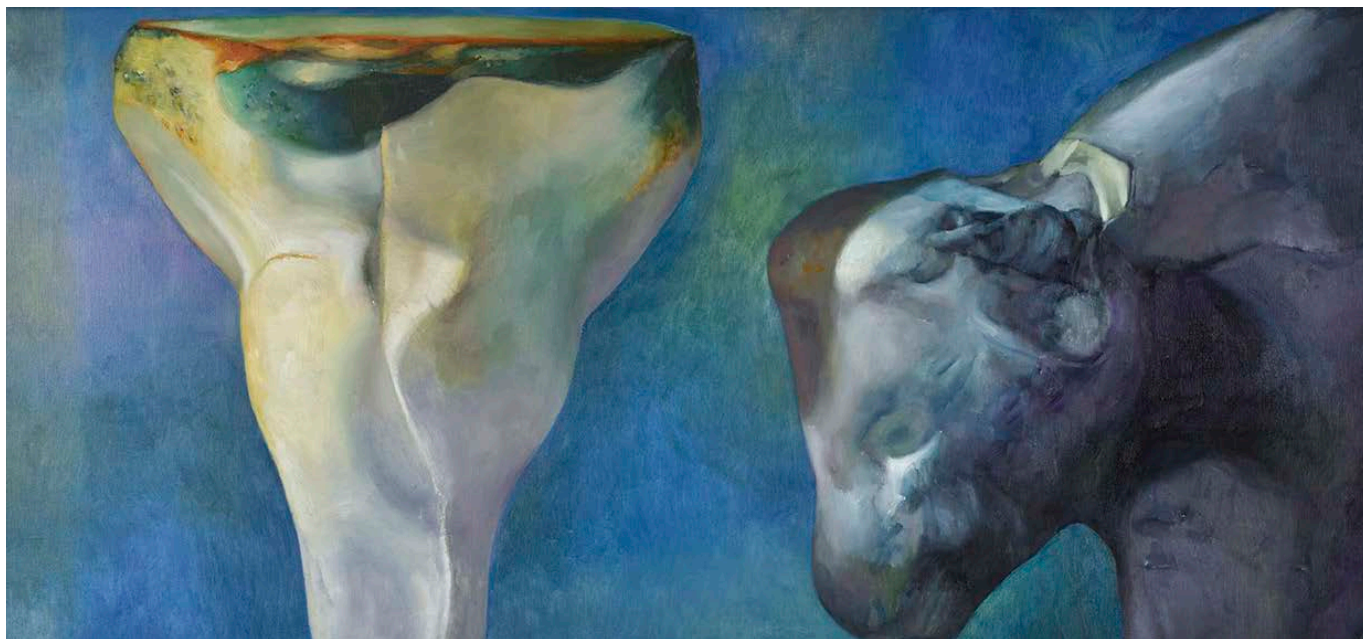
Does it work in Theory?, 2023, 160 x 130 cm, oil on canvas



Exhibition view, *Seer and Seen*, Galerie Praz-Delavallade, Paris, 2023



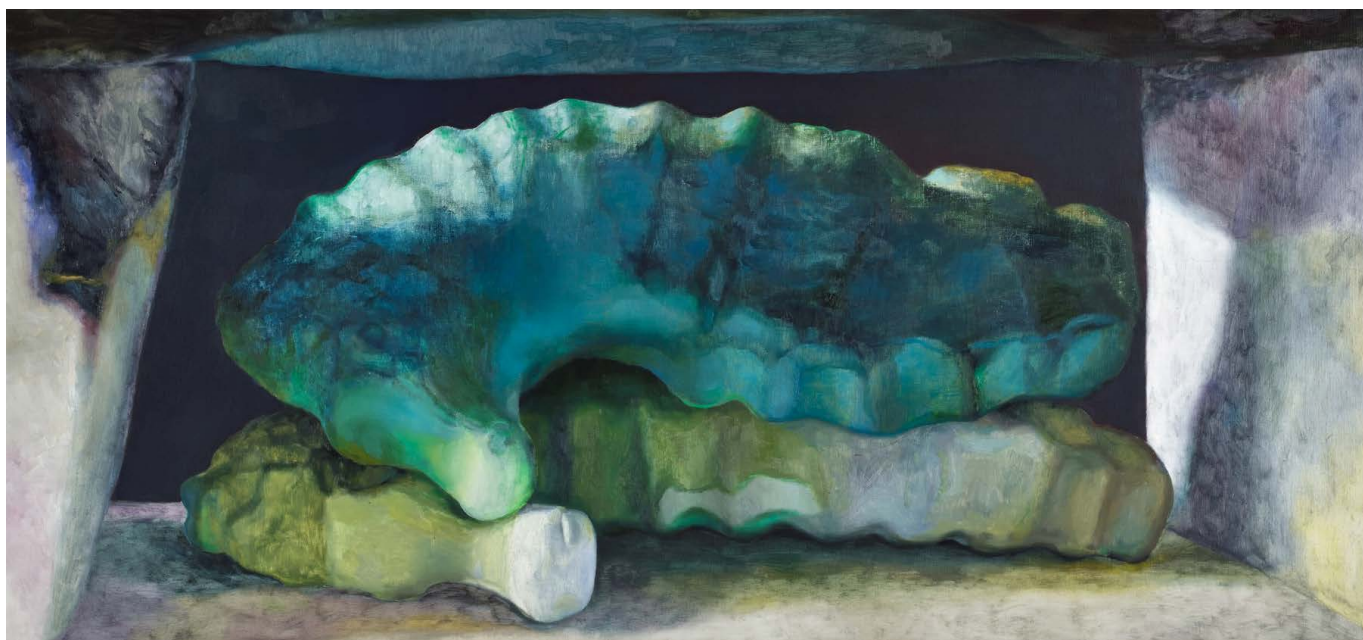
For intérieur, 2022, 60 x 130 cm, oil on canvas



Arum et Masse, 2022, 60 x 130 cm, oil on canvas



Exhibition view: *Bise*, with Anne Marie Laureys,
curator Joël Riff, La Verrière, Fondation d'entreprise Hermès, Brussels, 2022



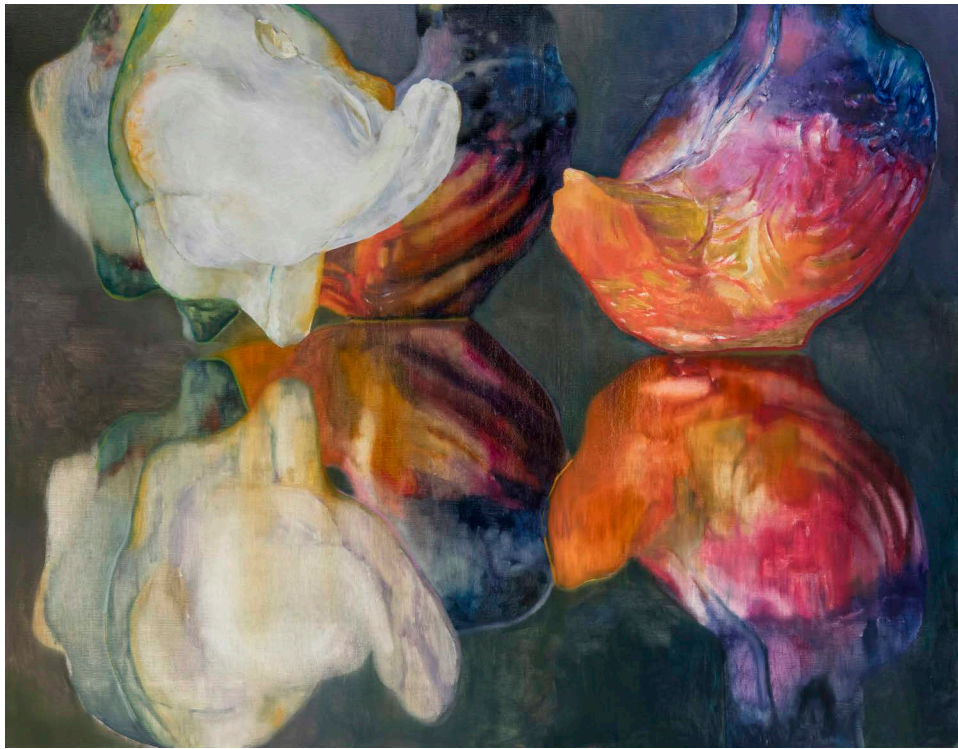
Joues de Pierre, 2022, 60 x 130 cm, oil on canvas



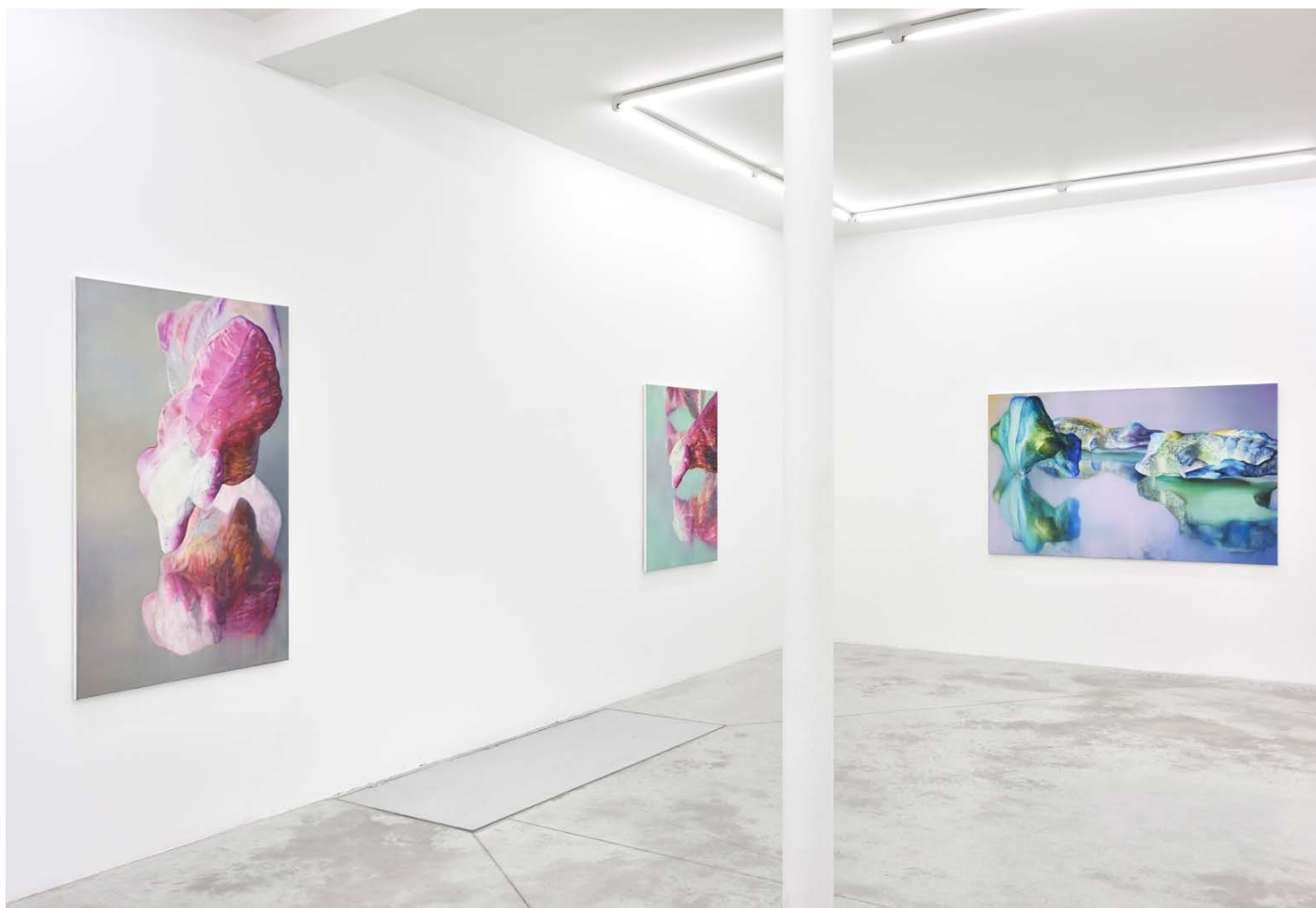
Sugar Mountain, 2021, 190 x 150 cm, oil on canvas



Exhibition view: *Blue Milk*, Pi Artworks, Istanbul, 2021



Wing Buds, 2021, 70 x 90 cm, oil on canvas



Exhibition view.: *Hiéromancie*, Praz Delavallade, 2021

For the title of her first solo show at Praz-Delavallade, Maude Maris has chosen Hieromancy, a reference to the ancient practice of divination using offerings to the gods, in particular studying the entrails of sacrificed animals. The exhibition that bears this rare, contextualised term is comprised of around one dozen paintings of figures suffering from rosacea, their abnormally flushed complexions shot through with pink, red and burgundy. Each blends, more often than not, into a cool, blurry blue background. Right from the start of her career some fifteen years ago, Maris implemented a precise ritual involving painted objects – one to which she has always remained true – and yet this series marks a departure. It is as if the images have established a mysteriously connection to the occult world, one which unsettles notions of scale, disturbs perception and disrupts dominion.

As far as dimensions are concerned, Maris usually sees things on a very big or a very small scale and only rarely in the intermediate formats on show here. Each size offers a different chromatic experience, from the fluid palette of the largest paintings in which the colours are so diluted that the canvas seems like a fine, quivering skin, to the smallest formats that concentrate the subject in an intense palette of colours that forges a captivating relationship with the viewer.

It's a fact that we can only see what we have learned to see, a fact that highlights the role of pareidolia as we try to decode the painting, imagining the slightest detail we perceive to be something familiar. A soothsayer wouldn't do it any differently. The titles also have a part to play and contribute to this feeling of familiarity by adding the notion of families – Ursidae, Caprinae and Leporidae, etc. – making the viewer guess at their prototypical forms. As Maris makes no secret of the question, let's lift the veil on their origins: they are figurines, small toys, or decorative objects just several centimetres high, either stylised animals or human representations. As a result, we should probably be looking at a much earlier stage to find the original model for these paintings, the actual living creatures on which these objects were based. But let's pass over these beginnings and how industry idealises the animal form, because it is the operations carried out further down the line by the artist in her studio that are of interest.

The original object undergoes a series of transformations – 3, 4 or 5 – that challenge its very essence. It is cast in plaster and painted, reflected in mirrors and photographed, before finally making its way onto the artist's canvas. Each successive manipulation is like a ricochet that modifies the model, changing its material, surface, or quantity using tried and tested special effects. Horizontal and vertical mirrors show the object from every angle, whilst simultaneously trapping it within an eternal loop; photography captures the object in an indexical relationship and any resemblance is deliberately distorted.

Finally, the painter enters the fray. Oh, the sweet sensations to which these illusory appearances give rise, as they put our senses in a swirl! Oh, how heady the sensation of being confronted with this machine that deforms reality! Shapes multiple, planes give in to anarchy and perception falters as we are carried away to some funfair hall of mirrors or strapped into the centrifuge like apprentice astronauts. Losing any point of reference, the gaze looks this way and that, searching for balance and leaning with the weight of paint on the vertical edges, the reverse of what we are used to. The tight framing impedes our understanding of the image, in particular in the large formats that seem to have been painted with a dolly zoom. As we get closer, a disturbing effect of perspective makes the image seem to recede, like sand slipping through our fingers. The truncated composition shows an object that is always incomplete, its extremities amputated the time it takes for our eye and mind to reconstitute phantom limbs.

What happens to this projection once painted? Compared to its reference, is it enhanced or corrupted? Is it that little bit more than the original, or on the contrary that much less? Considering the process by which the image is manufactured from start to finish, it could have become a perfectly synthetic rendering controlled by the artist down to the very last whisker and yet, we feel that portrayal does indeed rhyme with betrayal. The successive interpretations engender a loss of fidelity, desynchronising and incorporating impurities and random occurrences. Each mould, reflection, photo and copy has left its mark in the form of chimera, memories and mirages. And yet, as one deformation follows another and the subject is seen through yet another filter, a miracle occurs! The image of the object resists, here a muzzle, there an eye, and its manifest qualities subsist.

Embedding these successive transformations provides Maris with endless opportunities to experiment with perception. Although based on reality, the image is separated from the original model and takes on an almost fantastical air. The fixity of a very small number of original elements – no more than ten or so – which the artist has been tirelessly dissecting for several years, is confounding. Constantly returning to the same forms, Maris always manages to create something new. When, in the past, her subjects stood aloof in the centre of the image, their outline sharp and distinct with space all around, the titles referenced the idols of Antiquity (Bastet, Io, Tethys, etc.). In this recent series, the same subjects lie prostrate, knocked over, brought down, their bellies offered in sacrifice. When once before they were venerated as gods, today they are excoriated; yesterday they were admired for their form and today for their material.

In conclusion, and returning to the title of the exhibition, we have to ask: Have the gods given us a sign? In fact, they always do, if that is we know how to interpret their message. The entrails of these paintings have certainly delivered theirs: continue painting and never stop for it is a token of humanity.

*Laetitia Chauvin for Hiéromancie,
Praz Delavallade, Paris, janvier 2021*



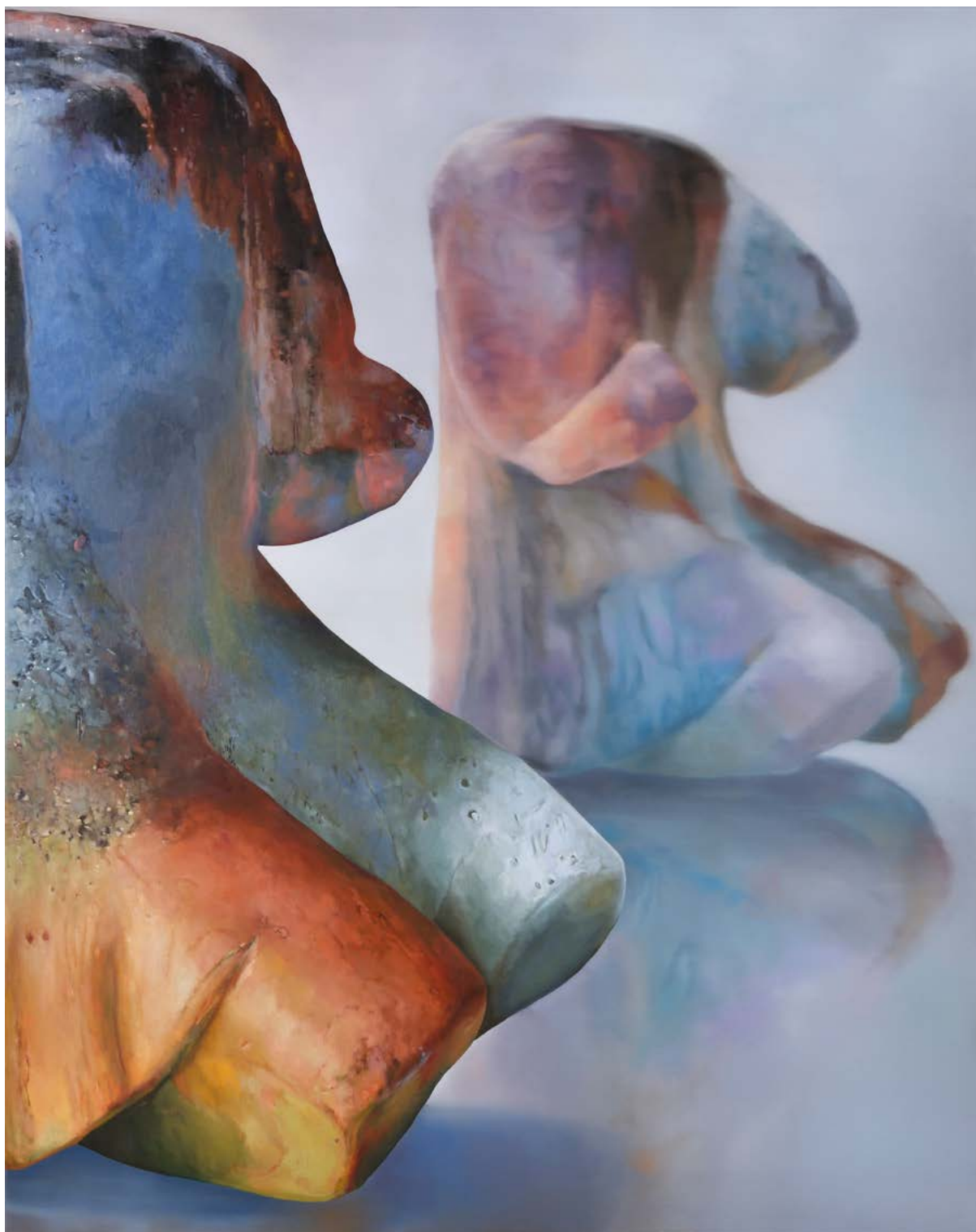
Sauria, 2021, 120 x 130 cm, oil on canvas (Collection Frac Auvergne)



Ovis, 2021, 22 x 16 cm, oil on canvas



Deux Femmes, 2019, 160 x 130 cm, oil on canvas



Big Body, 2020, 190 x 150 cm, oil on canvas



Exhibition view:: *Carnaire*, Les Ateliers Vortex, Dijon, 2020

(...)

Sitting on a stool, in the middle of the rather empty room, I wasn't sure where to look, but we talked about archaeology and Çatal Höyük, an Anatolian site excavated in 1951. Maude explained that in this sprawling Neolithic village, for lack of streets, people entered homes by roofs; the dead were buried beneath the floorboards, hearths, platforms in larger rooms, the bodies of newborns were placed under doorsteps. She also told me about how, every eighty years or so, the houses were torn down and rebuilt exactly as they had been, on the foundations of the previous ones.

(...)

It was during the day, the fifth one, that everything started to tremble visibly. I started seeing the world the way the paintings invited me to; it might have gone a bit beyond what Maude was hoping to have accomplished. The paintings' subjects, my belongings, the furniture, and the materials began expanding in the room: their outlines faded but did not quite disappear—my fleeting glances had given them free rein. It was a bit like the inside and the outside of things and beings—myself, the cat—were dissociating and becoming prehensible as a whole and even distinctly. There was no mirror anymore: it had melted, vanished, no reflected gleam stretched across the floor beneath my feet anymore. The thing was its image, its image its equal.

Over the course of my days in lockdown, under the skeletal, primed, painted, and magnified forms, I saw the inside: that is, the time of the dead, jars, shards, forefathers' veined feet, trick dogs, owls, children, their weapons, and dildos. I saw a tufted owl take flight, bones rise up, mute busts grow animated, and the sheets of ghosts' beds billow. I saw the world grow, without any need for any distinction between what was odd or familiar for me. I now lived in this immense, bright space that had once been divided by a huge, unsilvered mirror.

(...)

Extracts of Amélie Lucas-Gary's text, for Carnaire, Ateliers Vortex, 2020



Sceptre, 2020, 12 x 55 x 20 cm, foam, plaster, ink



Communautés, 2020, 300 x 180 cm, oil on canvas, *At the Window*, 60 x 50 cm, 2020, oil on canvas(-
Saniza Othman and Michael Yong-Haron Collection)



Exhibition view.: *White Spirit*, Memento, Auch, 2020



Sylvestre, 2020 190 x 90 cm, oil on canvas (Fonds d'art contemporain Paris Collections)



Sans-titre, 2019, 37 x 31 x 17 cm, plâtre et encre



Exhibition view: *Who Wants to Look at Somebody's Face* Pi Artworks, Londres, 2018

Maude Maris' paintings delicately convey sculpture to images. She is acting upon the curiosities that began last year in Paris, of which led her to examine four pioneers of modern sculpture, by observing their use of photography and as a result, is inspired by the revolution of the modelled contours, which has translated into her painting bringing forth the use of new textures. In order to sharpen her attention even more, today the painter focuses on a British muse.

Barbara Hepworth suddenly appeared in the twentieth century, as maternal and radical. That's a woman who strives for the anonymity of the genre in terms of its creation. For her, art is neither masculine, nor feminine; it's either good or bad. Let us celebrate the oeuvre, as well as the figure that she represents for all the generations, regardless of their gender. Her humanity is successfully embodied in this free and optimistic abstraction.

(...)

Maude Maris now relaxes her processes and carefully selects picks among the photographic archives of the Lady more freely. Simultaneously, her definition of the space of work is expanding and gently lowering the horizon, and a greater surface is dedicated to the backgrounds, endowing the paintings with a larger physical appearance with larger foreheads. Unedited typology of objects, especially the soft and flat ones, detaches itself in order to better present glaring filiation.

(...)

***Extracts of Joël Riff 's text for Who Wants to Look at Somebody's Face, Pi Artworks
London, 2018***



When Memory is full (a homage to Emily Dickinson), 2018, 220 x 160 cm, oil on canvas



Monument, 2017, 190 x 150 cm, oil on canvas



Exhibition view:: *Etat des lieux*, LaVallée, Bruxelles, 2018



Exhibition view:: *Souvenirs de Téthys* Chapelle Jeanne d'Arc, Thouars, 2018



Neptune, 2018, 220 x 160 cm, oil on canvas



Red Heart, 2018, 220 x 160 cm, oil on canvas



Exhibition view:: *Anatolian Studies*, EMBAC Châteauroux, 2017
Pardalis, 2017, 220 x 160 cm , oil on canvas,
Les Souffleurs, 2017, 206 x 40 x 116 cm, plaster, paper, ink



Parèdre, 2017, 220 x 160 cm, oil on canvas



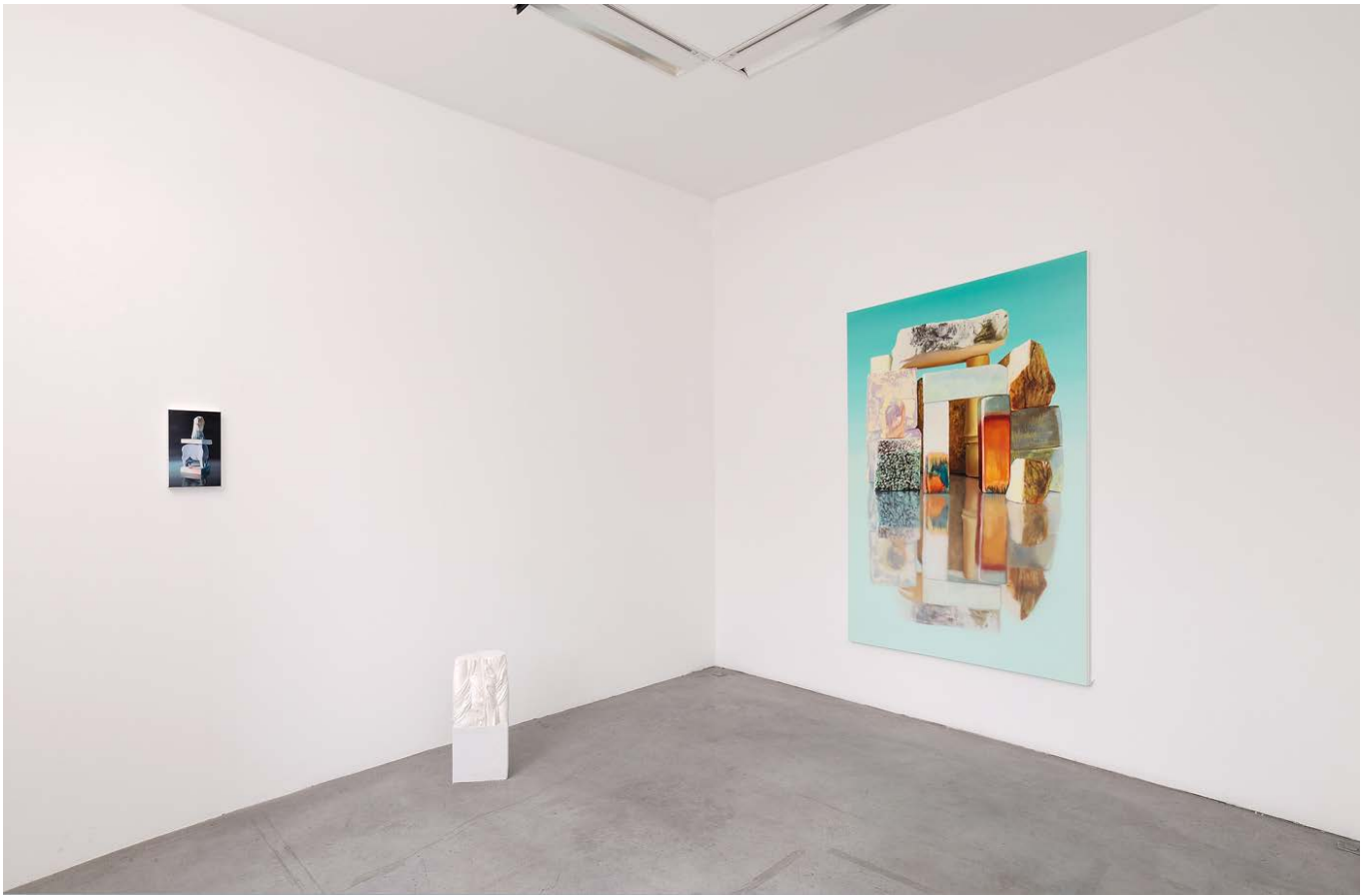
Exhibition view:: *Antique romance*, Pi Artworks, Istanbul, 2016



Novice, 2015, 30 x 20 cm, oil on canvas (Collection Fondation Saint-Ange)



Farwest, 2015, 160 x 130 cm, oil on canvas



Exhibition view: : *Votive*, VOG, Fontaine,
Résidence Saint-Ange (Grenoble), 2016



Voltes, 2015, 190 x 270 cm, oil on canvas (Collection Emerige)



Antique, 2016, 185 x 250 cm, oil on canvas



Vestales, 2015, 150 x 250 cm, oil on canvas



Amnésie, 2015, 250 x 185 cm, oil on canvas



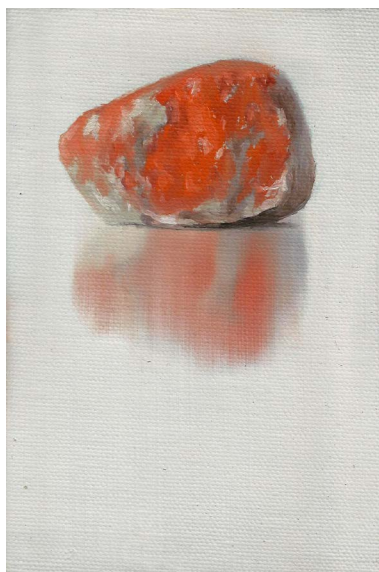
Exhibition view: : *Nemeton*, Musée des Beaux-arts de Rennes,
Programmation Outsider de 40mcube, 2015



Exhibition view: *Nemeton*, Musée des Beaux-arts de Rennes,
Programmation Outsider de 40mcube, 2015



Reconstitution, 2015, 195 x 130 cm, oil on canvas
(Collection Musée des Beaux-arts de Rennes)



Orange, 2014, 15 x 10 cm, oil on canvas



En Amont, 2014, 150 x 150 cm, oil on canvas (Collection Fondation Colas)



Le Domaine, 2013, 130 x 195 cm, oil on canvas (Collection Fonds Bredin-Prat)



Podium, 2013, 195 x 130 cm, oil on canvas



Ruines, 2012, 185 x 250 cm, oil on canvas (Collection Frac Auvergne)

Maude MARIS

Born in 1980, lives and works in Malakoff and in Normandy

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EDUCATION

2010 Post-Diplôme Kunstakademie Düsseldorf, classe prof. H. Kiecol, intégration art et architecture.

2003 DNSEP, ESAM Caen.

SOLO EXHIBITIONS

2023 *Seer and Seen*, Praz-Delavallade, Paris

2021 *Hiéromancie*, Praz-Delavallade, Paris

Vertebrate, Solo Show, Vortic, Pi Artworks Londres/Istanbul

Blue Milk Solo Show, Pi Artworks Istanbul

2020 *Carnaire*, Ateliers Vortex, Dijon

Blackbox, Le Manoir, com. Frédéric Houvert, Mouthier-Haute-Pierre

2019 *Equinoxes*, Camille Fournet, Paris

2018 *Souvenirs de Téthys*, Centre d'Art Chapelle Jeanne d'Arc, Thouars

Who Wants To Look at Somebody's face, Pi Artworks, Londres

Recast, Espace à Vendre, Nice

2017 *Les grands profils*, Galerie Isabelle Gounod, Paris

Anatolian studies, Galerie de l'EMBAC, Châteauroux

2016 *Antique Romance*, Pi Artworks, Istanbul

A claire-voie, Galerie de l'Etrave, Thonon-les-bains

Votive, exposition de fin de Résidence Saint-Ange, VOG, Fontaine

2015 *Foyer*, Galerie Isabelle Gounod, Paris

Nemeton, Musée des beaux-arts de Rennes, programmation Outsite 40mcube

2013 *Réserve lapidaire*, Galerie Isabelle Gounod, Paris

Table des matières, Galerie Duchamp, Yvetot

Élévation, L'art dans les chapelles, Pontivy (56)

Lauréats du prix de Novembre à Vitry, Galerie municipale de Vitry-sur-Seine

COLLECTIVE EXHIBITIONS

2024 *Le jour des peintres*, cm. T. Lévy-Lasne, Musée Orsay, Paris

Monomania, Atelier Michael Woolworth, Paris

Au milieu de l'hiver... Un invincible été, galerie Double V, Paris

Autour du Jardin, Musée Dehors, Caen

Soleil Rouge, Musée de Grenoble

- 2023 *Bise*, avec Anne Marie Laureys et Rodin, com. by Joël Riff, La Verrière, Hermès, Bruxelles
Healing Ruins, com. Anlam de Coster, Cimili Hamam Zeyrek, Istanbul
Rose Colored Glasses, com. Saša Bogojev, Ojiri Gallery, Londres
Aller voir et laisser passer, com. Henri Guette, Galerie Municipale Vitry/Seine
Studiolo Lounge #3, com. Antonio Di Mino, Studiolo, Milan
Chryséléphantine, solo Marion Verboom + group show, com. Joël Riff, La Verrière, Hermès, Bruxelles
Beautés, com. Jean-Charles Vergne, frac Auvergne
Un salon d'hiver II, com. Robin Buchholz, Bubenbergl, Saint-Moritz, Suisse
Le Toucher du monde, collection Frac Auvergne, Musée Paul-Dini, Villefranche-sur-Saône
- 2022 *L'été retrouvé*, Galerie Praz-Delavallade, Paris
Everywhere was nowhere..., com. Mustafa Hulusi, Pi Artworks, Londres
Veines d'Opale, com. Paulo Iverno, Espace Voltaire, Paris
Passage 2, Galerie Albada Jergelsma, com. Mathieu Cherkit, Amsterdam
- 2021 *Machine fabuleuse, Battements radieux*, com. Asli Seven, Lycée Saint Joseph, Istanbul, Turquie
Dancing in the Chains, com. HYam, École des beaux-arts d'Athènes, Hydra, Grèce
Splash, com. Romuald Jandolo, Comédie de Caen
L'appel du Large, com. Sylvia Varagne, Deauville
Les Apparences, com. Thomas Lévy-lasne, A 100m du centre du monde, Perpignan
April showers bring may flowers, Atelier Michael Woolworth, Paris
Paradis artificiels, Galerie Bacqueville, Lille
- 2020 *White Spirit*, com. Karine Mathieu, Memento, Auch
Pictorialité(s), com. Aude Cartier, Maison des arts, Malakoff
5 ans de la Résidence Saint-Ange, com. Philippe Piguet, 24 rue Beaubourg, Paris
Les fleurs de l'été (...), Galerie Praz Delavallade, Paris
- 2019 *In constant use*, com. Joël Riff, Grandine, Londres
Some of us, com. Jérôme Cotinet-Alphaize et Marianne Derrien, Büdelsdorf, Allemagne
Etat des Lieux, LaVallée, Bruxelles
- 2018 *Art Basel Hong-Kong*, Pi Artworks, Hong-Kong
Azur et Bermudes, com. Joël Riff at ART-O-RAMA, Marseille
La Malle, Sleep disorders, Kosmetiksalon Babette, Berlin
- 2017 *Art Basel Hong-Kong*, Pi Artworks, Hong-Kong
O! Watt up, de Watteau et du Théâtre, com. Caroline Cournède, MABA, Nogent-sur-Marne
Peindre, dit-elle [Chap.2], com. Julie Crenn, Musée des Beaux-arts de Dole
Monts et merveilles, com. La Maison, Le Bel Ordinaire, Pau
- 2016 *5 ans du Prix Jean-François Prat*, Palais de Tokyo, Paris
WW, com. Julie Crenn, Maison des Arts Rosa Bonheur, Chevilly-Larue
Intrigantes incertitudes, Musée d'Art Moderne et Contemporain de Saint-Etienne
De leur temps 5, collections de l'ADIAF, IAC de Villeurbanne
3 collectionneurs autrement #3, Été 78, Bruxelles
A quoi tient la beauté des étreintes, FRAC Auvergne, Clermont-Ferrand
Histoires de formes, Les tanneries, Amilly
- 2015 *Salon Zürcher*, Galerie Isabelle Gounod, New-York
Postscript : Correspondent Works, com. Ashlee Conery, artQ13, Rome
L'Heure du loup : sommeil profond, com. Sleep Disorders, La Box, Bourges
Rétrospective Chez Robert, Frac Franche-Comté, Besançon
Raffineries, avec Samara Scott et Octave Rimbert-Rivière, com. Joël Riff, Moly Sabata
Heaven is a place where nothing ever happens, com. Ashlee Conery, Pi Artworks, Londres
Ligne aveugle, com. H. Pernet et H. Schüwer-Boss ISBA, Besançon
Nominés pour le Prix Jean-François Prat, avec Raphaëlle Ricol et Philippe Decrauzat, Paris
Peindre dit-elle, com. Julie Crenn, Musée d'art contemporain de Rochechouart
Kalos Kagathos, com. Elsa Delage et Anaïs Lepage, Chezkit, Pantin

GRANTS, RESIDENCIES, AWARDS

- 2024 Commande de la Cité de la Tapisserie d'Aubusson pour la création d'un carré d'Aubusson
Dotation Portrait photo, Adagp, portrait par Marianne Maric
- 2023 Commande Hôtel Four Seasons, Artiq, Londres
- 2021 *Les Argonautes*, commande pérenne, Théâtre de Caen (texte d'Alice Laguarda)
- 2020 SJ150 Résidency, com Asli Seven, Istanbul
- 2018 Equinoxes, programme de résidence, Camille Fournet, Paris
- 2016 Cité internationale des arts, Paris
- 2015 Finaliste, Prix Jean-François Prat, France
Résidence saint-Ange, arch. Odile Decq, Grenoble
Les Noctambules, commande pérenne, Théâtre de Caen (texte d'Alice Laguarda)
- 2013 Nomination pour le prix Antoine Marin 2013, Arcueil
- 2012 Lauréate du prix de Novembre à Vitry
- 2011 Résidence aux ateliers Höherweg, Düsseldorf
Résidence le Plessix-Madeuc, com Philippe Piguet
- 2010 Chamalot-Résidence d'artistes
Bourse DAAD, Kunstakademie Düsseldorf, classe prof. Hubert Kiecol, art et architecture

COLLECTIONS

- Soho House, Paris
- Musée des Beaux-arts de Rennes
- FRAC Auvergne
- FRAC Normandie
- Fonds Emerige
- Fonds de dotation Bredin Prat pour l'Art Contemporain
- Fonds d'art contemporain Paris Collections
- Fondation Bel
- Artothèque de Caen
- Artothèque de la Roche-sur-Yon
- Fondation Colas
- Fonds Shakers
- Saniza Othman and Michael Yong-Haron Collection, Hong-Kong