



ARTISTIC AND CURATORIAL PORTFOLIO

SELECTION OF PROJECTS

ELISE BERGONZI

Inhabiting worlds searching for vibrant more-than-human (*eco*)systems.

Born in 1997, I am a French visual artist and curator. After a childhood spent in the Parisian region, I studied sculpture and photography at the Nantes School of Fine Arts before continuing my training in curatorial practices at the Iceland University of the Arts and the Paris School of Fine Arts. In parallel with my artistic and curatorial researches, I was assistant coordinator at Galerie RDV and then commercial assistant at Galerie Sabrina Lucas in Nantes. I now live and work between Paris and Nantes.

As a contemporary mixed media artist, sculptor and curator, I am interested in complex structures that intertwine ethical, social, political and environmental aspects of our daily lives. Questioning the notion of *inhabiting* in its phenomenological stakes and in our societal constructions, I am studying practices emerging from a research on *infra-ordinary*

systems. Using my photographs as a documentary corpus for research, I archive and collect forms before reinvesting them in my sculptures. I am interested in the potential and speculative narratives contained in daily life fragments, thus questioning their influence on our human relationships. Through manipulating them, they accumulate, contain and thus represent the traces of our existence and our multiple ways of living.

I also draw on the issues conveyed by the *cure & care* curatorial theories to highlight neglected structures by participating in more fluid social ecologies. Listening to the ebbs and flows carving the decay of the social relations we spasmodically maintain with our daily environments, my most recent project establishes connections with watery (*eco*)systems. There, I explore the conflicting relationships that govern our collective and intimate ways of life.

LUCKYCHARM#1: SILFRA'S PHILTER FOR OUR CURING AGENTS

This installation presents the first project resulting from my year-long research residency in Iceland. Throughout my journey, I swallowed capsules of cod liver oil, rich in vitamin D, as an antidote to the lack of sunlight. I was also able to swim in the icy waters of the Silfra lagoon, above the intercontinental rift in the heart of the Þingvellir nature park.

In the flask of this installation, water from the lagoon mixes with cod liver oil capsules, algae, pearls and copper wire, which acts as a conductive element. It binds each ingredient together to form a sealed, crystal-clear love philter. Part lucky charm, part witch's potion, this flask contains the healing powers of this limpid ecosystem criss-crossed by glacier-filtered water.

A little further on, a crystalline basin blows a purifying mist at the entrance of the exhibition space. Ultrasonic misters are triggered as visitors pass by. Usually used as wellness agents in spa centers, they create gentle swirls on the surface of the water. The shell-shaped basin gradually becomes cloudy under the action of these micro-fountains.

A swarm of medusa-like organisms floats on its surface. Algae, pearls and glitters cling to their umbrellas and merge with the curves of the small reefs. Half-mineral, half-aminal organisms, they take their inspiration from *turritopsis nutricula*, the jellyfish whose capacity for biological immortality becomes a symbol of regeneration.

In the half-light, with hues reminiscent of the UV light used to sterilize water, this speculative biotope proposes a form for the underground reservoirs of our trans-human futures. Part manufactured object, part fossilized shell, it crystallizes the veins of the limpid rift nestled between the two tectonic plates shifting beneath the earth.

Archive of the group exhibition *Merci de laisser la porte ouverte en sortant*, curated by Simon Bousquet and Agathe Perrault, at the Ateliers de Chanzy on June 24 - July 15, 2023 in Nantes, France

Installation - 2023

Silfra's water (Iceland), water, resin, seaweed, pearls, electronics, mist, metal, copper wire, cod liver oil capsules, wire, glitters, jewels, neon lights and string lights
Variable dimensions





INFRA-GLOW

November 2022 - April 2023

Co-curator for an exhibition at the Reykjanes Art Museum in Keflavík, Iceland

CARISSA BAKTAY, CLAUDIA HAUSFELD, IÐA BRÁ INGADÓTTIR, HYE JOUNG PARK, CLAIRE PAUGAM, GUÐRÚN HRÖNN RAGNARSDÓTTIR AND ÞÓRDÍS ERLA ZOËGA

Exhibition from March 11 to April 13, 2023

Performance *lðufall* by Iða Brá Ingadóttir on the opening day at 15:00

hi.is // listasafn.reykjanesbaer.is



Exhibition *INFRA-GLOW* ©Vigfús Birgisson



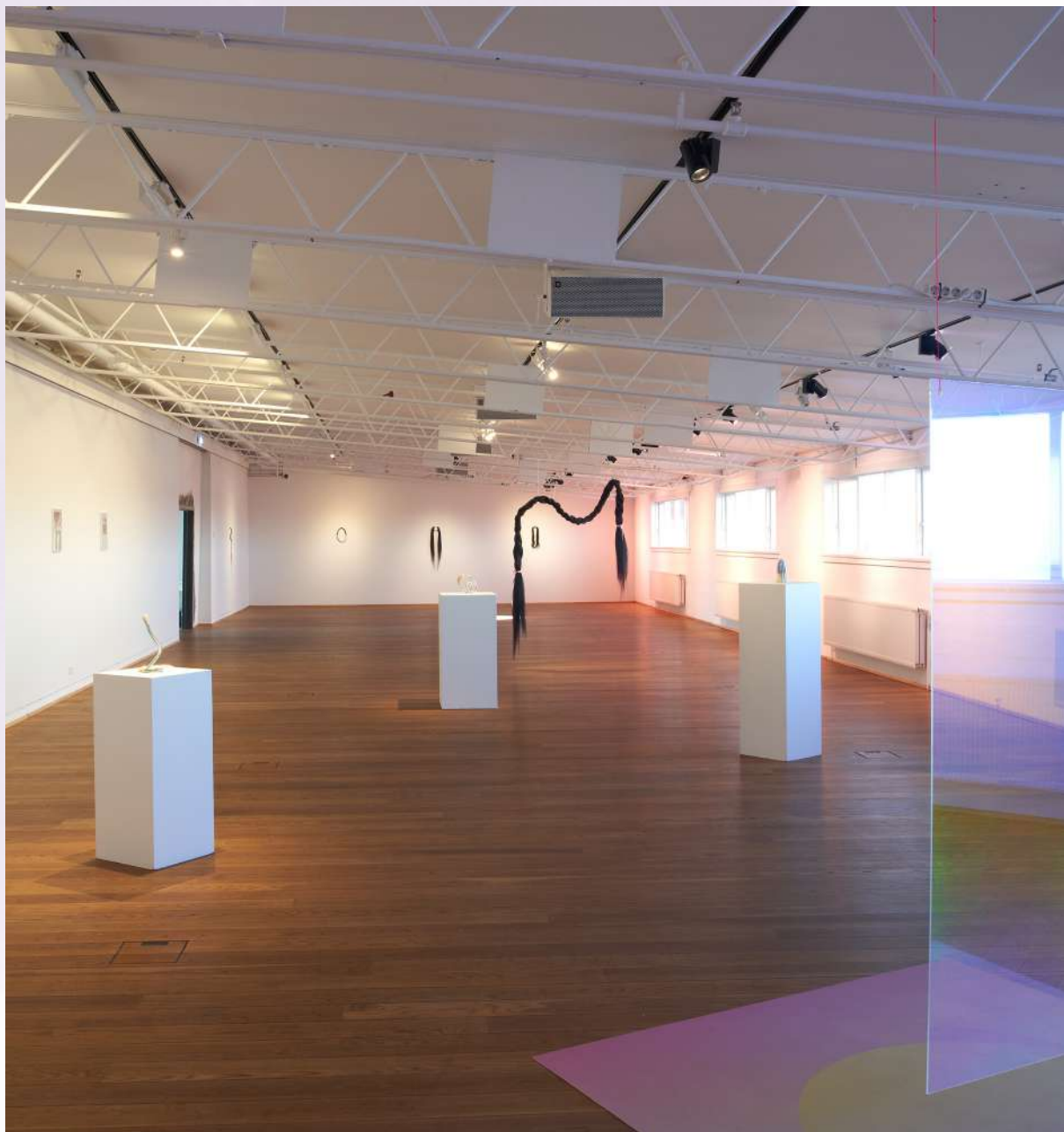
INFRA-GLOW is curated by Elise Bergonzi, Daria Testodova and Hannah Zander. The exhibition brings together works by Carissa Baktay, Claire Paugam, Claudia Hausfeld, Guðrún Hrönn Ragnarsdóttir, Hye Joung Park, Iða Brá Ingadóttir and Þórdís Erla Zoëga, with a focus on the impact of local surroundings on inner experiences and expression.

From the exhibition text:

“*INFRA-GLOW* gathers artworks by Carissa Baktay, Þórdís Erla Zoëga, Iða Brá Ingadóttir, Claire Paugam, Hye Joung Park, Claudia Hausfeld and Guðrún Hrönn Ragnarsdóttir, that provoke the intimacy of collective relationships between our bodies, our minds and our surroundings. The idea of imperceptible closeness between us, our mundane surfaces, and their fluid porousness is a starting point.

In Iceland, the gradually polarizing effects on human perspective caused by the summer and winter equinoxes twists our biological clock, highlighting the moments where our surroundings blend with states of intimacy and solitude. Leading up to and during the midnight sun, the illusion of additional time allows for new ground to be covered, a prismatic view where one could reflect, immerse, lie, or rest. In contrast, the eclipsing effect that begins to happen immediately after sunlight hours hits their peak starts to reel in the peripherals, narrowing awareness through a threshold towards the interior. Organic and manufactured merge, allowing for the sound of our inner bodies to blend with the silence of our daily landscapes.”





INFRA-GLOW

Co-curator of the exhibition

Exhibition *INFRA-GLOW* ©Vigfús Birgisson



JUST ANOTHER YEAR: PERSIAN NEW YEAR

February - March 2023

Co-curator of an event at the Nordic House, Reykjavík, Iceland

NIKI KOHANDEL, MARYAM TAFAKORY
AND SHIVA SANJARI

Event on April 21, 2023

Screening of 5 films, directed by 3 female Iranian directors

nordichouse.is

For the Persian New Year, the curator Elham Fakouri and I organized an event at the Nordic House that reflects on the protests taking place in Iran since September 2022. Through the narratives of five Iranian films and posters tracing the history of women's rights and protests in Iran, we wanted to offer a glimpse into the socio-political contexts of Iran between the 20th and 21st centuries.

"This year we are highlighting the situation in Iran, both past and present.

For the last 43 years, Iran has been associated mostly with its oppressive government. The voices of the Iranian people have been largely unheard due to massive censorship and lack of freedom.

But today it is time for a new chapter in Iran, one written by women. It's time to show our solidarity won't stop at words. We will stand with the courageous people who took to the streets to fight for their freedom.

- *Just Another Year* (2020) Dir. Niki Kohandel
- *The Sparrow Is Free* (2021) Dir. Niki Kohandel
- *Nazarbazi* (2022) Dir. Maryam Tafakory
- *Here The Seats Are Vacant* (2017) Dir. Shiva Sanjari

As well as a special screening of:

- *Iranian Women's Liberation Movement: Year Zero* (1979) Dir. Sylvina Boissonnas, Michelle Muller, Sylviane Rey, Claudine Mulard"



Photograph of the event (screening of the film *Here the Seats Art Vacant*) and posters for *JUST ANOTHER YEAR: PERSIAN NEW YEAR* with the photographs by Hengameh Golestan ©Elise Bergonzi

KALEIDOSCOPE - INTERNATIONAL COLLECTION

January - February 2023

Associate curator for an exhibition at the Reykjavík Art Museum, Iceland
Curator of the Gallery C, Fluxus artworks

ALISON KNOWLES, DICK HIGGINS, DIETER ROTH, DON BOYD, ENDRE TÓT, ERIC ANDERSEN, GEORGE MACIUNAS, IAN HAMILTON FINLAY, JAAP WAGEMAKER, JAROSŁAW KOZŁOWSKI, JEAN SELLEM, JOHN ARMLEDER, JOHN BALDESSARI, JOHN LENNON, KEN FRIEDMAN, MIEKO SHIOMI, NAM JUNE PAIK, RUT BRYK, TAKAKO SAITO AND YOKO ONO

Exhibition from February 16 to May 07, 2023

listasafnreykjavikur.is



Exhibition *Keleidoscope - International Collection* ©Elise Bergonzi

“This year, in 2023, the Reykjavík Art Museum celebrates its 50th anniversary and it is an occasion to look at the treasures that have been collected over this time. Of the approximately 17,000 registered works, sketches and other collection items, there are nearly one thousand by international artists. Amongst those, are names that can be considered « friends of Iceland », but various other connections also lie behind these works in the collection. Throughout the years, work donations have been made by artists and friends of the museum from around the world, while others have been specifically acquired for the museum collection. There are also several works by renowned international artists in the city’s public spaces and thus owned and maintained by the museum.

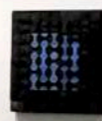
This exhibition is divided into an introductory section where interesting international works give insight into various eras, works in the collection that have resulted through connections with Erró and his generous gifts to the museum in recent decades, and a special donation of selected works by Fluxus artists from a sister institution in Norway. There is enough to choose from and it is safe to say that this will be a curious display. Artists in the exhibition include Barbara Westman, Dale Chiluly, Ian Hamilton Finley, Roni Horn, Patrick Huse, Karin Sander, Bernd Koberling, Lawrence Weiner, Carolee Schneemann, Jean Jacques Lebel, Alicja Kwade, Yoko Ono and Kazumi Nakamura.”



PAU TAVYRIB
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RDV GALLERY

November 2021 - June 2022

Assistant coordinator, exhibition manager and public relations manager at the RDV gallery

CAROLINE MOLUSSON, CHRISTMAS GREAT MARKET, DOMINIQUE LACOUDRE, CHARLÈNE GUYON-MATHÉ, PEAC AND GUILLAUME MAZURIC

galerierdv.com

Created in 2007 by the artist Jean-François Courtilat, the association RDV is dedicated to contemporary creation, offering a space of discovery and exchange for artists and audiences. RDV follows the Ipso Facto Gallery, based in Nantes, France from 1997 to 2007 and an important place for creation and visual artists.

The gallery hosts an average of seven exhibitions per year and organizes two or three outside of its walls. All are entirely original projects. Each exhibition is a free hand for a visual artist, invited for his or her artistic work with total freedom of production.

As a cultural agent of its territory, the RDV gallery presents regional, national and international artists in order to show the richness of the contemporary production. And voluntarily, emerging artists rub shoulders with more experienced artists to encourage exchanges and visual experimentation.

It is not a commercial place, but an experimental space for the various actors of the visual arts scene. A place to welcome the public, to inform it and to show it the richness and the dynamism of the contemporary art.



Home page of the new website of the RDV Gallery

Missions within the gallery:

• Assistant coordinator

Relation with the artists, professional appointments, studio visits, meetings with the cultural actors of the city of Nantes, review of the year 2021, sales of works, exhibition program for the year 2023...

• Communication

Realization of the communication supports of each exhibition (press folder, press release, invitation card), writing and realization of interviews with the artists, photographic shooting of each exhibition, management of the communication on the social networks...

• Stage management

Supervision and assistance during the installation and dismantling of each exhibition (organization of the transport and reception of the works of art, supervision of the display), restoration of the gallery after each exhibition...

• Redesign of the website of the RDV gallery

Search for graphic designers, revision of the requirements, professional meetings with the selected graphic designers...

• Archives

Recovery of the archives from the old site in order to equalize and complete them from the data previously archived (standardization of the archives: press releases, press folders, interviews with the artists, selections and editing of photographs of the exhibitions)...

• Mediation

Reception and spontaneous mediation for the public during and beyond the openings, drafting of mediation frameworks for school, student, hospital and writing workshop groups, presentation of the profession of visual artist and curator in secondary schools...

RDV GALLERY

UNTIL LIFE

GUILLAUME MAZAURIC

Assistant coordinator, exhibition manager and public relations manager

Exhibition from June 04 to July 23, 2022

Meeting with the artist on Saturday, June 11 and July 9, 2022

“What is an image? And what do the images that flood over us daily carry? These questions, which visual studies has been asking for the last twenty years, invite us to consider the image not only in terms of object or meaning, but in terms of its relationship with the society in which it is produced. If for a long time the work of an artist has been qualified by its technique, it is clear that his medium is now more than his material, more than his message: it is the whole of the practices that make its emergence possible, that is to say not only the canvas and the painting, the frame, the studio, the gallery, the museum, the commercial system or the critic, but it is also enriched in depth by the mutations of the contemporary visual regime.

These evolutions of the notion of image are at the heart of Guillaume Mazauric's research. For the past five years, the artist has been appropriating, in a practical and critical manner, certain tools and technologies of image making: he draws from the history of art, through the use of traditional techniques, but also from current events, through the use and monitoring of the most innovative technologies in terms of image production. This double prism characterizes his latest pictorial experiments, which focus on the notions of resemblance, plausibility and narration that have at all times strongly permeated art forms (paintings, photographs, films, etc.). His recent paintings thus refocus their problematic on the questions of the reproduction of images, their modes of generation, diffusion and alteration...”

Guillaume Mazauric



Exhibition *Until life*, Guillaume Mazauric ©Elise Bergonzi

RDV GALLERY

IN THE SILENCE, A CORE CHARLÈNE GUYON-MATHÉ

**Assistant coordinator, exhibition
manager and public relations manager**

Exhibition from March 12 to April 30, 2022

Meeting with the artist on Saturday, March 26 and April 16, 2022



"If fortune smiles upon the bold under the sheets of Morpheus,
The imagined reverie, quilted and domesticated here presented,
This interior world where the mute body plays with temporalities,
Where the idioms and the scales flip the referential,
Takes us to the origin of thoughts drowned around incarnated symbols.
Unveiled secrets, uncontrolled omens, a stirring at dinner.
Silence, it spins, enter the protected core,
Let yourself fall gently into the arms of Charlène Guyon-Mathé."

Ismaël Martin



Exhibition *In the silence, a core*, Charlène Guyon-Mathé ©Elise Bergonzi

Visual artist

[illegible]

Lina's sculptures stand alongside this overwhelming energy. The forms are also twisted, feeding their plaster outgrowths. They are colored with a set of grigris, tubes of chichas, scratchy Cash games, belly dance belts, pieces of ruffles, pearl necklaces, acid smileys and fairy wings worn at a free party in the belly of a dodgy bridge that has been shaking under the basses all night. They are dressed in their loudest outfits, the ones you only put on to say you are not ready to go to bed. Bring out your fluorescent spats, your smoke bombs and your fireworks and come spitting confetti until the ground disappears in the general mayhem..."

Pictures are the doyennes of space. Like a grandmother telling you about her youthful adventures while stirring a gravy dish simmering in the kitchen, they are the ones who tell the myriad of stories that scroll on the plasterboards clinging to the wall. They seem to come from everywhere and nowhere at the same time. From the street, from home, from days and nights, from Google and YouTube, from the depths of the Internet, from the Instagram feeds of strangers,



Visuals ©Lina Goudjil

OUR CURVED CORNERS

NOS COINS COURBES ("OUR CURVED CORNERS") is an exhibition composed of a group of sculptures all emerging from a reflection on the notion of *inhabiting*. They question our ways of living, their physical and sociological constructions, and the surface on which they rest. The dwelling is a focal point at the centre of the forms, weaving a framework on which things come to rest, forming densities of hollows and solids, in the crannies of the spaces that the dwelling makes.

The cell, the threshold, the bedroom, the bathroom, the walls, the intimacy, the property by destination, the floor and the ceiling : in a conglomeration of superimposed spaces and forms, the dwelling inhabits its own space.

Installation - 2021

Archive of the solo show *NQS COINS COURBES* at the Nantes School of Fine Arts as part of the DNSEP diploma obtained with highest honors in Nantes, France



THE BOILER

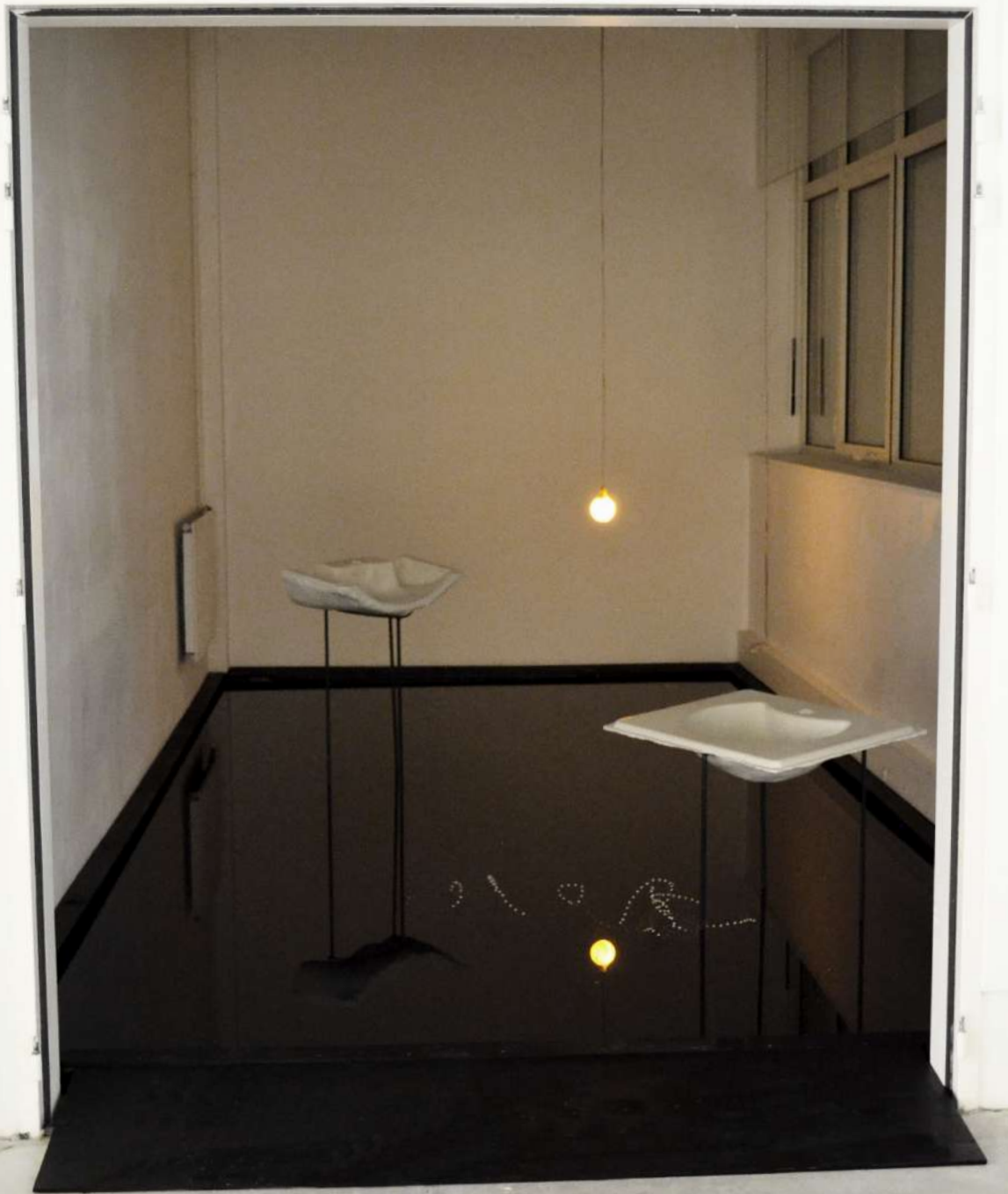
The installation anchors itself in the warmth of the material on which it rests. The metal sheet contains the light bulb which is activated as a source of energy, indicating a presence. Copper covers the concrete to offer space to the forms it hosts, and the aged plates are colored with reflections to transport the light.

Copper becomes the conductive element of this muted heat. It is the essence of the house, what makes the space inhabited. The gas boiler represents the living force of a dwelling unit. It is a spongy reservoir that heats both the house and the water that flows through it. Through the pipes, its presence goes from wall to wall, from floor to floor ; and the sheet metal protects its burning heart that snores in the basements of our houses.



Installation - 2021
Ceramic gas cylinder, plaster metal sheet,
resin sponges, gelatin pipe, copper plates,
beeswax bulb and electrical wires
300 x 212 x 92 cm





LIQUID SPACE - THE FOOTBATH

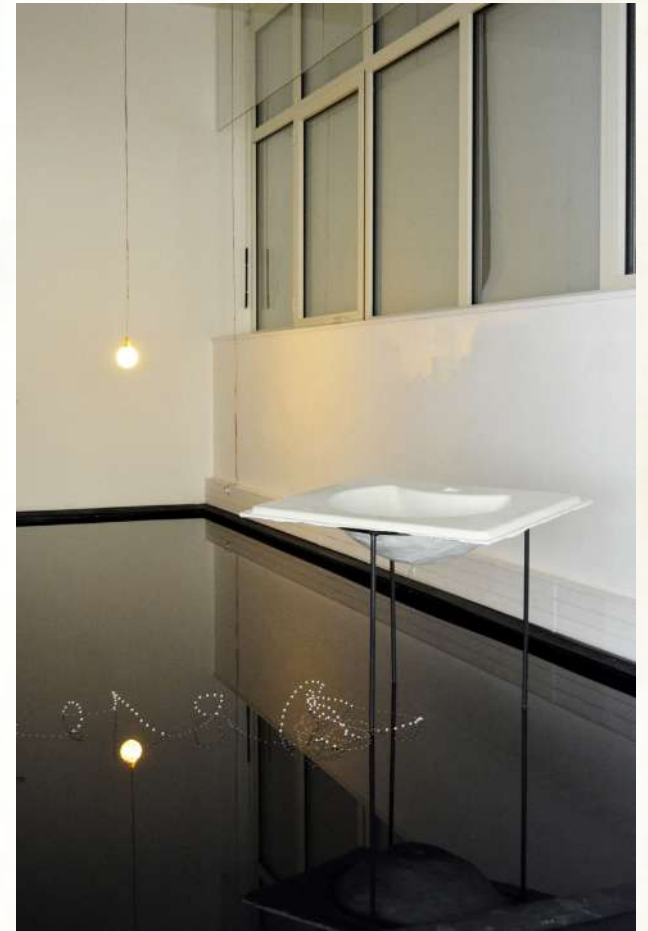
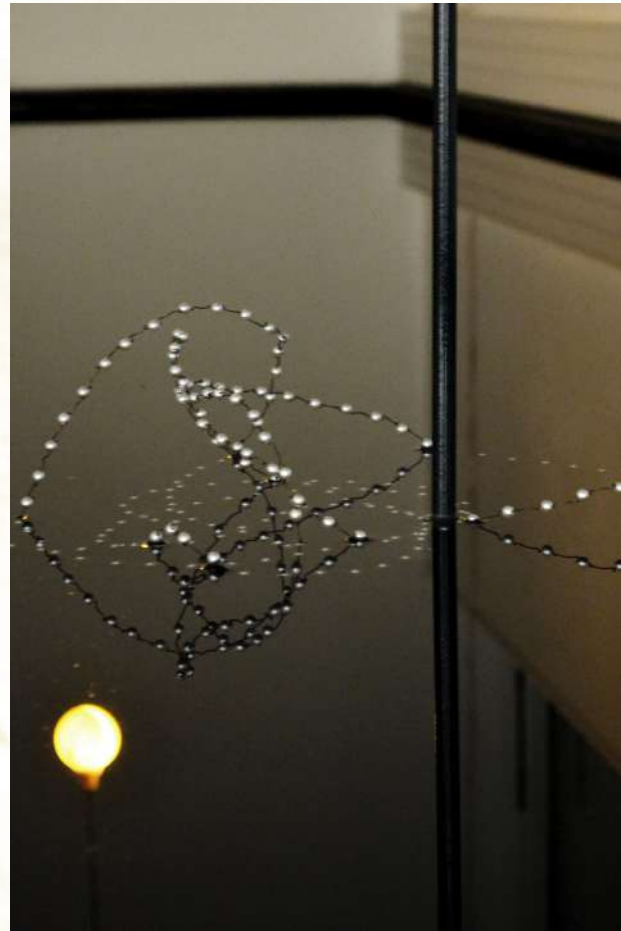
This space calls for a consideration of the floor. The floor is this evidence of surface, an evidence of presence. A base, a foundation on which things fall. The floor breathes and sweats. It is a living surface that feeds on our disorders to keep itself in balance.

Here, the surface is liquid. The fluid floods the space with a mirrored veil, making the ground disappear into a hollow silence. The installation tells of the poetry of the solid waters that lie beneath the earth. In our homes, these fluids gush from our furniture. The sinks hold back its flow and contain its overflow.

The silent waters sleep in the bed of these magnanimous lakes, guardians of a world that boils under the earth. Like the groundwater, these tanks are basins of sedimentary deposits where neglected particles of memories lie abandoned by the restlessness of the surface.

Installation - 2021

Water, plaster sink, metal structure, pearls, copper wire, beeswax bulb, electric wire, wood and pond liner
Variable dimensions



THE SHOWER

This sculpture excavates a suspended body. A fragile shower head hangs nonchalantly over a pipe slouched in its own materiality. It builds a liquid line around itself by twisting the fullness of its form. The shower head seems to want to join the fold of this body.

Trapped under the mass of the pipe, a frigid sponge also twists its thirsty form. Its alveoli have gorged themselves on all the liquid forms that have passed within their reach.

It is an ambivalent form capable of drying out and contracting to the point of suffocation. This small petrified sculpture bears witness of this binarity.

Its transparency has made it as precious as useless. Imprisoned in a frozen form and weighed down by its material, the sponge, like the rest of the elements of this sculpture, waits without any function for the time to wash its curves.

Sculpture - 2021
Resin sponge, gelatine pipe, wax shower head and copper wire
320 x 80 x 64 cm





TABULA RAZZIA

PARALLIANCE FESTIVAL

December 2021 - May 2022

Co-coordinator of the music records company Tabula Razzia

soundcloud.com/tabularazzia // [@tabula_razzia](https://twitter.com/tabula_razzia)

Tabula Razzia is an independent music record company founded in 2021 by Alice Hofer Oudot, Raphaël Bugeaud and Théo Michelin Sanchez. Its objective is to promote sound and musical creations in the Nantes region and beyond. Without a predefined musical style, the label intends to present the work of multidisciplinary artists with diverse sound practices. It also aims to create bridges between sound and visual creation through events and artistic productions highlighting the fusion of these two aspects of creation.

Being in close relationship with the artists and coordinators of the label since its creation and having contributed to the organization of the first festival of the label named *Paralliance* in September 2021, I joined the team of the label in December 2021.

Paralliance is one of the first events organized by the Tabula Razzia team. Following the difficulties to produce artists and realize events in the dedicated spaces of the city of Nantes due to the health situation caused by Covid19 in 2021, the label chose to hold a self-organized event outside the city.

After a week of preparation on site to set up a stage, a bar, a campsite and all the facilities to welcome the public, the festival started for three days of consecutive concerts and DJ sets. In order to promote a wide range of sound proposals, the coordinators of the label Tabula Razzia invited two other labels to join the event: the Rennes-based Harpies Records and the Parisians of Bonsoir vous habitez l'immeuble. Bringing together a team of sixty artists and volunteers, as well as about one hundred and fifty festival-goers, *Paralliance* took place at the end of the summer of 2021, between the trees of the Vouvant forest, in the west of France.



Logo ©Félix Descorde and visual of the *Paralliance* festival of the label Tabula Razzia ©Alice Hofer Oudot

TABULA RAZZIA

PARALLIANCE FESTIVAL

Co-coordinator of the event

Event from September 3 to 5, 2021

26 artists from the labels Harpies Records, Bonsoir vous habitez l'immeuble and Tabula Razzia, on an invitation from the label Tabula Razzia
Forest of Vouvant. Vendée, France

Silver photographs of the event ©Elise Bergonzi



TABULA RAZZIA

CONCERTS AT JARDIN C

Co-coordinator of the event

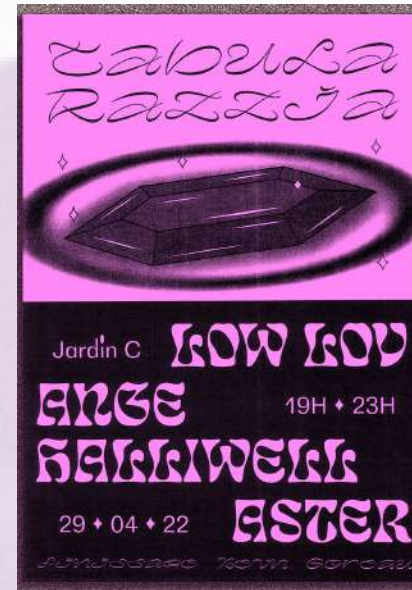
Live concerts at JardinC on April 29, 2022

Finissage of the exhibition *Le rocher de l'oubli* by Kevin Goreau in Nantes

With the artists Aster, Ange Halliwell and LowLov

Mixing visual and sound artwork, the Tabula Razzia label invites Aster, Ange Halliwell and LowLov to sublimate Kevin Goreau's installation *Le rocher de l'oubli*. For this exhibition's finissage, the voices of these three musicians will melt into the small urban jungle of the JardinC.

There is a time for everything, there is also a time for forgotten things. The mauve water has completely flowed through the slabs of the castle and eroded the rock until it discovered a lapis that had been forgotten here for hundreds of years. The lapis was recovered, but no one knew why it was there or what it was used for. During a celebration, voices rose from the depths of the castle to sing its story...



Visual ©Arnaud Aubry and silver photographs of the event ©Elise Bergonzi

TABULA RAZZIA

CONCERTS AT LE CHINOIS

Co-coordinator of the event

Live concerts at Le Chinois on May, 06
2022 in Montreuil, France

With the artists Trefl7, Beauloss et Intercostale
Croisière & Eiyie, L'oreille et L'ordi, Bal Nuisette, DD
Rabbit and Lia Catreux

The Nantes-based label Tabula Razzia lands at the Chinois for its first Parisian night and invites a real team of bosses for the occasion: The raptorz of TREFL7 (live), the elf BEAULOSS (live), but also the young lunatics INTERCOSTALE CROISIÈRE & EIYIE (bonsoirvoushabitezl'immeuble/dj7), the meticulous L'OREILLE ET L'ORDI (live), the demon-princesses BAL NUISETTE (dj7), the animagus DD RABBIT (dj7) and the fullmeta LIA CATREUX (dj7).



Visual ©Alice Hofer Oudot and silver photograph of the event ©Elise Bergonzi



TABULA RAZZIA

R1tÉ#1 AND #2, LIVE BY NERVEUX CRAQUAGE AND ASTER

Co-coordinator of the project

Two first live concert shoots for the series *R1tÉ*

Captation by Ilies El Khomri, Théo Michelin Sanchez, Raphaël Bugeaud, Alice Hofer Oudot, Marceau Gorce and Elise Bergonzi

Editing by Théo Michelin Sanchez, Raphaël Bugeaud and Alice Hofer Oudot

Text of the voice-over by Elise Bergonzi

Make-up, costume and set design by Mathilda Gustau, Margaux Moëllic, Jeanne Clamens and Elise Bergonzi

Nerveux Craquage Live

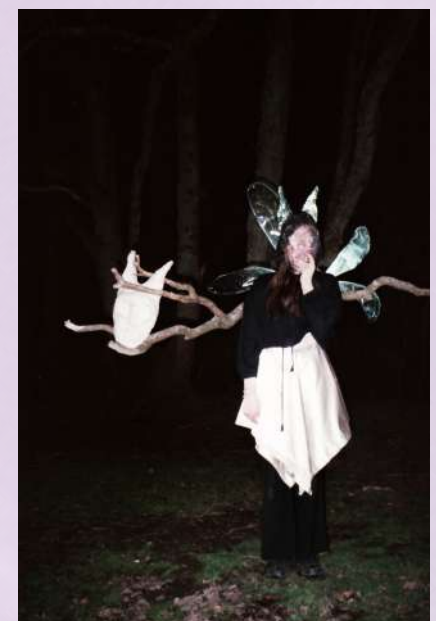
15'42" sur YouTube

These two filmed lives are the first of a series of three live recordings by the artists Nerve Cracking, Aster and Beauloss. Filmed at night with nightshot cameras, they are articulated in a nocturnal project in accordance with certain lunar events.

The first live presents two tracks of Nerveux Craquage. In a vaporous atmosphere that increases in intensity as the live performance progresses, the artist takes us into a moonless night among the faded vegetations of a wasteland.

The second live show reveals the mystical universe of Aster. Filmed under a full moon at the edge of Grand Lieu Lake, the video takes the viewer between the sinuous trees. Aster's voice resounds in the silence of the half-light.

The three proposals will form a triptych which articulates the sound universe of the musicians who answer each other in echo in a game of resonance and dissonance between the three videos.



Visual ©Alice Hofer Oudot/Théo Michelin Sanchez and silver photographs of the shootings ©Elise Bergonzi



BETWEEN OUR EDGES

"Conceived as a "fragment" of domestic space, this installation questions the relationship we have with the forms of the dwelling. The artist proposes that we observe a sort of "matrix" of the house that would have been emptied of its contents. Only the elements found in each housing unit would have remained (light bulbs, pipes, gas bottles, etc.). These industrial objects are part of our lives. Yet discrete, they store the stories of the places we live in. When we move out, what remains of our passage?

Called objects of use, or "genuine organs of the secret psychological life"¹ as Gaston Bachelard said, they create for us and through us the symbols of the habitat. Indeed, Karim Basbous reminds us that "use is the very reason of space, what makes it an inhabited thing"².

Elise handcrafts her objects. She makes casts using the sculptural materials (ceramics, resin...). They

are no longer just objects of use but aesthetic objects, which we take the time to look at.

On the threshold of the inside and the outside, between private and collective, Elise exposes the dwelling as a space of intimacy perceived between two windowsills."

¹Bachelard, Gaston. *La poétique de l'espace*. Paris : Les Presses universitaires de France, 1957 (1st critical edition « Quadrige » : May 2020), 404 p. Collection : Bibliothèque de philosophie contemporaine

²Chollet, Mona. *Chez soi, Une odyssée de l'espace domestique*. Paris : La Découverte. 2016 (ed. 2020). 356 p. (Poche)

Archive of the solo show *ENTRE NOS SEUILS* at the SUPER Galerie on May 18 - June 21, 2021 in Nantes, France

Installation - 2021

Expanded foam mattress, ceramic gas cylinder and ventilation grid, latex pipe, wax shower head and metal plate, resin sponges, beeswax bulb, electric cable, pearl chain and copper wire

Variable dimensions



VIVID WATER

For this installation, I was inspired by daily liquid forms. The water contained in the plastic bags comes from the Loire and was taken from the river in the heart of the city of Nantes. By taking an interest in the water that flows in profusion in our private spaces and where it comes from, I realized that the liquid we drink is none other than this living and wild Loire that runs through the city. Processed in the factories of Mauve-sur-Loire and then stored in the reservoirs of La Contrie, the water travels from its source and its bed to the pipes of our taps.

For the exhibition, I chose to present this liquid in its "living" form, as a natural element that is not yet consumable and that has preserved the memories of its life as a river. The bags used to preserve this water refer to our sometimes alienating patterns of consumer behavior, as they are bags used to vacuum-pack foodstuffs found in supermarkets. These objects of food preservation made to preserve food as long as possible evoke a kind of frenetic

consumption that pushes the inhabitants to practice an economy of storage and conservation.

The transparency of the bags allows us to observe the quality of the water we consume while highlighting the place where it comes from. It is a sample of territory which, by being sealed, reminds us of its journey, its conservation and its memory by showing the weaknesses of our lifestyles.

These forms function as small improvised and almost futile tanks. Piled up on a metal shelf, they are stored like bags of rice in a kitchen cupboard, ready to break and spill their contents at the foot of the metal structure that tries to hold back their fall.

Archive of the group exhibition *Hemerocallis* at the Galerie RDV on August 08 - September 04, 2020 in Nantes

Installation - 2020
Vivid water, plastic bags and galvanized metal shelf
Variable dimensions



BIOPOLITICS AESTHETICS

L'ÎLE D'EN FACE, CURATORIAL COLLECTIVE

November 2019

Assistant coordinator and stage manager for an exhibition at the Bonus Workshops and the Atelier gallery in Nantes, France

liledenface.org

ALIENS IN GREEN, AMY BALKIN, LAURENT GRASSO, MIKHAIL KARIKIS, BARBARA KRUGER, ANNOSOFIE NORN, SIGNE LIDÉN, STEVE ROWELL, LOUIS-CYPRIEN RIALS AND RYBN

Exhibition from November 27 to December 22, 2019

"The exhibition "Biopolitics Aesthetics" intends to take as its basis the concept of biopolitics forged by Michel Foucault and developed today by many thinkers. This could be defined as the development of governmental systems and strategies emerging from the 18th century to control and regulate the living, constituted in population. No area of life is now left aside, each stage, each level of its progression becomes the main stake in a general movement of the mechanics of power. "Man, for millennia, has remained what he was for Aristotle: a living animal and moreover capable of a political existence; modern man is an animal in whose politics his life as a living being is in question." ⁽¹⁾

Complexed by the diversity of the fields and technics of its implementation, this "biopower" brings a whole field of modifications on the society, the bodies and the subjectivities. The works presented in this exhibition offer reflections on these conditions of our post-modernity and outline spaces of "resistance", for a politics of life and not a politics over life."

⁽¹⁾ Michel Foucault, *La Volonté de savoir. Droit de mort et pouvoir sur la vie*, Paris, Folio plus, 2016 (1976), p. 17.

L'île d'en face, curatorial collective



Exhibition *Esthétiques Biopolitiques* ©L'Île d'en Face



CONTAINERS

This project was born out of a research on “containing-objects”. A set of cans recovered at random from their encounter are moulded in a gesture that generates the taking of their imprint but also, in a more metaphorical way, the mark of their contents, of their past adventures.

In this sculpture, their hollow and sometimes fragmented shapes talk about objects as remains which often graze oblivion.

All the containers were filled with water. It has quickly seeped into the cracks and the rust is slowly beginning to eat the plaster. At the end of this experiment, the whiteness of the plaster is replaced by the color of the rusty metal that runs along their surface. Thus, each installation period makes them wither a little more.

Archive of the group exhibition *Hinge Point* at La Cafet' - student gallery - of the Nantes School of Arts on December 02-06, 2019 in Nantes, France

Sculpture - 2019
Plaster cans, iron tray and water
52 x 100 x 250 cm



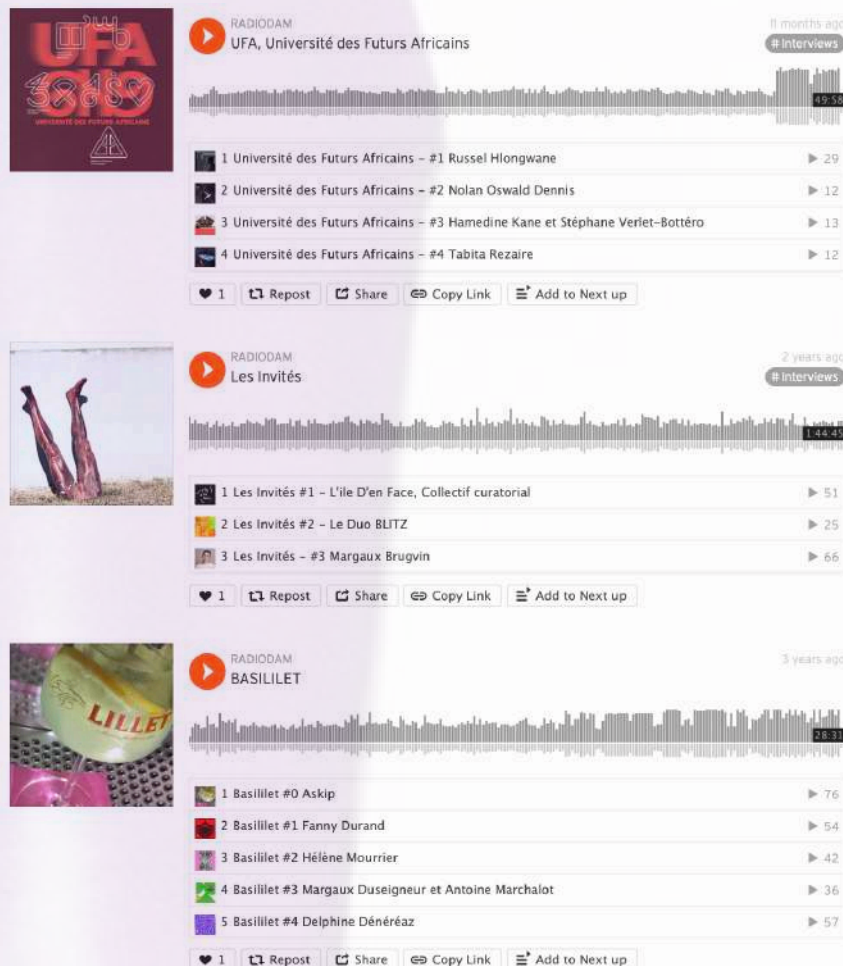


WEBRADIO DAM

September 2019 - October 2021

Interviewer and editorialist for the Webradio DAM of the Nantes School of Fine Arts, France

PODCASTS *BASILILET, LES INVITÉ•E•S, UFA, UNIVERSITÉ DES FUTURS AFRICAINS* soundcloud.com/radiodam



In 2019, the radio studio of the Nantes School of Fine Arts is no longer in use and the recording equipment stagnates in a corner of the school. At the same time, the Cafe-Laundry-Gallery ASKIP opens its doors in the premises; Louise Guerre, Gompertz and Jonathan Marinier, the managers of the association prepare their first exhibition.

Diane Cescutti, Simon Bousquet, Florian Piro and I decide to take advantage of the radio equipment available in the school to record our first podcast *Basililet*. A name given in reference to ASKIP's signature cocktail. The goal of the broadcast was to interview the artists invited to exhibit in the gallery in order to transmit another look at their projects and their work processes.

A little later, I invested a little more in the radio medium and created another broadcast called *Les Invité•e•s* and intended to share the views and reflections of different actors in the art world. I had the pleasure of receiving artists, curators and content diffusers.

In 2021, after leaving the school, Simon Bousquet and Diane Cescutti and I reunited once again for a new podcast *UFA, Université des Futurs Africains*, responding to an invitation from the curator Oulimata Gueye in the context of her eponymous exhibition at the Lieu Unique in Nantes for the Africa 2020 season.



Soundcloud playlist page and logo of the Webradio DAM

WEBRADIO DAM

PODCAST *BASILILET*

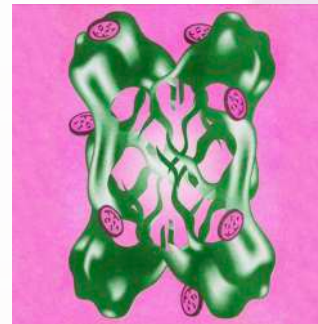
HÉLÈNE ALIX MOURRIER, ANTOINE MARCHALOT, MARGAUX DUSEIGNEUR AND DELPHINE DÉNÉREAZ

Interviewer and editorialist for the Webradio DAM

[@askip_nantes](https://twitter.com/askip_nantes)



Exhibition *To our fevers*, Hélène Alix Mourrier ©ASKIP

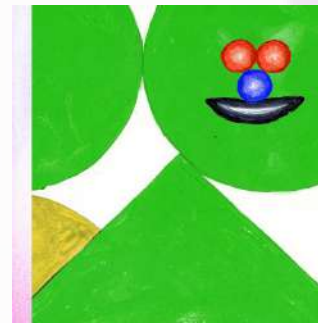


Interview with the artist Hélène Alix Mourrier in the context of her exhibition *To our fevers* at ASKIP from September 25 to November 25, 2019.

Interview by Elise Bergonzi and Simon Bousquet

Visual : Hélène Alix Mourrier

soundcloud.com/basililet-2-helene-mourrier/



Interview with the artists Margaux Duseigneur and Antoine Marchalot in the context of their exhibition *Erhan&Sankita* at ASKIP from November 28, 2019 to January 28, 2020.

Interview by Elise Bergonzi et Diane Cescutti

Visual : Antoine Marchalot

soundcloud.com/basililet-3-margaux-duseigneur-et-antoine-marchalot/



Interview with the artist Delphine Dénéréaz in the context of her exhibition *Long Cycle* at ASKIP from October 14 to December 16, 2020.

Interview by Elise Bergonzi et Simon Bousquet

Visual : Maxime Delavet

soundcloud.com/basililet-4-delphine-denereaz/

WEBRADIO DAM

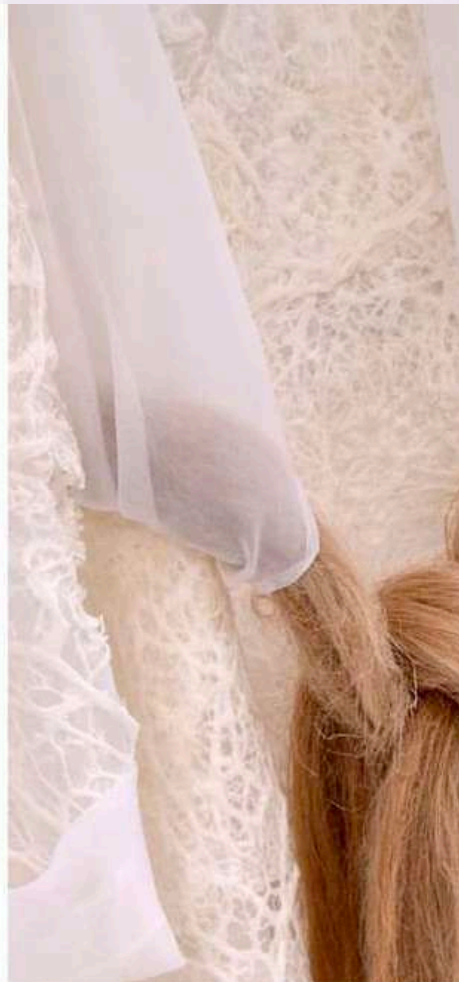
PODCAST *LES INVITÉ·E·S*

L'ILE D'EN FACE'S CURATORIAL COLLECTIVE, THE BLITZ COLLECTIVE AND MARGAUX BRUGVIN

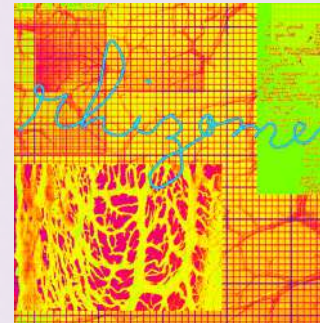
Interviewer and editorialist for the Webradio DAM



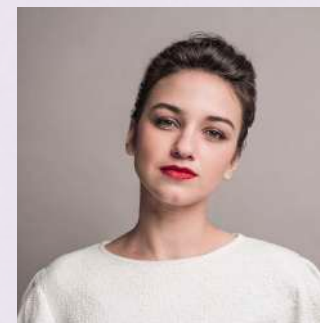
Exhibition *Rhizomes*, Duo BLITZ ©Duo BLITZ



Interview with the curatorial collective L'île d'en Face:
Laura Donnet, Chloé Beulin and Antoine Bertron.
Interview by Elise Bergonzi, December 11, 2019.
Visual : Curatorial collective L'île d'en Face
soundcloud.com/les-invites-1-lile-den-face-collectif-curatorial/



Interview with the artists Duo BLITZ, Margaux Bisson
and Anaïs Boissonneau in the context of their exhibition
Rhizomes at SUPER Gallery from September 09 to 27,
2020 in Nantes.
Interview by Elise Bergonzi, September 22, 2020.
Visual : Duo BLITZ
soundcloud.com/les-invites-2-le-duo-blitz/



Interview with Margaux Brugvin, an art lover who offers
beautiful portraits of women artists on Instagram.
Interview by Elise Bergonzi, November 20, 2020.
Visual : Margaux Brugvin
soundcloud.com/les-invites-3-margaux-brugvin/

WEBRADIO DAM

PODCAST *UFA, UNIVERSITÉ DES FUTURS AFRICAINS*

RUSSEL HLONGWANE, NOLAN OSWALD DENNIS, HAMEDINE KANE, STÉPHANE VERLET-BOTTÉRO AND TABITA REZAIRE

Interviewer and editorialist for the Webradio DAM



Exhibition *UFA, University of Africans Futures* ©David Gallard

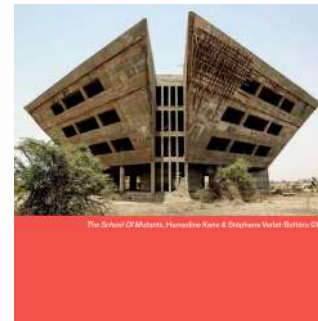


Interview with Nolan Oswald Dennis in the context of the exhibition *UFA, Université des Futurs Africains* presented at the Lieu Unique in Nantes from April 10 to August 29, 2021 and curated by Oulimata Gueye for the Africa 2020 season.

Interview by Elise Bergonzi, Simon Bousquet et Diane Cescutti, July 28, 2021.

Visual : *Ecliptic (Black Liberation Zodiac)*, Nolan Oswald Dennis, annotated wallpaper, 2017 ©Images courtesy of artist and the Goodman Gallery

soundcloud.com/universite-des-futurs-africains-2-nolan-oswald-dennis/



Interview with Hamedine Kane and Stéphane Verlet-Bottéro in the context of the exhibition *UFA Université des Futurs Africains* presented at the Lieu Unique in Nantes from April 10 to August 29, 2021 and curated by Oulimata Gueye for the Africa 2020 season.

Interview by Elise Bergonzi, Simon Bousquet et Diane Cescutti, August 27, 2021.

Visual : *The School Of Mutants*, Hamedine Kane & Stéphane Verlet-Bottéro ©DR

soundcloud.com/universite-des-futurs-africains-3-hamedine-kane-et-stephane-verlet-bottero/



Interview with Russel Hlongwane in the context of the exhibition *UFA, Université des Futurs Africains* presented at the Lieu Unique in Nantes from April 10 to August 29, 2021 and curated by Oulimata Gueye for the Africa 2020 season.

Interview by Elise Bergonzi, Simon Bousquet et Diane Cescutti, July 20, 2021.

Visual : *Ifu Elimnyama: The Dark Cloud*, Russel Hlongwane, 2019 ©Ndumiso Mngun

soundcloud.com/universite-des-futurs-africains-1-russel-hlongwane/



Interview with Tabita Rezaire in the context of the exhibition *UFA, Université des Futurs Africains* presented at the Lieu Unique in Nantes from April 10 to August 29, 2021 and curated by Oulimata Gueye for the Africa 2020 season.

Interview by Elise Bergonzi, Simon Bousquet et Diane Cescutti, September 12, 2021.

Visual : *Mamelles Ancestrales*, Tabita Rezaire, Den Frie Udstillingsbygning ©David Stjernholm

soundcloud.com/universite-des-futurs-africains-4-tabita-rezaire/

SINK

A washbasin is a form of the everyday life that lives in a private space without really belonging to the person occupying the premises. In an apartment, it is an element of property "by destination" which is often present before its owner who uses it without having chosen it. Located in the bathroom - the space of the intimate - it is subject to time and human actions.

I wanted to explore its form by moulding it, creating a new object made soft by its new material. The latex gives to the object another attitude; it sags and deforms itself. Becoming something else, the washbasin loses its function and becomes the image, the skin of the real object. It moves towards another temporal and spatial adventure. It takes on a sculptural and silent attitude.

Sculpture - 2017
Latex sink
60 x 50 x 10 cm



BLACK HOLE EDITIONS

BLACK HOLE STUDIO

In 2017, I produced a fanzine called Black Hole in this cramped space. This first publishing work led to the creation of my self-managed publishing house, which took the name of BLACK HOLE editions.

I worked in this room of approximately 4 sqm for the first two months after the creation of this publishing house. The walls saturated with silver photographs and the desk crowded with trinkets and typewritten texts made the atmosphere relatively stifling.

Currently, the BLACK HOLE editions are mobile. They include all of my printing and writing work ; mainly editions, artist's books, loose texts, photographs and prints on clothing.

The Black Hole fanzine that gave birth to the project was made in this space, densified by images, drawings and snippets of written or photocopied texts that I pinned on the walls. A large collection of heterogeneous elements on the theme of "black holes" was quickly formed and led me to the realization of this first edition.



THE WALLS (NEWSPAPER)

This edition gathers some of the silver photographs form the *REAL ESTATE IN CRETE* series. They are accompanied by a chapter entitled *THE WALLS* from the second book of my Master's thesis entitled *INHABITING, The Things* (2021).

Taken during two successive trips to Crete between 2021 and 2022, the photo series presents a collection of buildings whose construction has been put on hold. These open-air carcasses of houses criss-cross the Cretan landscape, bearing witness to their own abandonment. Modest dwellings started by the local population, sublime seaside villas for wealthy tourists, XXL hotels overlooking the cliffs; on the seafront or in the middle of the city, pieces of wall are fading in the summer heat.

Facades without buildings or buildings without facades, they deliver a story of unfinished construction linked to Cretan urban planning policies that exempt unfinished constructions from property taxes. A large part of the country has come to terms with this law, which is supposed to boost the population's purchasing power, but which also contributes to the

unbalance in social assistance granted by the Greek state. As a result, many residents and property developers are erecting concrete foundations that will remain bare for indefinite periods.

Alongside these photographs, the text attempts to propose a phenomenology of the wall. What is a wall? How is it designed, how is it perceived? And above all, what is its value, its social being? This text thus attempts to unfold a sociology of the wall, between the interior and the exterior, between a description of its consistency and an interpretation of the relations we have with this form that is as full of hollows as it is of stories.

The edition is printed on newsprint, a paper that represents the everyday and those trivial events, whose fragility is opposed to the concrete of the walls, and which is sometimes used to obstruct the windows of buildings left to decay.

Edition - 2022
The Walls (Newspaper)
 Prints on newsprint
 Self-managed publishing house
 BLACK HOLE studio
 21 x 29,7 cm



DOCUMENTARY CORPUS



My photographs function as a research medium, they capture and preserve everyday forms, the emptiness of memory and gaze. Like a sketchbook of images, these forms are invested later in the volumes they give birth to.

elisebergonzi.com/en/photographs/

Photographic archives - 2015-2023
Sample of a collection of silver photographs
taken since 2015
Variable size prints