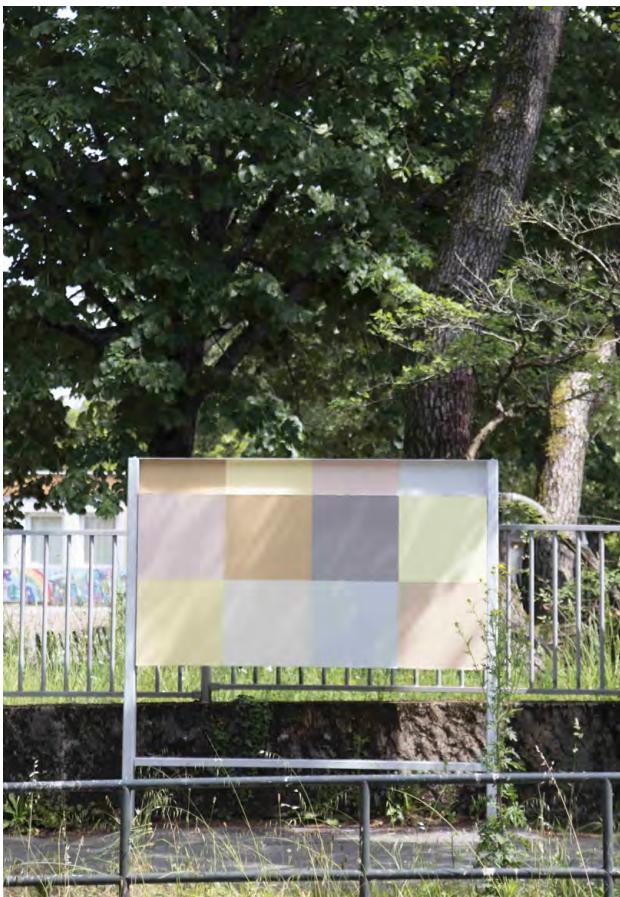




- *Les Couleurs de l'Erdre*, Colors of the river, Apago, Nantes, 2025
- *Composer, Cueillir, Lire*, Compose, pick up, read, Jardins de la Manufacture Morlaix, 2024
- Exhibition *la lumière du jardin*, light from the garden, Maison Régionale de l'Architecture, 2024
- Group show *Révolution d'un seul brin de paille* Shizen nōhō wara ippon no Kakumei à l'Atelier, ville de Nantes, 2024
- Artistic residency, Casa de Velázquez, Madrid, 2023
- Group show *Quatre*, Four, Nantes, 2023
- Residency *Dis-moi quel est ton soleil, je te dirais qui tu es*, avec Laura Orlhiac, Angers, 2023
- Exhibition & residency *Fleurs Couleurs*, Flowers colors, Nantes, 2022
- Artist book, *lin, ligne, line, linen*, 2021 - 2024
- Residency *Couleur & Jardinage*, Color & gardening, Morlaix, 2022
- Exhibition *Imprimer le jardin*, Print the garden, Saint-Herblain, 2021
- Exhibition *RIAD*, Morlaix, 2021
- Exhibition & residency *Jardins chromatiques*, Chromatic gardens, Pontivy, 2021
- *Bouquet / Champ Fleuri*, Bouquet / flower field, Oripeau, Nantes, 2020
- Exhibition *Nuances #2*, Shades, #2, Sill, Nantes 2018
- Exhibition *Bialowieza*, Varsovie, 2017
- Book *Fruta Tinta Feia*, Lisbonne, 2015



Les Couleurs de l'Erdre Colors of the river



Les Couleurs de l'Erdre Colors of the river

Temporary collage on public notice boards
in the city of Nantes on the banks of the river Erdre.

Silkscreen printing with seasonal inks on paper and edition
co-production Apago, spring 2025



The Erdre is a river that flows into the Loire in Nantes. The vegetation that has established itself and been preserved in its valley, its surroundings and its marshes constitute a rich botanical display. In English, as Suzanne Husky points out, the term 'riverscape' encompasses the river, the landscape that borders it, and the life it contains; in French, the word 'rivière' refers only to the riverbed, which is visible.

This river is bordered to the east by the Port Boyer district and to the west by the university district.

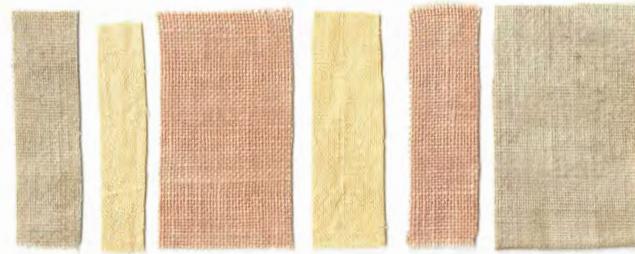
Les Couleurs de l'Erdre highlights the river's fresh water and its interconnection with living organisms. This research focuses on wetland plants and the colours they contain. Surveying along the river reveals this area of friction (or encounter) with the urban space of the city of Nantes. Plants draw water and mineral salts through their roots, which are necessary for their growth, turgidity, and the synthesis of their

colouring molecules. It is this interrelationship within an urban space that interests me.

Les Couleurs de l'Erdre is the continuation of my reflections on what it means to print, the passage of time through the seasons, and colours.

Since last autumn, I have been collecting raw materials, autumn fruits, bark, spring leaves and flowers to make colours. Through surveying, walking through the urban fabric, I observe and map the dye plants present. Surveying, a tool for measuring and understanding space, blends with my practice of geometry: my way of working with colour uses geometry as a method of composition. The etymology of the word *geometry* means the measurement of the earth (*geo*).

**COMPOSER,
CUEILLIR, LIRE**



COMPOSER

CUEILLIR

LIRE

Élise Hallab
aux Jardins de La Manufacture



une composition colorée à partir de
La Mosaïque des tas de Tiphaine Hameau

avec les plantes invasives, envahissantes
et tinctoriales du jardin

 MIREAUX
communauté



COMPOSER, CUEILLIR, LIRE

Le point de départ est le « dessin » de Tiphaine Hameau pour réaliser une composition colorée. C'est une lecture de *La Mosaique des tas*.

COMPOSER

Des tas de matières végétales sont déposés à l'entrée du jardin sur une dalle en béton. Des racines, rhizomes, tiges et bulbes de plantes invasives* et envahissantes** du jardin y sont rangées soigneusement. L'échelle du corps, l'envergure des bras et la taille des déchets végétaux déterminent la forme et la dimension de chaque tas. Le tout dessine *La Mosaique des tas*. Elle vit au fil des saisons : ses couleurs changent, la matière se transforme.

CUEILLIR

Dans le jardin, à partir des plantes qui constituent *La Mosaique des tas*, un atelier de couleurs s'installe au jardin même, un nuancier végétal se développe, les couleurs teignent des tissus déposés à côté des plantes à l'origine des teintures.

LIRE

On pourrait se dire

*lire dans un jardin,
lire le jardin,
la lecture de paysage,
lire une partition colorée*



* Une espèce invasive est une espèce, originale ou végétale, introduite par l'homme volontairement ou involontairement sur un territoire hors de son aire de répartition naturelle, dont le développement est rapide et incontrôlé ; pas de prédateurs sur le territoire colonisé, peut poser problème à diverses échelles.

** Les plantes indigènes sont les plantes originaires du territoire concerné, elles y sont adaptées naturellement. De ce fait, elles sont adaptées à leur environnement (sol, climat, pluviométrie) et aux autres espèces qui y vivent (polliniseurs...). Les plantes indigènes, tel le lisier ou au jardin, peuvent parfois être envahissantes mais jamais invasives !

*** Une plante tinctoriale est une plante dont certaines parties peuvent servir à préparer des colorants et des teintures.

Les Jardins de La Manufacture ou les jardins méconnus de l'emblématique Manufacture des Tabacs de Morlaix. Cachés derrière la vaste citadelle manufacturière, cachés sous La Voie d'accès au port, dont ils sont séparés par un imposant et long mur d'enceinte, autrefois mis à la disposition des ouvriers du chantier. Dans ces jardins ont tous les attributs du lieu tenu secret, qui sommeille tel un trésor. Il faut les chercher, trouver leur unique grille d'entrée, espérer qu'elle soit ouverte, puis se laisser porter par le charme unique à tout endroit dévoilé, mais aussi par le mystère qui les entoure. En majeure partie propriété de Morlaix Communauté, ces jardins éclosoft à nouveau après un long sommeil et se réveillent, comme jamais peut-être, à la vie du quartier, tantôt par des visites guidées ou libres, tantôt par des événements culturels ou des résidences d'artistes.

Artiste jardinier, autodidacte, Tiphaine Hameau conçoit et réalise des jardins sans dessin ni maquette, mais comme un jardinier fait son jardin, comme un artiste produit une œuvre dans son atelier. Tel un artiste en résidence, il occupe des espaces qu'il a soit enlevé et le temps à l'ourvage, chaque résidence étant une scène l'existant végétal quel qu'il soit et les déchets que génère l'activité de jardinage.

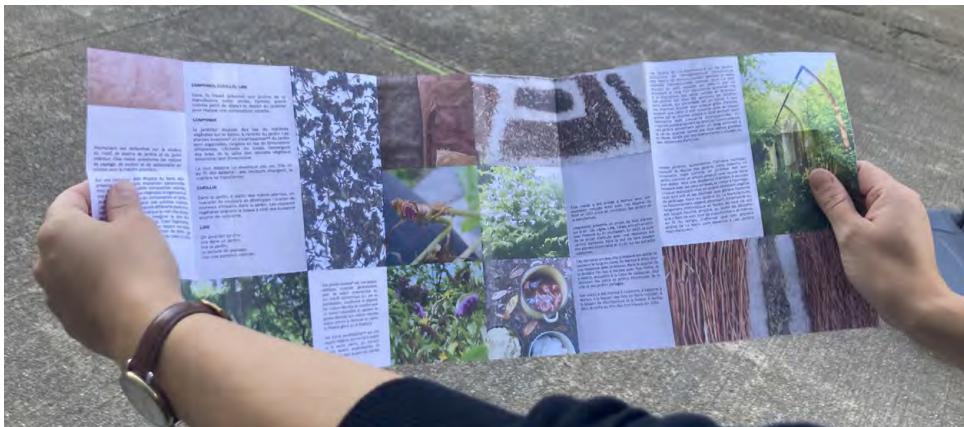
Dans les Jardins de La Manufacture, au renouvellement végétal généraux il remplace au rangement méthodique et fertile de tout ce qui est coupé, fauché, arraché, au point de déclarer que « Rien ne sort, tout se transforme » et même, au fil du temps, d'affirmer que ces anciens jardins de La Manu, sont devenus « Les Jardins manufactures ».





Composer, Cueillir, Lire Compose, pick up, read

Plant dye on linen sheets assembled on rowing nets.
Co-production Morlaix Community, autumn 2024



Composer, Cueillir, Lire Compose, pick up, read

details - Plant dye on linen sheets assembled on rowing nets.
Co-production Morlaix Community, autumn 2024

& edition



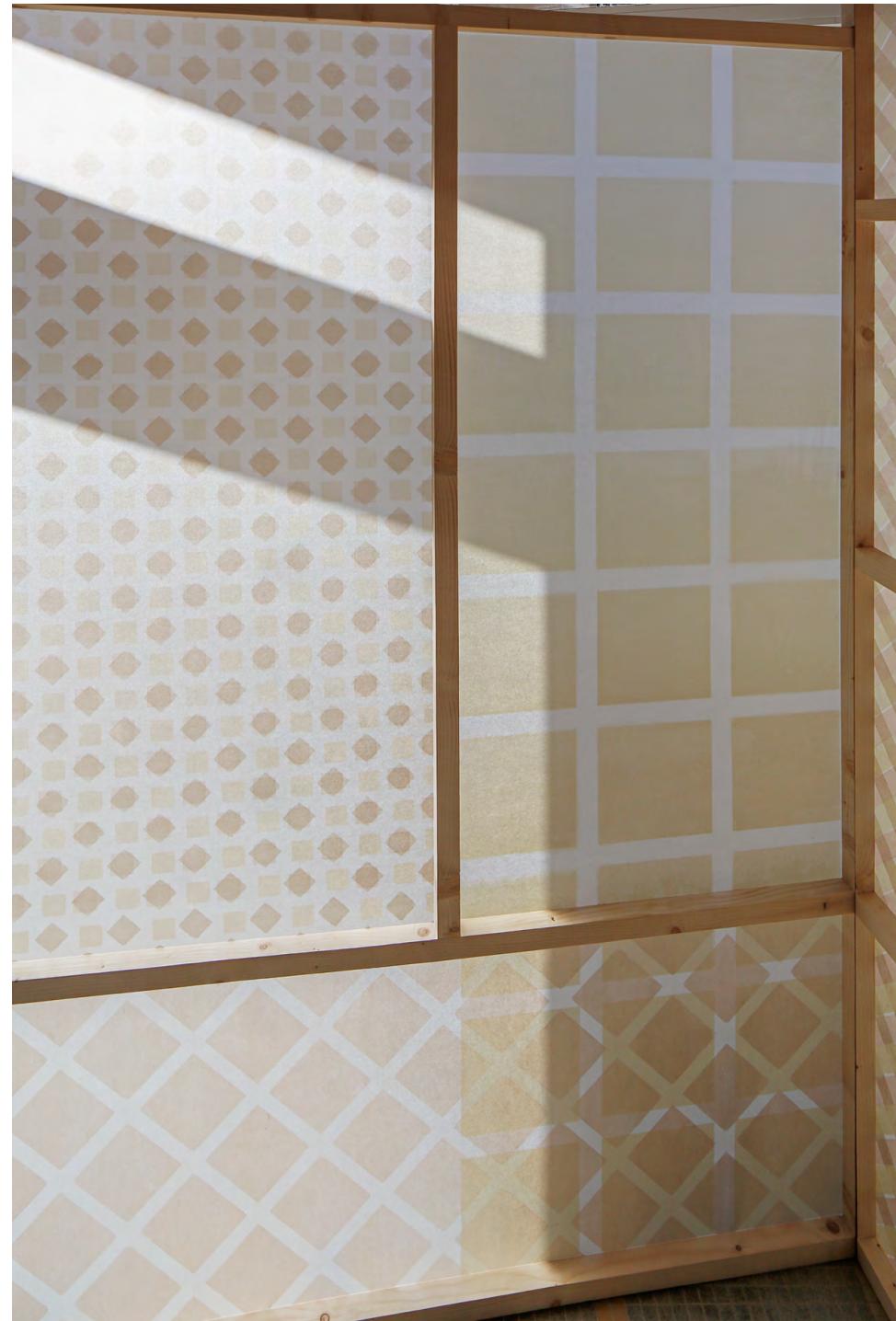


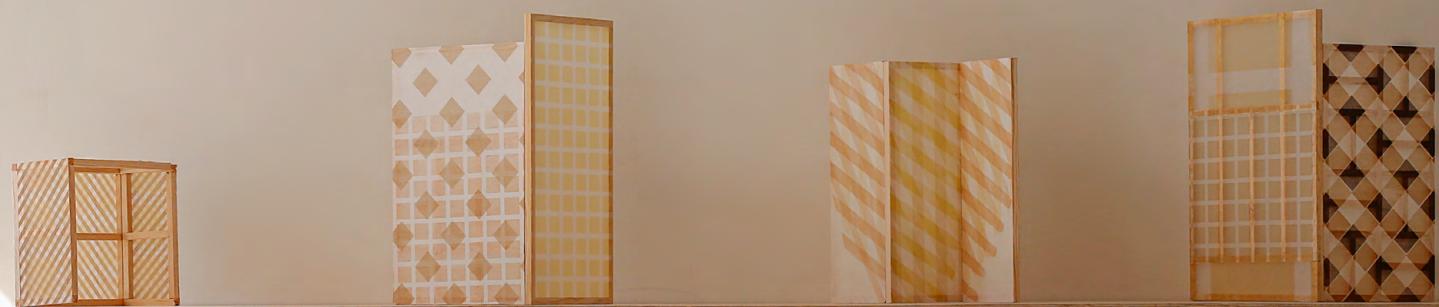
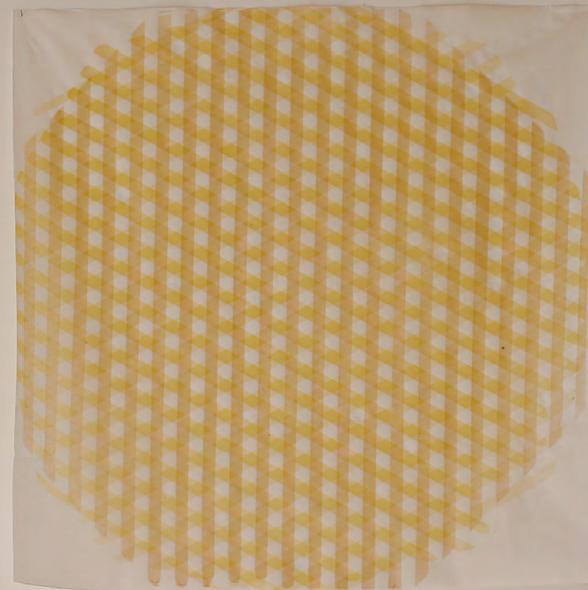
la lumière du jardin light from the garden

Silkscreen prints using vegetable-based inks made from pomegranate, eucalyptus, walnut husks and sophora, oiled and laminated with rice glue onto wooden structures.

Co-production Casa de Velázquez & Loire-Atlantique Department, 2024

Views of the exhibition at the Maison régionale de l'architecture des Pays de la Loire, Nantes.







Élise Hallab explores the potential of natural inks made from plants she has gathered and collected. Her artistic work questions notions of landscape, colour and seasonality in relation to raw materials.

In Madrid, she roams the landscapes, capturing their shapes and colours. Buffer spaces, filters between the interior, the intimate, and the exterior, they offer, like mashrabiya screens, a fragmented perception of urban space.

Using various devices, Élise Hallab uses light to highlight the geometric and colourful richness of ornaments and gardens. It is their essence that she seeks to capture. Her writing is not that of words but of hues drawn from plants.

From autumn harvests in Madrid's historic parks and community gardens, she extracts juices to make the inks for her compositions, which express the vibrancy of sophora, horse chestnut husks and walnut husks. A detour to Elche, in the province of Alicante, allows her to revisit the ancestral recipes for colours from pomegranate bark, which in the myth of Persephone causes the cycle of the seasons to appear.

Virginie Bourget

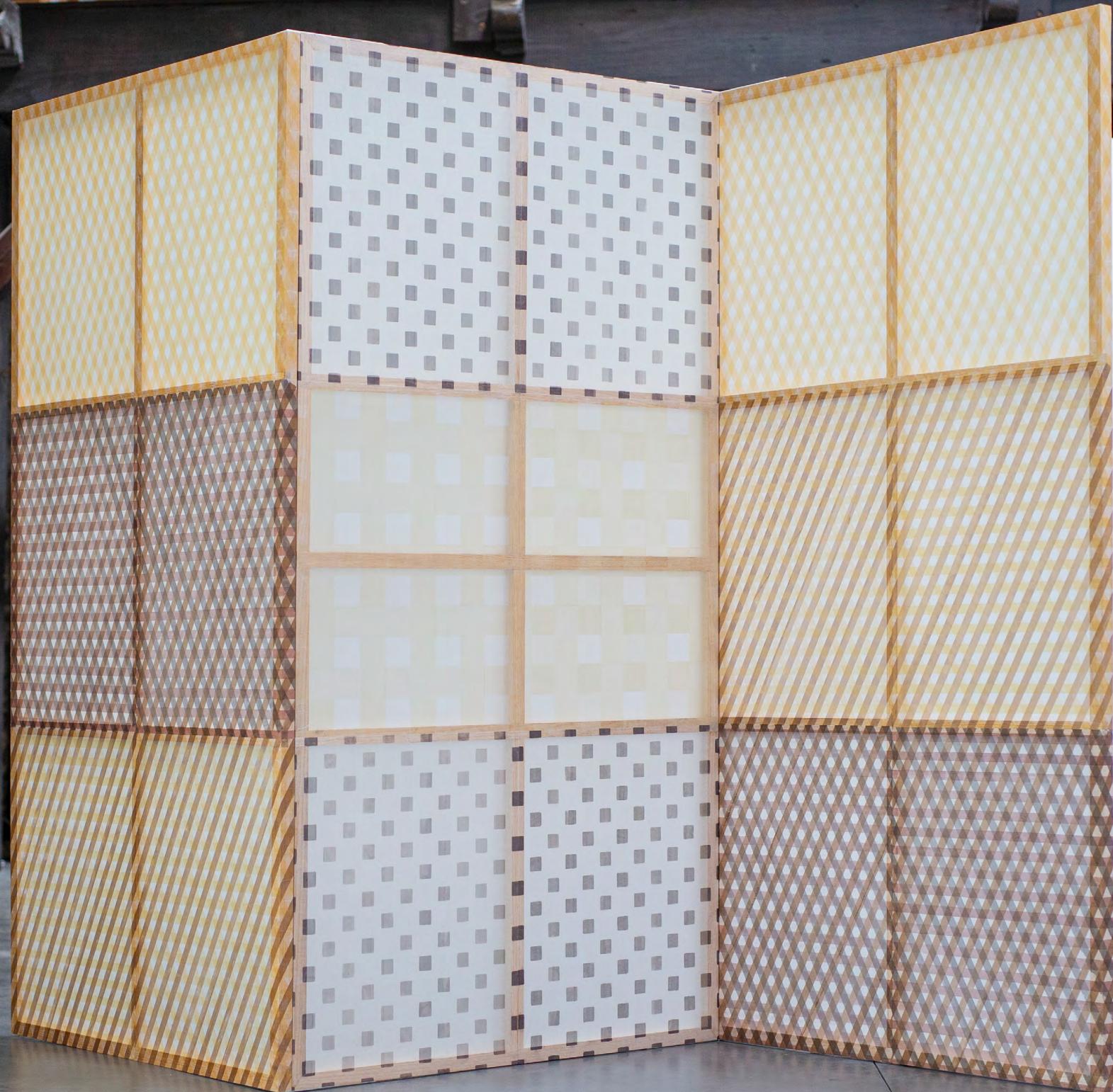


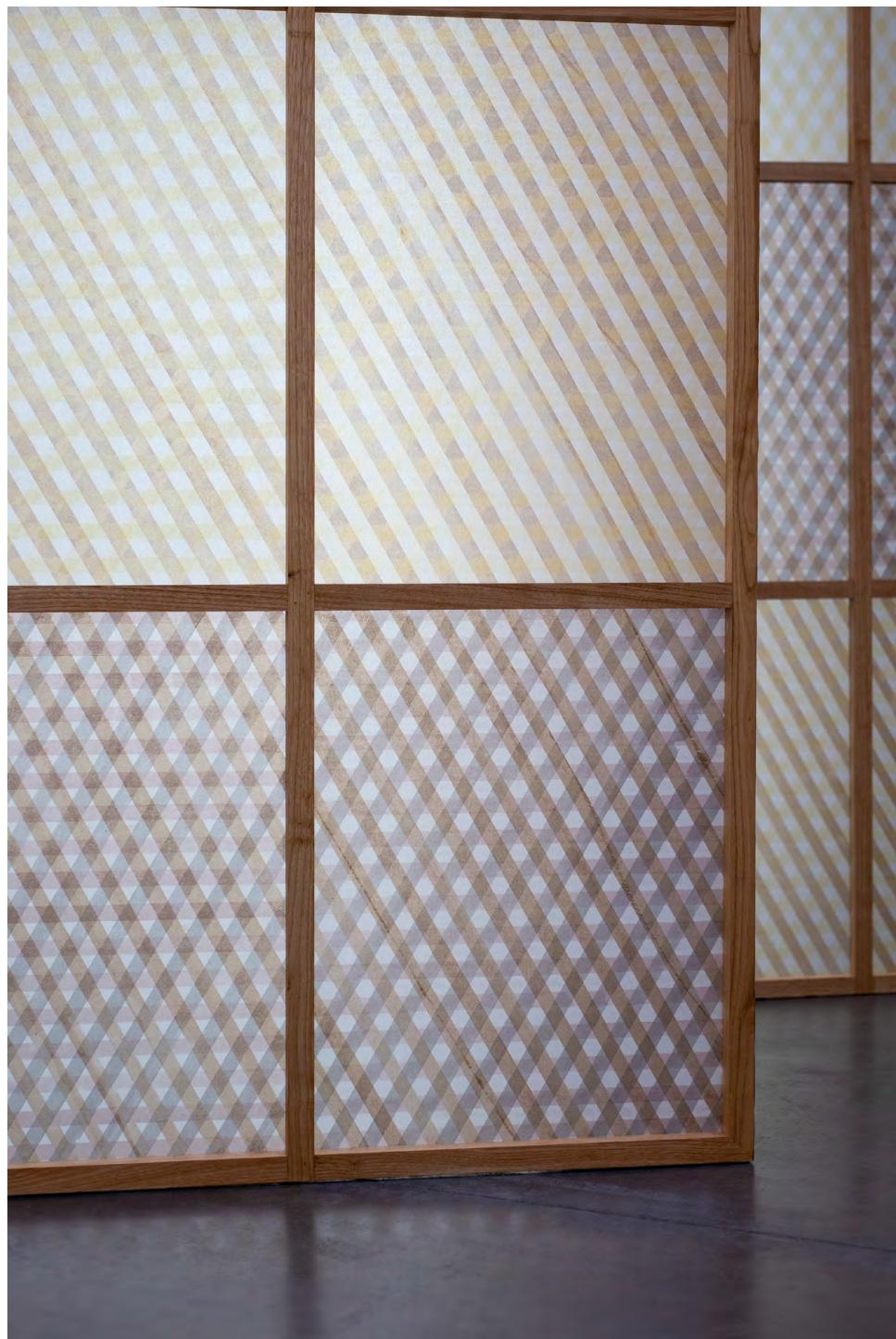
la lumière du jardin light from the garden

Silkscreen prints using vegetable-based inks
made from pomegranate, eucalyptus, elderberry,
oak gall, buckthorn, yarrow, mimosa and sophora,
oiled and laminated onto wooden structures.

Co-production: City of Nantes, 2024

Views of the exhibition *Révolution d'un seul brin de paille* (Revolution of a Single Straw) at L'Atelier, Nantes.







Horizontal, vertical, diagonal. The strict lines that make up Élise Hallab's work refer to the conceptual and minimalist art of Sol Lewitt, but not only that. To produce her patterns, Élise Hallab uses crushed mallow flowers, rose petal juice, mimosa bark, and horse chestnut acorns. She also uses tansy stems and flowers, and oak gallnuts. She dries, macerates, dilutes, sometimes with iron, and filters, like a chemist, to produce her own dyes. She creates a dialogue between the organic world and the world of geometry: a story of gardens!

To create her pigments, the artist explores places, sometimes urban ones. Her in situ gathering allows her to extract raw materials from the territory, which she then transcribes into her screen printing work. Printing places on paper, a kind of phyto-graphy of the landscape. Mechanical, real and unique. Gardens on paper. This transposition arouses interest when we realise what it shares with the oriental *paradeisos*, the garden of myths of origin and the afterlife. For Foucault, this millennial garden model is a heterotopia, both a real space and a utopia. Its geometric cross shape is drawn at the intersection of irrigation techniques and celestial cartography to represent the universe. Between perception and transcription, geometry is the language of spatial projection. Élise Hallab's coloured lines are both physical, as they directly contain the materiality of the site, and metaphorical, as they refer to the very nature of light, which is rectilinear

It is the same in her series of linen books. Silent books, flat colours, seasonal books. A device that allows us to wander through the territory, through a sequential and botanical reading of space. Her work captures reality and transcribes it in a poetic but also somewhat alarming way, because it is measured and echoes Latour's need to return to the earth.

Sara Kamalvand

Sara Kamalvand is an artist and architect, a doctoral student in creative research at the Casa de Velázquez, the French Academy in Madrid, and a project teacher at the École Spéciale d'Architecture in Paris



Residency at Casa de Velázquez, Madrid, in partnership with the Loire-Atlantique department

- Drying pomegranate skins
- Sophora trees in Parque del Oeste
- Sophora lacquer obtained from sophora flowers
- Views of the workshop

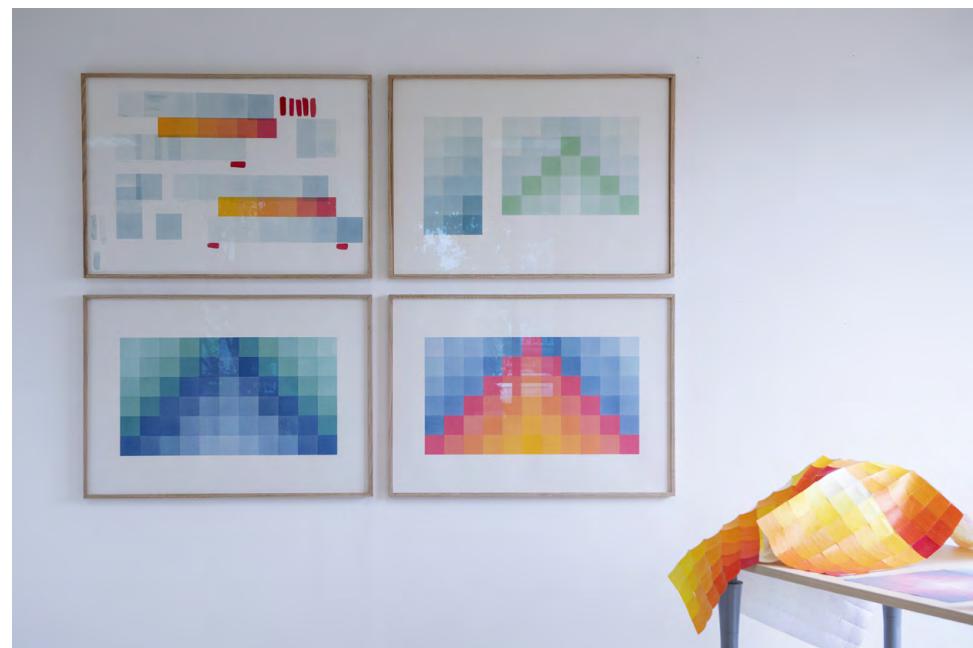


*Dis-moi quel est ton soleil,
je te dirais qui tu es*

Tell me what your sun is,
and I will tell you who you are

work co-signed with Laura Orlhiac
silkscreen prints using iris inks - blues
& acrylic inks - oranges on Arches
paper, set of formats 70 x 100 cm

co-production CHU Angers, 2023





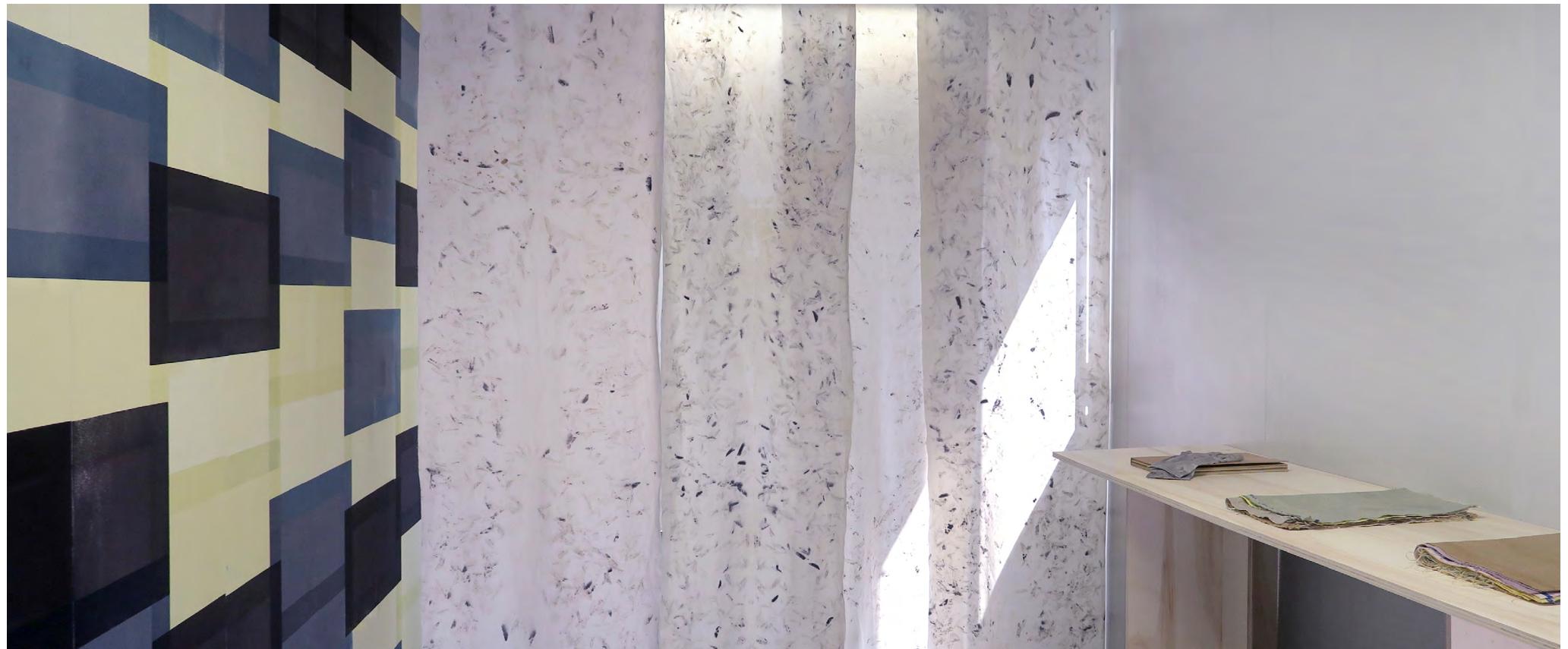
Fleurs Couleurs, Flowers Colours

Outdoor wall collage.

Silkscreen prints using flower inks
(mimosa, sophora, yarrow and gorse)

500 x 70 cm,

co-production Two Points , 2022



Fleurs Couleurs

View of the exhibition *Fleurs Couleurs*, 2022
Two Points, Nantes



Pin sec, ardoises, revêtement,

Screen-printed paper using vegetable-based inks made from elderberries,
marigold petals, tansy stems and flowers, and oak gallnuts.

245 x 360 cm

Co-production Two Points, 2022

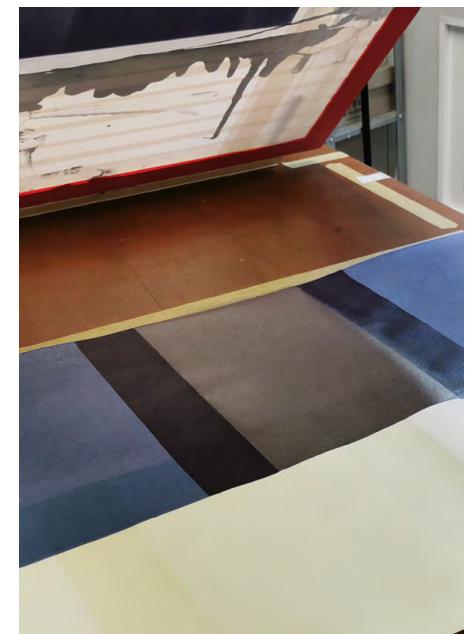


Pin sec, ardoises, revêtement, Pin Sec, slates, cladding,

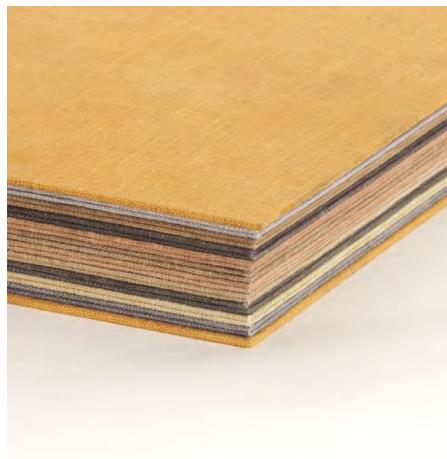
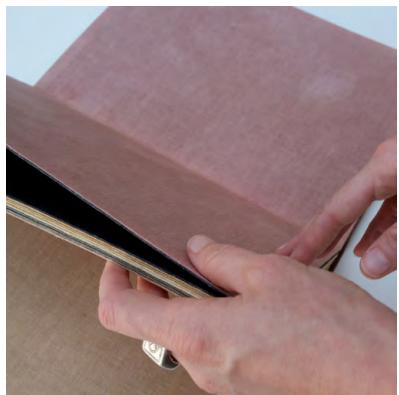
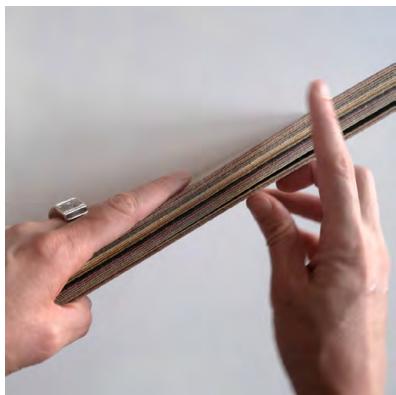
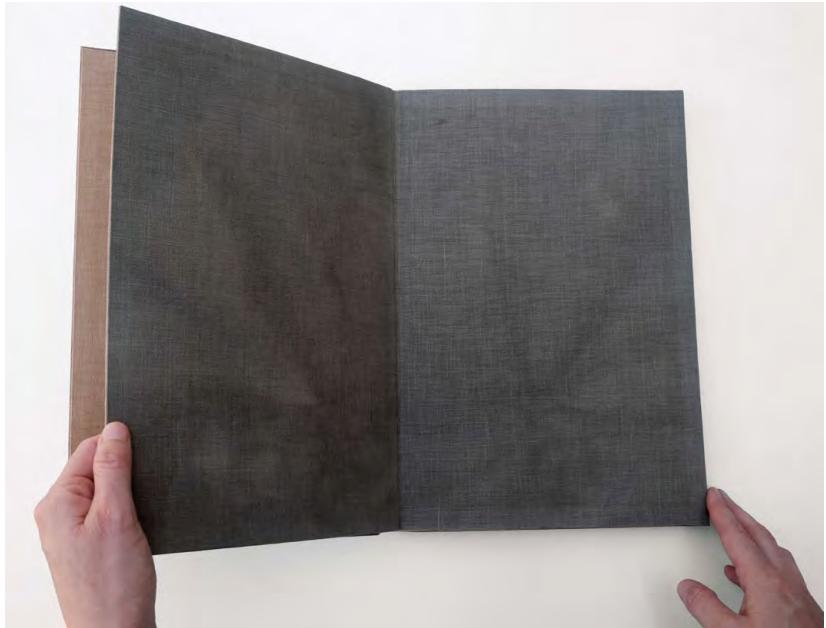
Screen-printed wallpaper using vegetable-based inks made from elderberries, marigold petals, tansy stems and flowers, and oak gallnuts.
245 x 360 cm co-production Two Points, 2022

The pattern on this wallpaper is inspired by the exterior cladding of buildings in the Pin Sec neighbourhood. The rhythm of the vertically overlapping slates is transposed onto paper using screen printing. A rectangular pattern the same size as the exterior slates was used as a stencil to repeat the pattern. The transparency of the vegetable colours reveals how the slates are intercalated.

The exterior pattern enters the interior in the form of wallpaper. The inks used to make the wallpaper were gathered in the neighbourhood: the elderberries come from the hedge opposite the nursery; the oak gallnuts were collected in an alley between Two Points and Rue de la Bottière; tansy was picked from the gardens of Le Croissant (which spill over from the gardens); and marigolds were grown in the Two Points vegetable garden throughout the spring.







lin, ligne, line, linen

Artist's books, seasonal vegetable dye on linen

In *A Brief History of Lines*, Tim Ingold discusses the etymological link between the word line and the word linen, thus connecting the thread of fabric and the line of text. Texere in Latin means to weave in English, from which the words textiles, fabrics, text, etc. are derived.

The linen pages of this set of books are dyed using seasonal plants and flowers gathered from the various places visited. The succession of monochromatic pages, along the lines of coloured linen thread, tells a story of the landscape from which the colours are extracted.

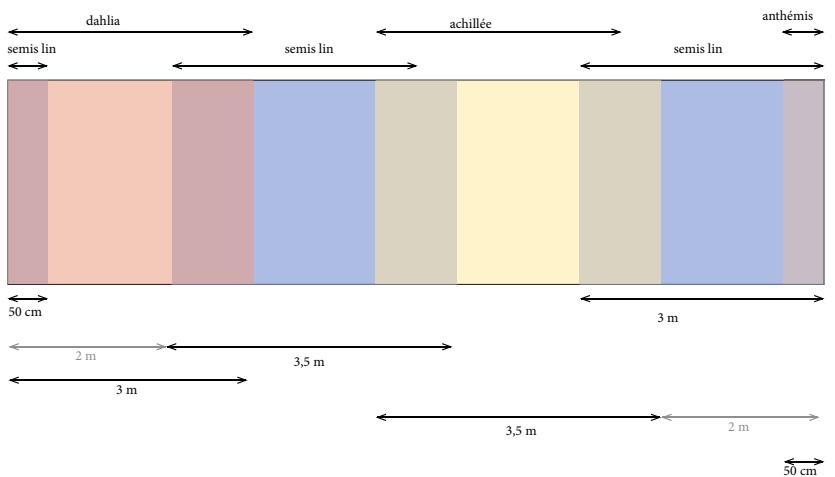
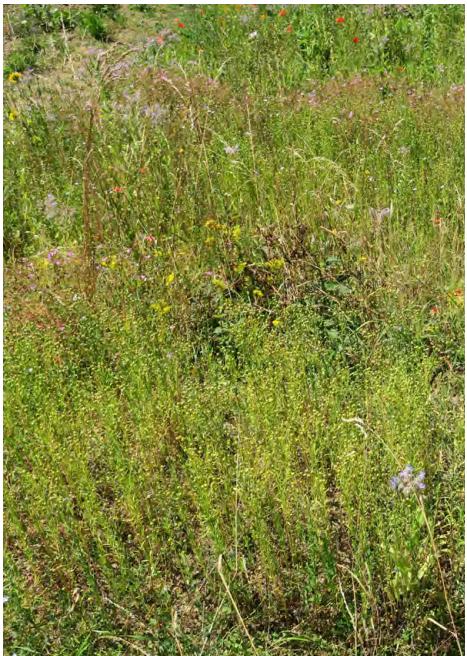
[link to film](#)



Artistic residency in Morlaix
with Les Moyens du Bord:
seasonal residency, February, April, May, July
2022

- February: preparation of planting areas
- April: design of seedling layout & collective gardening time
- July: harvests and workshops





imprimer le jardin printing the garden

Installation, wallpaper and screen prints using dahlia, gorse, mimosa, birch, sophora, oak gall, rose and ivy berry inks laminated onto wood.

Five modules measuring 83x83x204 cm
Co-production with the town of Saint-Herblain, 2021
co-production ville de Saint-Herblain, 2021



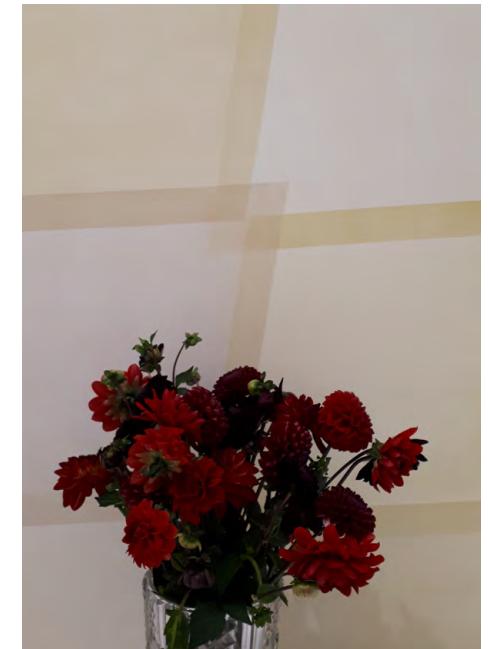
Here, plants are both the materials used and the subject of the representation. There is an interplay between the plants, their colours and the colourful space they create, as well as the imagination they inspire.

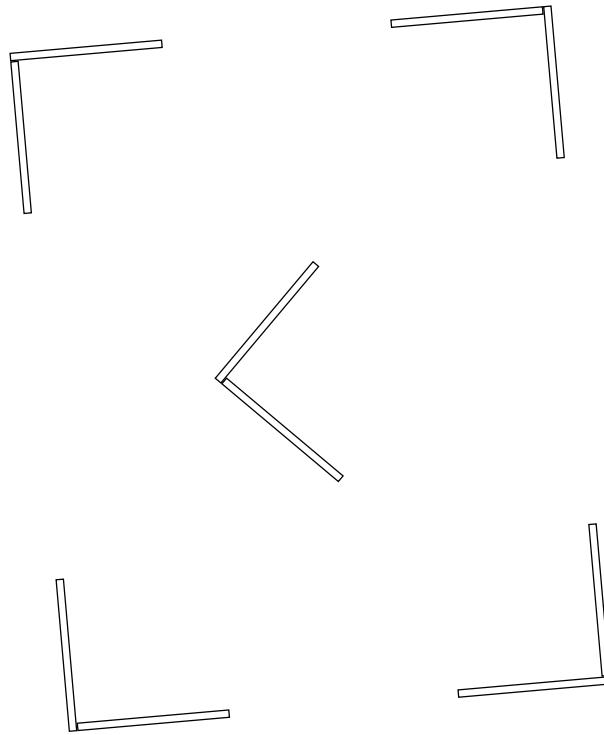
Dahlias, gorse, mimosa, birch and sophora are arranged in the outer part of the garden, with all the flowers visible to passers-by. In the interior of the garden, with its darker colours, we find oak gallnuts, roses and ivy berries.

The central structure, the junction point of the landscaped garden, is often represented by a fountain or a well, in both priest's gardens and Persian gardens.

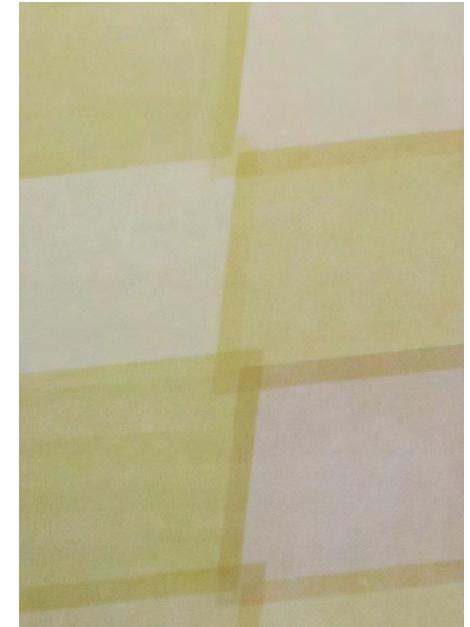
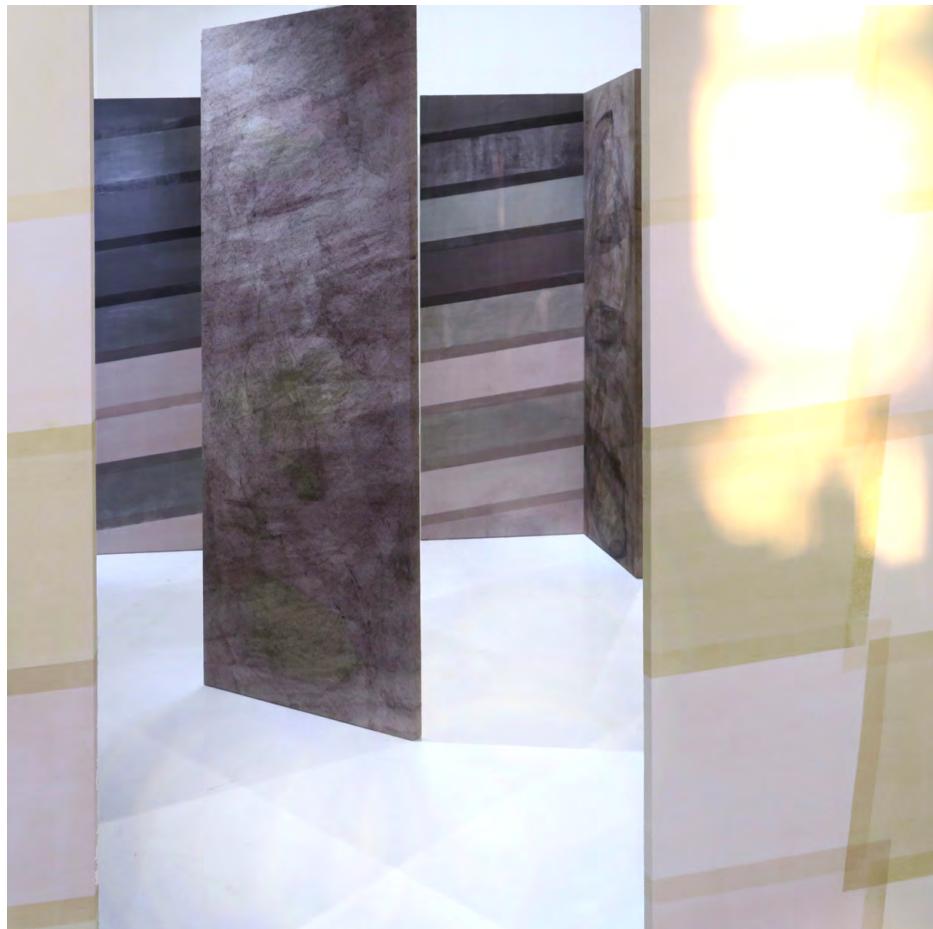
The overall design is inspired as much by azulejo motifs as by landscape designs and geometry. The etymology of the term geometry derives from Greek and literally means the science of measuring the earth.

The analogy between the garden and the decorative motif takes the form here of wallpaper on which coloured backgrounds are printed.





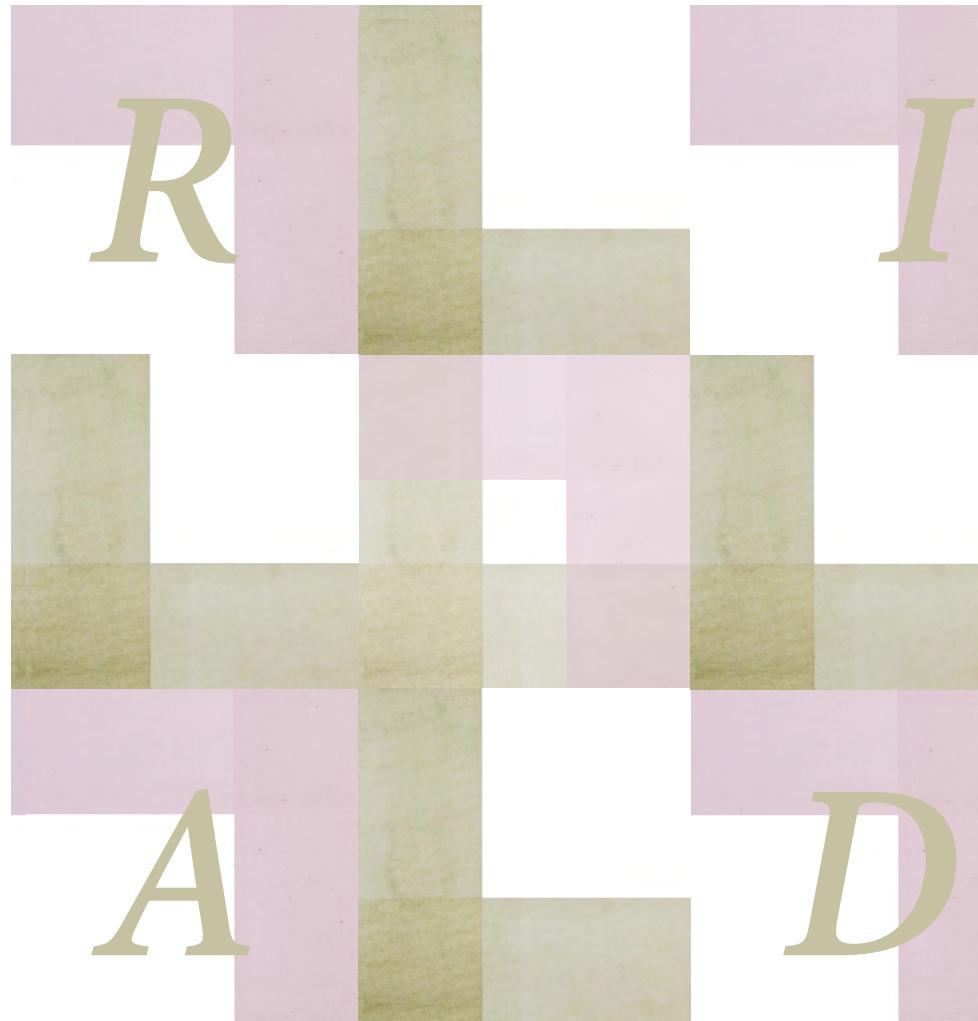
Dahlias du rond-point Mellinet,
Ajonc et bouleau près de la gare,
Mimosa de Chantenay,
Sophora de la place du Petit-Bois,
Noix de galle de chêne du parc de Procé,
Roses du jardin des Bains-Douches,
Et baies de lierre du voisin.



Imprimer le jar

Elise Hallab





Riad is the Arabic word for garden, a cultivated garden that is tended and arranged according to the seasons, its fruits and colours. In Maghreb architecture, the riad is an enclosed space, an intimate garden. Symbolically, it is also a haven of peace, where a fountain flows.

For Élise Hallab, *Riad* is also a first name, passed down through the lines of the family tree:

Riad is the first name of my paternal grandfather, three of my cousins (one of whom was born in Riyadh) and my older brother's third name.

For her first solo exhibition, Élise Hallab explores the duality of garden design, between the layout of flowerbeds and the creation of plant motifs adorning the foyer. The creative process takes place between the exterior and interior, between the time of harvesting and that of colouring and screen printing. Here, the plants are both the materials used and the subject of the representation. The architecture of the space, with a view from the mezzanine, resonates with that of a riad during the summer.

text Les Moyens du Bord



RIAD

collage of screen prints using vegetable-based inks on paper
co-production Les Moyens du Bord, 2021
300 x 200 cm



The flat areas of colour are arranged and respond to each other as one would compose a garden. The eye wanders through these subtle shades as it would through the different layers of a landscape. After a moment of contemplation, it is then possible to capture the warmth, nuances and tones specific to each flat area of colour.

As she explores the landscape, Élise Hallab gathers leaves, flowers, fruits, bark and other materials used to make colours throughout the seasons. From her harvests, she obtains a coloured juice that is processed for use as screen printing ink.

Through her working protocol, she experiments with a return to the artisanal gestures of the origins of painting and dyeing. This search for the sources of colour plays with the surrounding vegetation.

In this Riad, each colour is screen-printed on square sheets of paper. This format echoes the medieval cottage gardens, which were both vegetable gardens and ornamental gardens. It also refers to Mel Bartholomew's gardening method, which creates growing spaces subdivided into squares to cultivate a wide variety of plants in a small area.



FLORA / FLORE / FLEUR / WARDA / ROSE

Wallpaper printed using screen printing with yellow flower inks (sophora, yarrow & gorse)
variable dimensions
co-production Les Moyens du Bord, 2021



FLORA / FLORE / FLEUR / WARDA / ROSE

Wallpaper printed using screen printing with yellow flower inks (sophora, yarrow & gorse)
variable dimensions
co-production Les Moyens du Bord, 2021

FLORA

Wash drawing of crushed rose petals & mallow leaves on Hahnemühle 450g/m² paper
70 x 100 cm

FLORE

Wash drawing of crushed rose petals & mallow flowers on Hahnemühle 450g/m² paper

Views of the RIAD exhibition

Wallpapers often feature floral patterns, as if to bring a little bit of the garden indoors. Despite the organic feel they may give, these floral patterns are highly structured to ensure that the design can be repeated.

The geometric shapes of Flora wallpaper and the accompanying designs echo the lines of ornate, flowering vines that intertwine in a diamond pattern. They also recall the shape of the trellis on which the rose bush clings.

This large-scale wallpaper offers a colourful immersion in an indoor garden.



BOUQUET

Flower petal juice on paper, rose, iris,
sophora, gorse on 300g paper

70 x 70 cm
co-production Les Moyens du Bord

Views of the RIAD exhibition

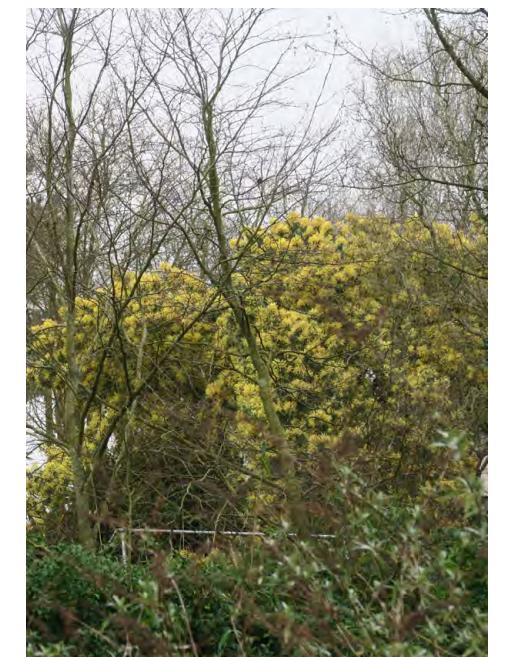


Artistic residency in Pontivy (56)
with La Missive:
4 weeks of seasonal residency, February,
April, June & November 2021

(left)

- thistle & birch bark
- flag model #2
- display of screen prints using vegetable-based inks in public spaces
- two-tone gathering bag (spring), cotton dyed with mimosa flowers and mimosa bark

(opposite)
gathering locations in Pontivy
— birch, mimosa & thistle





Jardins chromatiques
View of the exhibition

Espace Kenere, Pontivy, residency exhibition from 3 to 30 November 2021



AMAN (here, February and May)

Two flags on poles, seasonal vegetable dye on cotton.
Co-production La Missive 2021

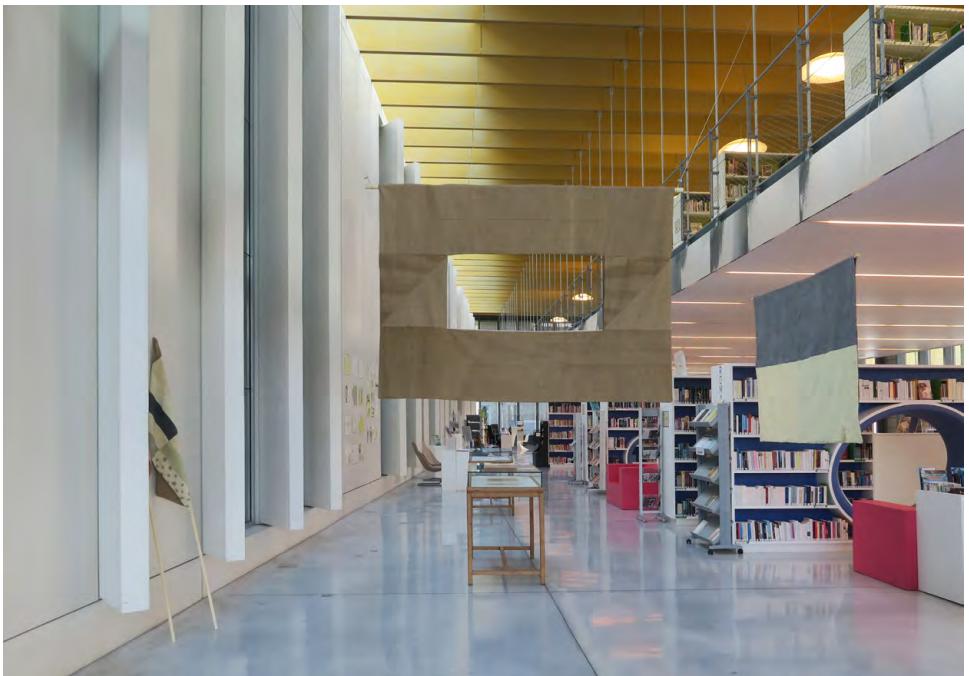
These two flags bear witness to colourful research conducted nearby:
the flag with pink hues from mimosa bark corresponds to February's harvest, and the one with brown hues to May's harvest.

Colours of February:

- mimosa bark from the canal bank, near the Octroi
- thistles given to me by a gardener next to the flowerbeds opposite the GEM
- Pauline's gorse, collected along the railway line
- birch bark from the Île des Récollets

Colours of May:

- Robert's herb, bramble and willow found in the neglected space between the Pontivy community headquarters and the pensioners' club
- broom and birch collected along the railway line
- celadine collected in an alleyway after crossing the bridge on the right



SAULE & RONCE WILLOW & BRAMBLE

Élise Hallab, 2021

Two-colour flag, willow and bramble vegetable dye on cotton
180 x 140 cm
co-production La Missive

Landscape view. In the neglected space between the Pontivy community headquarters and the retirees' club, there is a willow tree next to some brambles. The willow leaves touch the bramble leaves.

—

VUE VIEW

Élise Hallab, 2021

Quilt, vegetable dye made from brambles and walnut husks on cotton
140 x 120 cm
co-production La Missive





JARDINS CHROMATIQUES

Edition
60 copies
21 x 29.7 cm
La Missive, 2021.

Texts and drawings created by residents of the town of Pontivy, with the assistance of Élise Hallab.

Art workshops supervised by the La Missive association.

Book collectively screen-printed.
Using vegetable-based inks made from ivy berries, walnut husks, onion skins, avocado skins, sophora flowers and oak gallnuts. The smaller pages are printed using conventional printing methods.





Bouquet, Montréal, octobre 2020



Bouquet,
Oripeau Montreal (CA), October 2020
ink wash using red rose ink from the garden,
mimosa and gorse picked in Nantes

Field of flowers,
Oripeau Nantes (FR), October 2020
silkscreen prints using natural red rose ink
from the garden, mimosa and gorse

I send a colourful composition made entirely from flower inks by post to Montreal. It is a bouquet that I send across the Atlantic Ocean.

In Nantes, I create a colourful composition using the same flower colours. The viewpoint is more distant; it is the flower field where the flowers come from.



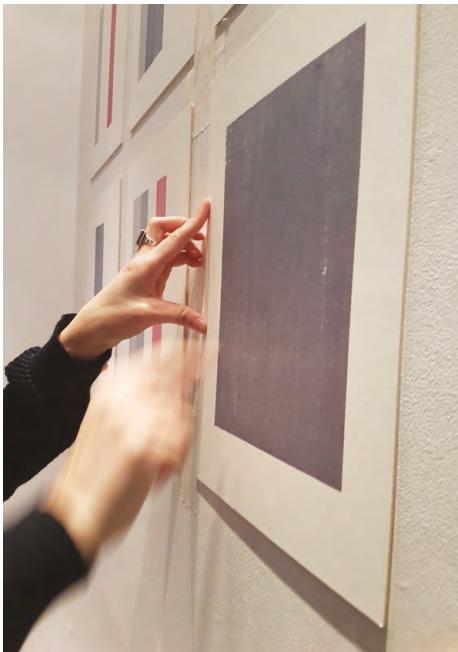
Champ fleuri, Nantes, octobre 2020



Nuances #2, Sill, Nantes 2018

Silkscreen prints using natural inks made from poppies, blackberries, elderberries and American grapes picked, gathered, harvested and gleaned during the summer of 2018 in the surrounding area.

On Munken 300g/m² paper, 36x25.5 cm



Bialowieza, Varsovie, 2017

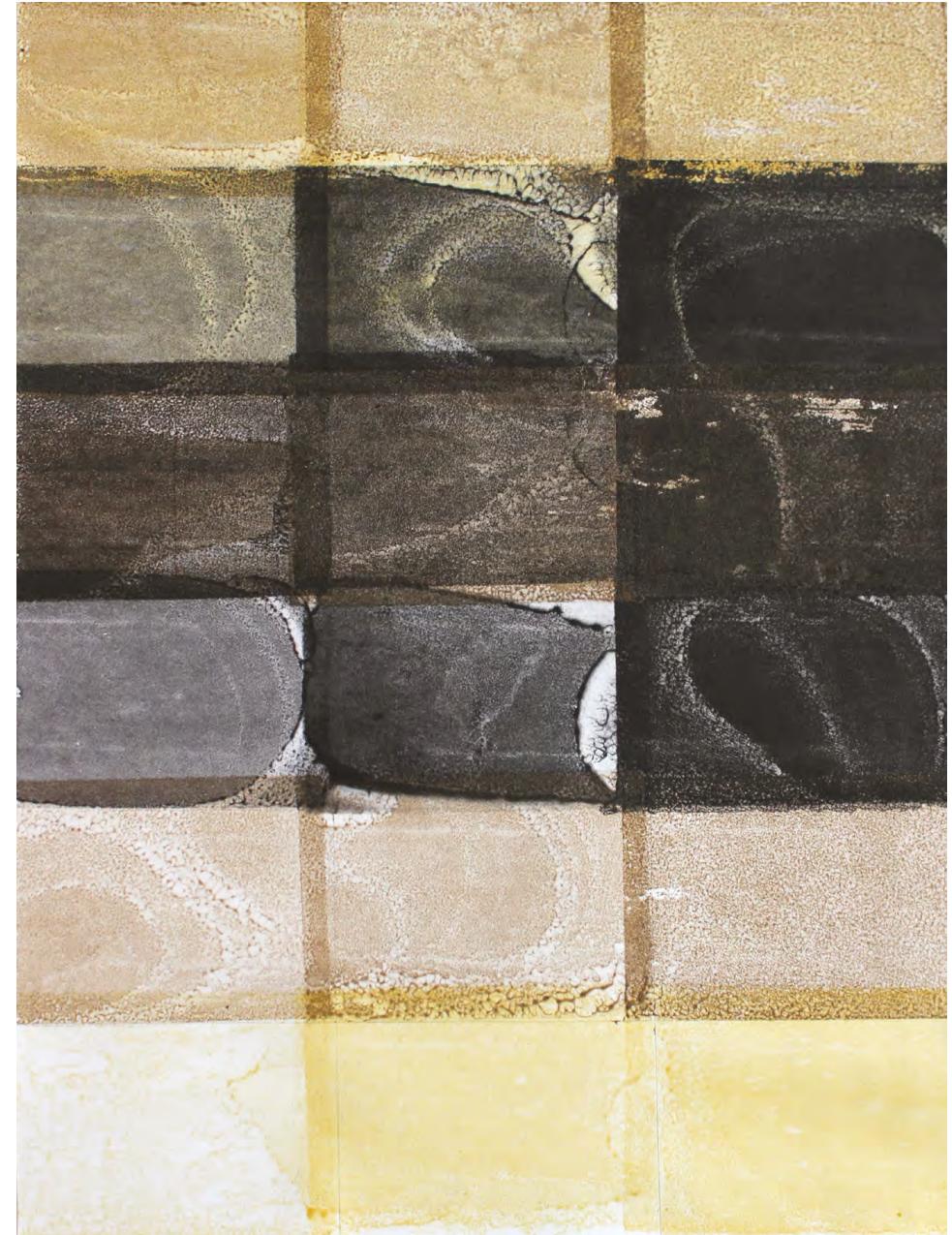
Charcoal, earth, celandine

This composition was created during an artist residency between Warsaw and the Bialowieza Forest in Poland.

I collected raw materials in the heart of the forest, which I used to create this colour chart.

The colours obtained are a timeless testimony to this primeval forest threatened by intensive tree felling carried out by the Polish government.

This combination of colours can be compared to an image of the surrounding landscape as it is created by matter and essence itself.



Fruta Tinta Feia - Lisbonne - 2015

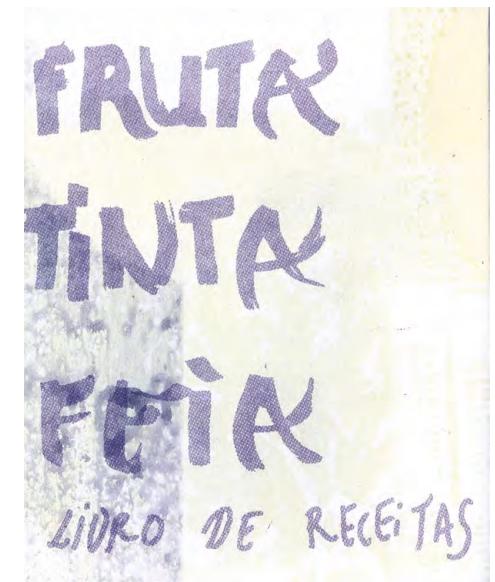
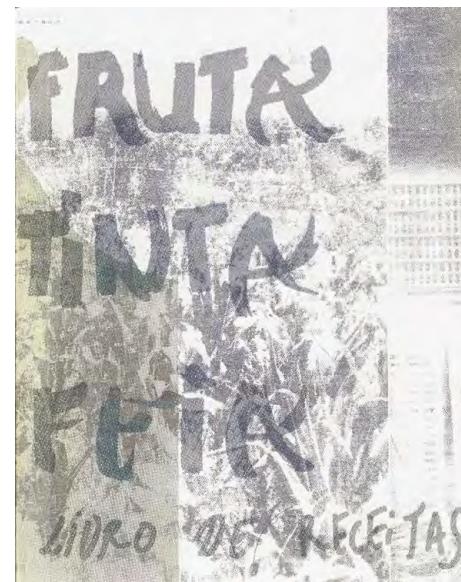
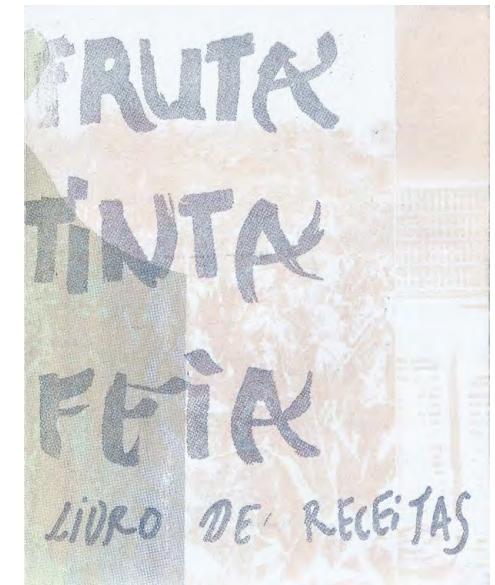
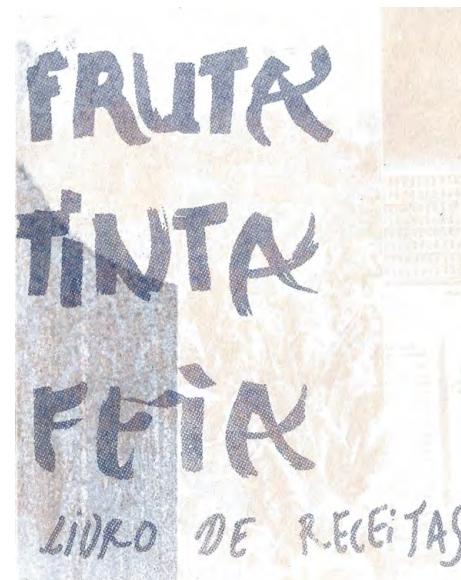
80 copies - 36 pages printed using screen printing with blackberry, lemon, strawberry and poppy seed inks.

This project was carried out over three months in Lisbon in collaboration with the fruit and vegetable distribution cooperative Fruta Feia. The recipes come from members who come every week to collect their basket of fruit and vegetables. The inks were made from the cooperative's fruit and vegetables (including plants found on the producers' paths).

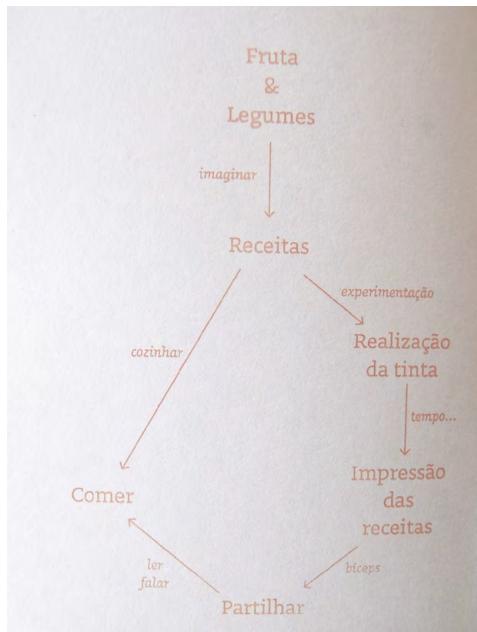


We use almost the same ingredients to print the book as we do for the recipes in the book.

The cooperative's members were invited to participate in each stage of the process (ink production, screen printing, binding), and this gathering brings the whole project together.



Fruta Tinta Feia,
Variations in the cover of the recipe book



Este livro de receitas resulta de um convite feito à comunidade da Fruta Feia e reúne algumas das melhores receitas elaboradas com frutas e verduras feias que compõe a cesta semanal.

O desafio foi a realização do livro, desde a fabricação das tintas a partir de flores e frutas feias até à encadernação, com as pessoas da cooperativa e demais curiosos.

Chegou-se assim a um objecto que encontra a sua coerência na sua matéria prima.

This book is the result of an invitation from the members of Fruta Feia (literally Ugly Fruit), a cooperative that distributes ugly, mis-sized fruit and vegetables, to send in their best recipes using the fruit and vegetables that make up their weekly basket.

The challenge encompassed everything from creating the book to making fruit- and flower-based inks (blackberry, lemon,

strawberry, poppy, etc.) to thread binding and screen printing with the inks made by the most curious members of Fruta Feia.

The result is an object that finds its coherence in its raw materials.



Élise Hallab
née le 08/01/1989
à Angers
vit et travaille à Nantes
ateliers BONUS - île de Nantes

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Upcoming

2026 — Residency Les Jardins, organised by FRAC Pays-de-la-Loire in Vendée (85)

Residencies

2025 — Autumn L'Erdre au fil des saisons, second part, Boyer port district with the APAGO Association (44)
2025 — Residency at the Angers University Hospital (49) cultivating bouquets of flowers for the hospital.
2024 — Summer, residency at the Manufacture gardens in Morlaix at the invitation of Tiphaine Hameau (29)
2023 — Autumn, 3-month residency at the Casa de Velázquez, Madrid, ES

Solo exhibitions

2024 — La lumière du jardin (The Light of the Garden), exhibition of work produced during a residency at the Casa de Velázquez at the Maison de l'Architecture in Nantes (44)
2022 — Fleurs, Couleurs (Flowers, Colours), exhibition of work produced during a residency at Le Pavillon, TWO POINTS, Nantes (44)
2021 — Chromatic Gardens, KENERE space, Pontivy (56)
— Printing the Garden, Maison des Arts de Saint-Herblain (44)
— Riad, solo exhibition, Les Moyens du Bord, Morlaix (29)

Group shows

2024 — Casa & Co, at Casa de Velázquez, Madrid (ES)
— Révolution d'un seul brin de paille (Revolution of a Single Straw), exhibition of the Visual Arts Awards of the City of Nantes (44), curated by Marie Frampier
2023 — Quatre (Four), group exhibition with the winners of the Visual Arts Awards at Atelier 8 de Bonus, City of Nantes

Round tables — discussions

2025 — Spring, Déparler la Mayenne, sailing aboard the Déparleuse & reading artists' books at the invitation of Olive Martin & Patrick Bernier (53)
2023 — Round table Pôle des Arts Visuels Artistic teaching and practices for amateurs #10 The ecological transition in amateur practices with Marjorie Leberre, artist, and Jérôme Chardon, artist and head of the screen printing workshop at Beaux-Arts Nantes Saint-Nazaire / moderated by Élodie Wable, Beaux-Arts de Nantes Saint-Nazaire
2022 — Discussion, meeting with artist Clara Jolly / moderated by Clémence Richard at Les Moyens du Bord
2021 — Round table Les Moyens du Bord: Arts and Gardens with Sara Kamalvand, artist and architect / moderated by Clémence Richard at La Virgule, Morlaix (29)
2020 — Round table discussion Disparate: Fanzine and Nature with Aurèle Nourisson and Collectif KUK / moderated by Virginie Lyobard and Pauline Lespiau at the reading room of Le Lieu Unique, Nantes (44)
2018 — Avantex round table: eco-printing and eco-dyeing: techniques for the future? moderated by Gilles Muller with Aurélia Wolff, Jérémie Blache, Clément Bottier, Paris (75)

Acquisitions

2025 — Artothèque des Moyens du Bord, Morlaix, (29).
2021 — Disparate — fanzine & nature collection, Bordeaux, (33).
2020 — Artdelivery collection — École des Beaux-arts de Nantes Saint-Nazaire (44).

Grants

2025 — Laureate Culture Moves Europe - Goethe Institute - research mobility grant in Madrid with Ciudad Huertos & la Casa Encendida
— AIC Creation Grant DRAC Pays-de-la-Loire
2024 — Laureate of the ADAGP Spring Grant for Video Recording of an Artistic Performance
2023 — Laureate of the ADAGP Autumn Grant for Photographing Works of Art
2022 — Laureate of the Nantes City Visual Arts Prize
2022 — Laureate of the Loire-Atlantique Department Creative Grant

Education

2023 — Obtained DNSEP (Higher National Diploma in Visual Arts) from the European School of Art in Brittany, Lorient campus.
2022 — Professional training, Awareness of prints and their promotion, Johanna Daniel, University of Rennes 2.
2021 — Afdas training, Colour in art printing: approach, Charles Kalt, at the Projéta workshop, Nantes
2020 — Afdas training, Framing your works, Millefeuilles, Nantes
2008/2011 — DNAP degree from EESAB Brest.