



Céleste Richard-Zimmermann



Bio

Céleste Richard Zimmermann was born in 1993 in Mulhouse and graduated from the École des Beaux-Arts de Nantes. She has participated in several group exhibitions, including "Polder II" at Glassbox (Paris – 2018), "RAU#10" at La Condition Publique (Roubaix – 2025), "The Ogre.net" at the Suzanne Tarasieve Gallery (Paris – 2021), "L'entre-zone" for the contemporary art festival "Le Voyage à Nantes" (2022), and solo exhibitions such as "Tout brûler, tout semer" at the Carré National Art Center (Château Gontier - 2023), "Lost dog united" at Budapest Gallerià (Budapest - 2023), "Ashes to stitches" at the Zoo Contemporary Art Center (Nantes - 2024).

Eager to establish herself within the contemporary cultural landscape and to promote her work, she has been fortunate to receive support or guidance from the City of Nantes, the Pays de la Loire Region, the DRAC, the City of Challans, the CEAAC Strasbourg, and the Institut Français, and to have her work included in private and public collections (FRAC Poitou-Charentes, Fond d'art Contemporain de la ville de Paris, etc.).

Following her nomination for the Prix des Amis du Palais de Tokyo, she will present a solo exhibition « Toutes les colonnes n'ont pas un coeur de pierre » (« Not all columns have a heart of stone ») there, curated by Horya Makhoulouf, in October 2026. In 2028, she will present a new project at the Nantes Museum of Art, curated by Marie Dupas.

Since 2016, alongside her artistic practice, Céleste Richard-Zimmermann has been working as a set sculptor and painter.

<http://celeste-richardzimmermann.com/>

<https://www.instagram.com/celesterichardzimmermann/>

[Archive Textes](#)



Note

"Exploring Céleste Richard-Zimmermann's concerns plunges us into a multi-layered tapestry whose semantic depth expands as we examine her works. Collective memory, social issues, and politics are brought together in a jumble, within a symbolism that permeates both iconography and form, drawing from diverse cultures and eras. Like other artists of her generation, she likes to draw on narrative, fiction, anecdotes, and news items to create works imbued with the chaos characteristic of our era."

Excerpt from the "guest" section of 02 magazine, issue 108 – Philippe Szechter – 2024

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"Céleste Richard-Zimmermann's work explores mechanisms of domination and plays with the illusion of reality through a sculptural and pictorial practice that blends imitation, appropriation, and satire. Using industrial materials and deceptive settings, she reproduces symbols of power—such as columns or bas-reliefs—to better reveal their fragility. Her works feature a marginalized bestiary—rats, pigs, dogs—that evokes both the flaws of the human condition and the mechanisms of social and political exclusion. Through the contrast between animal figures and figures of authority, she challenges the multifaceted expression of state violence, xenophobia, and the hierarchization of lives. Her installations oscillate between order and chaos, black and white, ruin and regeneration, positioning destruction as the engine of rebirth. Resolutely transhistorical, at the crossroads of fables and mythological iconography, anecdotal events, and flashes of pop culture, she uses grotesque humor to address both the widespread standardization of lifestyles and forms of popular resistance. Columns collapse, the masses rise up, and matter itself burns, ferments, or proliferates—all symbols of a vital force driven by defiance. By blurring the lines between good and evil, human and animal, domination and rebellion, Céleste Richard-Zimmermann challenges established narratives and offers an ambivalent, critical, and poetic vision of our contemporary society."

Andréanne Beguin - 2025 - short version of a text commissioned by the Centre d'art le Grand Café Saint-Nazaire

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"Céleste Richard-Zimmermann weaves together historical anecdotes, art-related facts, and miscellaneous tidbits to create tragicomic fables, like a scathing mirror of our contemporary societies. To do so, she draws on the vocabulary of festivals, fairs, and barbecues, making pigs, dogs, and rats the main characters of twisted mini-worlds. The profusion of details, reminiscent of Pieter Bruegel's teeming compositions, creates carnivalesque scenes that turn the world upside down only to set it right again. Thus, she immerses herself in a volunteer militia dedicated to ridding New York's streets of vermin. Practicing a form of hunt, the urban brigade actually tracks down the city's rats, accompanied by their apartment poodles. In the artist's teeming worlds, cattle feeders transform into tanning booths, if not coffins or galactic vessels; gladiators don riot police armor and battle rabid dogs. Inspired by ancient friezes or commemorative columns, his bas-reliefs, carved using the techniques of decorum, recount the glory and decadence of a human comedy, embodied by a crowd, a pack, or even a riot. Thus, these epic scenes in polystyrene revive the idea of a celebration turning into a revolt and vice versa."

Marion Zilio - 2022



Crédit portrait : Gregg Bréhin

Information

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- > <https://www.instagram.com/celesterichardzimmermann/>
- > [Portfolio complet \(drive\) + Textes](#)

Prize and grant

- > 2025
- # Prize winner of the 2025/26 Friends of the Palais de Tokyo Award
- > 2024
- # Sponsorship from Volotea for 3 projects
- # Awarded a visual arts project grant from the Pays de la Loire Region
- > 2020
- # Prize winner of the City of Nantes Visual Arts Prize
- # Awarded a visual arts project grant from the Pays de la Loire Region
- > From 2018 to 2024, resident at the artist studios of the City of Nantes, Bonus collective

Permanent artwork

- > 2026
- # (Ongoing) Winner of a public commission: "La Guetteuse," Coteau du Layon Landscape Art Trail – Champocé-sur-Loire (Maine-et-Loire)
- > 2025
- # Finalist for a public commission: "Les porte-voix," in Paris's 18th arrondissement—Parc Bleustein—in collaboration with artist Nicolas Milhé and with the support of art critic Hélène Dantic
- # Winner of a public commission: "Les semeurs," on the plaza in front of the Théâtre le Marais in Challans
- > 2023
- # Creation of a permanent artwork: "Shroomhenge," at Scroll Galerie - Nantes

Education

- > 2020 / Training at CFPTS - Bagnolet
"Props Designer: Production Techniques"
- > 2017 / ESBANM - Nantes - DNSEP with honors.
- > 2015 / ESBANM - Nantes - DNAP with distinction.

Public collection

- > 2025
- # Acquisition of a work for the collection of the City of Paris Contemporary Art Fund
- > 2024
- # Acquisition of two works for the collection of the FRAC Poitou-Charentes
- > 2020
- # Acquisition of two works for Art Delivery public NantesCollection

Residences

- > 2026
- # (Ongoing) Residency at the Maison du Potier - Fuilet
With support from the Frac Pays de la Loire and Maine-et-Loire
- > 2025
- # Encore Residency in La Rochelle - Chessé Endowment Fund
- > 2024
- # Residency in Lille - research territory in Mons en Baroeul - RAU #9
Groupe A cultural cooperative and Ville Renouvelée
- > 2023
- # Residency in Recife, Brazil, in partnership with Galerie
Paradise, Oficina Francisco Brennand, the Institut Français,
the French Consulate in Brazil, and MAMAM
- # Residency in Budapest in partnership with the
European Center for Contemporary Artistic Action in Strasbourg and
the Budapest Galeria in Budapest, Hungary
- > 2021
- # Creative residency "Les Factotum" at Cellule B - Nantes

Solo Exhibitions

- > 2028
- # Coming soon - Museum of Fine Arts - Nantes
Curated by Marie Dupas
- > 2027
- # Coming soon - CEAAC - Strasbourg
- > 2026
- # Coming soon - "Toutes les colonnes n'ont pas un coeur de
pierre" - Palais de Tokyo - Paris
Curated by Horya Makhoulouf
- # Coming soon - "La maison de la monnaie" - Maison du Potier -
- Fuilet
- > 2024
- # "Ashes to stitches" - Centre d'Art Zoo - Nantes
Curated by Mya Finbow
- > 2023
- # "Aguardente" - MAMAM - Recife - Brazil
- # "Tout brûler, tout semer" - Le Carré - National Art Center
- National Stage - Château Gonthier
Curated by Bertrand Godot
- # "Lost Dog United" - Budapest Galeria - Budapest - Hungary
- > 2022
- # "Blue Screen Of Death" - Blockhaus DY10 - Nantes
- > 2021
- # "CAVE CANEM" - Galerie RDV - Nantes
- > 2019
- # "Make corn blue again" - Galerie RDV - Nantes

Group exhibitions

- > 2026
- # Upcoming: "Les dalton" - Galerie Loevenbruck - Paris
Curated by Bertrand Godot
- > 2025
- # "Art Basel" - Paris
(Stand of the City of Paris Contemporary Art Fund)
- # "Coach C3" GrootRotterdams Gallery Weekend - Rotterdam
Curated by Wilfried Nail, Romain Rambaud, and Guillaume Krick
- # "De la fécondité de la ruine" - La Rochelle
Curated by Salimata Diop
- # "Pôle Feu - Inaugural Exhibition" - Petites Écuries
- Nantes
- # La Quinzaine Radieuse 17 - Lapin Canard - Piacé le Radieux
- # "RAU#10" - La condition publique - Roubaix
Curated by Pascal Marquilly
- # "Archive Brésil" - Galerie Paradise - Nantes
- # "Stéphane Vigny and Céleste Richard-Zimmermann" - Challans
- > 2024
- # "Cryptgame 2" - Artorama Off - Marseille
Curated by Jean-Baptiste Janniset
- # RAU # 9 - Chaufferie de la Tossée - Roubaix
Curated by Pascal Marquilly
- > 2023
- # "À nos corps lichens" - Scroll Galerie - Nantes
- # "Les oies sauvages" - Le grand huit - Nantes
- # "Des oeuvres BBQ pour sculpter le feu" - Piacé le Radieux
Curated by Eva Prouteau and Nicolas Herisson
- # "Anima Ebria In Corpore Ebrio" - la Station - Nice
Curated by Nicolas H. Muller
- > 2022
- # "L'entre zone" - Le voyage à Nantes
espace l'Atelier - Nantes - curated by Mya
Finbow
- > 2021
- # "La Forêt" Hotel Pasteur Rennes
- # "The Ogre.net" Galerie Tarasieve Paris
Curated by Clément Thibault and Lucien Murat
- # "Cueillir les étoiles" Galerie des Beaux Arts
Nantes
- > 2020
- # « MicroWave » Bonus - Nantes
- > 2019
- # « Biennale jeune création » - Mulhouse
- > 2018
- # « POLDER III » GLASSBOX - Paris
- # « Le coeur des collectionneurs ne
cesse jamais de battre » L'Atelier - Nantes
- > 2017
- # « Make it last forever » - Mille feuilles - Nantes
- # « SOLD OUT » - Félix Thomas - Nantes
- # « Fin de Party » Curated by Solini Patricia
ESBANM - Nantes
- # « Archiculture Amorce » - Galerie Loire - Nantes

Invitation and Workshop

>2026
Workshop at Le Fület - Frac Pays de la Loire x Maison du Potier
>2025
Invited to create a poster for Lapin Canard Publishing
"Cheese for fears"
>2024
At the invitation of Patrice Joly and the Rupture&Imbernon bookstore, creation of a temporary outdoor artwork "Shroomhenge #2" for the launch of issue 108 of the magazine 02 as part of the Venice Biennale's off-program
- Italy, with support from Volotea and the DRAC Pays de la Loire
> 2023
Invited by the FRAC Pays de la Loire to lead a workshop at Robert Garnier High School in La Ferté Bernard
> 2022
Invited to speak at Le Lieu Unique in Nantes -
Roundtable discussion with the Visual Arts Department
Guest on the B.A.B.A. podcast "Being a Woman Artist"
> 2021
(since 2021) Sculptor for Hermès, Kenzo, and others at Atelier 20.12
Sculpture workshop with preparatory students
at the Cholet School of Art
Substitute teacher at the Cholet School of Art and the Saint-Nazaire School of Fine Arts
> 2019
Guest speaker at the Beaux-Arts School of Nantes by Guylaine Brélivet
> Since 2016, regular collaboration with Le Voyage in Nantes, Cellule B, the Palais de Tokyo, La Villette, film studios, etc., as a composite technician, painting, sculpture, and exhibition production (Vincent Ollinet, Julien Salaud, Elsa Tomkowiak, Laurent Pernot, Cyprien Gaillard, Myriam Minhidou...)

Text / Press (selection)

> 2025
Text by Camille Minh-Lan Gouin
Text by Andréanne Béguin
> 2024
Ouest France "Céleste Richard Zimmerman reduces the Zoo Gallery to ashes"
Kostar - "Céleste Richard Zimmermann, the seed of the pyromaniac" - Christophe Cesbron
Article by Philippe Szechter, art critic, in Issue 108 of the print magazine 02
> 2023
Text by Eva Prouteau, art critic
"Burn it all, sow it all"
Ouest France - Mathieu Blard
La Jolivaine - press
> 2022
02 Magazine (print and web)
[«L'entre zone» - Philippe Szechter](#)
Text by Marion Zillio
> 2021
Ouest France - print edition
"Cave canem," on view this Saturday at the RDV Gallery"
>2020
Text "Riot Dog" by Rémi Baert - RDV Gallery
Article "Yournal" - Arnaud Bernureau (print media)
> 2019
Article "Manger les grillots avec le tac-tac"
Rémi Baert - La Critique
L'Alsace - print media
> 2016
Presse Océan - print media

Publication

> 2026
Coming soon: catalog with the FRAC Pays de la Loire - interview with Vanina Andréani
Coming soon: video documentary with the FRAC Pays de la Loire
Elephantart "Mémoires d'éléphant" - p. 1452
Jean Paul Sidolle
> 2025
[Interview filmed during the Encore Residency in la Rochelle](#)
"Acquisitions 2025" Contemporary Art Collection of the City of Paris - p
"Claude Cahun and Marcel Moore" "Les semeurs" Eva Prouteau, art critic
in issue 187 of the quarterly 303, p. 90
Participation in the documentary series portraying artists in their studios by Lucie Szechter for France
Télévision alongside Fabrice Hyber, François Dufeuil, and Makiko Fuirichi. (canceled during production due to budget cuts in the Pays de la Loire region).
> 2024
"Monde souterrain" "Feu!"
Eva Prouteau, art critic
in issue 183 of the quarterly 303, pp. 88–89
> 2022
"Contemporaines – Issue 1 – L'encreux" – launch at the Mac Val – Paris



"CAVE CANEM," from the Latin "Beware of the dog," serves as a warning to the viewer. A collection of polystyrene sculptures and bas-reliefs carved using decorative techniques tells a contemporary story tinged with a troubled past—ambiguous and devoid of Manichean morality. In the style of ancient friezes and Gigantomachies, the bas-reliefs depict epic yet familiar battles. Carved from a single block, the figure of the dog intertwines with that of man to embody the myth of the "dog of power." Is the pack a riot? As its etymology suggests, it is both animal and human. Yet the viewer cannot tell whether they are witnessing an insurrection or a hunt.

From historic battles to farcical riots, from ancient heroes to "State Dogs," from white marble to polystyrene sets, nothing is quite what it seems; and from this dissonance arises a questioning of the sources of authority, legitimacy, and overthrow.



« The history of representation, whether political or religious, is replete with the use of monumental historical scenes to celebrate the powerful or to disseminate founding narratives among the people. "Martyre décorum" adopts the aesthetic of bas-relief facades that, from antiquity to the contemporary era, have glorified the battles (of the powerful) and the struggles (of the oppressed). The artist, however, shifts the focus, evoking the violence of law enforcement in a scene that descends into riot. She also plays on the double meaning of the term "martyr," situating it within the lexicon of both torture and artistic production. The use of polystyrene, meanwhile, underscores the fragility of the social contract and forms of power. It is also a petrochemical-derived material whose use stands out in an era of ecological concerns. Here, it serves as a kind of cathartic redundancy: exposing reprehensible acts through a medium that is equally condemned. » - Text excerpt - Héléne Dantic

"Martyre décorum" - 2021 - bas-relief - 6 meters x 3.3 meters - polystyrene - work supported by the Pays de la Loire Region - Photo by Gregory Valton
"Martyre décorum" - 2021 - bas-relief - 6 meters x 3.3 meters - polystyrene - work supported by the Pays de la Loire Region - Photo by Gregory Valton



"Martyre décorum" - 2021 - bas-relief - detail - 6 meters x 3.3 meters - polystyrene - work supported by the Pays de la Loire Region - Photo by Gregory Valton



"Martyre décorum" detail - 2021 - bas-relief, polystyrene - work supported by the Pays de la Loire Region

"These weapons, referred to as 'non-lethal' in the euphemistic rhetoric of law enforcement, are in fact the cause of documented cases of mutilation and death—and are sometimes even used as instruments of rape. Made of polystyrene and, in some cases, painted and coated with resin to give them a marbled appearance, they are arranged to evoke a pyre whose embers smolder in anticipation of a blaze already underway in the bas-reliefs. This pile also refers to the bones upon which tonfa blows rain down gratuitously and excessively when it comes to 'hitting the crowd.'"

Excerpt from "Riot dogs" - 2021 Rémi Baert
regarding the exhibition "CAVE CANEM" -
RDV Gallery



"When you see the end of the stick, that's the end of power" – polystyrene, 150 x 120 cm





Untitled - 2020 - installation, approx. 170x170 cm - work supported by the Pays de la Loire Region - rapeseed wax, polystyrene, video loop, oil paint, acrylic resin





The column as an object speaks to me; perceived as a symbol of academicism, it represents both the stability of architecture and its ruin. These towering forms, sometimes hidden away in public, museum, or archaeological spaces, embody a gigantic, ghostly edifice; they are a stain from times past that freezes domination in place. "Atlante," "Le Temps des cerises," and "Ronces"—modeled after various types of columns (Vendôme, Trajan, Greek, etc.)—are like pastiches bearing witness to the struggles and battles of yesterday and today. These sculptures, entirely carved from a material as fragile as decoration and artifice, mimic the commemorative monument where violence is nothing but a mute whiteness.



"The artist sees in it, above all, the persistence of an academic culture, and is drawn to the ornamental richness of these complex vertical segments. A form of domination over the surrounding landscape, the column is naturally authoritarian: as if to combat it, Céleste Richard-Zimmermann adorns it alternately with scenes of struggle, bodies locked in combat, anarchist slogans, or patterns of wire mesh or barbed wire that, here and there, are cut by pruning shears. "

Excerpt from a text by Eva Prouteau



"Le Temps des Cerises," "Atlante," and "Ronces" – 2021–2023 3 meters x 124 cm
Bas-relief on polystyrene, supported by Factotum – Credit: Philippe Piron and Marc Damage



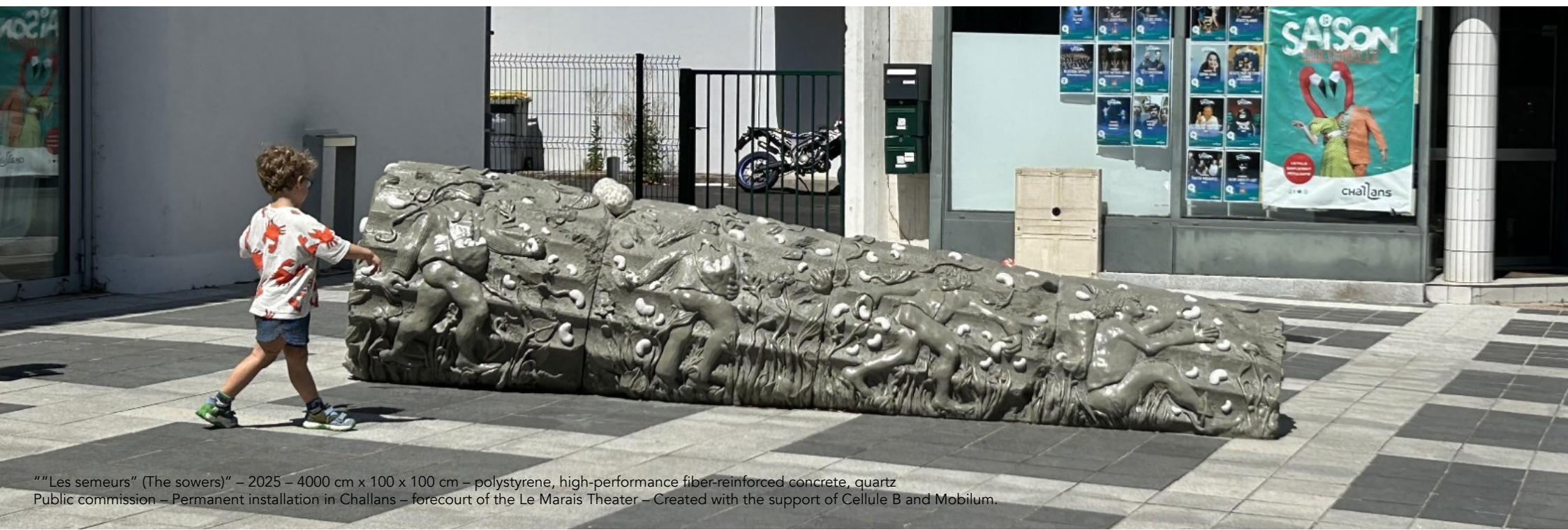
"Les semeurs" (The sowers) – 2025 – 4000 cm x 100 x 100 cm – polystyrene, high-performance fiber-reinforced concrete, quartz
Public commission – Permanent installation in Challans – forecourt of the Le Marais Theater – Created with the support of Cellule B and Mobilum.



On the plaza in front of the Le Marais theater, sections on the ground evoke a relic of times past. A concrete column made up of several shafts appears to have fallen, thereby becoming a bench. Along the column, bas-relief figures—sculpted as if added later—are busy at work on this cylindrical skeleton, sowing seeds symbolic of the Vendée region.

Beans, hurled like projectiles, are already taking over the ruin; and within its hollow, the metamorphosis is taking place: a precious mogette bean, encrusted with quartz, is growing vigorously.

The sowers seem ready to do battle with the authoritarianism of bygone structures; is their goal to transform the column into a magic bean stalk? The answer remains open, but this proverb leaves us pondering : "They wanted to bury us, but they didn't know we were seeds."



""Les semeurs" (The sowers)" – 2025 – 4000 cm x 100 x 100 cm – polystyrene, high-performance fiber-reinforced concrete, quartz
Public commission – Permanent installation in Challans – forecourt of the Le Marais Theater – Created with the support of Cellule B and Mobilum.



"(...) This column, known as a truncated or broken column, comes to life through its mouths, its arms with which it embraces itself. Grotesque and alluring. Numerous pairs of legs caught up in a feverish dance, far from throwing it off balance, support it and anchor it in a spiral that makes your head spin. (...) Sticking out one's tongue may be innocent, but this gesture could call for insurrection.

*The column's title and the inscription "speak, my sweet images, carry the love and tenderness of the heart" evoke the 1898 work *The Capital of Kisses* by Émile Derré, a sculptor and anarchist sympathizer. In an era of nineteenth-century statuomania that demanded a monument for every notable figure, this sculpture stands out as an exception due to its dedication to the Paris Commune. For more than ten years, it would in fact be temporarily removed, falling prey to vandalism."*

Excerpt from a text by Camille Minh-Lan Gouin

"Brisée et baisers" – 2025 – 185 cm x 65 cm – wood, polystyrene stone (stone powder, polystyrene, acrylic resin) –
Credit: Mathieu Vouzelaud and Gregg Bréhin



"Just as the column emerges from these ruins, whose former splendor has faded, the creation of the work requires the lost-wax casting technique: the mold must be destroyed with a hammer and chisel to free the casting*, at the risk of damaging it. This phenomenon of destructive creation echoes the duality of loss and survival inherent in Romantic thought. Not without irony, however, the column escapes all sentimentality through its risqué title: *Brisée et Baisers* (Broken and Kisses*). This mocking detachment reveals the deception that is the setting. The textures and materials are not what they seem: the column is not carved from rock but cut from polystyrene and then cast in a mixture of resin and stone powder. "Easy to mistake for the real thing"

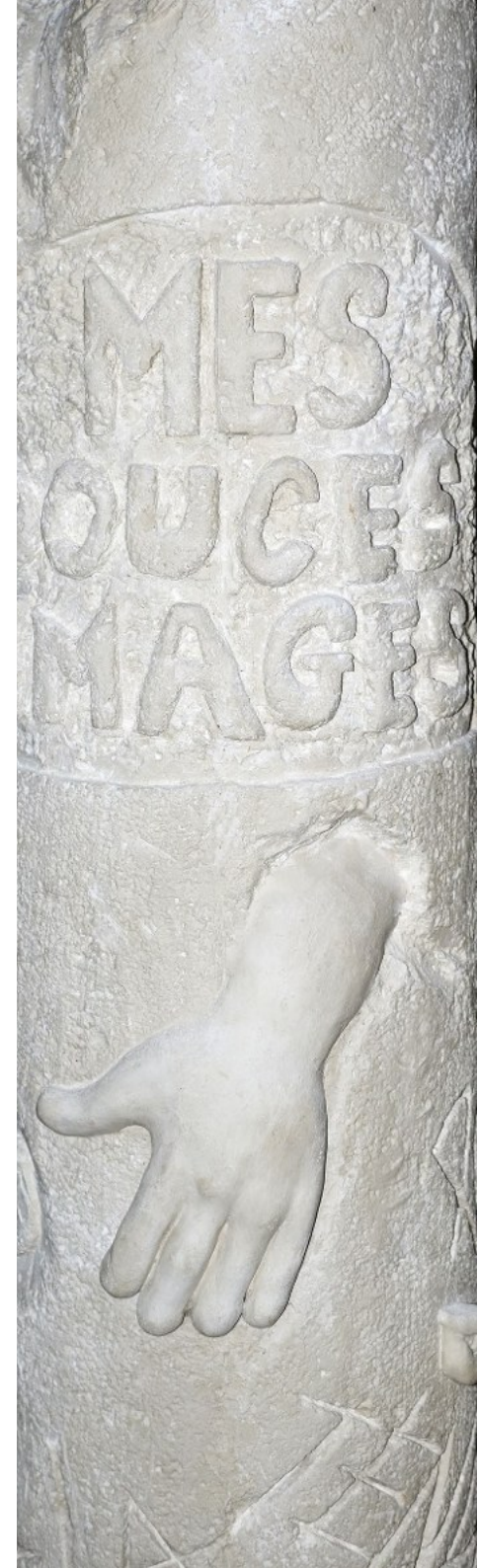
*A three-dimensional result obtained after casting. Lost-wax casting is unique because it cannot be replicated.

* «Baisers» who is Kisses in, can be in slang in french the verb «fuck» like «fuck someone/something» or «make love»

"By playing with the architecture of the space, the artist creates a dramatic tension between these figures, which turn out to be elements of the decor—a column, bas-reliefs— that typically make up the vocabulary of official statuary. Through the use of this language, the artist subverts the national narrative that imposes itself in the public sphere. So, ladies, gentlemen, and everyone in between, let us rethink together this historical legacy that official representations generate in our collective imaginations. Let's retrace our steps, turn around until we see behind the scenes. And let's celebrate love, the erection of proud columns, and let's make fuck love !"

Excerpt from a text by Camille Minh-Lan Gouin

"Brisée et baisers" – 2025 – 185 cm x 65 cm – wood, polystyrene stone (stone powder, polystyrene, acrylic resin) – Credit: Gregg Bréhin





"(...) Bas-reliefs of dogs painted in the colors of the walls of the dilapidated palace that is the Hôtel de Craon. The bourgeois decor becomes tactical camouflage. Whether at rest or on guard, these dogs are decoys. The metal grilles that accompany them protect as much as they confine: are the locks open or closed? Are the dogs outside or inside? Haggard, these prowlers evoke the ancient history of the Hôtel de Craon, which, after serving as a refuge for a circle of art-loving aesthetes and then being occupied by the Nazis, became a police station. (...) But with their masters gone and the cells emptied, of what order are these abandoned dogs still guardians? The canine species, as harmless as it may seem, cannot escape the polarity of authority and submission"

Excerpt from a text by Camille Minh-Lan Gouin

"Leurres" (Lures) – 2025 (series) – 114x105 cm metal, resin, and acrylic paint, bolts – Credit: Gregg Bréhin



"Leurres »(Lures - 2025 (série) - métal, résine et peinture acrylique, boulons -Crédit : Gregg Bréhin"



"Leurres » (Lures) - 2025 (série) - métal, résine et peinture acrylique, boulons -
Crédit : Gregg Bréhin"



"Céleste Richard Zimmermann adopts an archaeological perspective that allows us to distinguish footprints and handprints, the contours of noses and eyes, real or artificial flowers and foliage—some charred—as well as casts of batons and Molotov cocktails, and stun grenades. A sense of unease then sets in. A battlefield, this pessimistic pavement could rise from its ashes and become a chthonic garden. Is not hell paved with good intentions!" - Excerpt from a text by Philippe Szechter

"Everything flows (Panta Rhei)" - 2023–2024, variable dimensions - 32 tiles measuring 80x80 cm, approximately 160 flowers - Polyurethane foam
Work supported by Le Carré - National Art Center (Château Gontier), the Zoo Art Center (Nantes), and Volotea - Photo credit: Gregory Valton



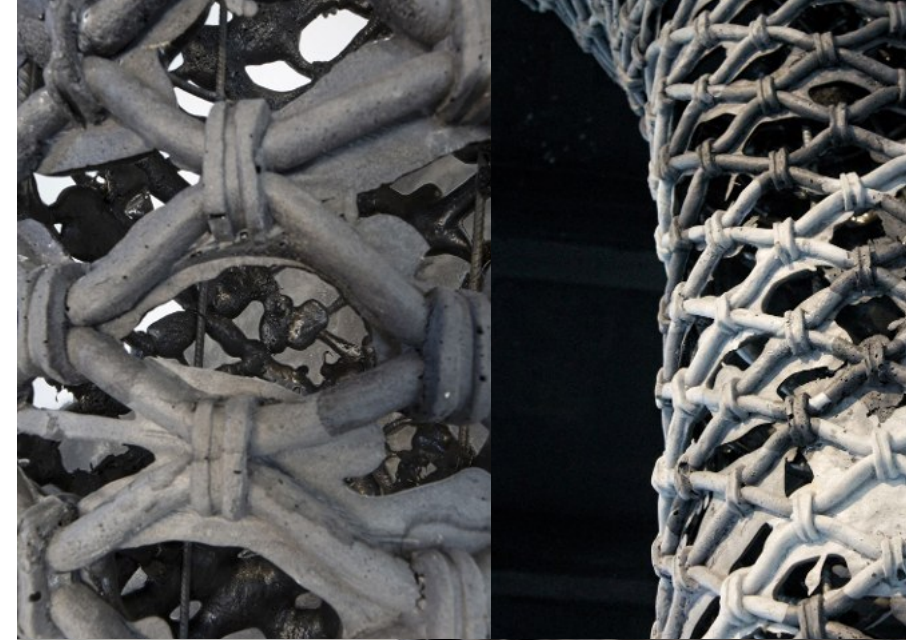
"Everything flows (Panta Rhei)" – 2023–2024, variable dimensions – 32 panels measuring 80x80 cm, approximately 160 flowers – Polyurethane foam
Work supported by Le Carré – National Art Center, the Zoo Art Center, and Volotea – Credit: Orianne Jouanny and Gregory Valton



"Everything flows (Panta Rhei)" – 2023–2024, variable dimensions – 32 panels measuring 80x80 cm, approximately 160 flowers – Polyurethane foam
Credit: Oriane Jouanny and Gregory Valton



"A vast, seemingly scorched wasteland is dotted with structures made of polyurethane foam, a material that is both malleable and expansive—one that must be confined within a mold to take its final form, yet, paradoxically, must also be able to overflow it. Much like nature and the various social realities." Excerpt from a text by Mya Finbow



"Faire rideau" («To draw the curtains») – 2024 – Photo by Grégory Valton – 460 x 90 cm – Polyurethane foam, rebar, concrete, polystyrene – Work supported by Zoo Centre d'art Contemporain Nantes and Volotéa - Credit Gregory Valton



"Eucalyptus" – 2023 – 70x55cm – oil on metal, acids
Work supported by Le Carré – National Art Center – Frac Poitou Charentes Collection



"Swords of Saint George" – 2024 – (series of 3) 75x75x120 cm
hard and soft polyurethane foam, expanded metal, wood



"Like a true vandal, the artist attacks her own works with acid: much like polyurethane foam, the acid reacts unpredictably; it burns, revealing and concealing at the same time, with its powers of calcination and oxidation, producing effects reminiscent of saltpeter or mold." — Excerpt from a text by Eva Prouteau

"Bleuet" and "Fraxinelle" 2023 - 70x55cm - oil on metal, acids

Work supported by Le Carré - National Art Center - Frac Poitou Charentes Collection and Fond d'art contemporain de la ville de Paris - Photo credit: Marc Damage



"The artist plays with the different states of polyurethane foam to mimic reality, notably by creating a barricade of tires that appear to have been burned but have actually collapsed under their own weight. Shaking slightly, they seem to breathe, thus disrupting our gaze—or by designing a wire-mesh column that has lost its functions as a support and a fence. It transforms into a counter-fence around which we can walk to question physical and symbolic boundaries and reflect on the notion of a barrier or, more broadly, of freedom." Excerpt from a text by Mya Finbow

View of the exhibition "Ashes to Stitches" at the Zoo Art Center in Nantes

"Wheels in Motion (1)" – 2024 – Soft polyurethane foam and motors. (18 molded, motorized tires)

"Wheels in motion (2)" – 2024 – Polyurethane foam (1 molded tractor tire and motor) – Work supported by the Zoo Art Center and Volotéa



*"Recorded in the artist's studio in collaboration with Mya Finbow, the sound piece *The Song of Polyurethane Foam* (40 minutes – 2024), which accompanies the exhibition, creates the illusion of a crackling fire but actually reveals "sound-noises"—normally imperceptible—emitting from the polyurethane foam as it undergoes transformation within the molds during production, delivering a fragmented pattern that reveals the "living" nature of this otherwise artificial material."*



"On walls covered with plant ash like materialist clouds, night reigns, where cats from vacant lots—rebellious themselves—survive."

"All Cats Are Gray at Night" – 2024 – Installation featuring ash-covered walls and 12 bas-reliefs – variable dimensions
plant ash, resin, and glue – Work supported by the Zoo Art Center and Volotéa – Photo credit: Gregory Valton and Oriane Jouany



"All Cats Are Gray at Night" – 2024 – Variable dimensions – Installation featuring ash-covered walls and 12 bas-reliefs
Plant ash, resin, and glue. Work supported by the Zoo Art Center and Volotéa – Photo credit: Oriane Jouanny



“Shroomhenge” is a structure, a table resembling a monolith that sprouts here and there. Anchored to the ground, this strange resin stone evokes marble. Yet it seems to be in motion—neither quite organic nor truly mineral—oscillating between these different states on the border between the natural and the fantastical. Mushrooms emerge from the wood. Omnipresent in our environment, visible or invisible; they are both a remedy and a threat. The resin has been worked with materials such as marble powder, mother-of-pearl, and graphite, evoking the diversity and complexity of forms found in nature. Finally, whether in amusement parks, kindergartens, or popular culture, mushrooms have often been transformed into furniture. Perhaps behind this phenomenon lies a desire to reconnect with the world?



"Shroomhenge" – 2023 – 200 cm x 95 cm x 102 cm – acrylic resin, polystyrene, graphite powder, marble powder
permanent installation, acquired by Scroll Galerie – Photo credit: Gregg Bréhin



"Shroomhenge II" – 2024 – 130x95x80 cm – acrylic resin, polystyrene, graphite powder, marble powder, pigments

At the invitation of Patrice Joly and the Rupture&Imbernon bookstore, creation of a temporary outdoor artwork titled "Shroomhenge #2" for the launch of issue 108 of the magazine 02 as part of the Venice Biennale's off-program in Italy, with support from Volotea and the DRAC Pays de la Loire - Credit: Lilla Gauthier



"Grand'Ensemble" – 2024 – 610 cm x 420 cm x 130 cm – Result of a regional residency in Mons-en-Baroeul – produced by Groupe A Cultural Cooperative and Ville Renouvelée – graphite-coated polystyrene – Credit: Yves Becrez

"Once upon a time in our town, there was an ogre named Concrete who ate trees and plants" — published by the MJC of Mons-en-Barœul — 1975 (...)
These large housing complexes were given grandiose names that drew on mythology as much as on the nation's patron figures, such as the Europe towers in Haut Mons. For now, many of them are slated for demolition or massive renovations, as the urban utopia of the time has literally shattered on its own rocks. What was once considered the ultimate, the nec plus ultra, has become such a veritable mess that it is tedious to list its problems.

The builders of yesterday are the demolitionists of today, much like Sisyphean figures of eternal renewal. It is not without a touch of mischief that the artist confronts us with this monumental model, whose oxymoron we can appreciate, placing us in a scale that recalls Japanese disaster movies where, like Godzilla, we could reduce the buildings to rubble."

Excerpt from a text by Pascal Marquilly - 2024



"Grand'Ensemble" – 2024 – 610 cm x 420 cm x 130 cm – Result of a regional residency in Mons-en-Barœul – produced by Groupe A Cultural Cooperative and Ville Renouvelée – graphite-coated polystyrene – Credit: Yves Becrez





"Grand'Ensemble" – 2024 – 610 cm x 420 cm x 130 cm – Result of a regional residency in Mons-en-Baroeul – produced by Groupe A Cultural Cooperative and Ville Renouvelée – graphite-coated polystyrene – Credit: Yves Becrez



In keeping with our tradition—a pictorial legacy of transposing myths and founding narratives into our own contemporary context—I am reinterpreting Pieter Brueghel's "Massacre of the Innocents." This painting, steeped in its own history and vicissitudes (blurring, censorship), draws us back to the notion of the perversity of the gaze. The silhouettes, etched and corroded by acid, appear and disappear like ghostly figures, evoking a sense of "déjà vu."

"The Massacre of the Innocents" – 2017 – 130 x 170 cm – private collection – oil on metal, nitric acid, etching



"The Massacre of the Innocents" – 2017 – 150 x 185 cm, oil on wood





"We have become a collective, a mass, a pack. A riot. We have combined, arranged, transformed. We have evolved and then revolted—that is, 'rolled backward'—since a revolution is never a return to the starting point."
 Excerpt from a text by Marion Zilio - 2022

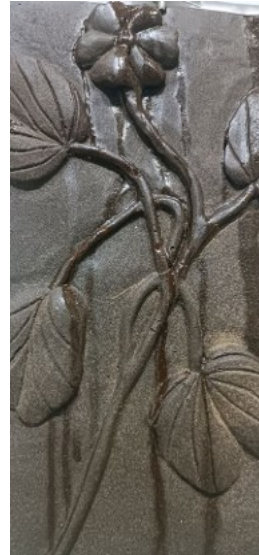
As its etymology suggests, I have come to view revolution as a cyclical phenomenon, much like the four seasons. Much like the carnival celebrations of the Middle Ages, revolt lies at the threshold of the festivities' peak: a divergent order that is nonetheless necessary for everything to return to its original state. "The Arab Spring," "the Carnation Revolution," "the Rose Revolution,"... so many major events that take their names from nature—in short, a temporality that declares itself ephemeral, just like the seasons. Texts taken from protest graffiti serve as slogans and instructions, much like a greeting card for revolts.



"Autumn, a Time for Celebration," "Winter, From Ashes Anything Is Possible," "Spring, Throw It All Away, Burn It All," "Summer, Celebrate It All, Break It All" – 2022 – oil on metal, 80 x 90 cm
Credit: Grégory Valton/Écrédit : Grégory Valton



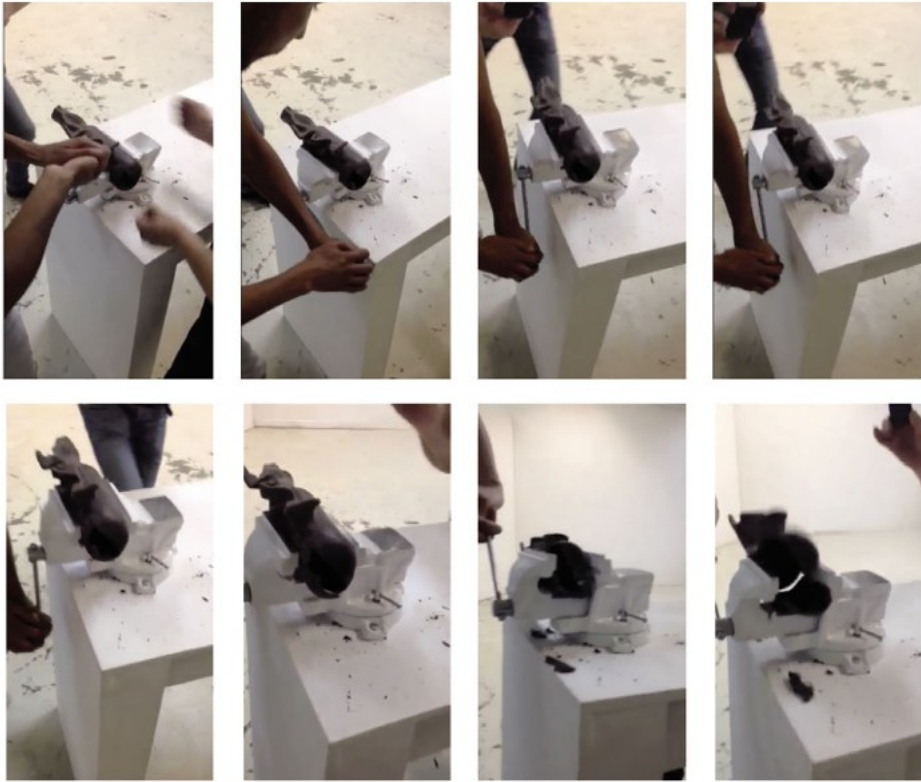
These three bas-reliefs of Embauba, Ipomoea, and Açai (pioneer plant species that grow after sugarcane cultivation) made of rapadura sugar are exploratory works in the form of an inventory; somewhat like the scientists of old who documented, drew, and classified all species unknown to them. These images from herbalists' plates interest me because they aim to be both analytical and decorative. They are "sober" images. They claim to be objective and truthful, even though the representation of this plant isolated within a rectangle seems far removed from the context to which these plants belong, where everything blends and merges. "Aguardente" in Brazil is one of many terms for cachaça and literally means "burning water." The outcome is quite simple and radical; the sugar reliefs have only one possible fate upon contact with the cachaça: an alcohol burn, like an insect nibbling on foliage. Much like a story and a past that remains ever-burning, where sugar still carries that bitter taste of the violence of domination. A world where conflagration, fire, "burning water" is both destructive and creative.



"Aguardente" 2023 – Pitù cachaça, hose, drip-by-drip, shot glass, rapadura sugar – Presentation of the research residency at MAMAM Recife (Brazil) – Project supported by the French Consulate in Brazil, the Institut Français, the Paradise Gallery, and the City of Nantes - (project currently in development) - Photo credit: Joao Borges



"IED or Improvised Explosive Device" – 2017 – performance installation, Molotov cocktails and chocolate-molded stones, vise, kraft bags



In this act of smashing a chocolate object depicting Molotov cocktails and stones, I sought to illustrate the cycle of recurring conflict, violence, and revolt—efforts that sometimes come to nothing. They become trivial and are quickly replaced by others, much like the succession of holidays on the calendar. A consumable revolt, digested by the system as quickly as one swallows chocolate. These images unwittingly become part of popular folklore. The chocolate/Molotov cocktail is broken; the party/conflict has begun. Finally, in every battle, there are scavengers to pick up the pieces.

"IED or Improvised Explosive Device" – 2017
installation, performance piece, Molotov cocktails and chocolate-molded stones, vise, kraft bags





Drawing on classic themes from art history and the symbolism of representation, "Bear Hunt" depicts subjects—much like hunting paintings—as if absorbed by their surroundings. Here, a hybrid setting with a mineral-like quality, a marble that mimics the hue of camouflage, or hunters and the hunted intertwined within the same material.

PHOEBUS, Gaston, 1387–1389 – *The Book of Hunting* (Gallica)

"Bear Hunt" – private collection – 2021, 70x50x8 cm – Bas-relief on polystyrene, acrylic resin, oil paint



Ryders Alley Trencherfed Society
Invites all members to meet at
~The Luther Gulick Playground~
Delancey St between
Willett & Columbia
40° 42' 58" N ~ 73° 58' 57" W
March 18th 10PM
"Non donamus anus rattus"

RSVP

**« Some talk about Militia,
 we prefer Team »***

*Extrait entretien avec Richard Reynold, leader des R.A.T.S
 Personal document - archive - 2016
 Invitation to the R.A.T.S. Hunt



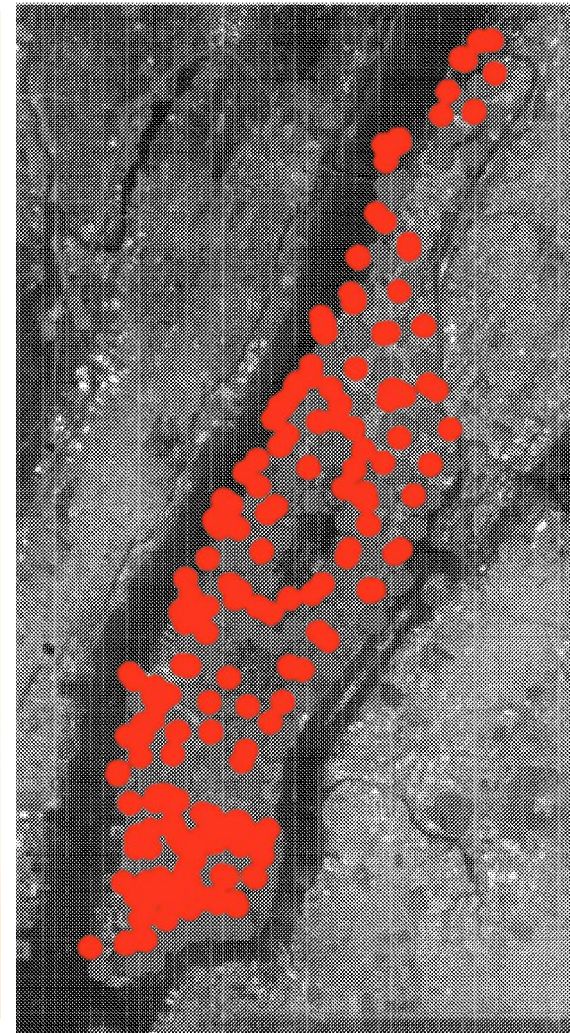
"From Dogs to Gods" – 2017
 8 glazed ceramic pieces (approx. 60 cm) and 5 granite slabs screen-printed with offset ink and metal

"Céleste Richard Zimmermann presents a series of five ceramic sculptures depicting dog heads holding rats in their mouths; each is accompanied by a granite plaque commemorating the dog's feat of capturing the rat. Man's best friend—the dog, of course—and his ancestral enemy—the rat—are united and molded from the same material: glazed ceramic. The genesis of these strange portraits/trophies is recounted in a video depicting one of the weekly rat-hunting events organized in New York by a club of "rat-hunting" dog owners (the R.A.T.S., as they call themselves). The viewer wonders who is the crueler of the two: man or his faithful companion, who is also considered his best friend. We also question the intelligence and adaptability we attribute to ourselves when we see in the video the tactics employed by the rats to escape capture and death. Man (presented here in his worst light) wants to rule the world and, to do so, divides, according to the classic maxim. He places himself in the position of God to draw the line between Good (the dog) and Evil (represented by the rat). "The story's ending is clear: Good has triumphed, Evil has been crushed in the dog's jaws. It is a work by Céleste Richard Zimmermann that is both superb and chilling, continuing her visual epics on the pig—an animal that has also become a source of border incidents in our civilization."

Text by François Fixot for the group exhibition
*"The Collectors' Hearts Never Stop
 Beating"* – 2018

"From Dogs to Gods" – 2017 – 8 glazed ceramic pieces (approx. 60 cm)
 5 granite slabs screen-printed with offset ink, metal





Re : RATS
lun. 16/05/2016, 21:40

Hi Celeste,
We have started to see some interesting results, and identify some groups of unique rats. Hells Kitchen has a very isolated population for example, and the downtown vs. uptown rats are very distinguishable, which is interesting so far. More to come!
We haven't yet gotten to linking the families with the landscape and will look for those connections next. We have collected about 400 rats tails so far, heres a picture of all our samples on a map of Manhattan. Each red dot is a rat basically.
Also: did you know «rat» and «art» are anagrams (same letters rearranged)!!

Okay. Hope all is well.

Best,
Matt

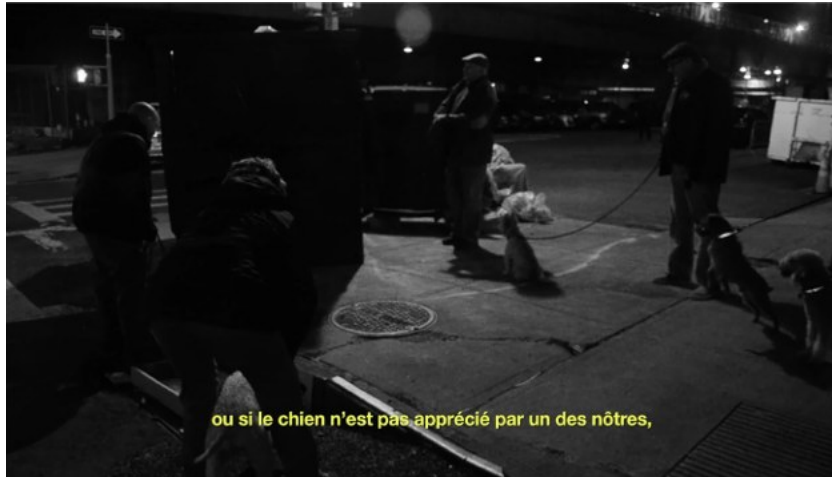
Manhattan - 2016 - Personal document
Archive from correspondence with Matt



"In the end, at the cost of an extreme bloodbath, the murderous ingenuity of men prevailed over the superior instinct for survival of their enemies.
 The city—the great cemetery of the animal kingdom—closed in, sterilized, upon the last carcasses buried along with their last fleas and their last microbes.
 Man had finally restored the order of the world that he had first disrupted: no other living species remained to challenge it."

Italo Calvino - "Invisible Cities" - 1996 - Seuil

"From Dogs to Gods" – 2017 – Credit: Vinas Vincent
 8 glazed ceramic pieces (approx. 60 cm) and 5 granite slabs screen-printed with offset ink and metal



*"Did you know?
20% of the world's total grain crop is
destroyed by them.
Not even droughts, earthquakes,
floods, or insects
cause that much destruction.
33% of the population of the
civilized world is devastated.
Not by bombs or guns.
But by them."*

Cosmatos, 1983 « Of Unknown origin »



"The Ryders Alley Trenchers Fed Society - From Dogs to Gods" - 2017
photogram, 7 min, black and white, New York - public collection

<https://vimeo.com/337355177>



"Lost Dog" – 2023 (in production) – In partnership with CEAAC Strasbourg and the Budapest Gallery
plaster, acrylic paint, soundtrack – produced during a research residency in Budapest.



In Budapest, a recent law passed in 2011 stipulates that dogs must be registered in Hungarian municipalities. A tax of 6,000 forints per year is levied for a "standard" dog, and up to 20,000 forints for a "dangerous" dog (Pitbull, etc.). Exemptions apply to working dogs, security dogs, as well as "Hungarian breeds" that once accompanied the conquering nomads from the Asian steppes: vizsla, puli, pumi, kuvasz, and even the komondor, although the latter appears on the list of potentially aggressive dogs. This news item shifts the debate into a sort of anthropomorphic fable centered on the far-right issue of "national preference."

Bronze, a material that immortalizes fallen regimes and figures as well as consensual and naive representations, nevertheless bears witness to an unequivocal authenticity and truthfulness. The sincerity evoked by bronze is here nothing but blindness, papier-mâché, and scenery. Much like this law.



The video "Verbunkos Dog" is set at a dog show in Budapest, where the participants (the dogs) do exactly what is expected of them. A spectacle in which these canine creatures no longer bark or bite, instead freezing in poses that are all too reminiscent of a certain decorum and academicism, like the bronze ghosts of Memento Park. The poses they embody are certainly meant to make a statement: they become statuesque and represent a fragile established order. The soundtrack, inspired by verbunkos*—whose territorial origins are a matter of debate—leads us to wonder whether these dogs are not themselves enlisted, as their masters once were, in the army. The past and present merge; are we witnessing an endless political dance?

(*Eastern European music and dance associated with military enlistment)

The performance installation "MAKE CORN BLUE AGAIN" crystallizes the concept that any object or image originating from one culture is subject to being transformed and reinterpreted by another.

The "blue corn" variety of the Native Americans is ingested by agri-food objects (chicken feeders) and then regurgitated as something completely "Americanized"—that is, white, smooth popcorn, totally "Hollywoodized."

We observe the same phenomenon with the archetypal images conveyed by the Western genre.

While snacking on the blue corn turned into white popcorn, the viewer confronts this phenomenon of the misappropriation of images.

Lying on straw poufs, they consume, their gaze fixed on a movie trailer that never begins.

At this agricultural fair, the spectator becomes like livestock for the duration of a movie screening, passive and powerless in the face of this reality."



"MAKE CORN BLUE AGAIN" – 2019–2022 – performance installation, blue corn, stainless steel, trough, metal red carpet, video, agricultural tarps, straw Credit: Bréhin Gregg





"MAKE CORN BLUE AGAIN" – 2019–2022

performance installation, blue corn, stainless steel, trough, metal, red carpet, video, agricultural tarps, straw – Credit: Bréhin Gregg



For my exhibition "Blue Screen of Death," Blockhaus DY10—an art space and party venue—was transformed into a "Barn / Cinema." The smell of the farm mingled with the aroma of popping corn. A wall of straw bales at the entrance, or in the darkness, a blue light radiated from the troughs; then, in the screening room, poufs made of agricultural tarps stuffed with straw, or performers wearing white gloves activated the installation "MAKE CORN BLUE AGAIN" to make the corn pop.

At various highlights, screenings of Western films were scheduled.



"MAKE CORN BLUE AGAIN" – 2019–2022 – performance installation, blue corn, stainless steel, trough, metal, red carpet, video, agricultural tarps, straw Credit: Bréhin Gregg

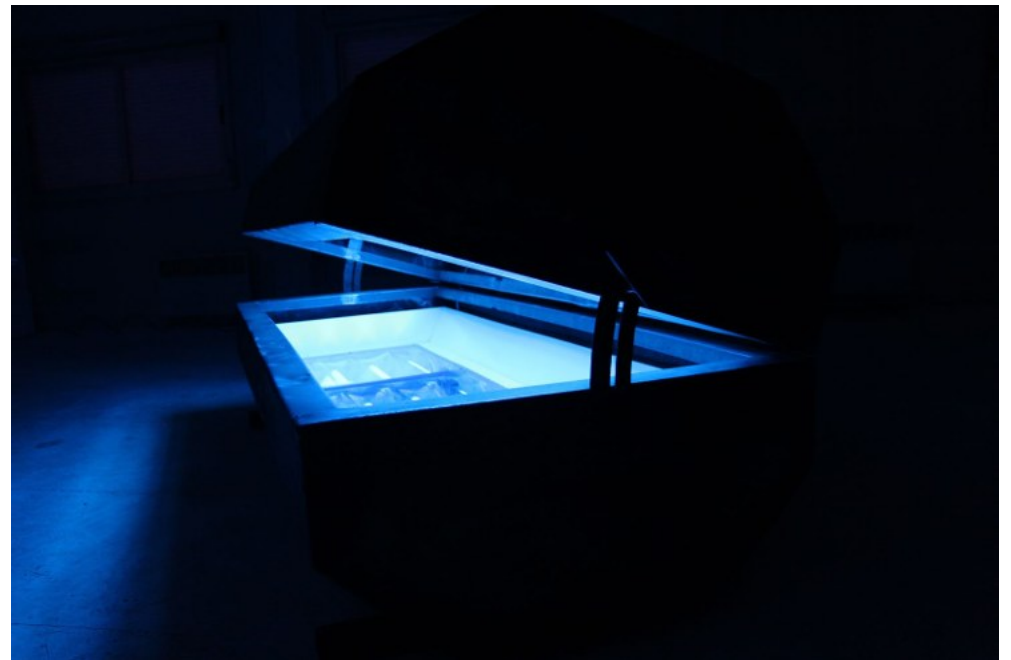


"Rusty Blue" – 2017 – 200 x 100 x 80 cm; neon lights, metal, trough, blue Plexiglas



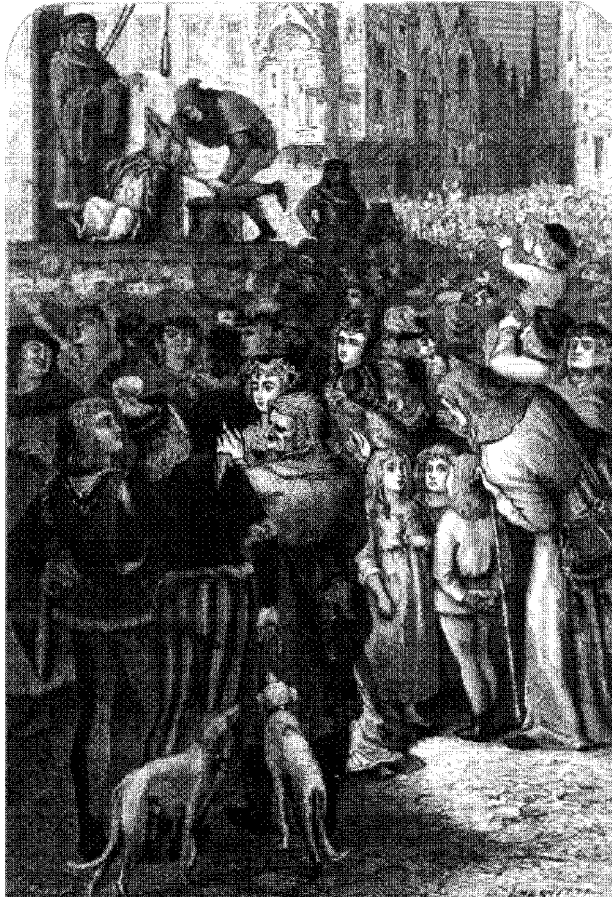
"Rusty Blue" is a hybrid object; it evokes several forms—that of a dumpster, a coffin, a trough, a science-fiction object... Its essence is certainly captured by its scale: that of a pig and a human at the same time. Just as a barbecue browns meat, this one reddens the skin.

"Rusty Blue" – 2017 – 200 x 100 x 80 cm; neon lights, metal, trough, blue Plexiglas



"Although he has keen hearing, he does not hear the word of God, but prefers to listen to the constant calls of his stomach. He always looks down at the ground and never lifts his head toward the Lord. That is why he is like the sinful man who prefers the goods of this world to the treasures of heaven."

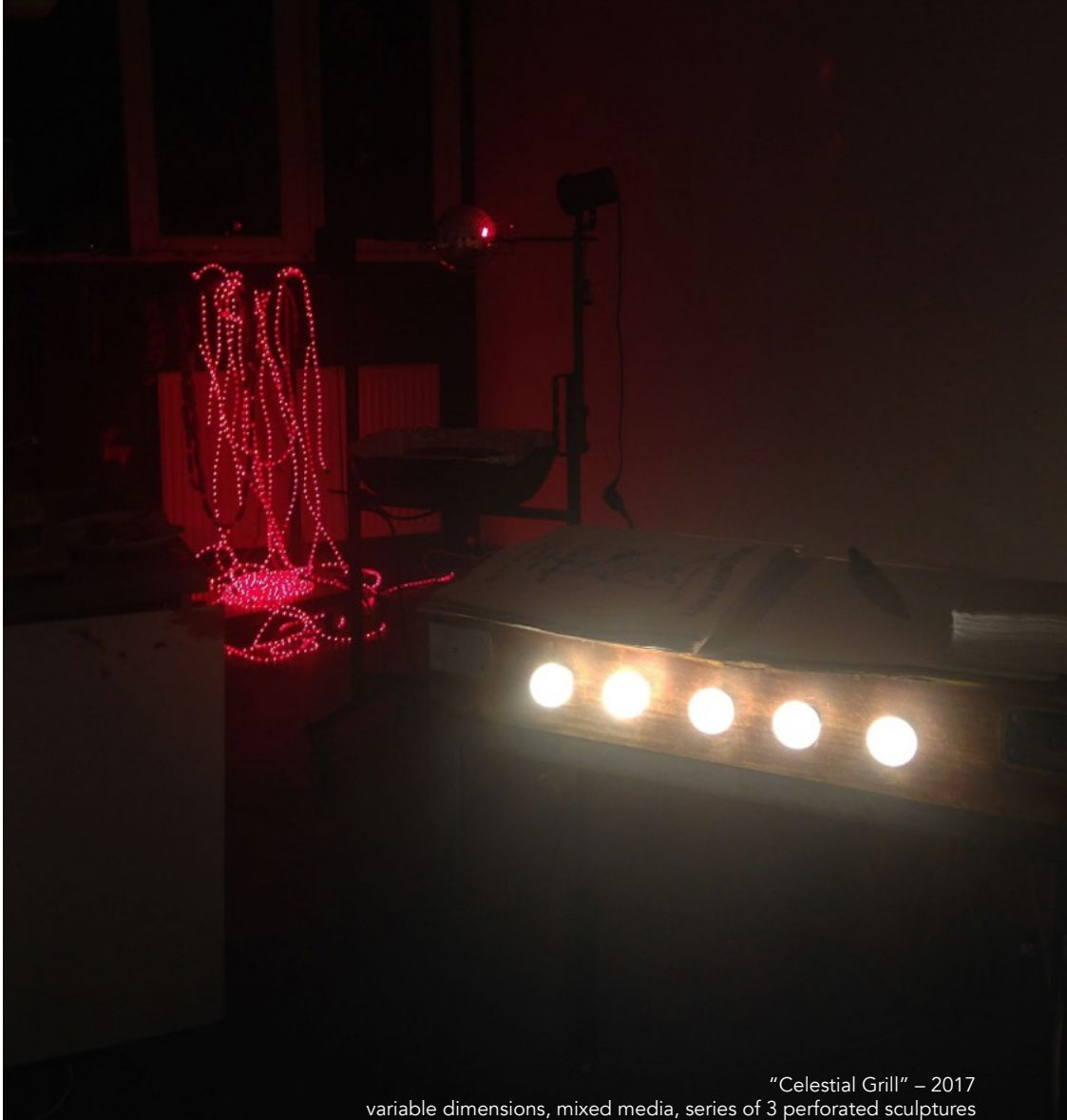
ANONYMOUS, 12th-century text
excerpt from **Bestiaire du Moyen Âge** by Michel Pastoureau, Seuil 2011



LHERMITTE, circa 1840
"Execution of a Sow" Engraving based on the 15th-century mural in the Church of the Holy Trinity

*«The study of human behavior is greatly aided by the study of domestic animal behavior.
On the other hand, factory farming alters the way animals live to such an extent that it is impossible to rely on observations made inside cages or high-yield barns to reflect calmly on life in society.»*

Rosenthal Olivia,
"What Do Reindeer Do After Christmas?", Verticales, 2011



"Celestial Grill" – 2017
variable dimensions, mixed media, series of 3 perforated sculptures



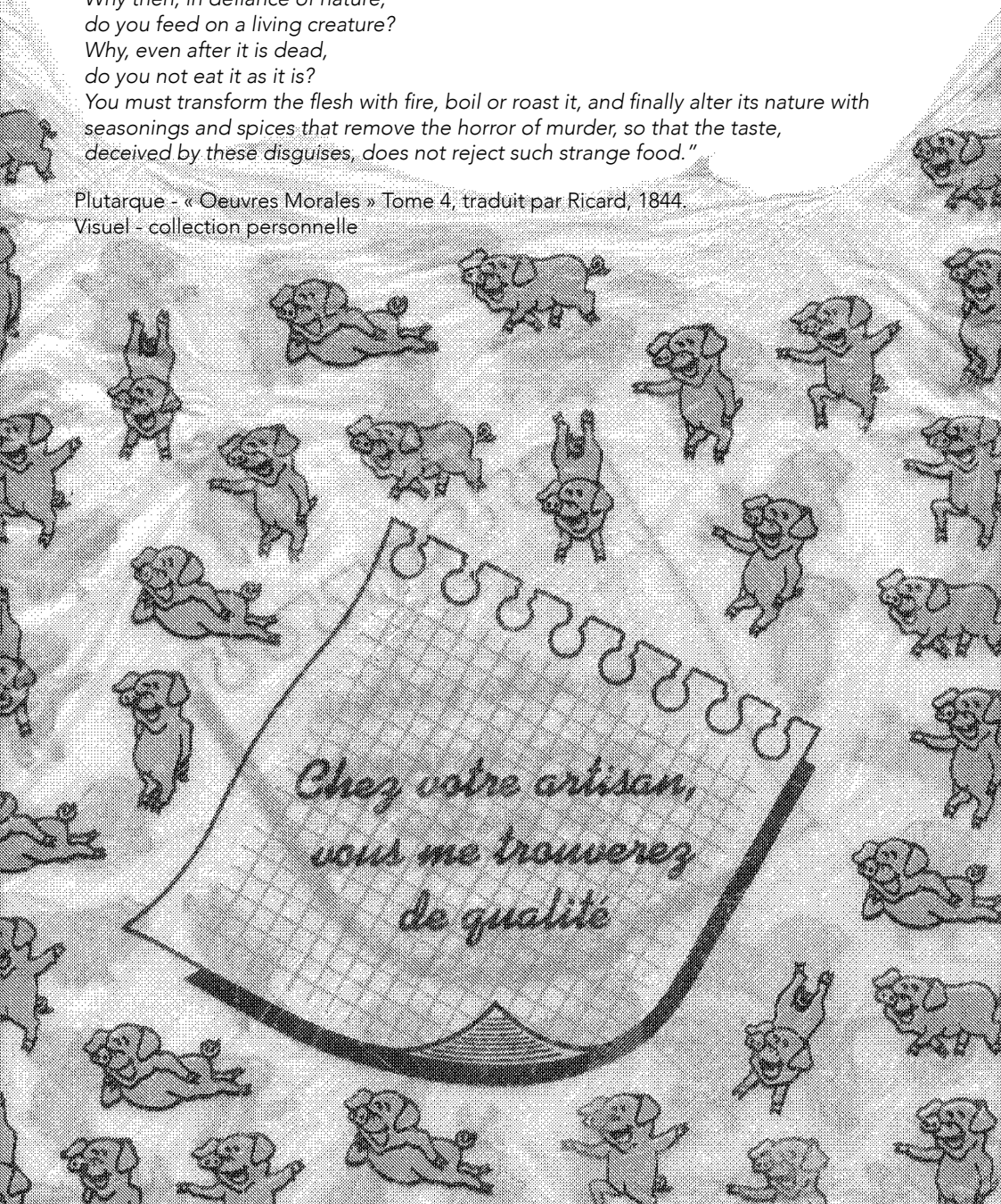
"Celestial Grill," 2017—a series of three performance sculptures—metal, casters, LED string lights, meat
Credit: Petiau Gabrielle



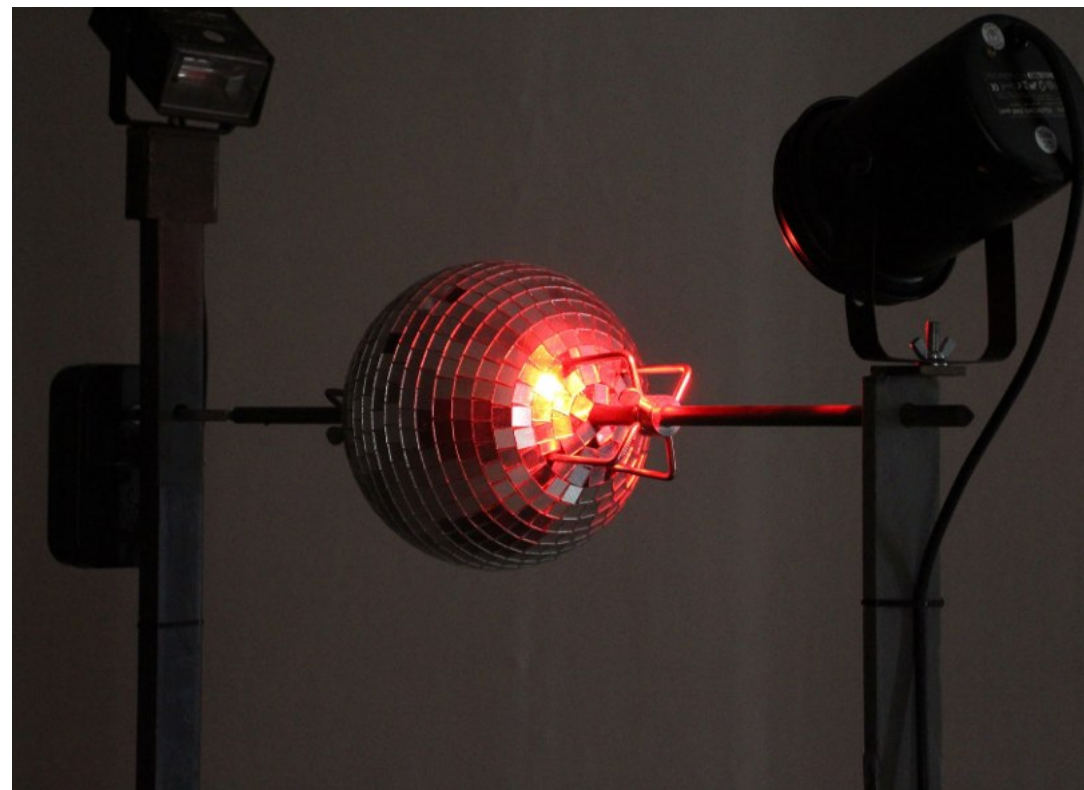
The "Celestial Grill" sculptures are inspired by slaughterhouse machinery and tools and are set in motion during a performance reminiscent of a fair. The audience eats "second-rate meat" (the less desirable cuts) amid a festive haze of blinding light. The folk festival sizzles like a barbecue. Mastering fire, the primary sign of all humanity.

"Bite into and tear apart this ox,
this pig, this lamb, or this hare;
Tear them to pieces, and like those ferocious beasts,
devour them while they are still alive.
If, to eat them, you wait until they are dead
and you are horrified at the thought of slaughtering a living being,
Why then, in defiance of nature,
do you feed on a living creature?
Why, even after it is dead,
do you not eat it as it is?
You must transform the flesh with fire, boil or roast it, and finally alter its nature with
seasonings and spices that remove the horror of murder, so that the taste,
deceived by these disguises, does not reject such strange food."

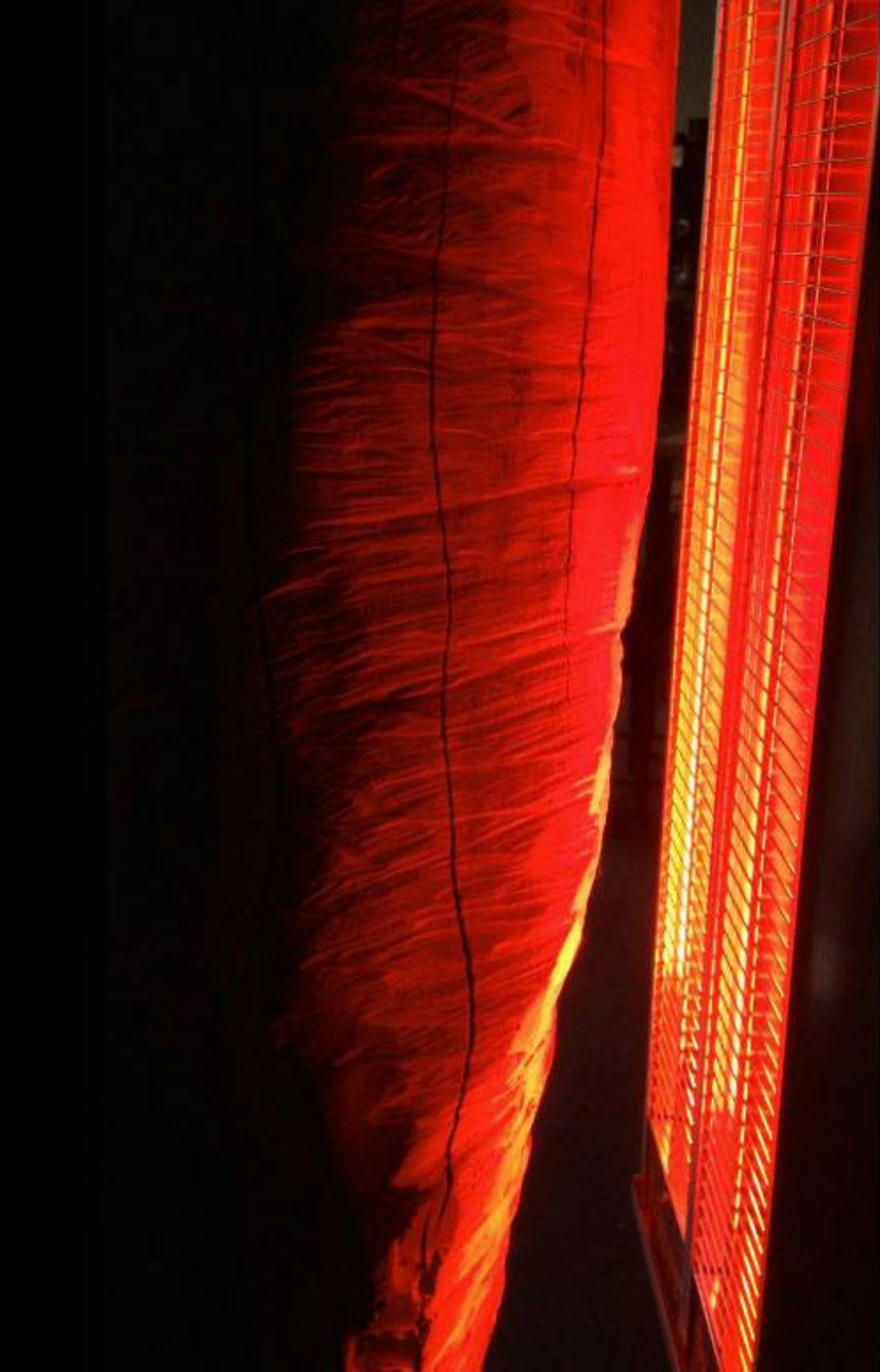
Plutarque - « Oeuvres Morales » Tome 4, traduit par Ricard, 1844.
Visuel - collection personnelle



"Celestial Grill" – 2017 – series of 3 interactive sculptures – Credit: Petiau Gabrielle



"Celestial Grill" – 2017 – series of 3 interactive sculptures – Credit: Petiau Gabrielle



Smoke without fire.
Charred wood, smoke, and a scent wafting from it.
It is on the verge of bursting into flames, but movement prevents it.
Caught between two states, the object warms and gathers like a wood fire.
Yet, by its very nature, it remains a subject trapped under tension.

"Kebabselitz" – 2017
180 x 70 x 70 cm; metal, motor, radiator, linden tree trunk