

EN

éléonore
false

→ *sœur de jour*

sœur de jour

Conceived in the spirit of collage, her chosen medium, *Éléonore False's* exhibition *Sœur de jour* draws on the principles of assemblage as a compositional method. Bringing together around sixty works produced in various contexts over the past twelve years, the exhibition gathers fragments of the artist's practice to form a new configuration.

This retrospective gesture is part of a distinctive artistic project operating at the intersection of installation and scenographic display. Groups of works are reassembled across its surface into shifting constellations, forming new ensembles shaped by their poetic and fictional affinities.

Sœur de jour is the most comprehensive exhibition to date devoted to the work of *Éléonore False*. It reflects the diversity of techniques and areas

of expertise that the artist has continually developed from her initial engagement with paper collage. Although this approach has led her to explore a variety of media, including tapestry, ceramics, glasswork and metal sculptures, collage remains the foundation of her multifaceted investigations into the image. By enlarging her iconographic material, removing it from the frame, and transforming it through other textures, *Éléonore False* establishes a distinctive relationship between the body, space, and matter. Drawing on artisanal and industrial forms of knowledge, she introduces the gestures and everyday uses of the objects that accompany them into the field of art.

The exhibition is divided between a large installation devoted to volume and several series of

éleonore false

white gallery
06.03 — 20.09.2026

curator : delphine masson

collages. It particularly highlights the continual movement between two-dimensional work on paper and its extension into space.

At the centre of the White Gallery is a large textile piece laid on the floor, inspired by the layout of an assembly tray for jewellery beads. This piece provides the setting for a group of tapestries, ceramics, and image-sculptures, which are brought together around the themes of the body, skin, and its adornment. Focusing on intimacy, this installation gradually opens out towards the landscape, displaying a series of pieces that evoke the plant kingdom.

The peripheral galleries showcase the artist's most emblematic practice: paper collages. Here, Éléonore False creates poetic inventories spanning the various thematic areas that inspire her, such as bestiaries, herbaria, decorated vases and

anatomical fragments. The artist de-hierarchises and interweaves different registers of knowledge by sourcing the primary material for her collages from popular science books on the history of science and the arts. Combining documentary and imaginative approaches, her compositions seek to encompass the full diversity of life, drawing as much on human creations as on the vast realms of the animal and plant kingdoms.

*Sœur de jour*⁰¹ is the first part of a two-part solo exhibition that will continue in autumn 2026 at Les Tanneries, Contemporary art centre of Amilly (France), with *Sœur de nuit* (see p. 13).

01 The exhibitions "Sœur de jour" at the CCCOD and "Sœur de nuit" at Les Tanneries take their titles from a poem by Ingeborg Bachmann ("Sœur de jour, Sœur de nuit", in *Toute personne qui tombe a des ailes*, poems 1942–1967).

central space

sœur de jour

2026, loop pile carpet and cut-pile sections

1 000 x 1 500 cm, production CCC OD et Les Tannereries

A large, carpeted expanse of loop-pile wool unfolds across the floor, tracing a reduced version of the White Gallery. At once artwork and scenographic device, *Sœur de jour* forms a terrain that visitors can move across⁰², offering shifting viewpoints from which to encounter the tapestries, ceramics and image-sculptures it holds like a setting. Cuts embedded across its surface sketch the lines of an assembly tray—an object used to arrange the scattered beads of a piece of jewellery—metaphorically echoing the compositional logic of collage.

The works brought together within *Sœur de jour* enter into dialogue through an evocation of the body, the skin and its adornments. This open expanse paradoxically draws us into the intimacy of an interior space where, sheltered from view, *“bodies /.../ adorn themselves, perfume themselves, taking the time to live and to dream.”*⁰³ The details of everyday life are magnified; the beads of necklaces evoke planets, transporting us to a cosmic realm where scales and points of reference are turned on their head.

02 Maximum capacity:
10 visitors.

03 Michel de Certeau,
Luce Giard, Pierre
Mayol, *L'invention
du quotidien. 2.
Habiter, cuisiner*,
Folios essais, 1994, p. 207.

sœur de jour (ricordo #3)

2026, synthetic fiber, sewing

In art history, a “ricordo” is a replica of a painted work, often in a smaller format and monochrome, which reinterprets an existing work. Like a ghostly echo of *Sœur de jour*, the layout of the assembly tray is reproduced on the wall on a smaller scale in pristine white. Through a play of incisions and layering, its lines offer a variation on the large floor piece.

on the work « sœur de jour » :

metabolic #1

2025, hanged tapestry, wood and cotton, woven by the Néolice workshop, Felletin (France). Production Fondation des Artistes and Frac sud - Cité de l'Art contemporain Marseille

no division no cut

2016, merinos wool tapestry, pedestal collection MAC VAL – Musée d'art contemporain du Val-de-Marne

metabolic #2

2026, hanged tapestry, wood and cotton, woven by the Néolice workshop, Felletin (France) production Fondation des Artistes and CCCOD

Éléonore False transposes her investigations of the image into the woven structure of tapestry, giving it a new physical presence. The two collage-tapestries from the *Metabolic* series incorporate the texture of skin into the floral patterns of Japanese kimono fabrics. By combining the organic with the decorative and the human with the animal and vegetal realms, the collages and their cut-outs invite multiple interpretations of the image. These two recent pieces engage in dialogue with a merino wool tapestry created ten years ago in collaboration with Mexican weavers. In *No Division No Cut*, the artist frees herself from the cuts and divisions typical of collage. Here, the artist reproduces the shape of her hand, cut from a photocopy of Indian decorative motifs. Woven as a single piece, the tapestry unites these relationships of void and form, positive and negative, within the woolly weave.

« perles de terre » series

bracelet

collier #2

collier #3

grand collier

2024, ceramics, brass. In collaboration with Anne-Marie Kelecom as part of Résidences La Borne 2023-2024, Production Centre céramique contemporaine La Borne.

This ceramic installation was created during the artist's residency at the Centre de céramique contemporaine La Borne. Over the course of two years, Éléonore False collaborated with the ceramist Anne-Marie Kelecom, experimenting with the effects of an anagama firing process, which involves firing clay in a wood-fired kiln for an extended period. The direct passage of flame over the clay produces unique surface effects and a subtle colour palette. The variety of these multiple textures contributes to the diversity of the beads that comprise the oversized adornments in this installation.

Necklaces and bracelets, along with scattered beads waiting to be strung, form a collection of oversized jewellery. They evoke the body through metonymy and the skin through textural analogy. When placed on the assembly tray conceived to their scale, the enlarged beads can also be interpreted as a cosmogonic landscape in which spatial relationships are inverted.

Ombres Roses Ombres

2024, installation, curtain, images-sculptures, music.
Production Nouveau Musée National de Monaco, from Fonds
Gisèle Tissier-Grandpierre NMNM

This installation comprises several elements and was created during a residency at the Nouveau Musée National de Monaco (France), where Éléonore False explored the collection of dolls designed by Gisèle Tissier-Grandpierre in the 1920s. A harpist by profession, Tissier was also renowned for the legendary parties she organised with her husband, Paul Grandpierre. Her slender fabric dolls, elegantly dressed and carefully made up⁰⁴, embodied a beauty ideal of the period and were particularly popular among women.

Éléonore False was intrigued by these expressionless faces, viewing them as blank canvases onto which emotions could be projected. Using her own photographs as a starting point, she created a series of collages and image-sculptures. Details of the faces are repeated to draw attention to the gaze and the textures of the slightly faded fabrics. Enlarged collages printed on aluminium are installed within the space, forming part of an alcove created by a curved curtain. Whether rising to our height (*Stand Up Doll*)⁰⁵ or looming above us like a celestial body (*La Goutte*)⁰⁵ these three-dimensional collages follow our gaze and stare back. Nicolas Mollard's⁰⁶ musical work enhances the fictional potential of the installation. This four-part suite for synthesiser, guitar and violin is based on a harp score by Gisèle Tissier-Grandpierre.

⁰⁴ The dolls' faces were painted by Marie-Joseph Goursat (known as SEM 1863-1934).

⁰⁵ Collection Nouveau Musée National de Monaco

⁰⁶ Interpretation: Nicolas Mollard (synthesiser, guitar) ; Daniel Garlitsky (violin)

peripheral galleries

sculptures : flowers and plants

flower #4

2024, inkjet print on vinyl, laminated on rolled aluminium, powder-coated paint production Maison Européenne de la Photographie, Paris

flower #5

2025, inkjet print on vinyl, laminated on rolled aluminium, powder-coated paint, production CCCOD

it rained and i got wet

2019, coconut fiber brooms, blown glass, production VNH Gallery and Centre international d'art verrier de Meisenthal on the occasion of the residency of Lindre-Basse, Contemporary art centre - la synagogue de Delme (France)

The exhibition opens onto the landscape, presenting three pieces that highlight a variety of organic forms connected to the plant world.

Two image-sculptures from Éléonore False's *Flowers* series, which she has been developing for several years, play on the enlargement of collage and its subtle transformation into three dimensions. Slightly detached from the wall, they evoke the movement and fragility of a sheet of paper, magnified through a change of scale. These fantastical flowers combine plant and animal forms, intertwining them in a web of shifting references. This ambiguity alters our perception of familiar shapes, opening them up to new interpretations.

In recent years, Éléonore False has moved away from the image regularly to explore other shifts in perception. In *It Rained and I Got Wet*, glass sculptures are arranged on coir doormats. It is through the materiality of these objects that an image is created, evoking the idea of scorched grass from which colourful mushrooms seem to grow. Inspired by the diversity of their forms, the artist chose to reinterpret them through the craft of blown glass⁰⁷.

07 Production of the Centre national d'art verrier de Meisenthal on the occasion of the residency of Lindre-Basse, Contemporary art centre - la synagogue de Delme

collages

A series of five groups of collages on paper, produced over the past ten years, is displayed throughout the peripheral galleries. Together, they form a poetic inventory that revisits the abundant output of Éléonore False.

The artist collects her iconographic fragments from illustrated books, especially those on popular science or art history. She selects and cuts out

the images that capture her attention, placing great importance on this precise cutting process. Unlike the possibilities offered by digital image manipulation, she favours simple, almost rudimentary methods: initially, all she needs are scissors, glue and paper to engage with her material within the flow of images.

The second stage involves active and inspiring storage. Fragments from various sources are filed in lutins, which are binders or folders with transparent pages. The initial random encounters of shapes and counter-shapes, created by cutting, occur within these binders. The artist observes her collection and discovers chance assemblages, which inspire her hybrid visions, where textures, patterns, materials and subjects converge. From this process emerges a formal repertoire, which may remain at the scale of a sheet of paper or be transformed through enlargement, translation into three dimensions, and transposition into other materials.

vases

2012-2026, set of 9 collages

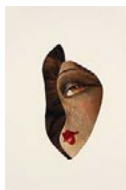


Sans titre #2, « Vazios » series, 2012.
silkscreen print and varnish on paper
© Éléonore False, Adagp, Paris, 2026

Since the beginning of her career, Éléonore False has been fascinated by the form of the vase, reinterpreting it regularly through collage. By playing with analogies to the body and hollowing out or concealing its decorations, replacing them with patterns and textures drawn from nature, this emblematic decorative arts object serves as a privileged support for her research.

Ombres Roses Ombres

2024-2025, 6 collages, photography, inkjet print. Made from the Fonds Gisèle Tissier-Grandpierre, Nouveau Musée National de Monaco.



Ombres Roses Ombres #8, 2025.
photography and collage
Photo : Nicolas Brasseur
© Éléonore False. Adagp, Paris, 2026.

This series of photographs and collages builds on the *Ombres Roses Ombres* installation presented in the central display. It was created using the Gisèle Tissier-Grandpierre collection.

o8 See installation notes p.5.

album I, series « tout me trouble à la surface »
2021, 6 collages, inkjet print on paper

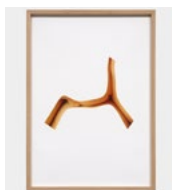


Sans titre. Série « Tout me trouble à la surface », 2021. Collage. © Éléonore False, Adagp, Paris, 2026.

During her residency at the Beaux-Arts de Paris, Éléonore False focused on the photographic archive of Guillaume Duchenne de Boulogne (1806–1875). Towards the end of the 19th century, this physician used photography to catalogue human emotions, administering small electric shocks to his subjects in the process. By highlighting the inherent violence of this method and the impossibility of probing the human soul without accessing its inner life, the artist creates a fragmented portrait of the physician's favourite subject: the shoemaker of La Salpêtrière.

fragments and variations around the body

2014-2024, set of 8 collages



Sans titre (model for an installation), 2019. Collage © Éléonore False. Adagp, Paris, 2026. Photo : Nicolas Brasseur

This series of collages, created between 2014 and the present, allows experimentation and variation around the body. This is evoked through abstraction, using details and analogical resemblances to other subjects.

herbaria and bestiary

2017-2026, 10 collages

2017-2025, 4 ceramics

2016, image-sculpture



Poisson, 2022. Collage. © Éléonore False, Adagp, Paris, 2026. Photo : Nicolas Brasseur



Sans titre (Dinosaure), 2017/2025. Raku ceramics © Éléonore False, Adagp, Paris, 2026. Photo : Nicolas Brasseur

A series of collages, enhanced by the image-sculpture *Document (Aile de papillon)/Document (Butterfly Wing)* and four wall-mounted ceramics, reveals the artist's interest in the forms of nature and living beings. Often sourced from natural history books, images of flora and fauna are poetically reinvented and intertwined.

éléonore false, interview with delphine masson

Delphine Masson : Your work is closely linked to the two-dimensional practice of collage on paper. Yet it has continually explored its shifts and transformations within three-dimensional space. Indeed, the nature and characteristics of the venues you take possession of are fundamental elements in the development of your exhibitions. With regard to the exhibition *Sœur de Jour*, how did the space of the white gallery inspire your proposal?

Éléonore False : When I came in 2023 to decide on the space for *Sœur de jour*, I saw Olivier Debré's exhibition of paintings in the white gallery. I found the space inspiring, with great potential for fiction and games of hide-and-seek, perhaps even prompted by the current exhibition and the contemplative experience it evoked. The architecture of this room allowed me to explore various aspects of my work across different scales: from my collage practice to more sculptural, spatially oriented pieces. The galleries and openings allowed me to create vantage points and to explore the interactions between the works. I then developed the exhibition using a cardboard model of the space, as I often like to do.

DM : The exhibition features new works, including this large central display that can be seen as a vast floor-level collage. At the same time, it is unique in that it offers, for the first time, a retrospective overview

of your work by bringing together pieces created since you first began. How did you approach this particular exercise of revisiting and connecting various stages of your artistic development?

EF : This exhibition takes on a cosmic dimension in the relationships between objects, amplified by the enlarged ceramic necklace, the brass wire connecting them, and the suspended tapestries. I conceived it as a journey, starting from an interior, intimate space—that of the central platform—towards exits and new inventories. These various explorations, in their relationship to shifts in scale—of the body, the face and its adornments—share a common thread despite being realised in very different materials. I have brought back older works to engage in dialogue with recent pieces, like motifs or memories that resurface and grow richer. This also occurs in the lines of the collages, both in my cutting techniques and in the representations. For example, I have placed a series of collages featuring fragments of faces, hands and eyes in dialogue with the series of collages created from the Duchenne de Boulogne collection. I wanted to create a gap between diverse and open sources used to create collages of human bodies and the ambition of the doctor Duchenne de Boulogne to classify and catalogue emotions at the end of the 19th century.

DM : Let's return to the central piece, *Sœur de jour*. The various works brought together on this large platform evoke a relationship with the body, the skin and its adornments, through which a form of sensuality and intimacy is expressed. How would you describe what is at play in this ensemble that you have placed at the heart of the exhibition?

EF : For the CCCOD, I explored the floor installation *Sœur de jour*, made from cut-out pieces of carpet, which is conceived as an enlarged version of a workbench used for making and assembling beaded jewellery. This monumental work serves as a welcoming space for other, more intimate pieces. It also reveals a very important aspect of my practice: composition. In this spirit of composition and cosmos, I wanted to create a scenographic work: one can move around the room and explore it. Devoid of walls, the works together form a landscape where the elements are complementary whilst retaining their own spaces: jewellery, body-sculptures, tapestries. I also thought of a body that adorns itself and escapes at the same time. The music by composer Nicolas Mollard is very important in this installation. It amplifies the mental dimension of the exhibition. It is a room of one's own. With its own sense of otherness.

DM : This exhibition will continue into the autumn with *Sœur de nuit* at Les Tanneries art centre in Amilly. Rather than simply moving from one venue to another, you see this second part as a transformation of the first.

How are you approaching this project, and how does it tie in with *Sœur de jour*?

EF : I'm approaching this with great enthusiasm – it's a first for me! '*Sœur de jour, sœur de nuit*' is the title of a poem by Ingeborg Bachmann, an Austrian poet and novelist. Beyond the poetic source, the term 'sister' (*sœur*) interests me because it immediately evokes the concept of sisterhood in the broadest sense, the idea of a shared experience and condition, which for me is not limited to the feminine but perhaps to a certain sensitivity to the world. The word 'sister' also evokes the double, twinning and duality. It is this process of understanding things that interests me through these 'sister' exhibitions. In *Sœur de jour*, there is a strong focus on my practice of collage and its documentary aspect. In *Sœur de nuit*, I aim to create new works but also to redefine encounters with pre-existing works, and to reveal, through these two distinct exhibition times and venues, the multiple facets of my practice. Some ideas emerge, others disappear, change or are made possible by the transition from one venue to another.

éleonore false

bio- graphy

Éléonore False (born 1987) is a French artist who graduated from the École des Beaux-Arts in Paris (2013) and from Olivier-de-Serres with a degree in textile design (2008).

She has exhibited in France and internationally, notably at Frac-Sud in Marseille, the Palais des Beaux-Arts in Paris, the Grand Café in Saint-Nazaire, the MRAC Occitanie, Frac Île-de-France Le Plateau, the VNH Gallery, Glassbox Paris and the Museo Experimental el Eco in Mexico City. In 2025, she was awarded the CNAP National Print Commission. In 2024, her first monograph, *Ensembles*, was published by Empire Books.

Her work has been featured in various group exhibitions at institutions such as the Nouveau Musée National de Monaco, the Maison Européenne de la Photographie (MEP), the MAC VAL, the IAC in Villeurbanne/Rhône-Alpes, 40mcube in Rennes, Les Capucins in Embrun, and Triangle-Astérides in Marseille.

Her works are held in public collections such as the MEP, the MAMC+ in Saint-Étienne, the Frac Sud, Île-de-France and Grand Large, the Paris Collection contemporary art fund, the MAC VAL, the MRAC Occitanie, the Beaux-Arts de Paris, as well as Lafayette Anticipations and other private collections.

partnerships

This exhibition has been organised in partnership with Les Tanneries, a centre for contemporary art in Amilly, France.

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Sœur de jour is the first part of a two-stage solo exhibition, which will continue in autumn 2026 at Les Tanneries, Contemporary art centre, with *Sœur de nuit*. Exploring the theme of sisterhood, with all its similarities and differences, this two-part exhibition enables the artist to present two facets of her practice. As it moves from one venue to another, the exhibition transforms, adopting poetic tones that oscillate between wakefulness and dreams

› from 17th October 2026 to 28th February 2027

Éléonore False, "Sœur de nuit"

Les Tanneries, Contemporary art centre with national interest
234 rue des Ponts | 45200 Amilly

L | E | S | | T | A | N | N | E | R | I | E | S
CENTRE D'ART CONTEMPORAIN
D'INTÉRÊT NATIONAL

Éléonore False's work has been supported by :

- › Centre de céramique contemporaine La Borne
- › Fondation des Artistes
- › Nouveau Musée National de Monaco

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Hélène Vaucelle

The Centre de Création Contemporaine Olivier Debré, a non-profit organisation, is a contemporary art centre with national interest, whose building has been rewarded as "remarkable contemporary architecture".

CCCOD bookshop's selection

- › artist's monographs : *Éléonore False Ensembles*, éd. Syndicat Empire, 2024
- › Jean-François Chevrier, *La trame et le hasard*, éd. L'Arachnéen, 2010
- › Annie Ernaux, *Les années*, éd. Folio, 2008
- › Tim Ingold, *Une brève histoire des lignes*, éd. Points, 2011
- › Hanna Rose Shell, *Ni vu ni connu*, éd. Zones Sensibles, 2012
- › Aby Warburg, *Le rituel du Serpent*, éd. Macula, 2003
- › Michel de Certeau, *L'invention du quotidien*, éd. Folio, 1994
- › Mathilde Roman, *Habiter l'exposition. L'artiste et la scénographie*, éd. Manuella, 2020
- › Mathilde Roman, *Habiter la scénographie. Quand le display fait œuvre*, éd. Manuella, 2025

encounter with the artist

discussion between Éléonore False and Mathilde Roman

> Thursday 4th June 2026 at 6:30 pm (1 hour)
limited places available, booking required
online ticket office

tours

> guided (in french)
about a current exhibition
every Saturday, 4:30 pm (1 hour)

all dates and themes of guided tours
[available online](#)

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opening

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from 11am to 6pm
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