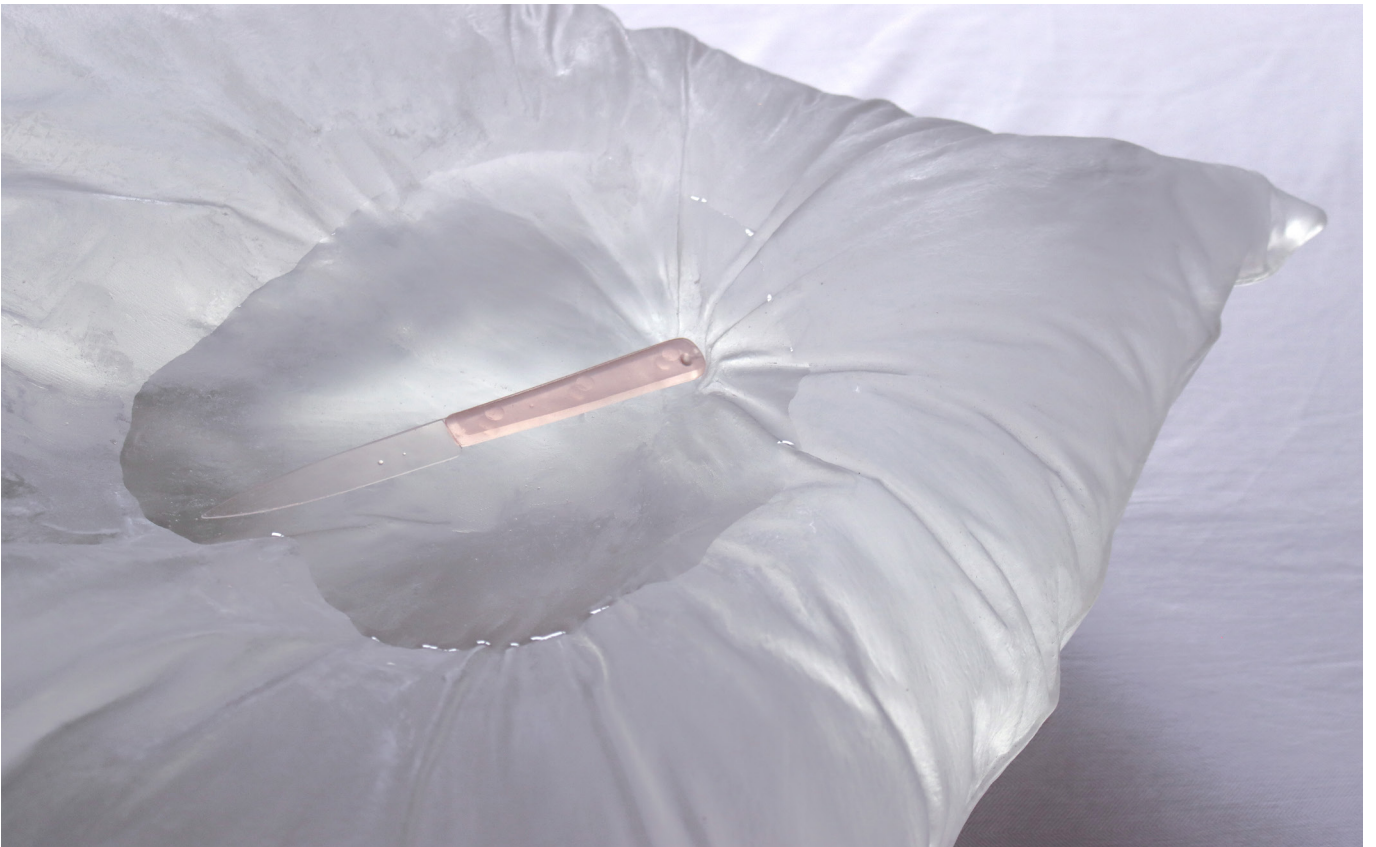


en

là où les organes oragent

laura bottereau & marine figuet



where the organs storm

artworks notes
to consult on site

texts: Laura Bottereau & Marine Fiquet



variation pour moniques

2019-2026

variation from the installation *Soliloques*
handmade box, gray cardboard, Ingres paper, false eyelashes; text drawn
with a normograph, graphite, glass frame and Ingres paper; slide

Coproduction of the artists and the CCCOD, tours (MTE PRIZE)

text : Laura Bottereau & Marine Fiquet

slide: Meteorology, view No. 16: Cyclone Monique, satellite view.
French Office of modern educational techniques,
Ministry of National Education, 1972-1973

Variation pour Moniques (Variation for Moniques) is a reworked excerpt from the installation *Soliloques (Soliloquies)**, which was originally displayed in around forty boxes. Forming a constellation of sculptural and textual fictions, each box is labelled to name and archive its contents. These containers, which are accompanied by texts, are filled with invented companies and imaginary friends, and give shape to narratives poised between fiction and testimony. Mimicking elliptical or partial forms, *Soliloques* invites acts of reconstitution. The eponymous texts associated with each box, co-written by two authors, evoke a moment, a state or a disturbance.

The box *Moniques* is drawn from this installation archive for private viewing. Adopting a new paper and a new colour, *Variation pour Moniques* here takes the form of a variation on the theme. Incorporating dermal and hair-like evocations, it is a new take on the original. Accompanied by a slide depicting Cyclone Monique, the circular incision in the base of the box opens to reveal the exhibition, as if opening an eye.

Variation pour Moniques interweaves echoes and reverberations that redouble the axes of interpretation together, summoning a latent intertextuality in the wake of Monique Wittig. This intertextuality is characterised by characters that have already been invented or encountered, and by storms that are both real and personified. Like a homage — a dialogue at the intersection of duplication — *Moniques* creates a collective identity in the third-person feminine plural, foreshadowing an impending storm.

*40 boxes, gray cardboard, Ingres paper, textiles, semi-natural wig, coral, plaster, inks, nail prostheses, dental prostheses, metal, silicone, wadding, rubber, false eyelashes, natural hair, wax, plastic.
34 texts drawn with a normograph, graphite, 2019-2021.

avertissement

2025-2026



installation
acrylic glass, plastic, epoxy resin, colourants,
silicone, viscoelastic memory foam, seals, coin,
beeswax, textiles, false eyelashes, digital printing,
metal, *Operation game* elements

ccoproduction of the artists and the CCC OD, tours (MTE PRIZE),
with the support of the CNAP

The *Avertissement (Warning)* installation recreates the space of a cloakroom comprising individual lockers secured with latches. Often found at the entrance to museums, these types of facilities create a transitional space — a threshold where visitors leave items that are too bulky or not permitted inside. During our research in various anatomical collections, we repeatedly came across such lockers. We would place our personal belongings in them before being able to observe the collections of anatomical simulacra, which were kept under lock and key in glass cases. These repeated transitions from cloakrooms to display cases have permeated the installation. This antechamber crystallises the before and after of the visit, concentrating the residual and imaginary images of what is about to be encountered and the mnemonic space of sensations that remain.

‘Any resemblance is purely coincidental.’ The laser-engraved silicone skin presented in locker no. 2 offers an initial clue: the reading pact at stake here induces a disquieting slippage between reality and fiction.

Avertissement operates as a series of clues to be examined closely. The transparent lockers unsettle the sphere of intimacy typically associated with cloakrooms. The items inside are visible from all sides, like exposed cavities. This permeability extends from one cube to another: personal effects coexist, respond to one another and interact.

Below, above and alongside one another, multiple narratives emerge, intertwining objects and sculptural bodily fragments. These cloakrooms, which are laden with symbolism, invite forms that embody shifts in state, whether they are plastic, physical, political or psychic. Transitions unfold from liquid to solid, rigid to softened, opaque to transparent, organic to synthetic, true to false, and from wakefulness to torpor and sudden startle to anaesthesia.

Like confiscated fragments, each element becomes suspect, or the witness to a potential violence. In the first locker, alongside bottles filled with a strange liquid, lie two tablets. This mingling of substances suggests the pursuit of an altered state, whether desired or endured — a kind of lethargy that appears to have spread throughout the cloakrooms, where one discerns weary postures, closed eyes, and a slackened knife.

This porosity, from one space to another, continues through evocation: the blocks of practice skin, engraved with text on their surface and used for learning suturing, echo the blade of a knife, the sharp spines of a cactus, and the slashed Venus on a postcard. This reproduction of a [press photograph](#)* shows Diego Velázquez’s *Rokeby Venus* after it was mutilated in 1914 by the suffragette Mary Richardson.

* Image on the postcard:
Emery Walker, *Rokeby Venus after its mutilation*,
March 1914, photograph, National Portrait Gallery, London

This deliberate act of damage, a gesture of political protest that was later transformed into a postcard, immediately raises the question of representations of Venus as instruments of power. Whether mythologised, painted, slashed, engraved on a coin, sculpted, or anatomised, the figure of Venus runs through the exhibition like a watermark: an epistemological trace and palimpsest of a history capable of undoing and reinventing itself.

Avertissement evokes wounds and the desire for healing. When we conceive of the body as a site of fictions and superstitions, certain fragments cross their fingers, while others absorb or scar over. In the central locker lies a bracelet adorned with charms taken from the board game *Operation*, which involves operating on a patient with tweezers. This game materialises ailments as symbolic objects, such as a wishbone, a storm cloud and a broken heart. Forming a kind of somatic talisman, the charms suspended from the bracelet appear as synthetic relics of neo-organs awaiting devotion.

If 'anatomy is the art of incision and the elucidation of things hidden within the body'**, then the practice of holy anatomy harbours a desire for miracles. From the twelfth century onwards, the bodies of several female saints and mystics were dissected in search of miraculous signs. According to these accounts, their hearts contained small stones bearing the image of a cross, Christ or the Virgin and Child. These stones suggest a stamping or sealing process that positions the gaze as an intermediary. Porous, malleable bodies become receptacles, reprising the notion that 'vision in the medieval world did not leave the beholder unscathed (...) the gaze was understood as a physical encounter, in which the subject emerged from itself in order to reach and touch its object, and the object in turn impressed its form upon the body of the beholder like a seal upon soft wax.'** In light of this history, it becomes possible to apprehend the game *Operation* and its foreign bodies as forms inherited from this system of thought, thereby establishing new relics to be extracted.

In the fourth locker, there is a coin, ready to be set in motion and bearing the image of Venus. Its presence suggests a damaged, twisted knife. Here, the superstition that misfortune follows the gift of a sharp object is evoked, and it is said that this curse can be averted by offering a coin in return. This belief continues at the centre of the lockers with the *Operation* charms, which enact a superstitious gesture. Finally, the compartment to the right contains the crossed fingers of an elusive presence. Is this a wish for a particular state, to flee or attain a situation? Through a single signal, *Avertissement* condenses narratives, dampness, simulacra, incisions and perceptions.

** Katharine Park, *Secrets de femmes. Le genre, la génération et les origines de la dissection humaine*, Paris, Les presses du réel, 2009, pp.11-12 / p.63.

là où je vais, c'est seulement pour t'écrire

2023-2026

excerpts from correspondence
9 texts, digital prints on envelopes

coproduction of the artists and the CCC OD,
tours (MTE PRIZE), with the support of the CNAP

texts: Laura Bottereau & Marine Fiquet



We met through letters nearly fifteen years ago. Since then, we have never stopped writing to each other. Like a pact against forgetting, our archive of love letters has gradually become a tool for thinking together.

These nine fragments of correspondence are drawn from a research-creation project entitled *Là où je vais, c'est seulement pour t'écrire** (*Wherever I go, it is only to write to you*). Between 2023 and 2025, we encountered a constellation of representations whose mimetic codes replayed norms and interrogated the gaze, including the waxy, fragmentable bodies of anatomical Venuses; incorruptible bodies; anatomical ex-votos; and religious dioramas. Designed as an anatomy of a genealogy, this collection considers the strange proximity of these figures, their shared inertia and the familiarity of the power relations they represent.

Là où je vais, c'est seulement pour t'écrire offers a physical and literary journey in which the exchange of letters becomes a creative process. At *each stage** of our travels, we wrote to one another according to a few shared rules: to convey both truth and fiction; to experience things together and then remain silent so that everything could be recounted in a letter; and to send all the letters to our shared address, opening them only once we had returned from each destination.

These letters capture what usually disappears in conversation, archiving and expanding the narratives that we later gathered, adapted and reworked together.

The selected fragments are printed directly onto the surface of the envelopes. They open a space of intimacy. The letters are thus made visible while preserving the delicacy of a story entrusted to the privacy of a fold. These excerpts of correspondence form an underlying structure — the framework of a dialogue that precedes and informs the surrounding works. Blending personal memories with fictional confidences, the letters leave the addressee in suspense, wondering whether they are addressed to them, to someone else, or to Venus.

*

Conservatory of anatomy at the University of Montpellier (FR)
Medical University of Bologna (IT)
Clemente Susini Anatomical Wax Museum in Cagliari (IT)
la Specola - Natural History Museum of Florence (IT)
MUSA – University Museum of Sciences and Arts of Naples (IT)
Josephinum – Medical History Museum of Vienna (AT)
Musée de l'Homme, Paris (FR)



anastomose

2023-2026

set of two photographs
digital prints

coproduction of the artists and the CCCOD, tours
(MTE PRIZE), with the support of the CNAF

with the support of the Conservatoire d'anatomie –
Faculté de médecine de l'Université de Montpellier (FR)

This series of photographs emerged from an immersion in the University of Montpellier's collection of anatomical wax models, which depict bodies undergoing autopsy in life-sized detail for educational purposes.

The two images interact with each other in a visual anastomosis, replacing medical terminology with artistic representation. An anastomosis is defined as 'a natural or surgically established communication between two organs, two vessels, two ducts or two nerves'^{*}. Here, it functions as a connective structure — a formal and conceptual bridge linking the selected corporeal motifs.

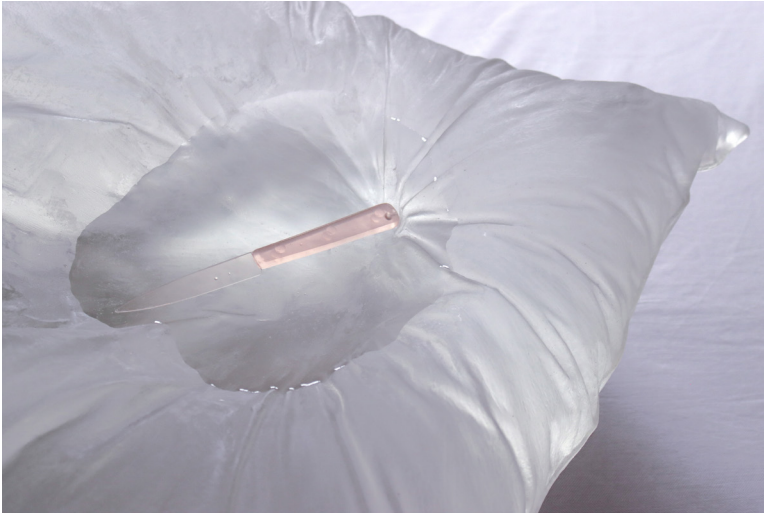
At close range, the wax figures^{**} lose their clarity of definition, becoming more elusive and inviting projection. Their abdomens intersect with the presence of a drink stirrer, which disrupts the sense of scale and focus.

Resonating with the *Bénodet, été 94* (*Bénodet, summer 94*) installation, the stirrer materialises an objectified female body, fixed in a pose curiously akin to that of anatomised Venuses, the outlines of which it traces: legs crossed and one arm folded beneath the head. This plastic silhouette unsettles registers and disrupts the visceral imagery in the background, like an indigestible fragment, a swallowed thought. Beside it, a hand comes to rest upon the abdomen, signalling the parallelism of a narrative unfolding across two temporalities, in which the organs appear to extend the movements and folds of the garment. *Anastomose* (*Anastomosis*) explores the fantasy of seeing inside the body, suggesting that 'there is no image of the body without the imagination of its opening'^{***}.

^{*} Le Robert, *dictionnaire*.

^{**} *Vénus anatomique* and *Vénus au repos*, Spitzner Collection, 19th century.

^{***} Georges Didi-Huberman, *Ouvrir Vénus : nudité, rêve, cruauté*, Paris, Gallimard, 1999, p.99.



comme un orage

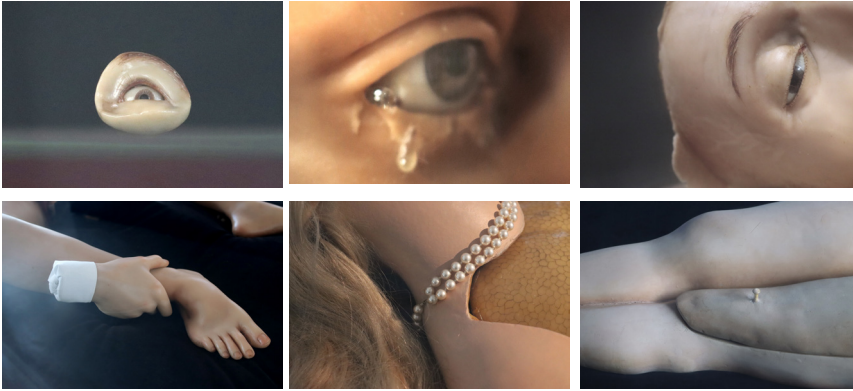
2025

sculpture
epoxy resin, water, polyurethane foam

The pillow encompasses the bed, the bedroom, sleep and the night. We press our necks, our faces and our dreams into it. We stifle our cries and tears within its confines. *Comme un orage (Like a storm)* presents an image of defeat and opacity, almost spectral. Pierced by light, the sculpture overturns the intimate space it represents. As rigid as stone, the pillow appears uncomfortable, frozen and fixed like a corpse.

Evoking an overflow, the pillow bears a puddle from which a knife emerges. Suggesting a dream of revenge, a tactic of self-defence, an act of mutilation or an X-ray of a nightmare, *Comme un orage* evokes a shift between protection and threat.

Like water damage, violence seeps in, mirroring the body of work on display. The knife may evoke chiselled anatomical Venus figures, textual incisions on silicone skin, and fragmented anatomies. *Comme un orage* captures both the idea and the intensity of resemblance. The evocation of rain oscillates between violent atmospheric disturbance and imminent eruption.



effets d'affects

2023-2026

set of photographs
digital prints
pre-sized paper prints

coproduction of the artists and
the CCC OD, tours (MTE PRIZE)

Photographs realized with the support and the kind permission of:

Conservatoire d'anatomie – Faculté de médecine de l'Université de Montpellier (FR) ;
MUSA-Sistema Museale Universitario -Università della Campania Luigi Vanvitelli (IT) ;
Josephinum - Ethics, Collections and History of Medicine, MedUni Vienna (AT) ;
Photographic reproduction courtesy of the University of Cagliari (IT) /
Museum « Raccolta delle Cere Anatomiche di Clemente Susini» - all rights reserved.

Effets d'affects (Effects of Affects) comprises fragments of the body, the absence of which — whether structural or out of frame — creates a subtle destabilisation of reality. The images form paired duos that exist in direct relation to one another, generating a reciprocal tension in which each image affects the other.

This series of photographs arises from research and immersion within various anatomy collections across Europe*, bringing together examples of ceroplastics.

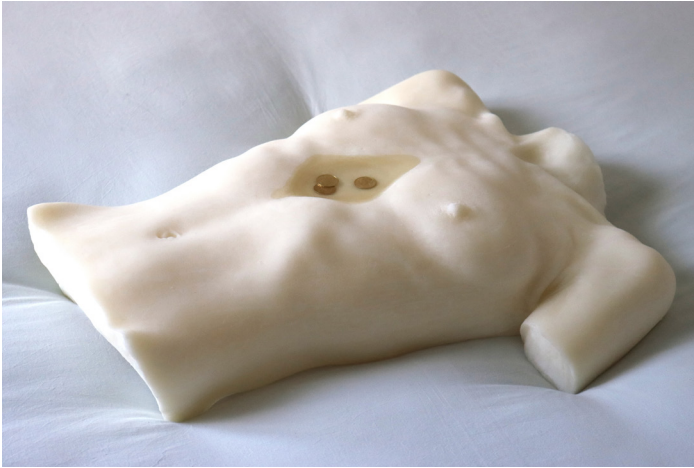
Like subjective windows, *Effets d'affects* draws from different registers of wax — anatomical, obstetric, and pathological — isolating and magnifying specific details. This approach creates a dislocation of context, a subtle disorientation that undermines the veneer of supposedly neutral scientific objectivity. It is not the organs themselves that are offered to the gaze, but their accoutrements: the hovering hand of a physician in shirt sleeves restraining an ankle; the pearl necklace of a Venus amplifying the incision of her lungs; the handle that confounds a drawer-like thigh — details that disrupt the illusion of surgical realism.

As a sensitive surface, the photograph functions as a tool that is stripped of neutrality here, inviting sensation and evoking emotion. Within each pair of images, there is the presence of an eye — imagined as startled, devastated, melancholic or sorrowful — which is confronted with a scene that leaves no one untouched.

Like images that one might seek to analyse, *Effets d'affects* evokes the meaning of the word 'autopsy', encouraging the viewer to 'see with their own eyes'**.

* Conservatory of anatomy at the University of Montpellier (FR)
Medical University of Bologna (IT)
Clemente Susini Anatomical Wax Museum in Cagliari (IT)
la Specola - Natural History Museum of Florence (IT)
MUSA – University Museum of Sciences and Arts of Naples (IT)
Josephinum – Medical History Museum of Vienna (AT)
Musée de l'Homme, Paris (FR)

** Hélène Giannecchini, *Voir de ses propres yeux*, Paris, Seuil, 2020, p.102.



avers(e)

2026

sculpture
beeswax, viscoelastic
memory foam, epoxy resin, coin

coproduction of the artists and
the CCC OD, tours (MTE PRIZE)

The obverse ('avers'*) – opposite to the reverse – is the side that faces forward. On a coin, the obverse bears an effigy. The same face is replicated on the three coins nestled in the hollow of the wax bust: we can make out the figure of Venus, borrowed from Botticelli. Like a sculpture without a back, this body segment only presents the obverse of a body resting on memory foam. Between her ribs, at the solar plexus, a slight cavity contains a pool of resin which the coins turn into a wishing fountain. The obverse becomes a receptacle for the downpour, and the body becomes a receptacle for wishes.

The association between bodies and money evokes multiple resonances, including votive offerings, as well as the commodification of bodies, particularly in the history of medicine and anatomy. The techniques used to acquire corpses for the first autopsies in the late 15th and early 16th centuries reveal a political hierarchy of remains: medical knowledge was developed on the basis of the bodies of the poor ('*les corps vils*'**), prisoners, prostitutes, slaves, and those condemned to death.

The incision in the torso suggests fragmentation – the opposite of narratives that need to be put back together. At the centre of the wax, the oval-shaped liquid mass recalls the contour of an eye. This motif resonates with the emergence of anatomical theatres, particularly the Anatomical Theatre of Padua, which was constructed in the shape of an eye. Built in 1584, it embodies the etymology of the word 'theatre': 'the place from which one sees'. By enabling the public to attend dissections, the anatomical theatre became 'a machine for perception'*** and introduced an early form of ticketing, charging for admission some fifty years before commercial live spectacles emerged.

The wax anatomical Venuses emerge from this practice, where the gaze slips inside the body like a scopophilic impulse. The sculpture *Avers(e) (Obverse)* presents a hollow image, a space for projection that gradually fills as wishes and injunctions are cast into it.

* In French, 'avers' means 'observe' and 'averse' means 'shower' (regarding the weather)

** Grégoire Chamayou, *Les corps vils. Expérimenter sur les êtres humains aux XVIII^e et XIX^e siècles*, Paris, La Découverte, 2014.

*** Rafael Mandressi, *Le regard de l'anatomiste. Dissections et invention du corps en Occident*, Paris, Seuil, 2003, p. 94.



bénodet, été 94

2026

installation
swizzle sticks, epoxy resin, colourants

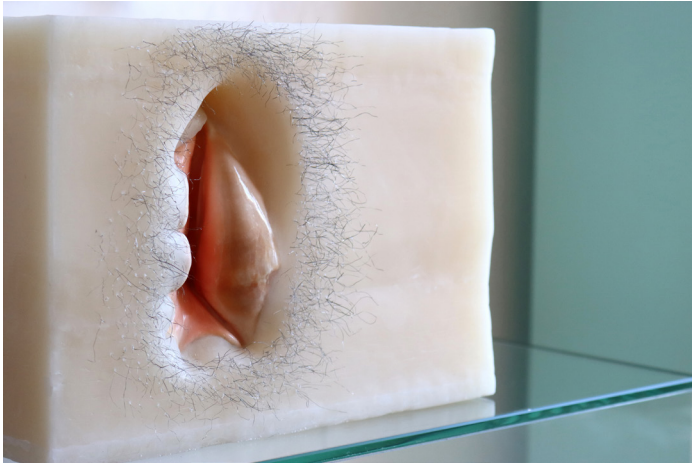
ccoproduction of the artists and
the CCC OD, tours (MTE PRIZE)

Bénodet, été 94 (Bénodet, summer 94) revisits the contours of a memory of diluted syrup where fantasy and coercion intermingle. Like seemingly inconsequential objects and situations, four imitations of drinks are scattered throughout the exhibition space, waiting to be discovered by the wandering eye.

They are fixed and resin-cast, and their liquid appearance deceives us. As a shortcut, the glass is missing, distilled to its essence. The grenadine syrups, with their chromatic variations, evoke clammy sensations saturated with bodily fluids and humours. Cocktail stirrers nestle within their hollows. These stirrers trace *Venus's standardised silhouette** as she rises from the waters. Objectified, they agitate the drinks brought to our lips, invoking the idea of consumable bodies. These translucent substances operate as specular surfaces, acting as distorted mirrors that awaken both desire and disquiet.

Bénodet, été 94 activates a surface sweetness that dissolves into the latent violence of a gesture assumed to be banal, yet revealing. One of the plastic stirrers has been overturned, head down, submerged: Venus appears to be drowning.

* The anatomical Venuses in wax are often represented in this same position: nude, reclining, one arm folded beneath the head.



vénus, vénérienne, vénère

2025

sculpture
beeswax, iron filings, Lambis shell, epoxy resin, glass

coproduction of the artists and
the CCCOD, tours (MTE PRIZE)

A shell is set into a block of wax, the material used by anatomists to create the Venus figures. Shell, wax and fleece are embedded here like tools designed to challenge the way we look. Recalling the mythological conception of the goddess*, the conch encircled by hair morphs into a representation of the vulva.

Vénus, vénérienne, vénère (*Venus, venereal, venerated*) invokes declensions and their polyphonies and polysemies. The sculpture explores the concept of Venus through its very title, playing on grammatical and political nuances where anger emerges. The etymological shift from the noun 'Venus' to the adjective 'venereal', which is specific to sexually transmitted diseases, speaks volumes about the pathologisation of female sexuality, which has been considered deviant and contagious. The addition of the French term 'vénère' thus functions as a response—a speculative and biting lexical pursuit that brings together the notions of admiration and respect associated with veneration and the agitation conveyed by the slang 'vénère', which expresses anger.

The visual vocabulary employed conveys self-defence: a jagged shell and iron filings evoke the vulva and pubis. In its very form, the sculpture resists, recoiling and rejecting.

The eighteenth-century anatomical Venuses in wax were sexed and essentialised by the history of medicine, becoming instruments of demonstration and of constructing a feminine ideal. As aids to Western scientific instruction, they invariably depict a young, beautiful, white woman who is sexualised, fertile and literally opened in ecstasy. She is available to the gaze, manipulable, fragmentable and silent. While the anatomical Venuses render all their organs visible, they are paradoxically devoid of vulvas. Their sex is represented only in the context of venereal disease.

Assigned an object at birth - a body without a vulva, or a vulva without a body - the figure of Venus confronts us with the misogynistic history of her depictions. However, by reversing the stigma, *Vénus, vénérienne, vénère* opens up a range of responses.

* The Romans venerated her under the name Venus, while the Greeks worshipped her as Aphrodite. According to Hesiod, the goddess of beauty and love was born from a celestial wound and the sea foam seeded by her father Uranus's severed sex. He was mutilated by his son, Cronus.



mains oculaires

2026

sculpture
beeswax, broken glass, glass

coproduction of the artists and
the CCC OD, tours (MTE PRIZE)

Like bodily fragments, two wax forearms enact the gesture of pinching. The sculpture *Mains oculaires** (*Ocular Hands*) restages the gesture of pinching oneself to test reality through pain, to emerge from stupefaction. This gesture calls upon the senses: one must touch and see simultaneously to assure oneself of one's own presence. One pinches oneself to escape doubt, dreams or nightmares. The fingers pulling at the skin create a slight lift, a state of suspension that is characteristic of derealisation.

The sculpture operates through successive strata. Its title, drawn from anatomical terminology, reflects the medical history of dissecting the body. It was once necessary to 'dissect oneself... by means of ocular hands' in order to 'conform to the truth of things'**. This practice underwent a decisive shift in the sixteenth century with the work of Andreas Vesalius***: autopsy was no longer approached solely through theoretical knowledge, but through direct manipulation of the corpse. *Mains oculaires* displaces and distorts this approach, turning it into an act of self-examination — the emergence of a body seeking to restore its own sense of reality.

Here, there are no bones, blood vessels, muscles or blood: the arms are hollow and contain shards of glass. This mental image of a painful sensation reveals a psychic rather than an organic matter through the bodily breach. These fragments may therefore represent chaotic emotions and the sensation of being shattered into a thousand pieces. The pinch is a final auscultatory gesture, a movement towards a possible awakening.

* Expression developed by the anatomist and doctor
Jean Riolan le fils, (1580-1657).

** Rafael Mandressi, *Le regard de l'anatomiste. Dissections et invention du corps en Occident*, Paris, Seuil, 2003, p. 86.

*** André Vésale (1515-1564),
anatomist and doctor.



sous les rayons

2026

sculpture
silicone, colourants, viscoelastic
memory foam, glass, resin

coproduction of the artists and the CCC OD,
TOURS (MTE PRIZE)

texts: Laura Bottereau & Marine Fiquet

Sous les rayons (Under the rays) borrows and amplifies the codes of synthetic skins used in medical training for injection practice. Foam and silicone mimic the different layers—epidermis, dermis, and hypodermis—that are pierced with a syringe to administer medicated or anaesthetic fluids under pressure.

Here, the silicone skin unfurls and extends to the dimensions of a body. The foam becomes memory foam, and the monolithic presentation on a glass plinth evokes a page, a bed, a stele, an operating table or recumbent effigies and the constrained figures of sleeping beauties in turn. Contained beneath a transparent dome, a simulacrum of condensation emphasises a sense of dampness — a confined breath that seeps by capillary action.

Replacing the silk mattresses of the anatomical Venuses with viscoelastic foam shifts the focus of the work from the body to its representation. Memory foam was chosen for its ability to deform and adapt to the contours of the body it supports. Like an imprint, it acts as both a witness and a symbolic receptacle, absorbing and releasing the accumulated layers of a structurally misogynistic history.

A poem* emerges, as though incised into the silicone by a laser. This process is reminiscent of recent laser-based surgical techniques. From the outset, the opening line raises the question of consent. Adopting the rhythm of enumeration, the weight of accumulation, and the force of a cadence, *Sous les rayons* concludes with an opening that is simultaneously metaphorical, political, and formal: that of anger organ-ising itself.

Evoking the skin as an organ, *Sous les rayons* unfolds as an intradermal poem: a cross-section, a journey into a narrative in which layers of violence accumulate and escalate, culminating in acts of retaliation and searing protest.

*

I find myself in the middle of an operation that I did not choose.

Under the sun rays, I artificialize.

Under the moon rays, I unrealize.

Under the X-rays, I anatomize.

Under the rays of your shelves, I Frankensteinize.

Under the radiation, I organize my anger.

(excerpt from the letters' protocol between the artists, resultant of the research and creation project supported by the Cnap in 2023: Là où je vais, c'est seulement pour t'écrire (Where I go is only to write to you).)



nuit nuit

2026

installation
mattress, epoxy resin, colourants, needles,
secure glass breakage

coproduction of the artists and the CCC OD, tours
(MTE PRIZE)

A stranded, folded mattress sits almost upright, spilling a mass of shattered glass. Like a body in crisis, the bed tilts towards an unstable state. The installation conjures up a parasomnia — an unsettling space verging on a nightmare. The title evokes nocturnal terrors that repeat the same scenario endlessly, condensing the recurrence of a 'night' (*nuit*) that repeats and 'disrupts' (*nuit*). The bedding has transformed into a dystopian terrain on which it is impossible to either curl up or recline.

Sliding into a chaotic landscape, the debris congeals to form an islet — a hail-like expanse from which translucent, spiny cacti with epidermal skin emerge. Resembling organs, these shoots graft themselves onto the narrative as survivors with defensive morphology. The interplay of materials signifies a rupture between a soft, comforting surface and the icy, cutting presence of glass. *Nuit nuit* allows the collapse to unfold: the dismemberment of a form of intimacy; a fissure in the reassuring image of the bedroom.

The excavation of discomfort crystallises latent resurgence — subterranean violence rising through the material and haunting the bodies, denying them rest.

The installation transforms the night into a nuisance and plays with paradox: the glass shards and the transparency of the cacti conjure a luminous chroma — a radiance at odds with the title. Resonating with the sculpture *Sous les rayons*, *Nuit nuit (Night disrupts)* establishes correspondences and trajectories across the body of works on display. The shards can be interpreted as an echo of the display cases, symbolising their destruction and highlighting another aspect of the exhibition's theme of exposure.



infra

2026

set of two photographs
digital prints, accompanied by a
bottle of artificial tears

coproduction of the artists
and the CCC OD, tours (MTE PRIZE),
with the support of the CNAP

Two images converge to excavate *infra*-narratives — subterranean fictions. The *infra* denotes the lower layer, the stratum that resists the gaze. When something cannot be seen, it must be imagined: an eyelid beneath the eyelid; a body folding in on itself. Subverting scale, the prints give these presences overwhelming proportions. The *mise en abyme* unfolding within the images creates a subtle sense of detachment from reality. The photographs coexist with a vial of artificial tears, multiplying false appearances.

These stagings combine silicone sculptures. Transitioning from three-dimensional form to photography, they embody deception, near-human qualities and an *infra*-body onto which emotion is projected. The bottled tears evoke both a remedy for an irritated eye and a simulacrum of sorrow: concentrated grief in microdose form.

Infra initiates a breach into which subjective and plural readings can slip. The pointed blade materialises this visual incision, like a sharpened gaze.



percés d'un courant d'air

2021

installation
plastic raincoat, digital embroidery, metal hook

coproduction of the artists and zangles

Hanging from the hood, the translucent, synthetic, dermal-coloured raincoat exposes its label. The label is deliberately oversized so that it never spares the nape of the neck. The irritating label and embroidered patch seem to depict either two figures or a single figure cradling its own corpse, like a subtly sadistic gesture.

This representation refers to the *écorché*, the anatomical figure that exposes the muscles beneath the skin and Saint Bartholomew, a martyr whose manner of death is unclear. Some accounts suggest he was drowned, decapitated or burned, while others claim he was crucified upside down or flayed alive. The scene presented here follows the latter tradition, showing the saint holding his own skin alongside the knife of his martyrdom.*

Created using a digital embroidery machine, the image highlights the idea of an additional interpretation — a final trial in which mechanical needles pierce the fabric to depict flesh and muscle. The label provides a concise summary of the narrative and its elements.

With its dampened pockets, corporeal yet uncanny textures and hues, and the exaggerated scale of its label, the raincoat's status begins to shift. The translucent garment embodies paradox: while it inevitably evokes the appearance of skin, it is completely transparent. The label ironically restages this tension between association and dissociation, between what bodies reveal and what they seek to conceal. *Percés d'un courant d'air* (*Pierced by a Draught*), the coat assumes a vulnerable form — like pain laid bare, a sticky wound worn as a burden or shed like a costume. In this way, the raincoat embodies metamorphosis, providing a narrative that speaks of violence and its evasion.

* *Flayed holding a dagger and its remains*,
engraving by Juan Valverde de Amusco,
excerpt from *Anatomia del corpo humano*, 1560.



brise brise

2026

sculpture
polyester and cotton comforters,
cotton cord, artificial respirator

coproduction of the artists and
the CCC OD, tours (MTE PRIZE)

Two duvets, bound together with a cord, are stacked in a tentative heap. The installation evokes transient rest, caught between folding and unfolding, conjuring the image of sleep in motion. However, a detail disrupts the apparent calm of the coverings: at their core, a breath stirs, like a signal waiting to be deciphered. This mechanical rustling of respiration pantingly evokes a residual presence that the bed covers seem to have absorbed.

Through its title, *Brise Brise (Breeze Breeze)* evokes the sensation of a gentle breeze on a calm day: a sigh that stirs and exhales, brushing against and fracturing the quilted fabric, containing a fragment of torpor within it.

Caught within its folds, breath unsettles the object containing it. *Brise Brise* opens a liminal space, rising from the bottom to the top, from the real to the imagined, from the inanimate to the animate, and from the tranquil to the disquieting. Haunted and possessed, the humanoid duvets drift into an uncanny strangeness*.

Like the silk mattresses that cradle the wax bodies of the *Vénus* sculptures, this polyester version echoes the *Vénus au repos*** (*Venus at Rest*). Like the 'beautiful sleepers', these representations were equipped with an internal mechanism that simulated the rhythm of respiration. Designed as attractions, the *Vénus au repos* occupy the same genealogy as the anatomical Venus and were exhibited alongside them at 19th-century fairs. Combining mass entertainment and scientific eroticism, these anatomical objects intensify the scopophilic impulse — the pleasure derived from possessing another through the gaze. Stripped of all enchantment, they appear to be symptomatic of the patriarchal logic of domination that shapes their representation. Fixed in perpetual lethargy and subjected to the gaze of the imagination, these figures create a rupture; their display shatters the privacy of sleep.

Brise brise renders the body absent, folding its environment in on itself. The sculpture retains only the breath of a ghostly presence — evaporated, exhausted, withdrawing from the gaze.



persistances rétiniennes

2026

sculpture
9 lens cases, digital printings on transparent sheets, lightbox, glass

coproduction of the artists and the CCC OD, tours (MTE PRIZE)

Persistances Rétiniennes (Retinal Persistences) re-enacts an optical device. The lens cases contain circular, translucent images that are facsimiles of contact lenses and are intended to be placed directly on the eye. This reinstates the metaphor of clear, focused vision.

This iconography intertwines mythological, hagiographic and anatomical scenes, charting their evolution into a visual spectacle — from dissection theatres to popular entertainment. Reminiscent of miniature stained-glass windows, these transparent narratives unfold within a visual economy inherited from religious iconology.

Reactivating the principles of stereoscopic vision, the installation brings together the scattered remains of a difficult-to-confront violence: the body of Coronis, who was pregnant at the time of her death at the hands of Apollo, can be discerned. Consumed by remorse, Apollo extracts the child from the corpse, giving rise to *Asclepius**, the Greek god of medicine. Thus, the discipline is founded on a scene of femicide. Further on, a case reveals a body undergoing autopsy at the centre of *Padua's anatomical theatre**, whose structure is designed like an optical machine and takes the form of an eye. The torture and death of *Agrippina** at the hands of her son Nero align with this iconography, in which the imperial gaze functions as a symbol of power over life and death. Intent on seeing the womb that bore him with his own eyes, the emperor demanded the dissection of his mother. This is followed by the martyrdom of *Saint Agatha** and the removal of her breasts — a symbol of sanctification through the mutilation of the female body. Beside it is another case containing a *fantasy representation of auto-anatomy**, in which a woman opens her own abdomen, reversing the medical and scopophilic gesture upon herself. In the following cases, *The Story of Nastagio degli Onesti** constructs a visual pedagogy of cruelty. Once given as wedding gifts, these paintings recount the story of a woman resembling Venus who is pursued, tortured and killed in an endless cycle. The image of a *wax anatomical Venus** that can be broken into pieces extends this genealogy. Finally, the last box shifts towards the modern spectacularisation of the dismembered body by containing a fairground poster advertising a magic trick involving a *'woman sawn in two'** as the ultimate morbid delight: the dismemberment of a body turned into an object.

Diverted from their original purpose, the lens cases preserve the hidden stories of those who were executed and turned into a spectacle under the patriarchal regime. The title evokes the sensation of afterimages inscribed directly within the body, forming a mnemonic genealogy through which the legacy of violence continues to flow towards us. Drawing on traumatic and transgenerational memory, *Persistances rétiniennes* produces a feeling of *déjà vu* — a latent background that overlays perception. Seeing, then, becomes being physically affected by the image, opening up not the possibility of healing, but of adopting a critical stance towards a continuum of oppression and the imaginaries it produces.

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Birth of Asclépios by Alessandro Benedetti, circa 1450-1512

Anatomical theatre of Padoue by Giacomo Filippo Tomasin, edited in 1654

Torment of Agrippine by Maître d'Étienne Loyseau, circa 1410, later by Jean de Meun, 1490-1500

Martyr of Sainte-Agathe by Sano di Pietro (Ansano di Pietro di Mencio), circa 1470-1473

Anatomical charts by Berrettini da Cortona, 1741

Story of Nastagio degli Onesti, episodes 1 and 2, by Sandro Botticelli, 1482-1483

Anatomical Venus, Spitzner Collection, 19th century, faculty of medicine at the university of Montpellier

Woman sawed in half by Louis Galice, circa 1930

