

# HÉLÉNA GUY L'HOMME

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*SKIN I*  
2025 / Laine cardée feutrée / 2m80

## BIOGRAPHY

Trained in art history at the Ecole du Louvre, Héléna Guy Lhomme defined herself for several years in terms of painting and ceramics, before discovering this unusual material which is wool. She began to work with it with Slavic artists and craftsmen, while living in Moscow in an underground world that has now been destroyed, where her workshops are nestled in unsuspected basements and disused factories. Trained by her peers in these dens saturated with human warmth and technical virtuosity, on her return to France she completed her training with a DNSEP at ENSAPC.

When the pandemic cut her off from everything, carded wool became a cathartic necessity. A living, ecological material, the fruit of human and animal production, wool fibres are the links that still connect her to the outside world. This fluid medium, evocative of femininity and the home, ultra-plastic and ultra-pictorial, which she works on with tens of thousands of needle strokes, gives her renewed demiurgic power. And when daily life becomes more restricted, when living is reduced to haunting rituals, little by little the theme of meals and food obsesses her work, in a desire to question our place within the living world and the power of our cultural heritages.

From her childhood fascination with Dutch still life and the chiaroscuro of Spain's Golden Age, she initially created trompe-l'œil sets that were disturbingly realistic. The pieces then take a resolutely contemporary turn. They question the body and the feminine. The artist examines her relationship with her own perishable body, simultaneously offered up and obliterated. Wool gradually reconciles these frightening subjects in a burst of laughter that echoes the vanities of antiquity. Everything passes... In 2023, the Mobilier National invited her to take part in the second edition of its Les Aliénés exhibition. The DRAC IDF supported her one-year residency with Capgemini, and JAD, the collective she joined in 2024, selected her for a residency with BilbaoArte, the results of which will be presented in autumn 2025. In 2025, her new research into the fairground arts will be supported by an ADAGP grant.

Stéphanie PIODA

Art historian and critic

My work aims to deconstruct our myths, to unearth what certainties and automatic ways of thinking obliterate and leave implicit. To a point that I experienced its power of disturbance on my own consciousness. Creating these forms and using wool to do so, a material with which I have an almost metonymic relationship, has gradually transformed a sense of distance into a civic and political commitment, and led me to place the question of the artist's social usefulness at the heart of my approach.

My creative process uses traditional techniques. My pieces are born of a hypnotic gesture, as many hours of letting go, of a decision to voluntarily reside in just Doing. And yet, to quote an Indian artist whose approach never ceases to inspire me, Mrilaniri Mukerjee: I cultivate indiscipline. Unlearning and always being on the move is my path: sliding from one medium to another, from the figurative to the abstract, from a pictorial and sculptural filiation to a textile filiation.

But volume and chromaticism are still two of the pillars of my practice, and even before that, of my relationship with reality and with artworks in general. Silent because of their material, my installations are nevertheless appropriate for the Other, almost in the Ricoeurian sense of the term. They call out to the Other's hands, to be touched or even caressed first and foremost. Using this problematic and little-known material, raw or carded wool, is to surprise and stop others in their tracks, and to enter into a relationship, to initiate a dialogue. My recent work goes even further. Influenced in the 90s by Kapoor's *At the Edge of the World* at the CAPC, I'm even interested in the aesthetics of rocking and shaking, as long as it's shared and turned towards others, opens up the question of choice and commitment, and happens inside of the City, in the Platonic sense.

Finally, the animal figures that dot my universe are the result of a sudden emergence. In retrospect, I see a parallel with the prosopopoeia of the Fables of the 18th century. The fact remains that this figure, reactivated three centuries later, acquires a dimension of urgency specific to our time: extreme lucidity and radical fantasy, to paraphrase Milan Kundera.

**ARTISTE  
PLURIDIS  
CIPLINAIRE  
- FIBER  
ART**

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\_\_\_\_\_RESIDENCES

2025 **RESEARCH GRANT** ADAGP 2024-27 / **JAD**,  
SÈVRES / **BILBAO ARTE**, FRENCH INSTITUTE IN  
MADRID  
2023 / **ARTISTS IN COMPANIES** RESIDENCES  
LES MAGNETIQUES, BEAUX ARTS, DRAC IDF, PARIS  
CAPITALE ÉCONOMIQUE,  
2021 22 / INCUBATOR LAINAMAC, FRENCH WOOL  
INDUSTRY

\_\_\_\_\_EXHIBITIONS & SOLOS

2025 / REVELATIONS GRAND PALAIS (À VENIR) / URIBITARTE  
40, BILBAO (À VENIR) / VENISE (À VENIR)  
2024 / TRAITS D'UNION, OFF BIENNALE OF LYON / **NUIT  
BLANCHE DE PARIS**, MARÉE NOIRE, CLIMATE CHANGE  
ACADEMY PARIS/ WATER, ARCADE DESIGN A LA CAMPAGNE,  
STE-COLOMBE-EN-AUXOIS/ LENDEMAINS DE FÊTE, GALLERY  
LAZAREW, PARIS 3 / **LES ALIENES DU MOBILIER NATIONAL**  
2023 / **SOLO SHOW GALERIE ABUNDANTIA**, GARGANTUA 2.0,  
PARIS 7/ OH MY LAINE, PARIS DESIGN WEEK, PARIS 3/  
PLAYTIME, VINCENNES / MAISON DECAUVILLE, VOISINS-LE-  
BRETONNEUX / ANTIBES DESIGN FAIR  
2022 / SELECTED IN **MINIARTEXTIL** 2022, VILLA OLMO, CÔME,  
ITALIE / PARIS DESIGN WEEK, GALLERY JOSEPH, PARIS 3  
2020 / BIENNALE OF SCULPTURE MAISON DECAUVILLE  
2019/SOLO SHOW PARIS VIADUC DES ARTS, MAKESENSE  
2017/ **FRENCH INSTITUTE**, MOSCOU

\_\_\_\_\_ARTISTIC TRAINING

**DNSEP ENSAPC** 2024 (PARIS-CERGY  
BEAUX-ARTS SCHOLL) / **DML ECOLE DU  
LOUVRE** 2004

STUDENT OF VADIM KIRILOV SCULPTEUR  
GRADUATED OF MOSCOW BEAUX-ARTS  
INSTITUTE / STUDENT OF OLGA  
SKUBCHENKO, CERAMIST GRADUATED  
OF STATE UNIVERSITY OF MOSCOW AND  
OF THE ARTS & CRAFTS SCHOOL OF  
ABRAMTSEVO

\_\_\_\_\_ACQUISITIONS & PRIZES

2023 / MOBILIER NATIONAL, ALIENÉES  
2022 / SPECIAL MENTION JURY PRIZE, BIENNALE DE  
SCULPTURE, ESPACE DECAUVILLE  
2022 / SELECTION MINIARTARTEXILE  
2021 / MUSEUM ALEXANDRE DUMAS, CASTLE MONTE CRISTO,  
LE BUISSON D'ÉCREVISSSES

\_\_\_\_\_CONFERENCES & WORKSHOPS

JANV 2025 / PARIS CAPITALE DE LA CRÉATION, ETUDE DE LA  
NOTION D'ART FABER, ROUND TABLE, PARIS CHAMBER OF  
COMMERCE  
2025 / LVMH YOU&ME, YOUNG PEOPLE, INSPIRED BY  
GLASSMAKING METHODS TO CREATE WOOL GEMS

NOV 2024 / DE L'UTILITÉ SOCIALE DE L'ARTISTE EN  
ENTREPRISE, TESTIMONIAL, BEAUX ARTS CONSULTING  
2024 / HERMÈS, AN APPROACH TO THE NOTION OF TROMPE  
L'OEIL IN TEXTILE

JUIL 2023 / HOW DOES THE MEETING OF ART AND DIGITAL  
TECHNOLOGY DEVELOP THE LOGIC OF PLACE? SOTHEBY'S,  
PARIS

\_\_\_\_\_OTHER TRAININGS & EXPERIENCES

HEC / BACHELOR DEGREE IN ECONOMIC & SOCIAL SCIENCES /  
BACHELOR DEGREE IN SPANISH LITERATURE & CIVILISATION

AUTOR AT HACHETTE, ALBIN MICHEL, PRESS WRITER

PUBLIC DEVELOPPEMENT, MEDIATION ET RESSOURCES  
DEVELOPPEMENT / FRENCH NATIONAL LIBRARY, LOUVRE MUSEUM,  
ASIATIC ARTS MUSEUM GUIMET, AIR & SPACE MUSUEM - PARIS LE  
BOURGET

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Originally from south-west France, the artist seized the opportunity offered by a joint call for projects from the BilbaoArte foundation and JAD, where she is resident, to work on a subject that has become central to her practice: raising awareness and questioning the ways in which our species positions itself in relation to other living beings.

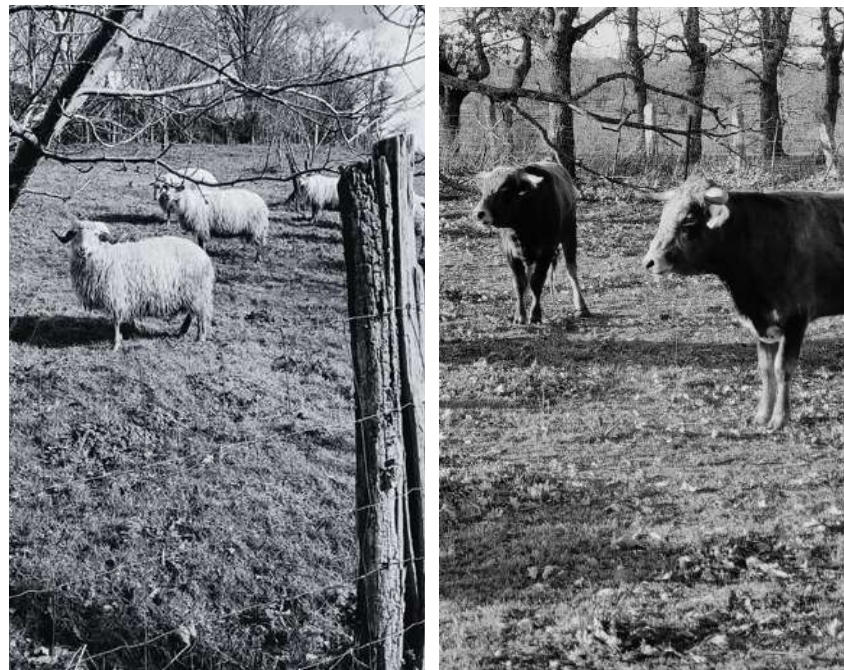
She chose to focus on 'two synthetic animal species', pure creations of man: Merino wool sheep from Extremadura and fighting bulls bred on the same pastures in the dehesa area south of Salamanca.

On the one hand, sheep are the result of centuries of cross-breeding with animals whose coats contain that strange fibre known as wool, to the extent that today, an animal that is not shorn would eventually succumb to the burden of this fleece that suffocates it... and on the other, cattle known as toros de lidia, from which any lack of fighting spirit is systematically ruled out by selecting the wildest and most aggressive animals.

The end result is, on the one hand, peaceful and anonymous herds of animals that do not arouse any emotion, simple means of production for the textile industry and, on the other hand, animals that have been enslaved since the dawn of time, burdened with human hubris to the point of creating and updating a primitive spectacle of sacrifice: bullfighting...

A residency in the form of a survey and investigation, in which the artist goes back to his memories, bookish knowledge and the vox populi, to the beasts in the fields in an attempt, not to understand, but to grasp complex realities.

Two visual and sound installations currently being finalised are the fruit of this slow percolation, and will be presented first in Bilbao and then in Venice in early 2026.



### *PASIPHAE...NOT GUILTY*

2025 / above and below views of research and elements in the process of creation for the installations presented in September 25 / Variable dimensions, mixed media (video, sculpture, sound loop, etc.)



RESIDENCE DE RECHERCHE BILBAOARTE / TRAVAUX EN COURS





PLAN B, THE MAKING OF AN ARTIST, *TRANSFUGE*  
ENSAPC / SEPT 24

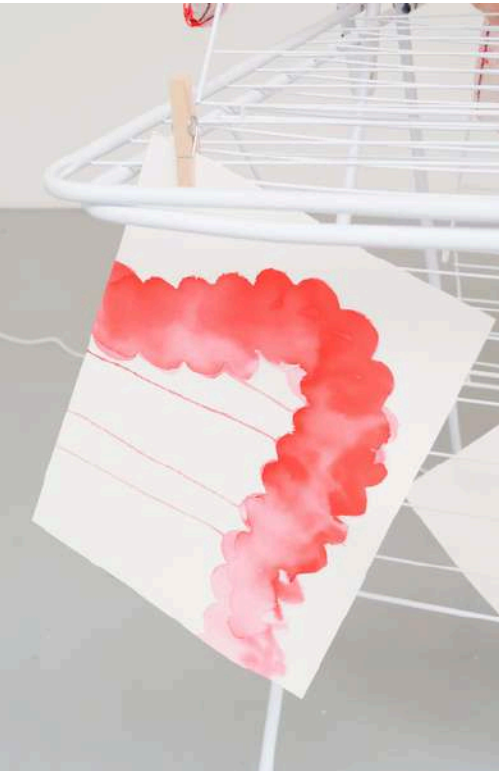


Before: a mise en abîme of the exercise of a Validation des Acquis de l'Expérience Professionnelle, this exhibition is a questioning of the emergence or immanence of an artistic practice in an intimate, feminine and committed life path.

*MY GUTS TOO ARE ARTISTS*

2024 / Carded wool, natural madder, eosin on paper, clothes dryers / Variable dimensions

At the crossroads between sculpture, graphic art and installation, this piece summons up the markers of the self-portrait in a ghost train aesthetic. The eosin paints fade over time.





## *LES 7 DIFFERENCES, BABY DRY*

2024 / Cardboard, wool, wax, dried meat, mixed media /  
50x40x60 / © Nicolas Brasseur

Miniature installation of an exhibition of textile art. The artist summons up her references in the field, from Magdalena Abakanowicz to Berlinde de Bruyckere and Jana Sterback. A mise en abîme of the room at ENSAPC where this work is presented in a Pampers nappy wrapper.



## LE GINGIN

2024 / Acrylic & carded wool / 80x45x40

As a performance medium, this sculpture/masque creates a blind cocoon of sound and smell that opens the wearer up to an elsewhere. The female chameleon is a totemic Dionysian animal for the artist. The gingin, a popular term referring to DIY, is an evocation of the artist's personal history and a spiral-shaped journey.



*CUTE*

2024 / Anatomical skull & carded wool / 23x23x23





## *SORTIE DE ROUTE*

2025 / Guide posts, variable dimensions / © Nicolas Brasseur

Reactivation in situ at JAD of the Stabulation libre installation presented on the forecourt of ENSAPC on the day of the welcome for new arrivals in September 24. At the time, the installation featured around thirty guiding elements forcing students to walk through a labyrinth that made the act of joining the school a conscious one.



## RESIDENCE FOR ARTISTS IN COMPANIES, DRAC IDF *THE CLOUD* / 2022

At the request of Paris Capitale Economique and with the support of the DRAC IDF, the Beaux-Arts group is creating encounters between local artists and volunteer companies in the Ile-de-France region for residencies lasting from 6 months to 1 year.

Private enterprise is a human collective that the artist questions because she has experienced it from the inside. She asks what it is that makes employees 'stick together' when the common project can change at the whim of shareholder demands and the vagaries of the economic climate. What brings people together but the sum of their individual interests?

The Cloud is a kinetic sculpture with a wingspan of around 2.50 m, made from a hide of rustic German wool and natural combed merino. The sculpture is animated from within by a four-dimensional robot that causes it to expand and contract slowly according to an algorithm whose timing has been thought out in relation to symbolic figures for the company.

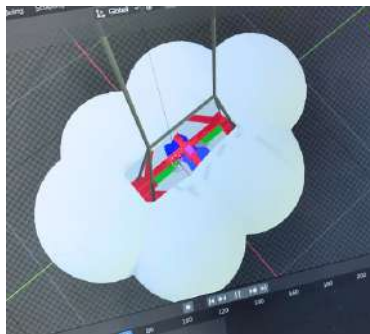
The artist created her work at the headquarters of the Capgemini group, an information systems company with over 4,000 employees on site. Employees were invited to take part in felting the 30 kg of wool that make up the structure, creating a piece that reflects a working community. The robotic structure was co-designed with the Group's engineers.

By combining low- and high-tech media, this large-format collective work is designed to bear witness to the matrix links that bind artists and civil society and, more generally, talents together, whatever the practical means of their expression. Under its shadow, on the top floor of the company's headquarters, it offers a haven for decompression, a place to take a break and let go.









On the right:  
Work in progress in the open space

Left from top to bottom:  
Installation of the robotic structure in the wool skin  
with the company's Fablab teams

A Capgemini employee filling in one of the  
modules

Adaptation of the wool structure on the  
robot with the support of students from  
ParisTech Sorbonne

Robotic testing of wool structure  
extension

## GROUP SHOW / LES ALIENES DU MOBILIER NATIONAL NOV 23 / PARIS 13

For the second edition of its exhibition Les Aliénés, the Mobilier National has once again entrusted downgraded pieces from its collections to some thirty visual artists and designers, so that through their intervention, these upcycled pieces can be reintroduced into its collections.

From the reserves, the artist chose a carpet made at the Manufacture de Lodève in the 1960s by what were presented to her as the 'wives' of harkis. France's colonial and de-colonial history is a subject that touches Héléna Guy Lhomme very closely.

Aliénées takes the form of a natural wool carpet laid vertically. Masses of pink felted wool flow from the carpet in viscous streams.

"Through my work on this piece, which I deliberately straightened into a paragon of an organic textile column, I wanted to question the unintentional term 'women's. Symbolically, I straightened something that is customary to walk on, to the size of a woman of average stature, to force the eye to consider the object.

By using this suggestive woollen fluid, free of any warp or weft, in ultra-conceptual colours, I wanted to invite the viewer to reflect on these women's lives, thought through and organised by male patriarchal structures...

It's a great achievement that this piece now hangs alongside works as emblematic as César's méridienne expansion."



## *ALIENÉES*

2023 / Carpet made in the workshops of the Manufacture de Lodève from the collections of the Mobilier National (GMTL553), recycled textiles, carded wool / 1m60  
Collections of the Mobilier National, photographer Isabelle Bideau

Piece exhibited at the Galerie des Gobelins, Paris 13





NUIT BLANCHE DE PARIS / ACADEMIE DU CLIMAT / JUNE 24  
*MAREE NOIRE*

The theme of the Nuit Blanche de Paris 24 was the Outremers.

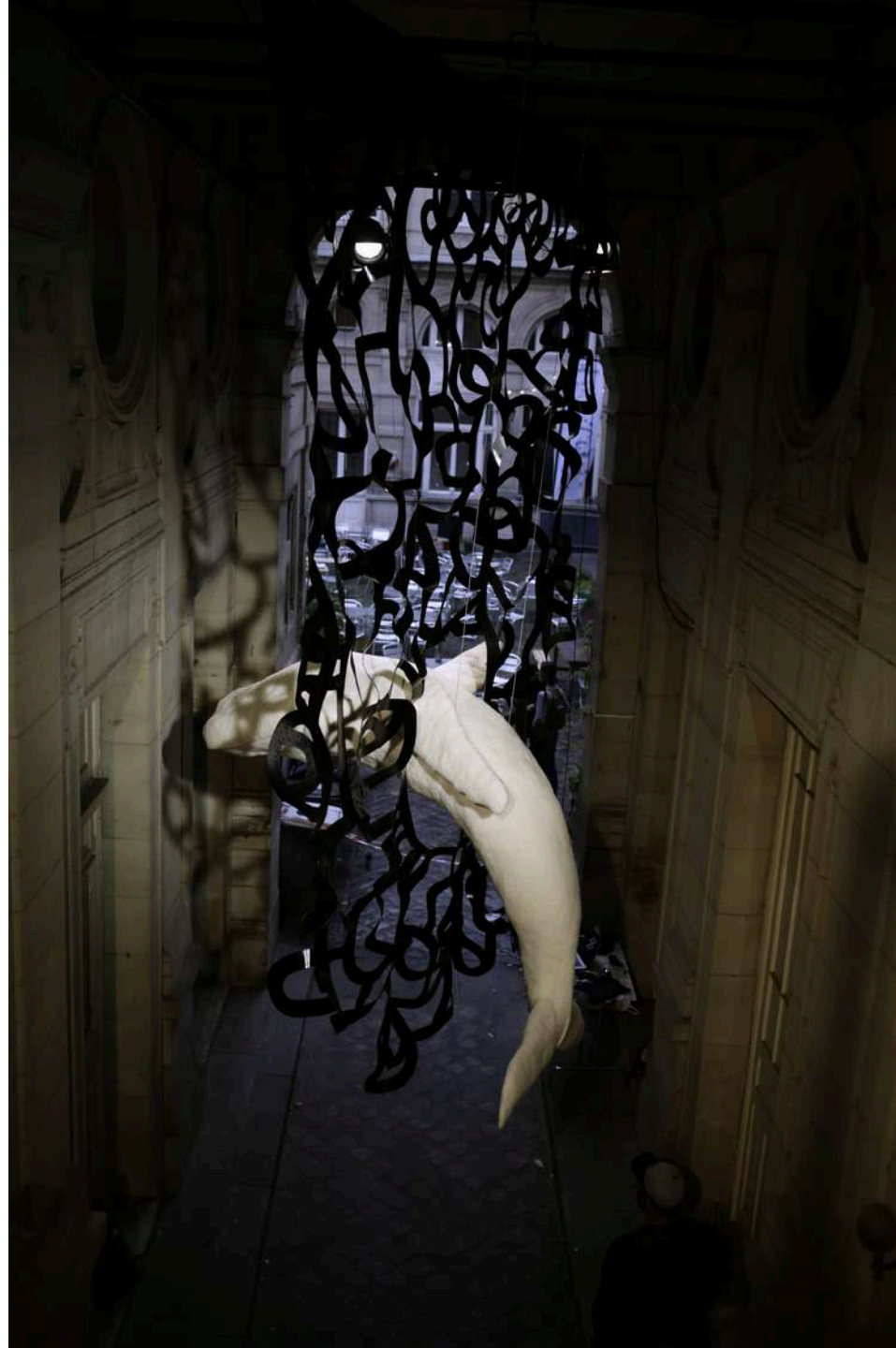
For the latest edition of the Nuit Blanche de Paris, urban artists Mehdi Cibille and Hélène Guy Lhomme took over the porch of the Académie du Climat, Paris 4.

A 2.60-metre-long woollen whale is sculpted through an upcycled lino curtain cut in the calligraphic pattern of the Module de Zeer.

At first glance, this installation leaves little room for interpretation. Indeed, this memorial Leviathan is a reminiscence of the Erika disaster, which had a profound effect on the two artists when they were teenagers.

But it is the use of light that gives the work its depth and unity. Nothing is black or white, and the beast becomes ennobled and changes its identity by blurring the boundaries between fields that we hope can be reconciled: Nature/Culture.

Thanks to the Verrecchia Foundation, which opened its doors to us to finalise the installation in Versailles.



previous page:  
Work in situ activated by light symbolism

On the right:  
View of the work by day  
Bottom left to right:  
Work in progress at the Verrecchia Foundation  
Adjusting the lighting work and cast  
shadows as an integral part of the  
installation

/© Bruno Pellarin



PROJECT / WAR DIARY  
MARCH 2022 / Photographic polyptychs &  
textile trompe l'oeil

The works presented on the following page are reflexes, created in the urgency of the start of the conflict in Ukraine to maintain the bond of friendship in an age of network surveillance.

Food brings us together and resembles us, whereas the reality of war is of the order of the incommunicable.

As soon as the bombing started, I suggested this collaboration to my friend T. Every day I ask her to send me a photo of the meals she manages to eat in the shelter or squatting in her bathtub, and I make a reproduction of it in wool, sharing the progress with her throughout the day. This cathartic exercise enables us to maintain the bond of familiarity and everydayness we once shared, over and above my Russian language, which was too clumsy to express my thoughts. The first editions of this series recorded some poignant moments, as his shelter under the school was demolished at 8.57am on 4 March. Meals were taken in the dark. Subsequent meals were eaten sitting in the bathtub, because the windows of the flat had exploded. Every day, it becomes more and more difficult to find supplies, and for lack of anything else, we finish off our stocks of Russian industrial products.

This project, with which I have a complex relationship, has not yet been exhibited.





6 mars 9h33, breakfast in Jytomyr  
 5 mars 9h47, life in your tub  
 4 mars 8h32, just before the bombing  
 3 mars 16h45, last Fanta in the shelter  
 6 mars 14h26, Vald te faire cuire un oeuf





PARIS DESIGN WEEK /  
SEPT 23

## *PIETA*

*Prototype for the work Marée Noire  
presented at Paris Design Week -  
carded wool / 2m60 / © Zoé Forget  
for Lainamac*



PARIS DESIGN WEEK -  
SEPT 23

### *Ch.AI.r*

2023 / Combed merino wool on  
upcycled chair / 90cm / © Nicolas  
Brasseur

The artistic professions are on the front line when it comes to AI-generated visual productions. The artist's networks in 2023 were saturated with dreamlike images of impossible furniture. In response, the artist took a real object and reduced it to its simplest form: 4 legs, a seat and a backrest. Then, by making her material climb up this everyday object like a digital pastel fur, and by placing on the seat the dried carder that many museum institutions, first and foremost the Musée de la Chasse et de la Nature, place on seats to discourage their use, she questions our capacity to feel and to see. Pique-moi si je rêve.





SOLO SHOW / GARGANTUA 2.0 / JUNE 23  
GALLERY ABUNDANTIA / PARIS 7

At the invitation of Laurie Montet, director of Galerie Abundantia, the artist has designed a series of pieces for this space dedicated to the arts of the table, as a counterpoint to the antique objects on display.

Questioning our insatiable need to eat ad nauseam, the artist revisits the tale of Gargantua in six large and medium-format pieces.

By shaping these pieces of woollen meat on a human scale, she in a way reanimates the animal and makes the obvious visible again. Using the false, she questions the reality of the meat-eater's complicit act, and brings to light the similar beyond any supposed hierarchy between the living.

There's a rapid shift between ingested corpses and maternity, or the birth of bodies that are also doomed to decay, and everything fits together in a proposal that aims to be un-rangement.

## *POST PARTUM ... ANIMAL TRISTE*

2023 / Wool carded on canvas/ 70x70 /  
Courtesy Gallery Abundantia Paris / Private collection

Procreation is another human appetite. These days, post-partum bellies are displayed on social networks like glorious stigmata.

This high-relief, featuring an undone belly compressed in an American crate and marked with a slaughterhouse stamp, reverses roles, creating an echo between the woman in labour and the female animal, and questions the act of giving birth in 2023. Are defeated women and children with compromised futures scraps destined for the slaughterhouse?

The work is informed by recent rereadings of Virginie Despentes and contemplations of Rubens' Bacchanalia, and is in the tradition of the self-portraits of Rembrandt and Dürer, as well as the work of a photographer like Helena Almeida, exhibited at the Jeu de Paume in 2016.





## *ORGIA*

2023 / Carded and upcycled wool / 35x30

This piece evokes the image of Salomé and the narrative of Greek temple pediments. The wool muffles and suspends the cry. The work echoes Andres Serrano's photograph, *Cabeza de Vaca*, presented at the 'Les choses' exhibition in 2022 at the Musée du Louvre.





## *LA CHAIR DE MA CHAIR / MY FLESH AND BLOOD*

2023 / Carded wool on period armchair / 90 cm

By choosing an armchair, the artist brings non-human flesh down to the dimensions of the human body. From time immemorial, this piece of furniture has been a measure of the body, revealing the spirit of an era and its relationship with comfort. This piece, which recalls the work of Jana Sterback, suggests uncomfortable confrontations.

The title of this work questions the notion of inheritance and transmission inherent in all heritage furniture, or transmission as an attempt or illusion to survive. A marine duet on a Louis XVI armchair is currently being created, using the figure of the stingray by Chardin.



GROUP SHOW / AFTER THE PARTY /  
GALLERY LAZAREW / FEB 24

‘Hélène Guy Lhomme has specifically chosen the format of tondi, the traditional round paintings of the Italian Renaissance. As in the 17th century on Dutch tables or in the works of Daniel Spoerri, everything falls, everything corrupts in these reliefs of meals that are paragons of battlefields, and placebos and other chemical panaceas will not prevent reality from catching up with us. Produced at the start of the war in Gaza, preparing for the festivities was a collective schizophrenia. You have to look at them for a long time, letting your gaze scan the canvas and its reliefs, getting past this disturbing use of wool to decipher them; they reveal themselves in the details...

As for the series of wooden faces, it is reminiscent of Messerschmidt's facetiousness, but also of the woody faces of medieval Burgundian saints. Here, the artist explores the plasticity of his favourite material, confronting the two great kingdoms of life: the animal and the vegetable, by reusing these frustrating pallet blocks.

So many scraps from our economy of over-consumption, which wipes out the living to fill us, quite literally, with consumer goods at Christmas time... the inevitable hangover follows, and there's a good chance that it will never go away.’



*WARS, GENOCIDES*

2024 / wool and acrylic on canvas / 80x120





*FAMINE, GLOBAL WARMING, LEMON, SUGAR FREE*

2024 / acrylic and wool on canvas, mixed technique / 40x40



*GUEULE DE BOIS I / HANGOVER I*

2024 / carded wool and pallet wood / 30x22



*GUEULE DE BOIS II*

*2024 / carded wool and pallet wood / 30x22*





*GUEULE DE BOIS III*

2024 / carded wool and pallet wood / 30x22

TRIBUTE TO SANCHEZ COTAN /  
WE ARE WHAT WE EAT / 2022



The exhibition has been designed in a synaesthetic way so that visitors can touch as well as see. Meat and fish in wool are to be handled.

Installation presented at the Galerie Joseph - Paris 3, as part of the Oh My Laine exhibition by the Lainamac collective in September 2023.

*CARRE DE BOEUF*

2022 / Merinos, carded wool, upcycled wool / 35x22





*TÊTE DE SAUMON*

2022 / Merinos, carded wool, upcycled wool / 30x22





*ANAT-HOMMIE I*

2021 / worsted wool on linen canvas / 90 cm

Anatomical plates and skinning are a natural corollary to Héléna Guy Lhomme's work on meat. The link of continuity that connects all living things is self-evident, and rendering this nature through wool is a way of rematerialising and revitalising this link. The lesson of Rembrandt and the experiences of visits to the hospices de Beaune, a place to which the artist returns periodically, are not far away and question the subject of the physical and mental health of man, an animated machine.

## *CRYING RIVERS*

2023 / felted merino wool, recycled yarn /  
40x20x15

The oxymoron of the  
exhuberant Memento  
mori.

The tears of the  
mourners, a feminine  
cliché that the artist  
reactivates like Claire  
Tabouret or Pascal  
Convert. Could it be that  
misfortune is an  
inevitability that every  
woman is more naturally  
suited to bear?

The wools used come  
from unknitted pieces,  
they are wools that have  
already had a history, and  
here they are redeployed  
in reverse.







*LES YEUX DOUX*

2021 / carded wool, boar bristles donated by André Jardin

Eyes, like vulvas with pupils... In this triad of woollen eyes, which are rearranged as the exhibition progresses, the aim is to trap the viewer in questioning lines. Mute, unlike those of Tony Ursler, these eyes turn our gaze inwards, questioning the notions of seeing and looking. Who is watching and judging us? Will we be judged? Is the artist's eye worth the viewer's eye?





AYLAN I

2021 / Vintage plush and carded wool / 30x20

## AYLAN II

2021 / vintage plush & carded wool /  
30x20 et 15x12

This series consists of sculpting textile appendages evoking coral reefs on vintage stuffed animals. Reflections on our childhood, the fate reserved for the youngest in the upheavals of our world, as well as dystopian anticipation of rising oceans.





## *ATOMIC PANSY*

2024 / Merino wool on linen canvas /  
© Nicolas Brasseur

This work illustrates the corpus of pieces in combed and carded wool on canvas, a device that the artist has developed and which she periodically reinvests in a work of surface animation.





## *SANS TITRE - ORBITUS*

2022 / carded wool on linen canvas /  
30x30

Another piece from  
this series of wools on  
canvas, reinvesting in  
color the motif of  
anatomical charts.



THANK YOU  
FOR YOUR ATTENTION

