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The Office Of Worlds Prologue

It all begins in a world perpendicular to our own. This is not to be confused with a parallel world, but you identify it as a perpendicular world in the sense that although it has its own structural integrity, it is connected to ours by many intertwined points of connection. It is as if some elements are part of both worlds at the same time. Most of the conditions of existence resemble those of our known world. I am thinking for example of gravity, which means that an object dropped in a vacuum will fall from the top down, or of the fact that air, as here, is composed of 78% nitrogen, 21% oxygen and 1% of various man-made gases.

However, as you can imagine, if there are similarities, there are also dissimilarities. Other elements, which are of the order of detail, are quite different from the reality we perceive. I am thinking in particular of the fact that this world is not composed of a round planet, but of three discs superimposed on each other, all contained in an atmospheric bubble moving in the universe according to an unknown trajectory. It has its own rules, but obeys the laws of quantum physics, which makes it a world of probabilities and possibilities. For the record, this world is commonly referred to as Umbrea Mundi, or the shadow world, for obvious reasons to which I will return later.

But what should be the focus of our attention today is the Umbrea tower. A tower that is visible from one end of the three world discs to the other. During my travels in Umbrea, I was able to collect many testimonies about its general aspect. Among the different versions, I would mention that of a monumental structure suspended in the air. Its skeleton would be made of heavy metal and dense plastic beams dressed with stone bricks and levitating glass walls. At first glance, it appears to be immovable and unmoving for all eternity. The strange thing is that if you look closely, you can see its metamorphosis. One could observe minute movements and mutations of its general structure, sometimes so slow or on the contrary so fast that they would be difficult to perceive with the naked eye.

What is important to emphasise here is not its appearance or its nature, but the function of the tower. The working classes of Umbrea call it the "Office of the Worlds". It is in reality a station of inter-dimensional passages. To understand how it works, I'll let you imagine a huge network of bridges, rails and roads leading to the multitude of universes or dimensions that exist and that would all intersect at the same roundabout to create a huge invisible highway. One could just as easily imagine a gigantic portal that would have the ability to contain within itself a multitude of other portals, like a gigantic labyrinth of Russian dolls.

Furthermore, in one of the unfathomable mysteries that sometimes exist, it is notable that the tower is inseparable from the world of Umbrea. It is the backbone that supports the three world discs. Moreover, it is also the heart that irrigates all the organs, muscles and ligaments of this planetary body with travellers and various innovations. Designed in the image of a human mind with drawers, it is full of meanders, detours, lost nooks and crannies and interlocking spaces whose opening and closing seem to be calculated by an algorithm that has never been deciphered by anyone other than its guardian, a man whose welcome is always as affable as he is discreet.

As far back as I can remember, he had always lived there, on Umbrea, and it was only after several years of exploration and study of his subtle nature that I understood that the shadow world was not to be understood as a simple reservoir of darkness, but rather as a double, a reflection or even an image of our known world. It is the reverse of the visible, the realm of the unmentionable and the setting for the impalpable. Although familiar to all of us, it has sometimes been called disturbing or strange. These labels probably stem from the fact that it personifies continuums that escape us and invisible depths without which the surface would not exist or would only be a fragile empty shell.

It is through these spaces and passages that this tangible world that we all know is connected to imaginary, parallel, virtual or sensitive worlds that we already suspect, but also to other worlds whose existence we have not yet even considered.

Le Bureau des mondes
Plain text
2017





Tour du 4 & 6 rue Rambaud, 34000 Montpellier : ouverture sur l'éther

Acrylic spray wall paint // Variable dimensions on a scale of 1 throughout the exhibition space

View of the group exhibition *Temps d'un espace nuit*, Frac Occitanie Montpellier, France, 2018.



Divagation
Acrylic on paper mounted on cardboard
2018





Divagation
Acrylic on paper mounted on cardboard, 2018



Divagation
Acrylic on paper mounted on cardboard, 2018

Intrication is a series of mixed media drawings and engravings in which the entanglement and superimposition of spaces questions the way in which different realities can cohabit.

It is a way of representing the world as if it were a gigantic conglomerate of spaces of different natures that are sometimes entangled, sometimes superimposed, juxtaposed, etc.

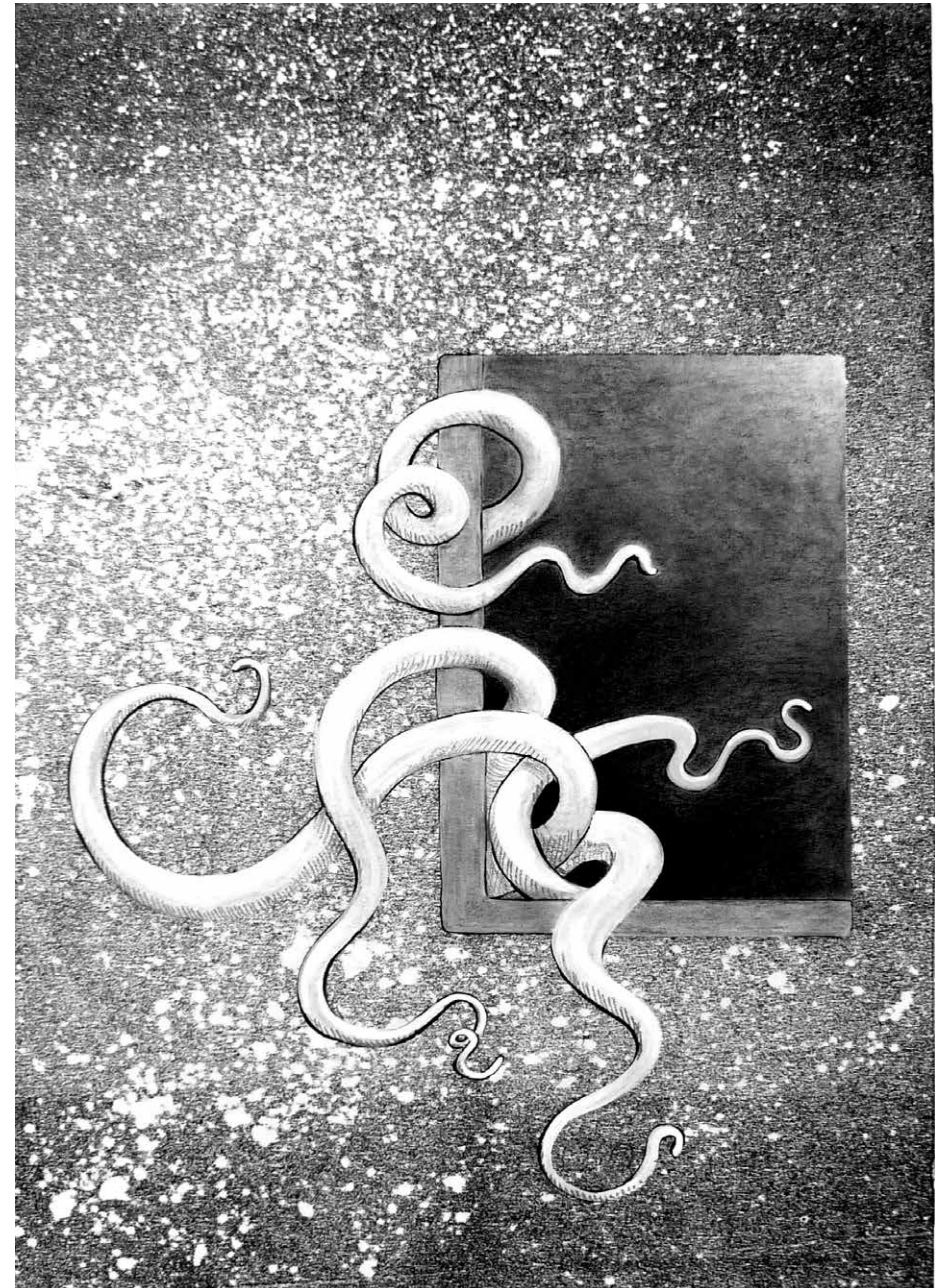
This series also serves as a range of possibilities, the development of a composite creative landscape made up of multiple interests and references.



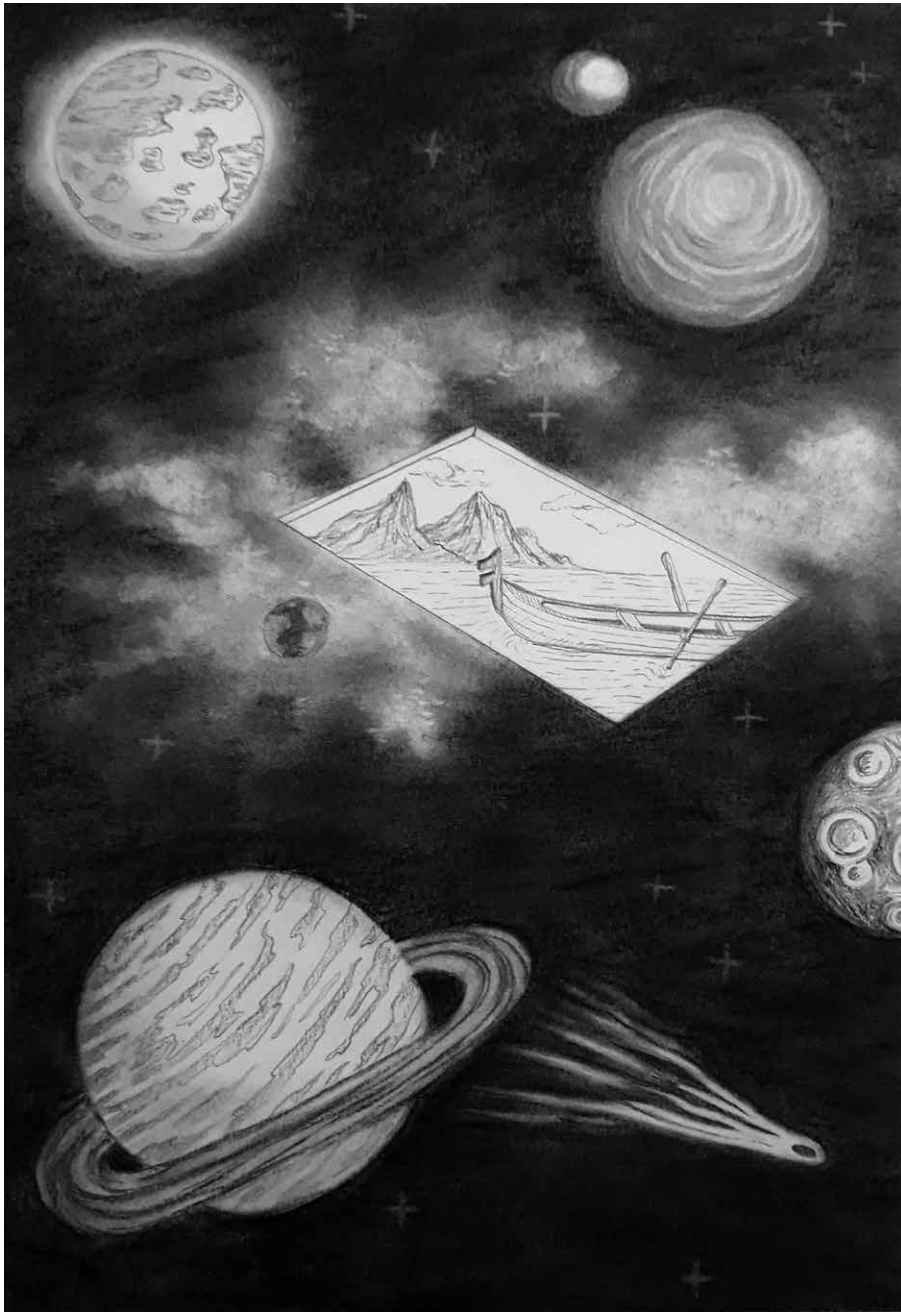
Intrication
Lithograph, pencil and black stone on paper
50 x 40 cm
2018-2019



Intrication
Ink, pencil, charcoal and black stone on paper
29,7 x 21 cm
2018



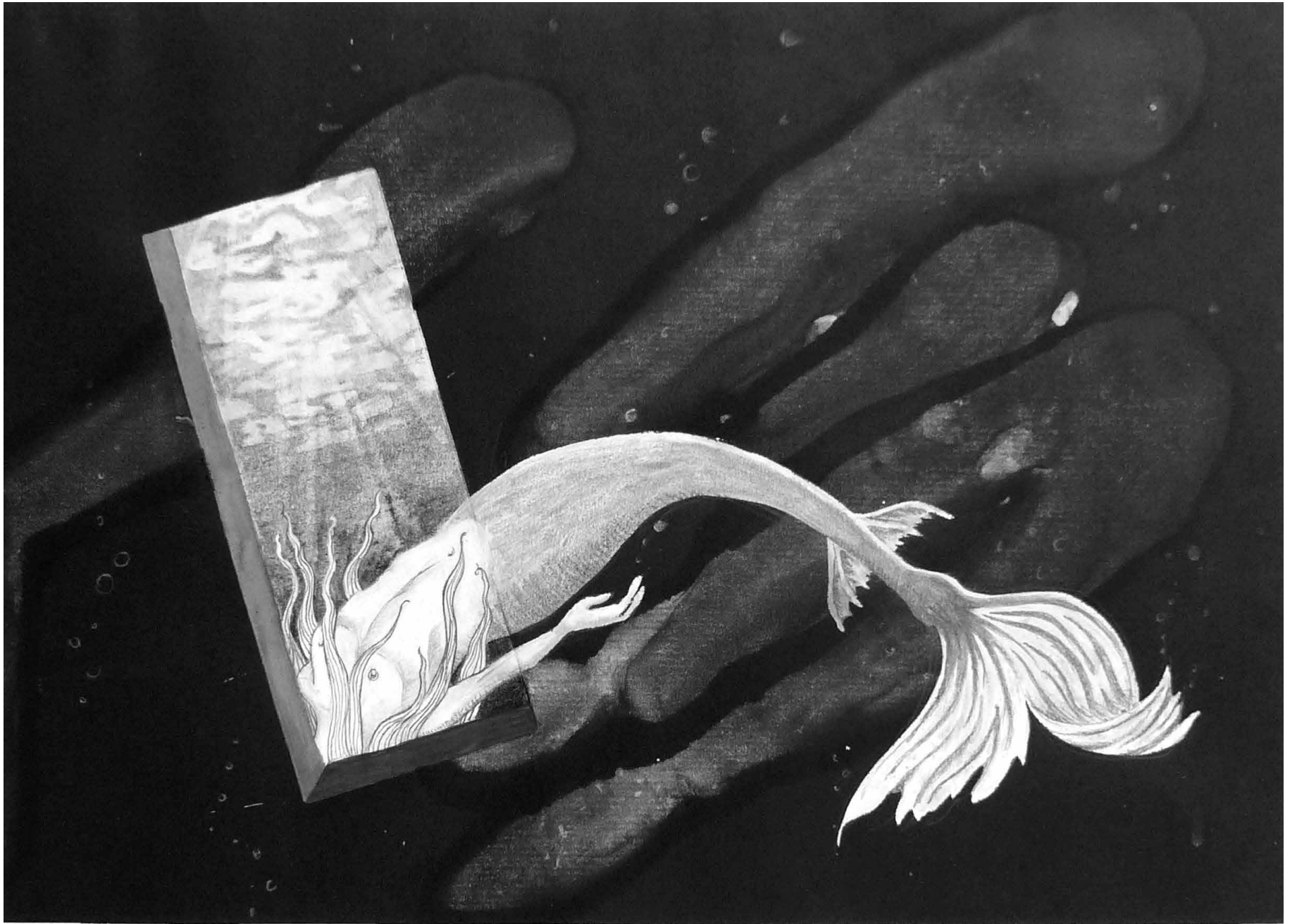
Intrication
Monotype, pencil, charcoal and black stone on paper
42 x 29,7 cm
2019



Intrication
crayon, fusain et pierre noir sur papier
42 x 29,7 cm
2018



Intrication
crayon, fusain et pierre noir sur papier
42 x 29,7 cm
2018



Intrication

Monotype, encil, gouache, charcoal and black stone on paper

29,7 x 21 cm

2018



Trappe fictionnelle
Indian ink and black pencil on paper
29.7 x 42 cm
2017



Trappe fictionnelle
Indian ink, charcoal and black pencil on paper
29.7 x 42 cm
2017

This is a collaborative installation with Kalliane Meret at the Jardin Antique Méditerranéen in Balaruc-les-Bains. I began by painting paper on the walls of the amphitheatre, as well as on wooden structures designed and produced for the occasion. These structures are reminiscent of theatrical sets, linking the ancient and contemporary worlds in the same exhibition space.

This installation allowed me to create a kind of porous bubble, a meta-physical space inspired by the Dioscorides Garden of medicinal, magical and astrological plants and the Livia fresco reproduced inside the museum. The painted surfaces are punctuated with signs and figurative representations evoking the symbolism of the garden.

During a performance on the opening day, Kalliane Meret offered a tasting of drinks made from essences from the garden. She proposed a tasting of what she calls "health potions" that use the benefits of the garden's plants. The Blue Honey trolley used to distribute the potions was the only witness to the performance.



L'ombre du jardin,

Rébecca Konforti

Acrylic on paper mounted on wall and wooden structure, stone weight, dimensions variable

Kalliane Meret,

Performance, artisanal drink in a painted and burnt wooden trolley

*view of the collective exhibition Night cube chapitre 2, espace des sens,
Jardin antique Méditerranéen, Balaruc-les-bains France,
2018.*





L'ombre du jardin,
Acrylic on paper mounted on wooden structure, stone weight, dimensions variable
Jardin antique Méditerranéen, Balaruc-les-bains France,
2018.



L'ombre du jardin,
Acrylic on paper mounted on wooden structure, stone weight, dimensions variable
Jardin antique Méditerranéen, Balaruc-les-bains France,
2018.

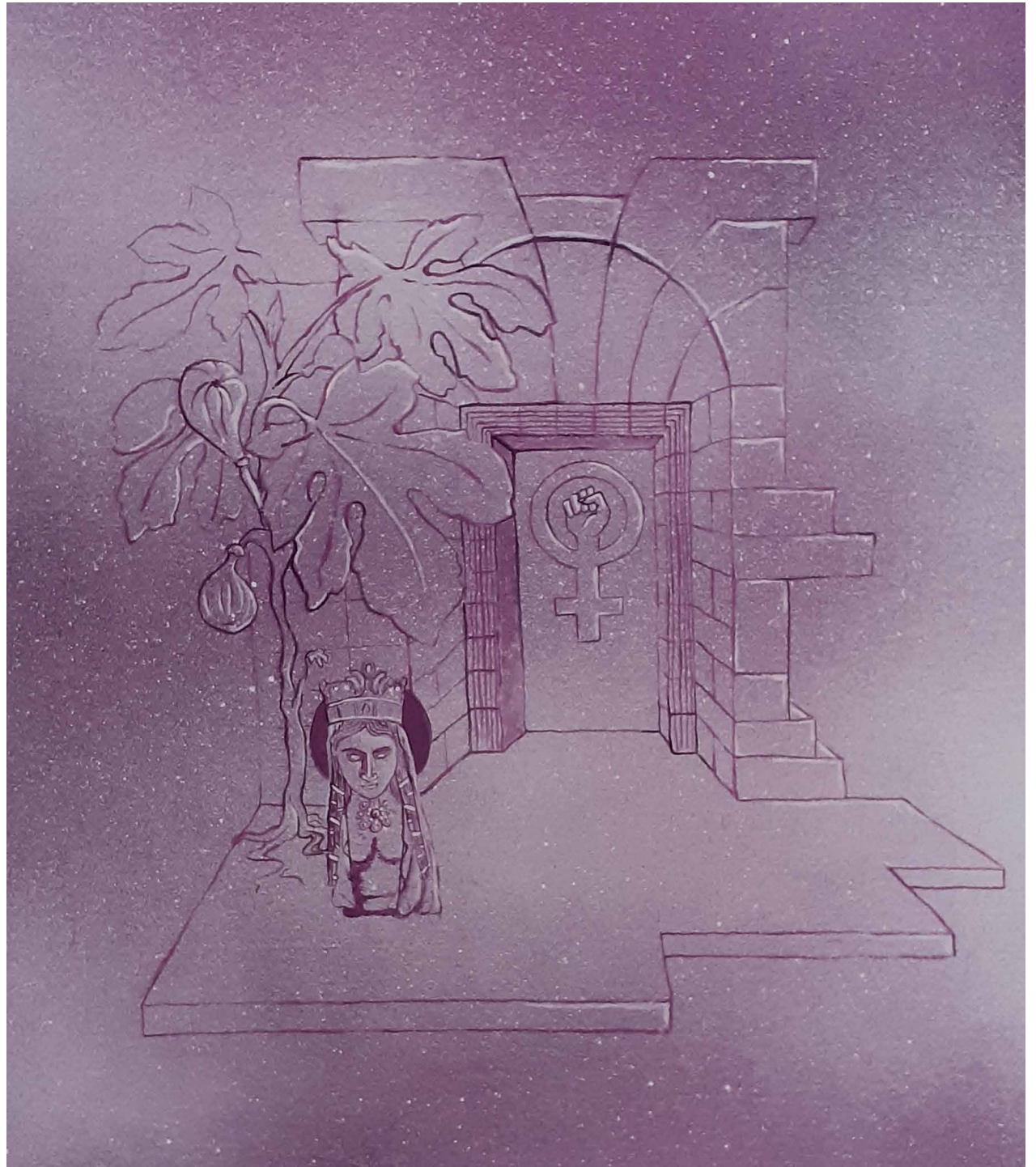


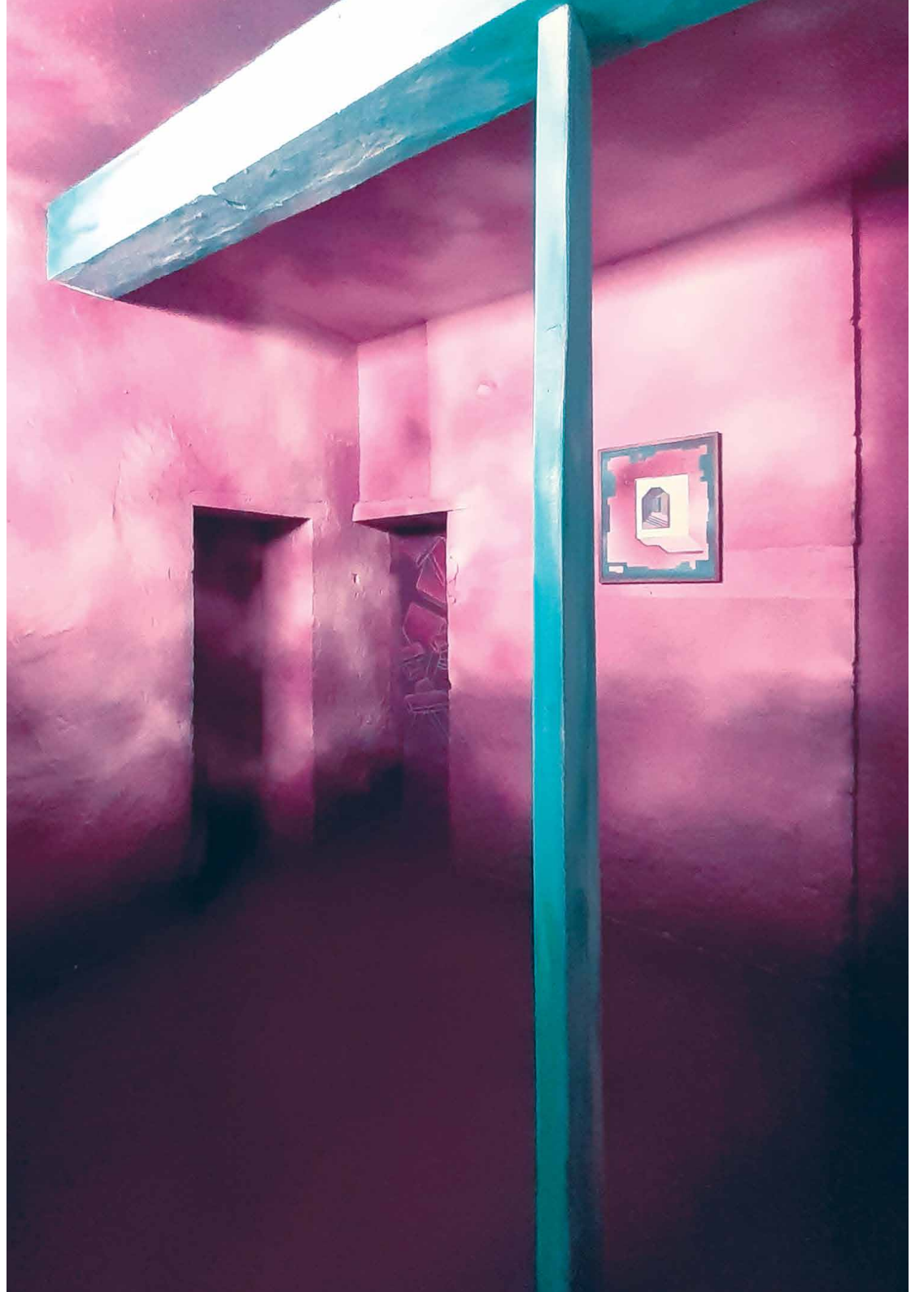
In residence during the period of confinement, Rebecca Konforti drew on the memory of the place, sought a way of inhabiting a space in order to enter the pores of this singular architecture: the dusting room, the former Carmelite cell. Plunged into the heart of an experiment, the artist unfolds a physical and mental space, a pictorial DNA of the site. She creates a heuristic map specific to MEMENTO, a witness to her introspective investigation. As an echo, a mural painting engulfs the entire space. It invites the visitor to enter the colour. A physical and visual experience is established. The first impression of oppression, of confinement, fades away to make way for a completely different atmosphere. A new sensibility emerges, materials and forms are gradually revealed to reveal unknown architectural breakthroughs where several dimensions cohabit.

Karine Mathieu



Georama, or the shadow of 14 Rue Edgard Quinet, 32000 Auch - 2021
Mural painting & drawing, variable dimensions, Painting on paper 60 x 50cm
View of the exhibition Mutation, Memento Departmental contemporary art space, Auch, 2021





Georama, or the shadow of 14 Rue Edgard Quinet, 32000 Auch - 2021
Mural painting & drawing, variable dimensions, Painting on paper 60 x 50cm
View of the exhibition Mutation, Memento Departmental contemporary art space, Auch, 2021



A QR code placed at the entrance to the room leads to a website page containing a mind map and a plastic text:
<https://rebecca-konforti.wixsite.com/memento>

You can also read the map on :

https://4be2f25f-7ce9-4b9a-b840-8b3c2c8803e6.filesusr.com/ugd/2b8041_4bff28fe1d7b499b918f227c8638cb93.pdf

My intervention consisted of using the shape of the cat's eye windows to create additional openings in the building. These openings are painted in trompe l'oeil and lead to an abstract pictorial space. The aim here is to bring in another form of light: that of culture and imagination by opening our perspectives to multiple worlds.

The shape of the openings evolves from the right to the left, from a shape modelled on the original windows to free, round and wavy shapes like the building. Inside the painted openings, I introduced representations of great figures from literature and cinema.

This project is also in line with the library paradigm, which I am particularly fond of. For me, it is a form of heterotopia, as Michel Foucault described it in his lecture "Des espaces autres (1967), Hétérotopies" at the Cercle d'études architecturales on 14 March 1967. Indeed, the library is a real space that can lead to a multitude of other imaginary, utopian spaces,

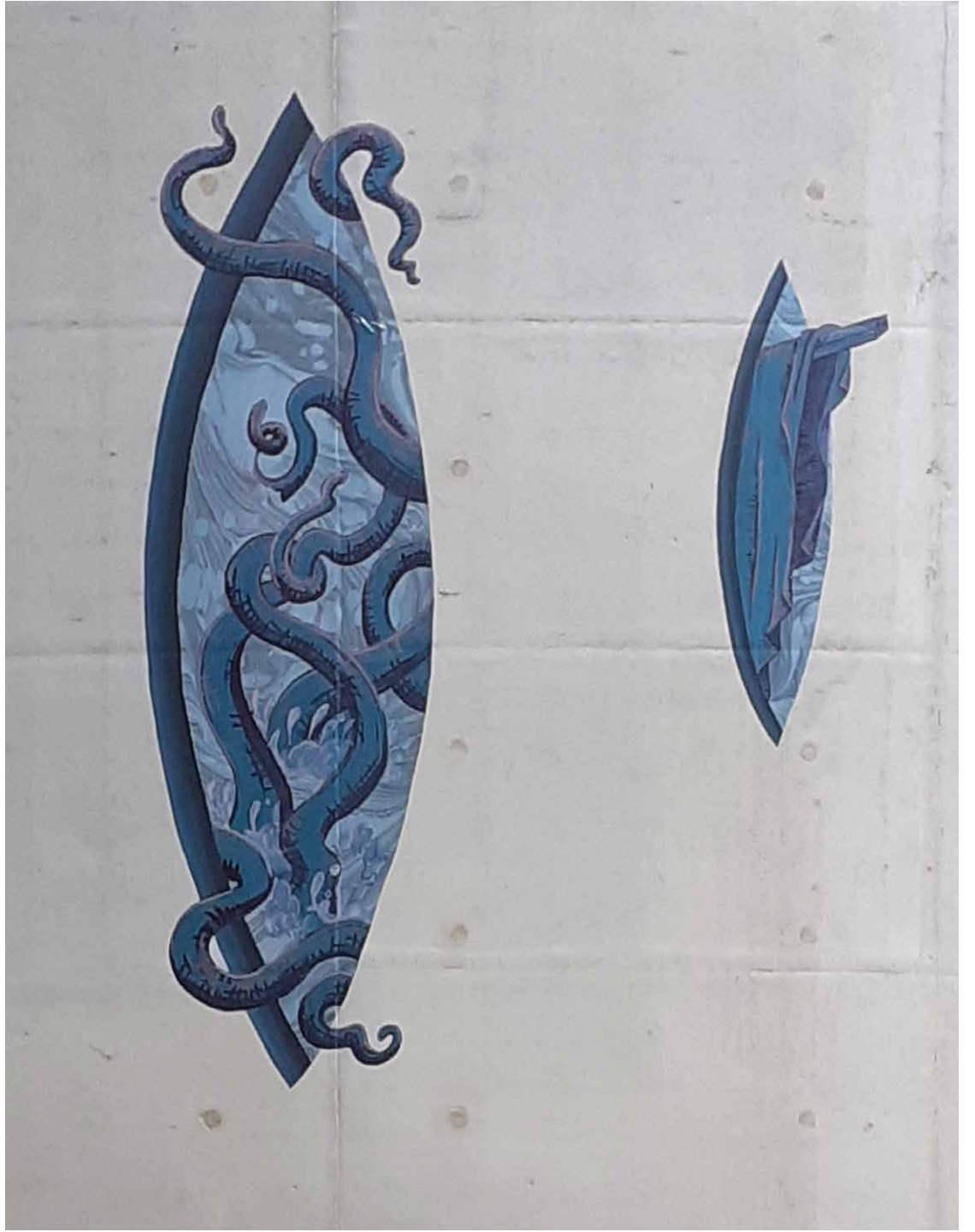


Le Bureau Des Mondes - échos
Digital printing on plastic coating,
view of the outdoor installation at the Pavillon Blanc Henri Molina, media library and art
centre for the exhibition L'étoffe des rêves, Colomier, 2021



Le Bureau Des Mondes - échos
Digital printing on plastic coating,
view of the outdoor installation at the Pavillon Blanc Henri Molina, media library and art
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The hall of the Parvis is a space of circulation which shelters numerous flows that it seems appropriate to accompany with plastic and pictorial proposals specifically conceived for the place and its uses. A programme of exhibitions, installations and wall paintings is thus envisaged every six months in order to inhabit the space, facilitate its practice and qualify its identity.

Rebecca Konforti inaugurates this cycle of works and proposals in situ and durable. Painter and draughtswoman Rebecca Konforti sees her practice as a tool for breaking down architectural, environmental and spiritual barriers. Fascinated by brutalist architecture, science fiction, magic realism, mythology and science, the artist works on these different occurrences by hybridizing them and deploying them on as many heterogeneous surfaces. On the scale of a building, a public square, a wall or a sheet of paper, his painting opens up the limits by creating fractures, openings, breakthroughs and perspectives that take the viewer's imagination towards a fictional but identifiable elsewhere. His work is also a true journey into colour.

In the hall of the Parvis, Rebecca Konforti leads the visitor to the heart of a unique palette. She plunges them into the heart of her questioning of the relationship between the constructed world and colour. Thus, while exploding the limits of the wall, by organizing new depths, new points of escape, the artist offers the visitor the experience of a trompe l'oeil crossing thanks to the variety of pigments and their effects on the existing and fictional architecture.

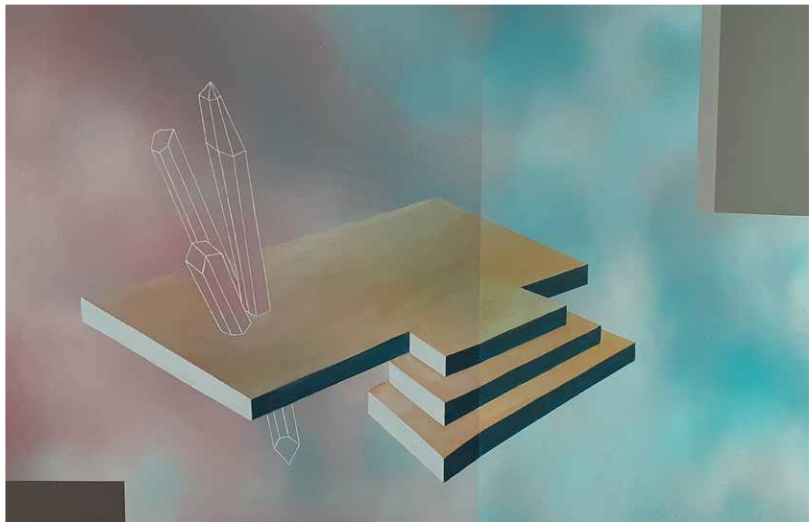
text by Magali Gentet



Ouverture sur l'Ether, le plateau des structurateurs ,
Environment in situ. Wall paintings and blue back prints on the scale of the building (detail)
View of the in situ installation in the Hall of the Parvis Scène Nationale Tarbes-Pyrénées, 2021



Ouverture sur l'Ether, le plateau des structurateurs ,
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The Office Of Worlds

Chapter 1: the structurers's platform

The birth of the shadow world, commonly known as Umbrea Mundi, is a subject of controversy. However, whether we're talking about structurers, bioconceptors, zoo-baptivists or historisologists, one version seems to agree with everyone. A long, long time ago, fragments of different spaces and realities broke away from their point of origin and began to float in the interstellar ether like soap bubbles. However, these pieces of the universe were not drifting randomly. They were attracted to each other. Over time, they would become linked, structured and finally agglomerated to form the three planetary discs of Umbrea Mundi. This is known as the terraforming age.

After a certain period of time, impossible to quantify by natural means, the essences of each of these assembled fragments would have escaped from their receptacles to form a gigantic pocket of energy that undulated through the three planetary discs and resonated with the rest of the universe. This is known as the age of energetic condensation.

It was when a bathroom fragment from the farthest reaches of the Delta du Bleu universe was added to the mix that the energy pocket ruptured. The energy flowed out of the envelope and eventually permeated the entire planetary body. We'll call this event "the great upheaval".

Following this, the planet awoke. The energy radiated, spread and even began to resonate with all the worlds and spaces from which the UM fragments had come. An atmosphere was generated and the envelope of the energy pocket fossilised. Like a snake of stone and steel, it became what is now the backbone of Umbrea Mundi, this constantly evolving planet.

Numerous doors, windows, corridors and interdimensional passages appeared to link UM to all the existing universes and those in potential formation. This is what we call impregnation. From then on, biological life developed, originating in the bowels of the Earth or passing through the interdimensional passages. Humans also arrived, founding cultures, paths, cities and, above all, the structurers' plateau. This part of the BDM is responsible for studying the evolution of planetary structures throughout history, past, present and future, using a time loop crossing process discovered by Tan LINAM, Master non-linear historiologist.

On the structurers' plateau, all forms of construction and methods of creation are represented on a small or larger scale. To help you find your way around, a non-exhaustive map of Ordinatío has been drawn up, with the main sectors represented by tree-like islands. To give you an idea, in some sectors, the structurers focus on how spaces are arranged and how worlds meet. In others, they study the anatomical structures of plants, animals, humans or blobber. In still others, they analyse the social, philosophical, cognitive or imaginary structures of the different forms of life since the first wave of disc settlement. Some sectors simply study the formation, break-up or outright annihilation of the various forms of structure that make up the disc worlds.

The primary aim of the structurers' platform is to understand the construction and evolution of life, so as to enable the creation of worlds and the multiple spaces that flow from them. To be a structurer is, in a way, to study what can serve as the underlying framework for the weaving of life and to question the useful tools for organising primordial chaos.

However, after many tedious deliberations, the High Council of the Beams was forced to conclude that, to a certain extent and in certain roundabout or exaggerated forms, the structures were being used to confine and enslave beings, and even to extinguish the spark of life within them. And so it is that the cosmic compositional framework is miserably transformed into vile prison bars.

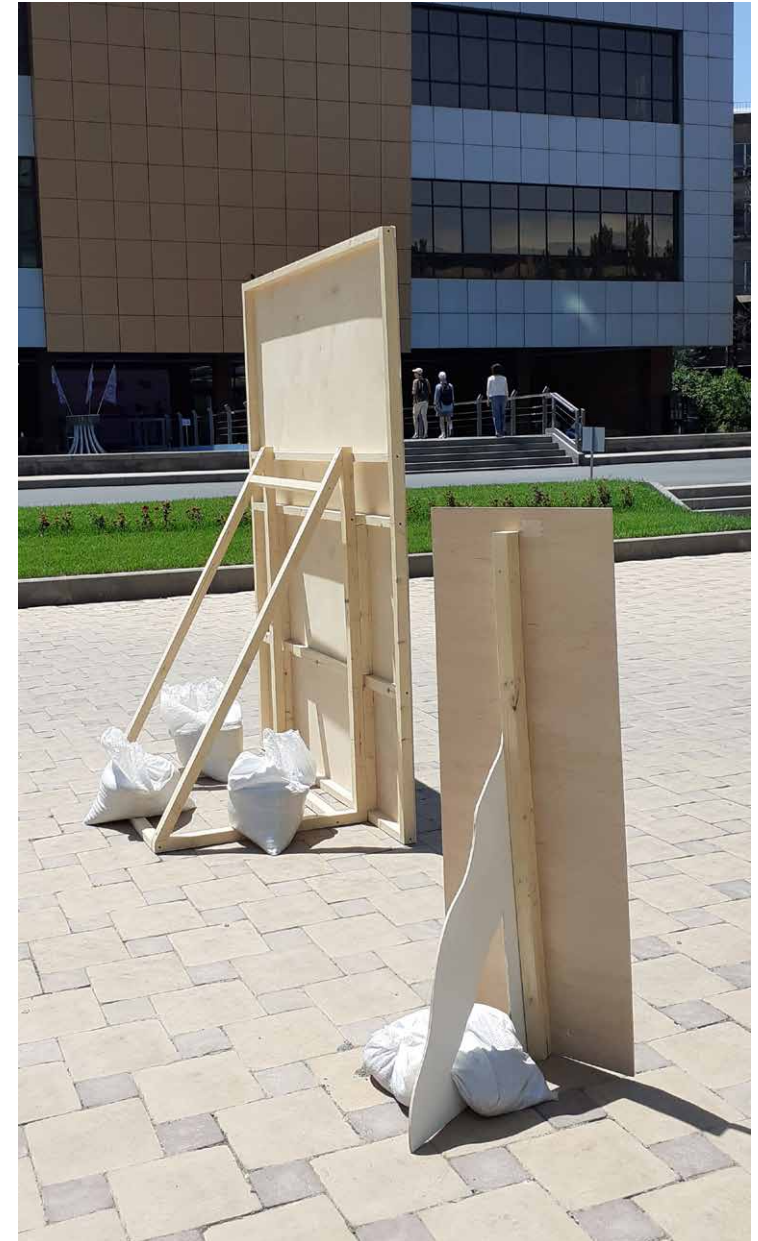
For all that, the Plateau des structurateurs neither judges nor acts, for it is well known that UM conceals more than one facet, each of which has its place in the vast and elusive territory of the shadows.



Méta
Rébecca Konforti and Romain Ruiz Pacouret
Painting on paper and fabrics, variable dimensions,
Open space of the Armenia Art Fair in Yerevan in collaboration with the Mergelyian Institute and the French Embassy in Armenia, 2022

This is an installation of paintings produced in collaboration with Romain Ruiz Pacouret. It was created in the framework of the Open Space platform of the Armenia Art Fair in Yerevan. In collaboration with the Mergelyian Institute (institute of research and computer development) we were invited to work on computer science.

More specifically, we chose to focus on the metaverse, a virtual universe made of multiple digital worlds. In one week on site, we created structures and paintings that are placed as parcels of the metaverse integrated into the real world.



Méta

Rébecca Konforti and Romain Ruiz Pacouret

Painting on paper and fabrics, variable dimensions,

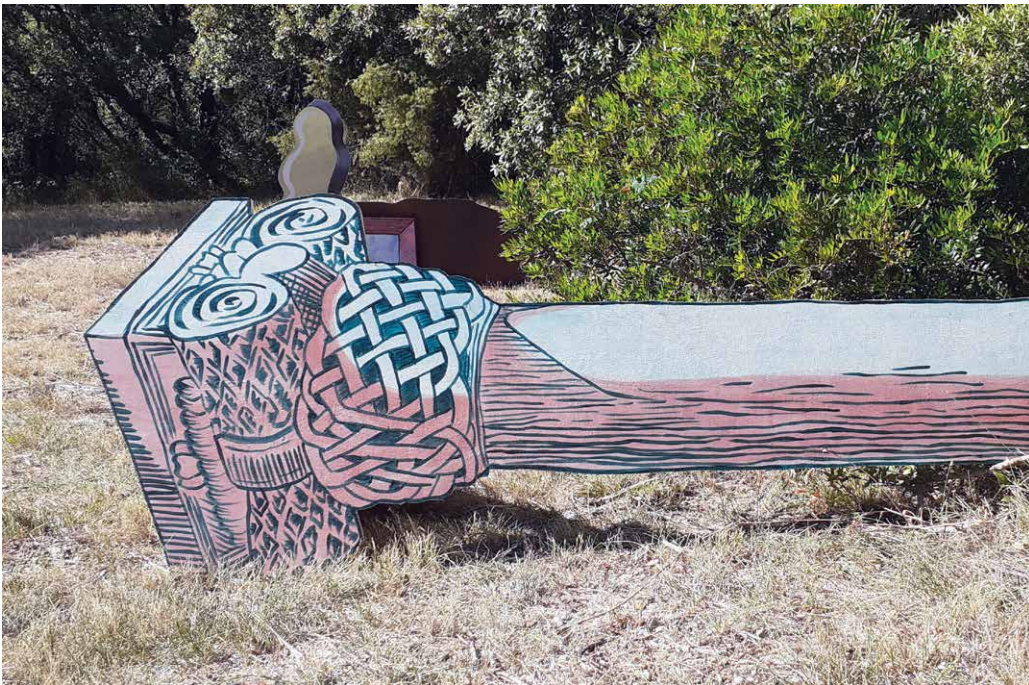
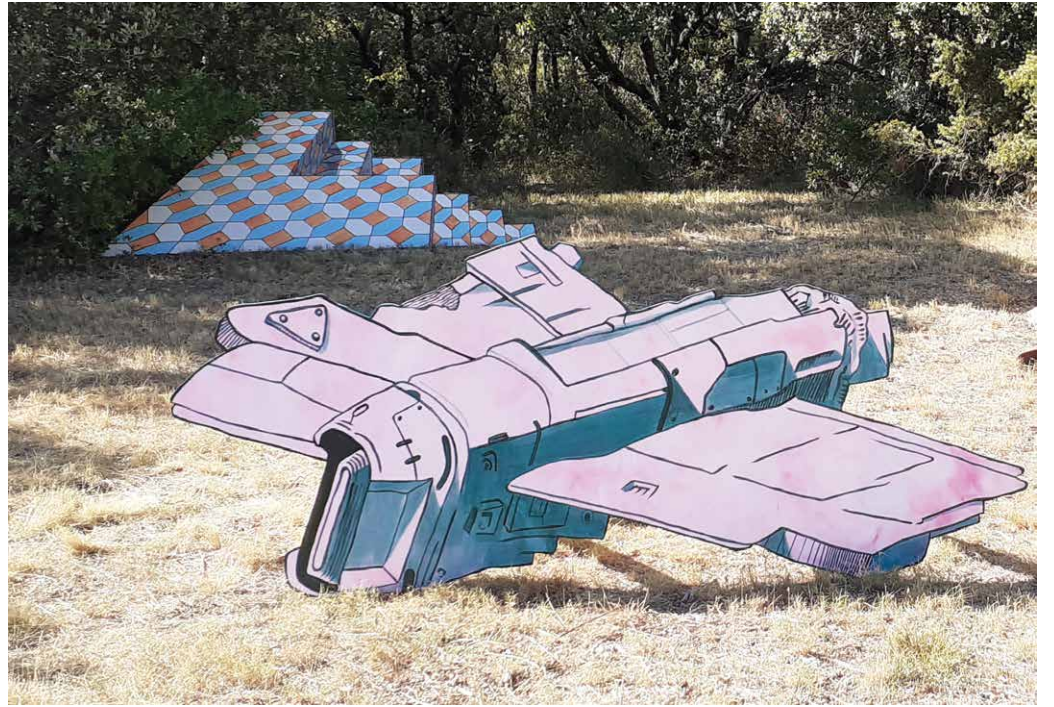
Open space of the Armenia Art Fair in Yerevan in collaboration with the Mergelyan Institute and the French Embassy in Armenia, 2022



Vestige,
Duo Iconosphère, (Rébecca Konforti et Romain Ruiz Pacouret), paintings on wood, variable dimensions, Pic-Saint-Iou, 2022

From the vineyard, the remains of the castles of Vivioures and Montferrand stand out from the surrounding hills. Just a few days ago, large flat stones were laid out on the ground, in the exact location of Rébecca Konforti and Romain Ruiz-Pacouret's installation, as if they had rolled down the hills from the former seigniorial dwellings. By choosing to inscribe themselves in the landscape, to take it as a framework and context, the desire to work on the question of ruins was obvious to the artists. They have invested the site with various architectural elements, in heterogeneous styles, whose eras and origins are mixed, making this set of fictitious remains a space-time field of ruins. These architectural silhouettes host unexpected motifs, a tree grows there, a cloud passes by, allowing another space to develop at the very heart of these built elements. A manifestation of the Foucaultian concept of heterotopia, these concrete locations and spaces that become supports for the imaginary, for utopia and for dreams. Rébecca Konforti and Romain Ruiz-Pacouret work alone or in duo. They consider that the individual must exist outside the collective, and their collaborations always function as the meeting of their respective works.

Victoria Barthelot



The space in question is the result of an experiment in living and occupying the exhibition space. French and German artists have taken part in a research and exhibition project focusing on painting and space. The space in question is an ideal. The ideal is to give artists freedom and autonomy by creating a cooperative exhibition without an absolute authority figure. It's a way for artists to join society and think for themselves about how to take over a space. It's a way of saying that painting can take on more than one form and position, even if they seem antithetical.

This project is proposed by two artists, Rébecca Konforti and Romain Ruiz-Pacouret, who form the duo iconosphère. The notions of painting and space are at the heart of their practice, and for this occasion they wanted to open up the field by inviting other artists to work with them.

For this project, the members of the duo are simultaneously artists, coordinators and curators of the project, with the support of the teams at the two venues. Having participated on a number of occasions in exchanges between France and Germany, their knowledge of the two stages was one of the reasons for setting up this project. In fact, the space in question is a two-stage project, with the first exhibition taking place at Lieu-Commun artist run space, Toulouse, and the second at the Weltkunstzimmer in Düsseldorf.

A great deal of upstream discussion took place via videoconferencing platforms before the first session of collective work on site in the form of a week-long workshop. This format is a fundamental element, giving the artists the chance to get to know each other's sensibilities and intentions better, as well as allowing them to experiment within the exhibition space itself. This gives them the opportunity to exchange ideas and learn about gestures and methods, but also to doubt, to start again, to react to what others are doing, to allow themselves to be contaminated or, on the contrary, to assert their positions.

In her various projects, Rébecca Konforti approaches space in both its plastic and conceptual aspects. She works on the perception of space using architectural trompe l'oeil. Whether it's a question of abstract space or representation, she creates new atmospheres by proposing openings towards sensitive and metaphysical worlds.



In capite - Construire
mural painting on the scale of the exhibition space and glazed ceramics
L'espace en question : Vol. 1 Aller à Toulouse (cur. Rébecca Konforti et Romain Ruiz Pacouret),
Lieu-Commun, Toulouse, FR
2023



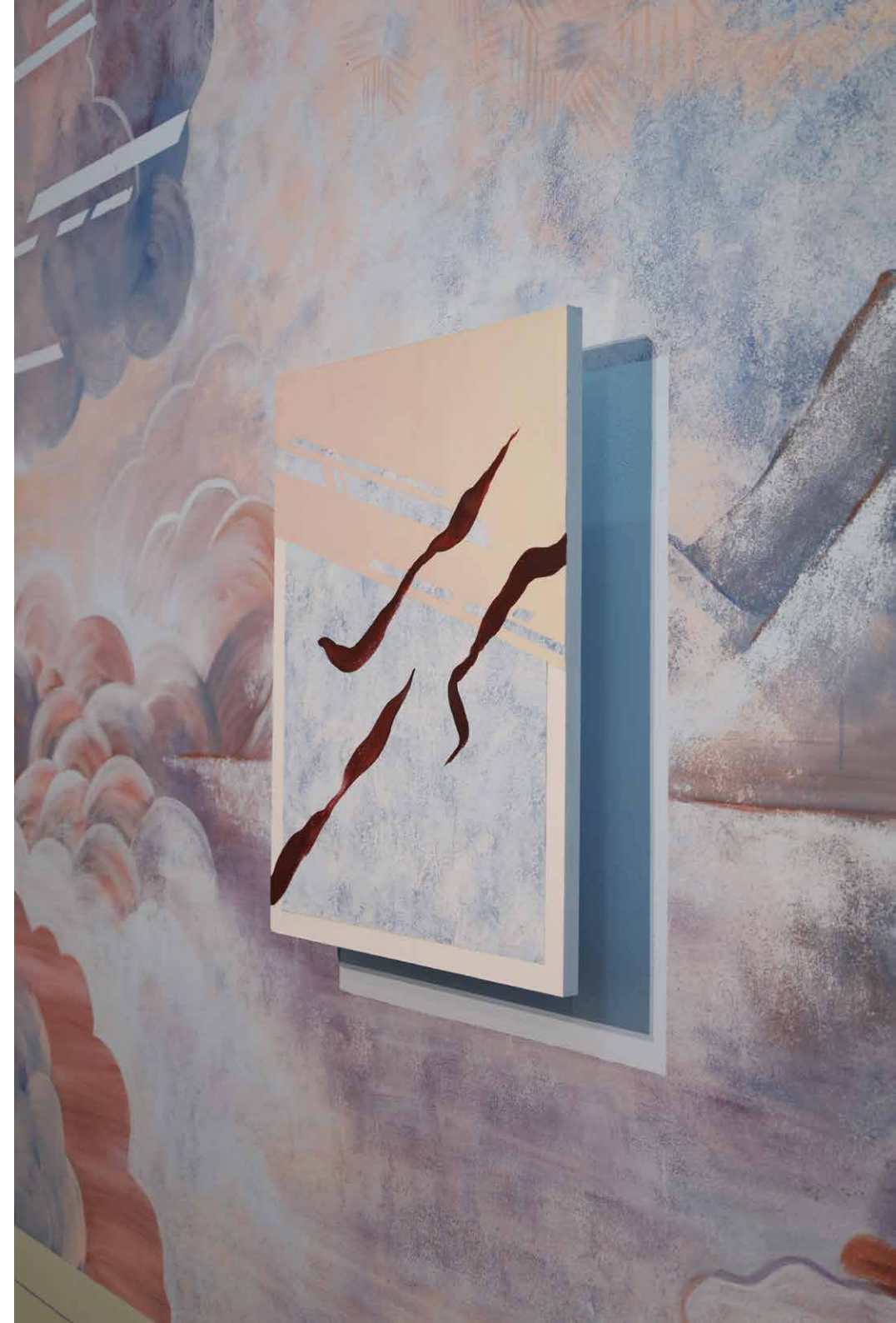
In capite - Origine

mural painting on the scale of the exhibition space

L'espace en question : Vol. 1 Aller à Toulouse (cur. Rébecca Konforti et Romain Ruiz Pacouret),
Lieu-Commun, Toulouse, FR, 2023



Duo Icônosphere (Rébecca Konforti and Romain Ruiz-Pacouret)
Construire un monde
Acrylic mural and painting on paper
Weltkunstzimmer, Düsseldorf, Allemagne, 2023



Duo Icônosphere (Rébecca Konforti and Romain Ruiz-Pacouret)
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Construire un monde
Acrilic mural and painting on paper
Weltkunstzimmer, Düsseldorf, Allemagne, 2023



The idea here is to work on different ways of interweaving space through a pop-up book. After the monumental murals, I'm playing with scale by combining miniature architectures inspired by brutalism.

Topos
pop-up book hand-painted on suspended platform
75 x 101 x 38 cm
Weltkunstzimmer, Düsseldorf, Allemagne
2023



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Bio

Rébecca Konforti was born in 1987 in Paris, where she studied applied art. She then graduated from the Institut Supérieur des Arts de Toulouse in 2015. After several years in Brussels and Paris, she now lives in Sète, on the Mediterranean coast. Her preferred mediums are mural painting or free-standing supports, drawing, engraving and writing, with which she sometimes produces installations.

Curious to understand her surroundings, she explores the multiple realities that coexist in our minds, in nature and in our societies. She imagines the world as a constellation of spaces that relate to each other in different ways. Rébecca Konforti is interested in what is not in the limelight, what is on the margins, taboo or invisible. She uses trompe l'œil, image montage and pictorial language to question the way we look at things and our societies. She uses the same principles of spatial entanglement in her murals as she does in her drawings and volumes. Her site-specific work is inspired by the context in which she is invited to produce, but is often accompanied by autonomous works inspired by travels, specific research, legends or her imaginary world.

His work can be presented in the public space as well as in exhibition spaces (Frac Occitanie Montpellier, Frac Grand large, Pavillon Blanc, Memento, Parvis scène nationale), in France and abroad (Morocco, Germany, Armenia, Belgium, Spain).

Coming soon...

- 2023 • Le grand bal du Rond-Point, galerie O. / Bernard Jordan, theatre of Rond-Point, Paris, FR
- 2024 • Presentation of the site-specific work created in the Vallon du Villaret, FR.
• Presentation of édition Moires supported by the production grant : Œuvres d'art et livres d'artistes de la Région Occitanie.

Exhibitions

- 2023 • L'espace en question: Vol. 1 Aller à Toulouse (cur. Rébecca Konforti and Romain Ruiz Pacouret), Lieu-Commun, Toulouse, FR
• L'espace en question : Vol. 2 Retour à Düsseldorf (cur. Rébecca Konforti and Romain Ruiz Pacouret). Weltkunstzimmer, Düsseldorf DE.
- 2022 • Peintures Barbares, (cur. Manuel Pomar), Lieu-Commun, Toulouse, FR.
- 2021 • Les débuts de l'icône, with Romain Ruiz-Pacouret, Ateliers Höherweg e. V., Düsseldorf, DE.
• Mutation, (cur. Karine Mathieu), Memento Espace départemental d'art contemporain, Auch, FR.
• ARCHIPEL - quatre résidences, milles expériences, on an invitation by Emmanuel Simon, Frac Grand Large - Haut-de-France, Dunkerque, FR.
• Dérive(s), 46m², Lille, FR .
- 2019 • Casablanca/Casaverde, French institut of Casablanca in partnership with the contemporary art network Air de Midi, Casablanca, MA.
• (H)ALL OVE 17 Archipel# 2, Art school of Denain, in partnership with the FRAC Grand large - Haut-de-France, Denain, FR.
• Continuum, Bains Douches de Villemur-sur-Tarn, FR.
• Night Cube 2 : espace des sens, Jardin Antique Méditerranéen for the Horizon d'eau #3 art festival, Balaruc-les bains, FR.
- 2018 • Temps d'un espace nuit, (cur. Emmanuel Latreille), Frac Occitanie Montpellier, FR.
• La surface en question, Grande Surface, Brussels, BE.
- 2017 • Festival Poisson-Évêque, Le Maga, Brussels, BE.
• Vous êtes en retard pour un tour de catapulte, Galery of ERG, Bruxelles, BE.
- 2016 • Tours et détours de l'escamoteur, De Bosch à nos jours, (cur. Patrick Le Chanu, Pierre Taillefer and Agnès Virole), ESPACE PAUL-ETANDRÉ- VERA, Saint-Germain-en-Laye, FR
• Belvédère I, Espace III, Espace Croix-Baragnon, Toulouse, FR.
• CACHET DE LA POSTE FAISANT FOI, (cur. Valentine Busquet), Villa Mallet-Stevens, Paris, FR.

- Point triple // un événement, (cur. Cécile Poblon), BBB centre d'art, Toulouse, FR.
- 2015 • Point triple // un lieu, (cur. Manuel Pomar), Lieu-Commun, Toulouse, FR.
- La Boum, (cur. Manuel Pomar et Nicolas Daubane), Espace d'art l'Hospitalet, Narbonne, FR.

Outdoor exhibitions and public commissions

- 2023 • Enfilade, Simone de Beauvoir College, Frontignan, FR.
- 2022 • Vignes Buissonnières, on the invitation of Marine Lang, Mécène du Sud Montpellier-Sète, Pic Saint Loup, FR.
- 2021 • Finalist for 1 % artistique du pole jeunesse de L'agglo du Pays de Foix-Varilhes, FR.
- 2020 • La serre Al Firdaous, with l'Atelier de l'observatoire, Casablanca, MA.
- 2019 • Le plateau des structureurs, on the invitation of Magali Gentet, Parvis Scène nationale Tarbes Pyrénées, FR.
- L'étoffe des rêves, public procurement on the invitation of Arnaud Fourier, Pavillon Blanc Henri Molina CAC Colomier, FR.
- 2016 • Sous le manteau : À la sauvette, travelling exhibition Paris, FR.

Fairs / Festivals

- 2022 • Open Space platform, (cur. Eva Khachatryan) Mergelyan Institute, Armenia Art Fair, Erevan, AM.
- 2019 • Hétérotopie, for Horizons d'eaux #3 art festival, with FRAC Occitanie Montpellier and Les Abattoirs, Musée – Frac Occitanie Toulouse, Ventenac-en-Minervois, FR.
- 2017 • Festival Art Jove, Palma de Majorque, ES.
- Manifestation d'Art Public # 6, Cerbère, FR.
- Festival Inund'art, Gérone, ES.
- 2015 • Foire Adababaï du livre et de l'image imprimée, Pavillon du Dr Pierre, Nanterre, FR.
- Manifestation d'art contemporain, Macparis, Paris, FR.
- 2014 • Je et nous, Brucke im Dschungel, under the direction of Katharina Schmidt and Hervé Senan, Kunstalle am Hamburger Platz, Berlin, DE.
- Domino Days (le grand collier), (cur. Emmanuelle Castellan et Thomas Huber) à l'occasion du FIAT, Palais des Arts, IsdaT, Toulouse, FR.
- Braconnage, under the direction of Jérôme Dupeyrat, Laurence Cathala and Olivier Huz, media library of Musée – Frac Occitanie Toulouse, FR.
- 2013 • Politique de l'accrochage, Palais des arts, isdaT, Toulouse, FR.
- 2012 • Back / Front Front / Back, galerie des publics des Abattoirs, Musée – Frac

Occitanie Toulouse, FR.

Grants / Prizes

- 2023 • Grant AIA, DRAC Occitanie, Fr
- 2022 • Production grant :Œuvres d'art et livres d'artistes, Régions Occitanie, FR.
- 2015 • Finalist for the prize Drawing room, La Panacée, Montpellier, FR.

Residency

- 2023 • Production residency at Vallon du Villaret, Bagnols-Chadenet, FR.
- 2021 • Artist residency, Ateliers Höherweg e.V. Düsseldorf, DE.
- Creative residency, Memento Espace départemental d'art contemporain, Auch, FR.
- Production residency, Peinture sur toile... de tente , invitation by Carl Hurtin for PAHLM, Camping le Plannaturel, France, FR.
- 2020 • Ce chers mois de Septembre, research residency, Maison Salvan, Labège,FR.
- 2019 • Artist residency, Villemur sur Tarn, FR.
- Casablanca/Casaverde, Artist residency, French Institute, Casablanca, MA.
- 2018 • Artist residency, Villemur-sur-Tarn, in collaboration with DRAC Occitanie, FR.
- 2017 • Residency Project Art partout/art Pertot for the Festival Art Jove, Palma de Mallorca, ES.
- Residency Project Art partout/art Pertot for the Manifestation d'Art Public # 6, Cerbère, FR.
- Residency Art partout/art Pertot Project for the Inund'art Festival, Girona, ES.

Education

- 2015 • Dnsep, Institut supérieur des arts de Toulouse, FR
- 2013 • Dnap, Institut supérieur des arts de Toulouse, FR
- 2008 • FCIL Illustration, Lycée professionnel Régional Corvisart, Paris, FR
- 2007 • Bac Pro Graphic Communication, Lycée professionnel Régional Corvisart, Paris, FR
- 2006 • Internship in restoration of painted works with Mme Anna-Joubert Posier
- 2005 • CAP Sérigraphie, Lycée professionnel Régional Corvisart, Paris, FR