portfolio

ash love

bio

Ash Love's visual work delves into the web of the narrative, the manner in which we weave it, structure it, allow it to deviate from its original trajectory. Using painting, drawing, writing, sculptural pieces and installations, they composes knitted narratives, subverting language using glyphs, emojis to be deciphered like a code. Ash Love's aesthetic is full of knots, evoking at once tangled and desperate situations, but also the unions and alliances that the act of knotting can generate. Their work reacts to the reification of love using a counter-language for a collective and sentimental reappropriation of our emotions. Love's work perpetually questions the tools that enable to compose and decompose the real(s) and all the gaps of the narratives - political, poetical and potential - that are still to be written and told.

Ash Love (1996) graduated from HEAD-Genève (2021), University Bordeaux Montaigne and Macquarie University Sydney (2018). They live and work in France. Their work has been presented in personnal exhibitions at Continuum, Bordeaux; Prenzlauer Studio, Berlin; Forde, Geneva, and in multiple group shows in galleries and institutions, 66e Salon de Montrouge; Martin Asbæk Gallery, Copenhaguen; CAPC, Bordeaux; Basel Social Club, Basel; Galerie Sultana, Paris; CAC - Synagogue de Delme, Delme; Soft Power, Berlin; FMAC, Genève; Sissi Club, Marseille.
Ash Love's work has joined multiple public collections in France such as Fonds d'art contemporain - Paris Collections; CAPC musée, Bordeaux; FRAC MÉCA, Bordeaux; Collection Ville de Montrouge. They are a 2025-2026 resident at Casa de Velázquez and will be participating in two art fairs Art Basel Paris and ARCO Madrid.

Nothing is more mobile than language, the royal and absolute vessel of our thoughts and emotions. Nothing is more necessary to progress than doors. Nothing is more effective in creating these passages than magic. Love's works are portals that allow us to escape politically from the rigid structure of the definitions of gender, categories and identities. To erect openings that move us from one world to another is often a vow to fluidity and relationality as to replace the connoted and the defined. Language is at the heart of the equation here in that it draws tunnels for travel. Holes and breakthroughs.

Whether it is as letters from a keyboard reproduced in ceramic or phone backgrounds that take on the form of a painting, these various interfaces interest the artist because they point to an elsewhere while also pointing to oneself. The techniques used by the artist are connected to the earth – the firing of ceramics or the preparation of canvases – while also being used for a symbolism inspired by new technologies. What is given and what is kept? And who travels with this movement? The giver or the receiver? The person who enters or leaves? And besides, are we inside or outside?

The exhibition space plays an important role here. It allows for physical circulation as well as the circulation of energies and emotions. For Ash Love, the walls are like pages of a book in which a story is written and the black backgrounds of their paintings are pages upon which symbols and prayers are born, like sigils that come to entrust their magical intentions. Each work seems to cry out their wish to leave behind constraints and to belong only to what is indefinite. To sail from one language to another, one roof to another, to move from in front of the curtain to behind it, to cherish the movement more than the place.

Elisa Rigoulet, 2022
(Galerie Exo Exo, Paris)
translated from French by Katia Porro

bébé boum

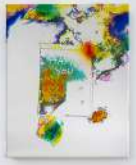
2025

→

Bébé Boum, 2025
exhibition view
Art Basel Paris, Grand Palais (FR)



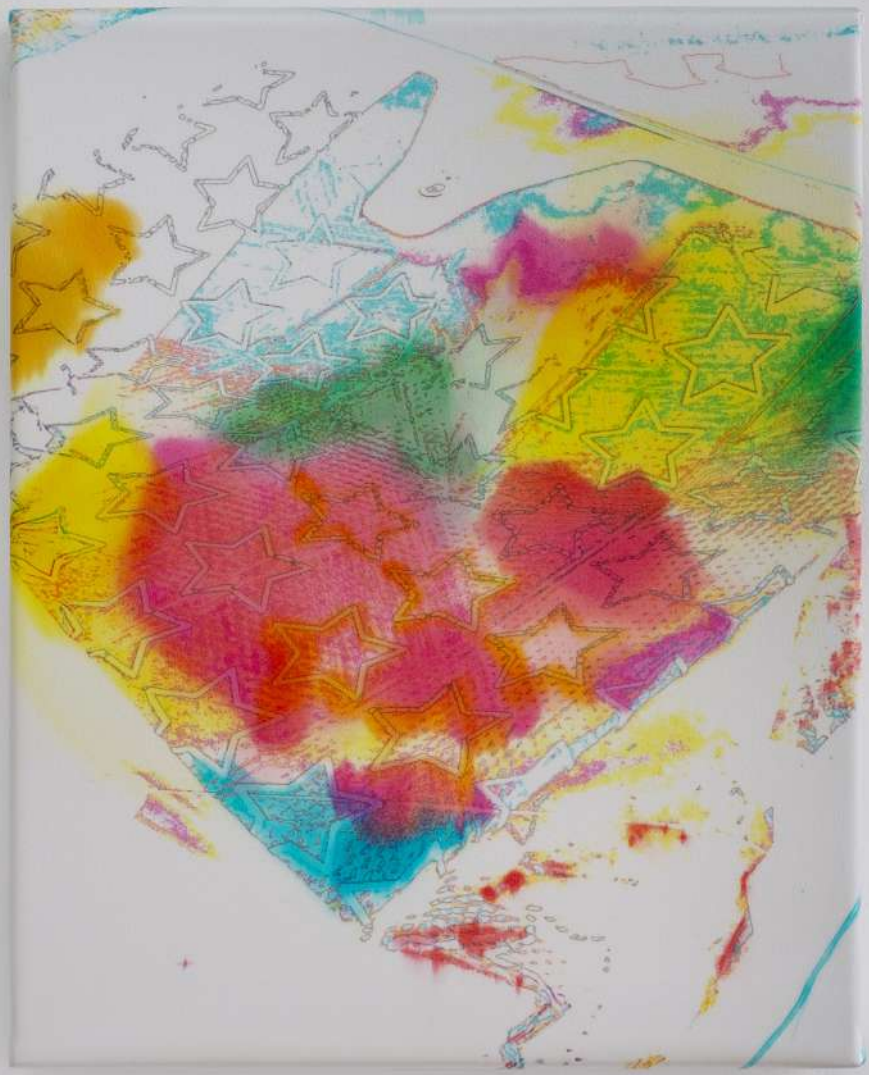


HAPPY BIRTHDAYS, 2025
series of 12 paintings
24x30cm



HAPPY BIRTHDAYS (28 BOUGIES), 2025
print and ink on silk, ribbon
24x30cm



HAPPY BIRTHDAYS (RACCROCHER LES ÉTOILES), 2025
print and ink on silk
24x30cm

→

Les invitéexs, 2025
Helium-inflated balloons, ribbon, dumbbell, carabiners, rings
variable dimensions



exhibition view ***Bébé Boum***, 2025
Art Basel Paris, Grand Palais (FR)
↓


HAPPY
Birthday



Bébé Boum creates a physical and symbolic space of celebration with a series of floating balloons on which are printed images both coming from the artist's personal archive as well as a standardized iconography. On the walls, a series of paintings like greeting cards are titled with a repetitive Happy Birthdays, emphasizing the erosion of meaning caused by the standardization of collective emotional representations.

The artist manipulates images of celebration to address the uneventful. Which dates do we celebrate? Which dates do we forget? From social to intimate celebrations, what do we choose to center, commemorate, and mark in time? Here, Ash Love reclaims universal social images and brings to the fore erased narratives of birth and rebirth, both personal and collective, shining a light on dates and anniversaries that are yet to be celebrated.

←
HAPPY BIRTHDAYS (DÆMONS), 2025
print and ink on silk, ribbon
24x30cm

selfish, shallow and self-absorbed

2025



→

gen ∞ (LOVE), 2025
backpacks patchwork stretched on frame, necklaces, pearls, trinkets, patches, keys, locks
100x100cm


LOVE

↑
exhibition view *Selfish, Shallow and Self-Absorbed*, 2025
Exo Exo, Paris



→
CHILDLIKE THINGS (bossy), 2025
blown glass
24x25x12cm



gen ∞ (BFF), 2025
backpacks patchwork stretched on frame, necklaces, pearls, locks, trinkets, photography, hairbands, concealer
100x100cm



gen ∞ (ROCK), 2025
backpacks patchwork stretched on frame, pearls, trinkets, patches, pins, keys, locks
100x100cm

CHILDLIKE THINGS série, 2025
blown glass
24x25x12cm





exhibition view *Selfish, Shallow and Self-Absorbed*, 2025
Exo Exo, Paris

I have a secret. I have a doudou – a security blanket, a so-called "transitional object". An old T-shirt of my mother's that I've been dragging around for the last thirty years. Something incredibly comforting and also a little disgusting. The result of an attachment that feels almost animalistic, predating socialization. An intruder that survived the passage from childhood to adulthood, when it should have been left behind.

The exhibition *Selfish, Shallow and Self-Absorbed* takes its name from the book of the same title by Meghan Daum, which brings together stories from writers who chose not to have children. More than the subject itself, it's the ideology and the title that resonate with Ash Love's reflections on the homogenization of thought and emotion. Colorful and seductive. Almost flashy. One might describe Ash Love's works as talkative, extroverted — haters will call them shallow and self-absorbed. By echoing the immediacy and rapid consumption of capitalist language, the artist reclaims it and offers
alternative readings. The exhibition *Selfish, Shallow and Self-Absorbed* thus confronts the intimate with its social representations, those talismanic objects of our emotions and bonds, and highlights how consumer society has often co-opted them.

Unlike my rag of shame, Ash Love's comfort objects are not repulsive. Under the title *CHILDLIKE THINGS* (2025), the series takes the form of anthropomorphic glass hearts, reminiscent both of the crab emoji — representing the Cancer zodiac sign, known for emotionality and attachment — and of the plush toys one wins at fairground booths. A successful shot, a rewarded performance with an unambiguous "I love you" printed on the stuffed heart's chubby belly. An explicit metaphor for romantic conquest, this object is traditionally given to one's beloved. A childhood object made socially acceptable for adults. Like prize plushies, the hearts in the *CHILDLIKE THINGS* series are fake relics of childhood: literally polished, smoothed, and varnished to please our disciplined gaze. Though not mass-produced in Asia and discarded after a few weeks of passionate romance — but instead hand-blown in the southwest of France — they still offer an image of love: here, a hard and fragile symbol, that is literally hollow inside. They will never end up at the bottom of your bed. What this heart represents is the integration of emotion into the cycle of consumption. Shoot. Win. Offer. Expect in return. Throw away. Cry. Repeat. Love has become a commodity, its markers conveying simple, quickly digestible messages. By appropriating these forms, Ash Love highlights the paradox they embody: mass-produced, inexpensive objects that symbolize and simplify essential human emotions and values.

The paintings in the series *gen ∞* (2025) are made of colorful backpacks customized with little accessories, assembled like a patchwork. The brand isn't visible, but it's immediately obvious to anyone who attended school in France from the 1990s onward. They're Eastpak backpacks, which have populated schoolyards in middle and high schools for decades. Produced in countless colors and patterns, worn high on the back or slung low — depending on the trends and times — these backpacks are recognizable, endlessly repeated. They embody the normalization that sets in after childhood with Darwinian cruelty. Conform or disappear. Wear (buy) an Eastpak or be excluded. Ash Love cuts, unstitches, almost dissects this symbolic object of social regulation that arrives with adolescence, perhaps exorcising the fundamental need for belonging that accompanies this often ruthless, transitional phase.

Through these collage-assembled works, with dissonant yet cohesive prints stretched into a single canvas, Ash Love pays special attention to how things come together and connect — the processes that lead individuals to blend into the group. To conform to norms and find one's place in a society governed by appearance and ownership.



Lastly, *Selfish, Shallow and Self-Absorbed* features a gigantic mirrored bow, titled *attachment style* (2025). The bow both decorates and binds. Of course, it implies a gift — and therefore, an act of consumption. Here, it also allows us to self-reflect, examine, and perhaps gauge to what extent even our deepest connections are now commodified, controlled, and regurgitated in the form of simple, colorful, appealing symbols — the heart, the bow, the iconic backpack of our adolescence. Rather than chasing an illusory quest for authenticity, Ash Love embraces the forms that surround us. They deconstruct them, charge them with meaning, and exhaust them. As for me, I'm still carrying around my doudou. Old and faded, it's the only thing that resists the mechanics of the market.

Clémentine Proby, 2025
(Spike Island)
translated from French by Mélanie Scheiner

←
attachment style, 2025
mirror fabric, thread, wadding, magnets
dimensions variables

team building & out of office

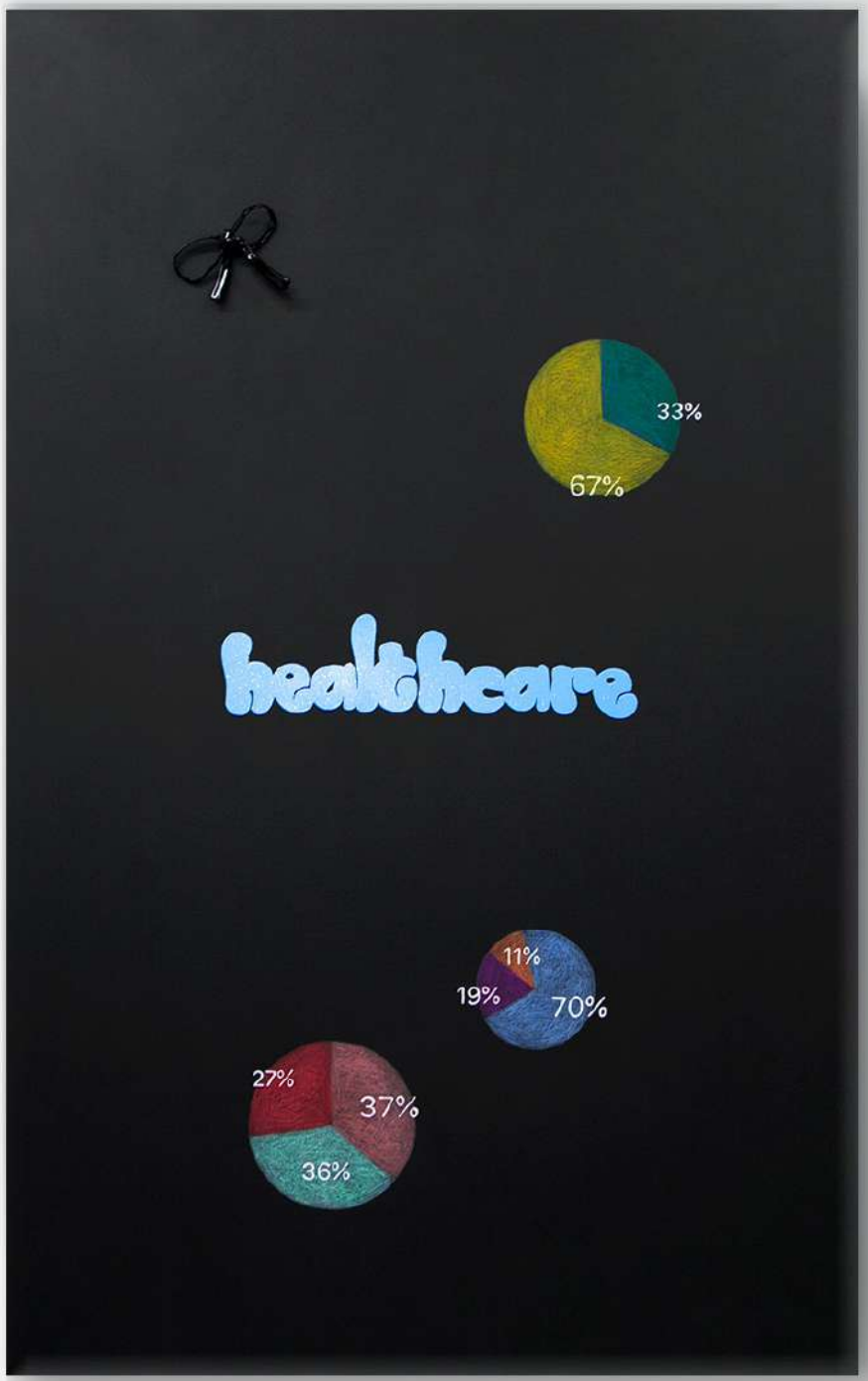
2025



→

#6263cd (out of office), 2024
acrylic, raw canvas, pencils and oil on canvas
160x100cm





↑
exhibition view *Salon International de la Peinture de Delme*, 2025
curated by Benoît Lamy de la Chapelle
CAC - la Synagogue de Delme, Delme (FR)

←
#5ebef0 (team building), 2024
pencils, glass and acrylic on canvas
160x100cm


Systematic
healthcare



↑
exhibition view *Salon International de la Peinture de Delme*, 2025
curated by Benoît Lamy de la Chapelle
CAC – la Synagogue de Delme, Delme (FR)

←
#6263cd (out of office), 2024
acrylic, raw canvas, pencils and oil on canvas
160x100cm (detail)

Within the economy of attention and emotions that now governs our "connected" daily lives, *Love* in all senses of the term has gradually become a workable resource that can generate a lot of capital. In this market of deregulated, intrusive, and pernicious emotions, with slogans that are by turns cryptic, conventional, or aggressive, the work of Ash Love has emerged, who, through their paintings, sculptures, and performances, takes stock of a counter-language reacting to the reification of love, moods, and affects, and tending towards a collective, sentimental, and acknowledged reappropriation of emotions.

Ash Love's artworks are constituted by a multitude of symbols deriving from the codes of adolescent digital pop culture since the 2000s, such as emojis, glyphs, or magic number combinations. For the artist, this kind of neo-dialect reveals the contemporary communication regime each of us can identify with, based on new codes and thus create micro-communities. It therefore contributes to an interesting subversion of language.

The materials that Love uses are characteristic of the teenage creative world, such as inexpensive, colourful beads taken from the necklaces or bracelets of children's jewellery boxes, silk ribbons, or the padlocks and keys of personal diaries. Ash Love doesn't skimp on varnish, shiny effects, or generous and unctuous forms to accentuate the effects of these source objects. The flashy aspect of this hyper-visual formal strategy enables them to dissimulate more personal subjects and commitments, such as sexualities outside of the heteronormative system, questions of identity, or how to form and maintain communities in the present climate. It is a political position that seeks to exist artistically through poetry. A vast, orchestrated melancholy thus emanates from these multiple stories, emitted like calls for help, and that it is doubtful will ever reach their target.

Ash Love's aesthetic world is full of knots, evoking at once tangled and desperate situations, but also the unions and alliances that the act of knotting can generate. Many forms or symbols attest to the presence of a techno-spirituality among our contemporaries, superstitions emerging from an agonising rationalism, a neo-pagan magic that people in search of meaning have constructed, throughout turbulent periods of history. Their artworks thus convoke the material language that human communities resort to in order to share their sorrows and wounds, caused by an inability to live in a segregated world, contaminated by all manner of underhand practices.

As part of their residency in Lindre-Basse, Ash Love pursues their research on the subversion of language, the edification of alternative narratives, and the digital processing of emotions in our virtually connected societies. Between productions, readings, and moments of analysis, this residency period will be punctuated by a shared meal, prepared and orchestrated by the artist and their two mothers, with the aim of putting into practice their research on sharing and the communal construction of our futures.

Benoît Lamy de la Chapelle, 2024
(CAC - la Synagogue de Delme)
translated from French by Anna Knight

parle-moi
parle-moi
parle-moi
(de ton cœur)

2024



→

Stella, 2024

powder-coated steel, resin, locks, beads, chains, ribbons

180x170cm each piece



parle-moi / parle-moi / parle-moi (de ton cœur), 2024
non-perennial public artwork, Bruges (FR)



←

Alioth, 2024
powder-coated steel, resin, locks, beads, chains, ribbons
180x170cm (detail)

Zosma & Gakyid, 2024
exhibition view 🥹🥹🥹
Galerie Sultana, Arles (FR)
↓



In 2023, Ash Love moves into the city of Bruges, in Gironde, as part of Prismes residency. A year later, five hearts made of steel carry, intertwined, the dreams and secrets of the town's inhabitants. In those vials, perhaps they wished to speak to the dead and forgotten, like the visitors of London's Crossbones Graveyard. With those charms, perhaps they sought to thank and ward off misfortune, like those who decorate the rag trees of northern France. In those tightly knotted ribbons, perhaps they spoke of love. Perhaps this network of metal and hope—reminiscent of the underground water system flowing beneath Bruges—connects them as much as it connects the land.

*« parle-moi / parle-moi / parle-moi (de ton cœur) »**

The sun makes the shapes shine: ribbons, pearls, a heart-shaped padlock, stars, a lucky clover, a key — as a guardian, the emblem of the town — attribute of Saint Quitterie, who keeps rage at bay. And yet, there is rage —who knows?—sealed within these flasks. We could believe that Quitterie transforms it into something collective and sane, turning it into a glow that illuminates and warms the group without consuming the individual. "Love & rage," as in Bye Bye Binary's typography. Rage & tenderness, as in the works of Adrienne Rich and Audre Lorde.

Because it takes tenderness to choose trust as a raw material and to work on what connects people. Rather than locking the padlock with a harsh click, the words are woven into silk, in the gentleness of the gesture and the slow passage of time—the length of time needed to tighten the knots with care.

Ash Love continues to explore their reflections on linguistics, translation, through the weight and plasticity of words and letters. To subvert hegemony and domination, one must constantly navigate between numerous narratives. In the performance Un passage sur Mars, they read to their mother—and vice versa—the stories of lovers, absent from childhood dreams.

One of their paintings bears the question: *"And words, do they care for you?"* The black screens of our phones, contemporary amulets, reflect angel hours and intimate messages.

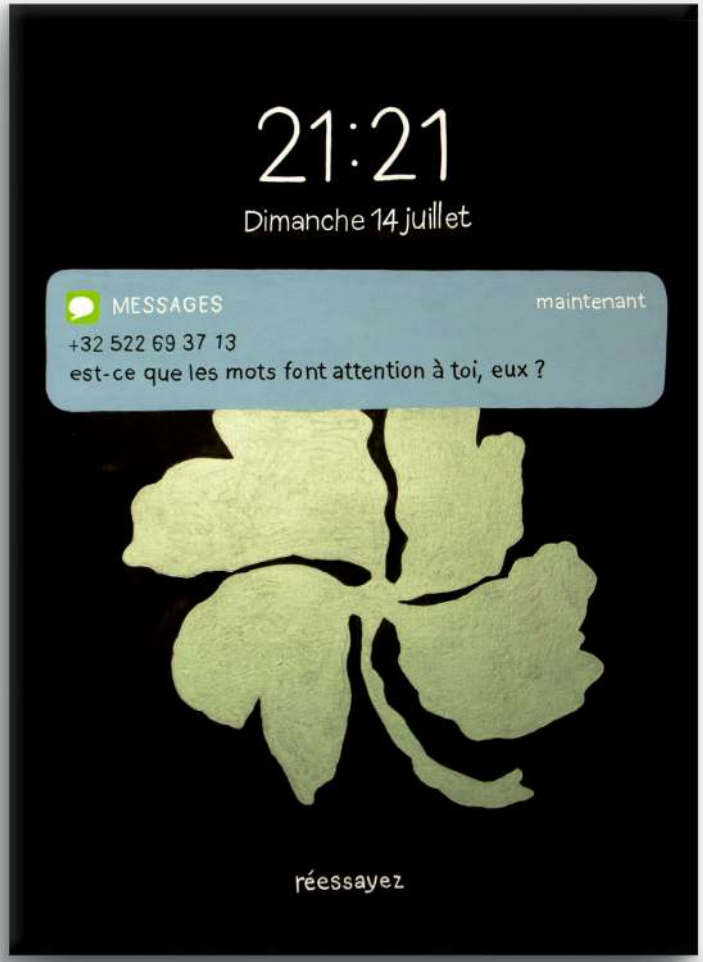
How can we understand each other when, even in a shared language, "violet" changes colour depending on the eye that sees it? How many meanings does "I love you" hold? The titles of their works draws on precious narratives waiting to be unwoven, outside of the norm. Ash Love rethinks the potential of combining numbers and letters, and lyrics, like those of Nâdiya, evoke melodic rememberance to a generation who spent afternoons watching music videos. In this adolescence, we existed in the space of forums, believed in chain messages, and in the impact of a message sent. The language invented on the internet—made of emoji-spells and neologisms expands our ways of communicating and, in turn, of forming a community.

*« tell me / tell me / tell me (about your heart) »

Mathilde Leïchlé, 2024
(Jeune Critique d'Art)
translated from French by Ash Love

Anges Gardienne.x.s

2021 - 2023



→

21:21 (good luck), 2022
acrylic on canvas, gouache
80x60cm



19:19 (amour athlétique), 2022
acrylic and oil on canvas
80x60cm



18:18 (building shields), 2022
acrylic on canvas, resine
80x60cm



exhibition view **66e Salon de Montrouge**, 2022
Beffroi de Montrouge, Montrouge (FR)

←



09:09 (fool moon), 2022
acrylic and oil on canvas
80x60cm

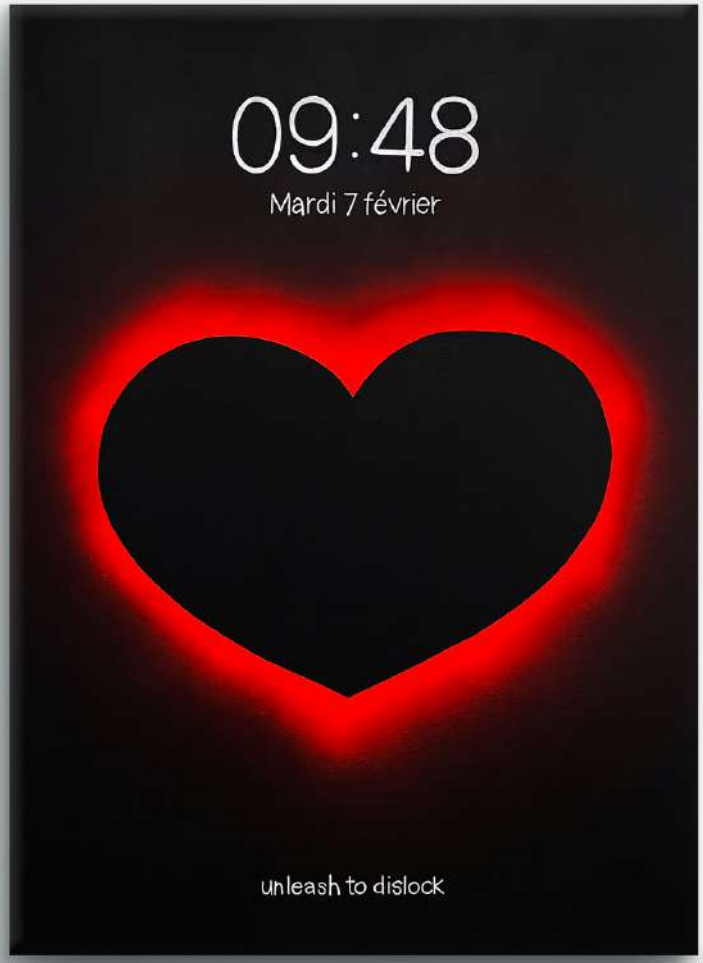
exhibition view *Salon International de la Peinture de Delme*, 2025
curated by Benoît Lamy de la Chapelle
CAC - la Synagogue de Delme, Delme (FR)

↓


09:09



13:13 (wet world), 2023
acrylic and oil on canvas
80x60cm



09:48 (butt eclipse), 2023
acrylic on canvas, aerosol
80x60cm

Inspired by the rhythm of life, its artifacts, mysteries, and coincidences, as well as by digital cultures, Ash Love paints smartphone interfaces and screenshots, blending political and pop references, intimate fragments, and fictional objects. Smiley emojis, hearts, water droplets, rainbows, glimpses of messages, stylized butterflies—all of these elements contribute to building the liberating worlds envisioned by the artist.

In this series of eleven paintings, Ash borrows familiar digital symbols from our online interactions and references of shared knowledge from social networks. Common patterns are paired with short statements—predictions or adages—placed at the bottom of the screen, along with dates, often mirror hours, and sometimes text messages. Through these elements, the artist reveals hidden snippets of marginalized stories and memories of political resilience. Viewed in its activist dimension, this series, despite its apparent playful form, alludes to important dates and events in queer movements. The colors—blue, pink, white—in *11:11 (helms flag)* echo those of the transgender pride flag; July 14th evokes International Non-Binary Visibility Day in *21:21 (good luck)*; and in *17:17 (rainbow gloves)* the rainbow shelters and protects.

These narrative layers, composed of familiar symbols, sibylline signs, and alternative stories, are intentionally polysemic, allowing audiences a certain freedom of interpretation.

The titles of Ash Love's installations and paintings provide clues to understanding the themes and subjects that run through their work. The title of this series, *Anges gardienne.x.s (Guardian Angels)*, refers to the legend of mirror hours popularized on the Internet. According to this legend, mirror hours bear messages from angels. What belongs to magic, imagination, or dreams? Here, fiction collides with reason to create imaginary realms accessible through the portals represented by locked phone screens.

Screensavers symbolize closed doors, ready to be opened or walked through. For the artist, these immaterial portals, which facilitate daily social interactions, access to information, and collective action, symbolize potential paths toward new understandings of the world. These mysterious spaces give audiences the opportunity to move away from dominant paradigms and frameworks to discover all that lies on or outside the margins.

By offering different levels of interpretation, Ash Love distills a political discourse and provides other, more subjective understandings of our realities. The artist aims to deconstruct harmful socio-normative barriers at the root of binary thinking and undo hegemonic hierarchies by narrating emancipatory stories.

Léa Pagnier, 2023
(Ville de Montrouge)
translated from French by Charlie Da Cunha

Grosse Éponge

2023



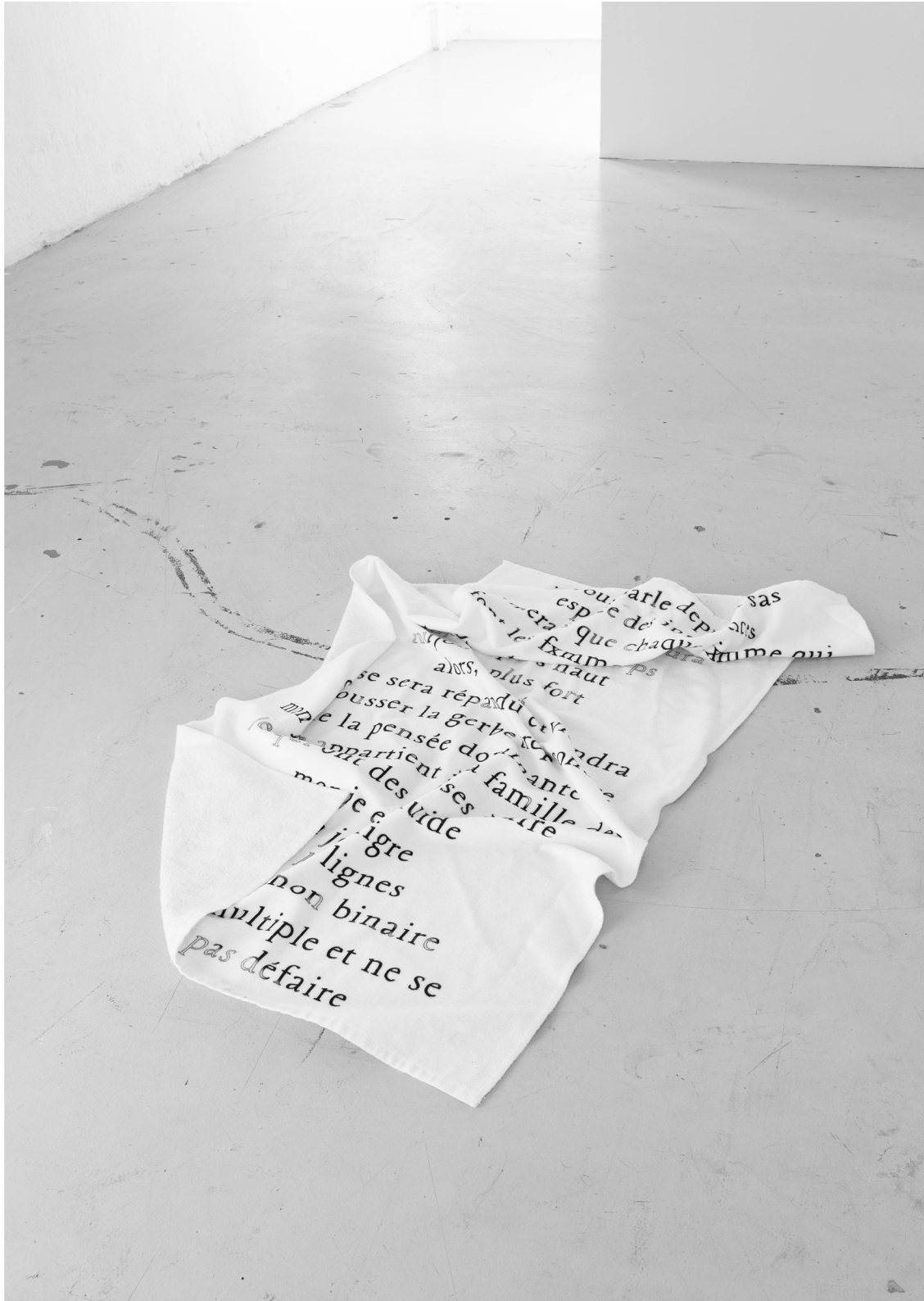
→

Grosse Éponge, 2023
performance with Yann Stéphane Biscaut,
Benjamin Goubet et Alex Stepanova
Forde, Geneva (CH)

Grosse Éponge, 2023
invited by Gina Proenza
exhibition view Forde, Geneva (CH)



→
Grosse Éponge, 2023
digital print on towels
33 pages
100x60cm



Grosse Éponge, 2023
performance with Yann Stéphane Biscaut, Benjamin Goubet et Alex Stepanova
Forde, Geneva (CH)
↓


que peut-être
on était trop bête
de faire attention
à nos coeurs

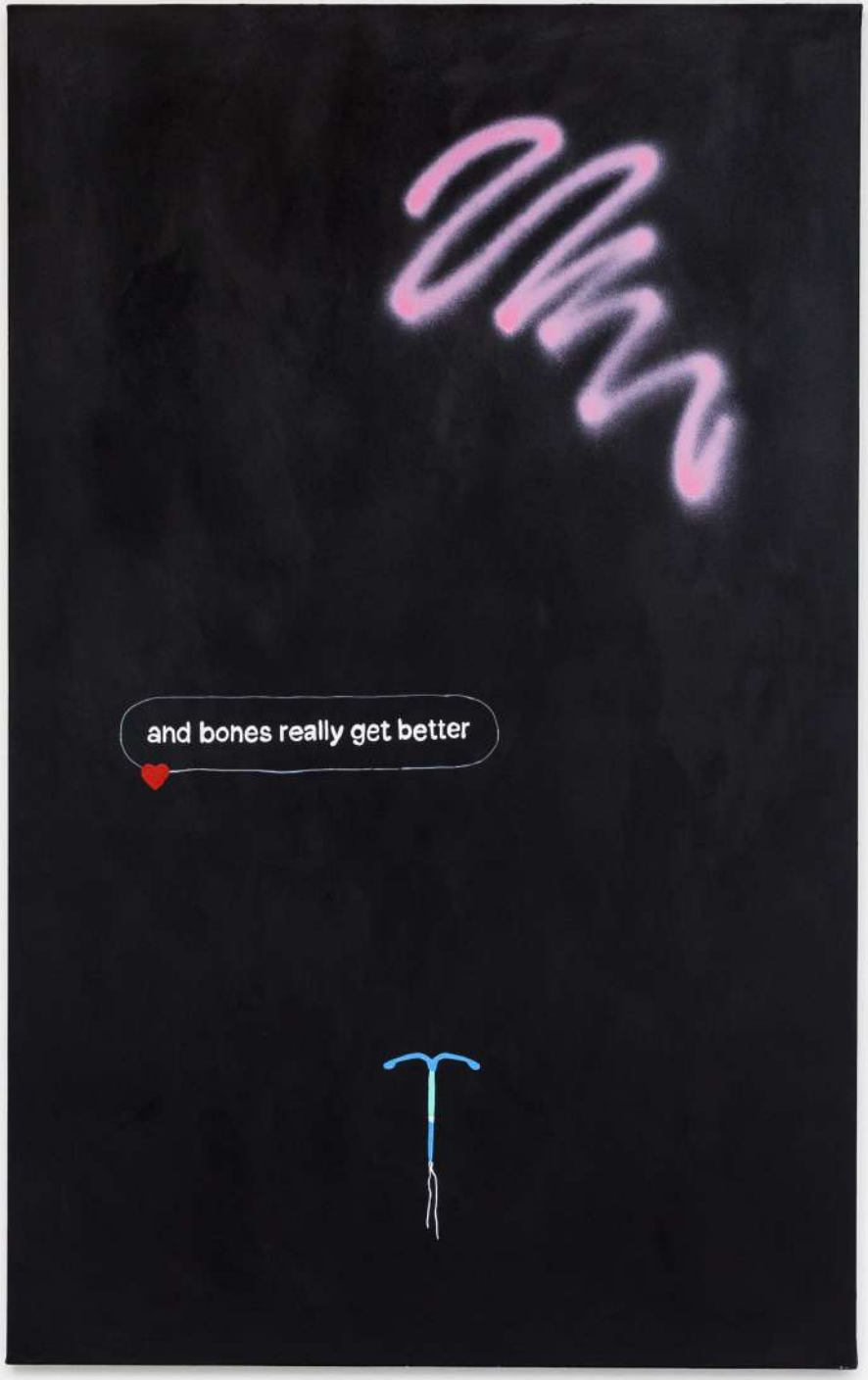

words are hard to chew
I choke on them

Grosse Éponge, 2023
exhibition view Forde, Geneva (CH)



message send failure : the connection was interrupted

2021 - 2023



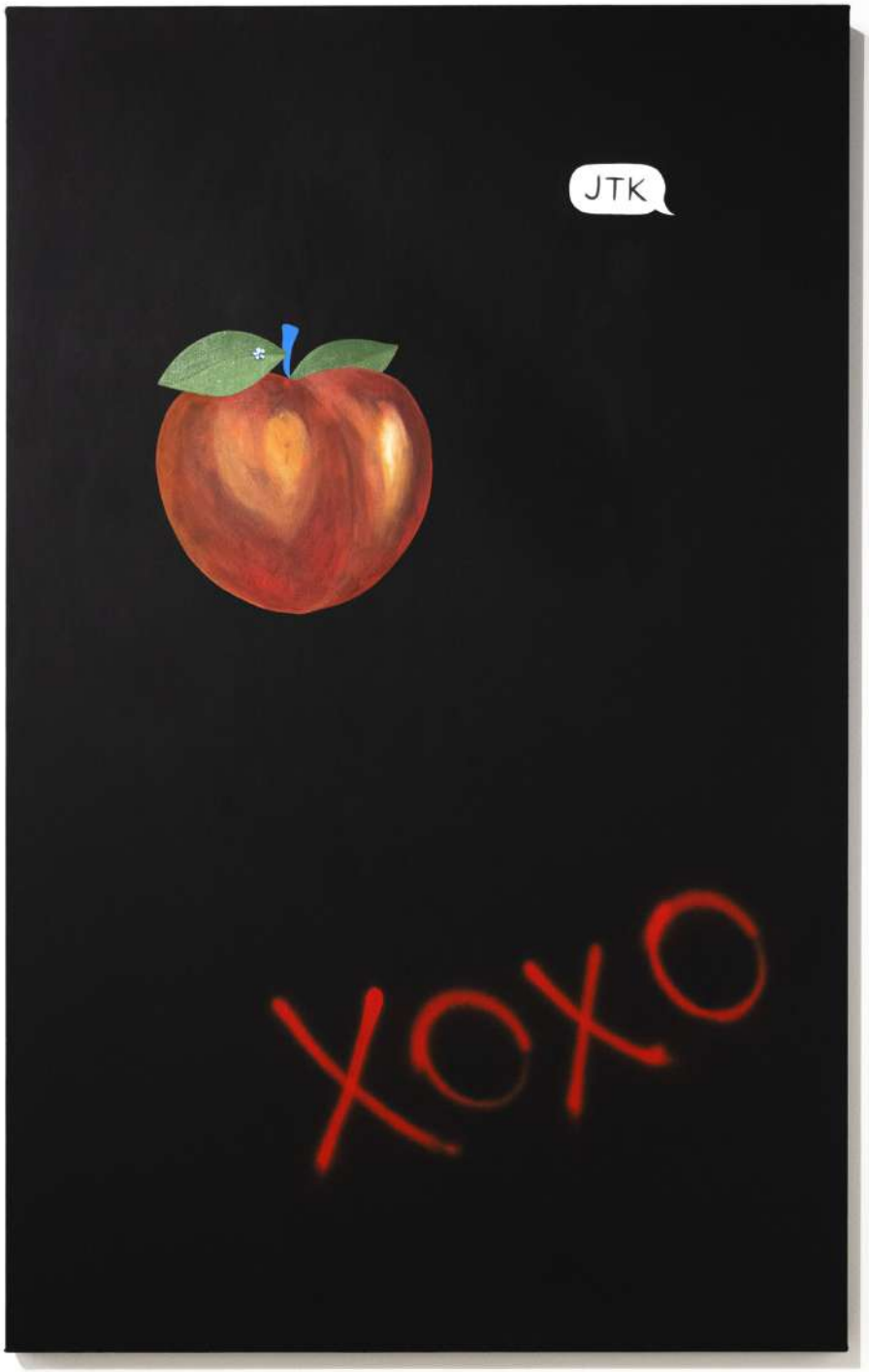
→

#ff9bca, 2021
acrylic on canvas, aerosol
160x100cm
Fond d'art contemporain - Paris Collections



exhibition view *Le Club du Poisson-Lune*, 2021
curated by Cédric Fauq
CAPC, musée d'art contemporain de Bordeaux (FR)


and bones really get better



↑

#ff9bca, 2021
acrylic on canvas, aerosol
160x100cm (détail)
Fond d'art contemporain - Paris Collections

←

#ce7d5a (je te kiff, je te krok, je te ken, je te kit), 2022
acrylic and oil on canvas, rhinestones, aerosol
160x100cm


feeling
like an
angry
boy


should have had lunch with you



↑
#e8aa52 (tantrum), 2021
acrylic on canvas, spray
160x100cm
&
#e32c1c (angel winks), 2021
acrylic on canvas, aerosol, rhinestones
160x100cm
City of Montrouge Collection

←
#88a3f0 (farfalla), 2021
acrylic and oil on canvas, aerosol
160x100cm
CAPC Collections, Bordeaux (FR)



Message send Failure (the connection was interrupted), 2021
installation view

ash love

portfolio 2025

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photo credits : Oh Dancy (pages 5,7,18) François Deladerrière (page 12) Tal Yaron (page 16) Théa Giglio (pages 21,22,23,24,25) Arthur Péquin (page 27) Raphaëlle Mueller (pages 26,28,30,31,32); Clara Hardy-Parvery (pages 34,36,38,41)

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solo shows

2025 **Exo Exo**, *Selfish, Shallow and Self-Absorbed*, Paris (FR)
2022 **Continuum**, *Tomorrow, in a Year*, Bordeaux (FR)
2021 **Prenzlauer Studio**, *do they?*, Berlin (DE)

group shows *(selection)*

2025 **SPF50**, *Only Faibles*, Marseille (FR)
FMAC, *Visions*, Geneva (CH)
Exo Exo, *Speaking in Turn,* Paris (FR)
Sissi Club, *Collective Matter,* Marseille (FR)
Soft Power, *Changing Room,* Berlin (DE)
MABA, *I Hit you with a Flower,* cur. Nanda Janssen, Nogent-sur-Marne (FR)
CAC - Synagogue de Delme, *Salon International de la Peinture de Delme,* Delme (FR)
2024 **Galerie Sultana,**🥹🥹🥹, Arles (FR)
Encooore, *Sous nos langues grondent nos murmures,* Biarritz (FR)
2023 **Exo Exo**, *This Perfect Day,* Paris (FR)
Æther Art Space, *Rosarium,* cur. Marie Pecheu, Sofia (BG)
2022 **Biennale Indépendante de Genève**, w/ Forde, Geneva (CH)
66e Salon de Montrouge, cur. Coline Davenne & Guillaume Désanges, Montrouge (FR)
Rebonkers, *Turn Back Time*, cur. Martina Stefanova & Sofia Dimova, Varna (BG)
Martin Asbæk Gallery, *Summer Crush*, Copenhague (DK)
2021 **CAPC musée d'art contemporain**, *Le Club du Poisson-Lune,* cur. Cédric Fauq, Bordeaux (FR)
Galerie Fabienne Lévy, *Space Invasion*, Lausanne (CH)
2020 **QG centre d'art contemporain**, *Edition Limitée*, La Chaux-de-Fonds (CH)
Sofia Art Week, *Swan Song*, cur. Voin de Voin & Lisette Smits, Sofia (BG)
2019 **Théâtre de l'Usine**, *Touching Myself,* cur. Giulia Essyad, Geneva (CH)
Carnegie Museum, *Smoke and Mirrors*, avec Zara Monet Feeney, Oxnard California (US)
2018 **Geneva Conventions** *of more Sense in Leif + Love*, cur. Philipp Schwalb, Geneva (CH)

art fairs

2025* **ARCO**, duo presentation, w/ Exo Exo, Madrid (ES)
2025 **Art Basel Paris,** *Bébé Boum,* solo presentation w/ Exo Exo, Paris (FR)
2024 **Basel Social Club**, solo presentation w/ Exo Exo, Basel (CH)
2022 **BAD + Art Fair,** *Wishlist*, w/ CAPC musée d'art contemporain, Bordeaux (FR)

performances

2023 **Forde**, *Grosse Éponge*, Geneva (CH)
2022 **66e Salon de Montrouge**, *Un passage sur Mars*, avec Odile Arnaud, Montrouge (FR)
2020 **Messe Basel**, *And so, I drew your shadow*, Basel (CH)
2019 **Arsenic,** *And so, I drew your shadow*, Lausanne (CH)
Théâtre Saint Gervais, *And so, I drew your shadow*, Geneva (CH)
Swimming Pool, *Le corps lourd et léger en même temps*, avec Léo Natorp, Sofia (BG)

residencies

2025-26 **Casa de Velázquez,** *96e promotion,* Madrid (ES)
2025 **Treignac Projet,** Treignac (FR)
2024 **CAC - La Synagogue de Delme,** Lindre-Basse (FR)
RITA, Turbigo (IT)
2023 **PRISMES**, artist associate, Bruges (FR)
Æther Art Space, Sofia (BG)
2018 **WOC Residency**, Sofia (BG)

ash love

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collections

2025 **FRAC MÉCA**, Bordeaux (FR)
2023 **Fond d'art contemporain - Paris Collections,** Paris (FR)
Collection Ville de Montrouge, Montrouge (FR)
2022 **Collection CAPC musée d'art contemporain**, Bordeaux (FR)
2021-2023 **Collections privées**, Lausanne (CH) / Paris (FR)

public artwork

2024 **PRISMES**, *Parle-moi, Parle-moi, Parle-moi (de ton cœur),* Bruges (FR)

interviews & conversations

2025* **LSdA**, *Public Talk*, w/ Exo Exo, Cannes (FR)
2024 **PRISMES**, *Interview video,* Bordeaux (FR)
Fond d'art contemporain - Paris Collections, *Interview video,* Paris (FR)
2023 **Visarte Vaud**, *Public Talk*, in conversation with Fabienne Lévy, MCBA, Lausanne (CH)
2020 **+359 gallery**, *Links of Art, Interview video*, in conversation with Sevda Semer, Sofia (BG)

press & publications *(selection)*

2025 **DAZED,** *Art Basel Paris : emerging artists to have on your radar*, by Tiarna Meehan, oct 25 (online)
Wallpaper, *A local's guide to Paris by Art Basel Newcomer Ash Love* (online)
Numéro, *Art Basel Paris ; 6 nouveaux artistes à suivre absolument*, 24.10.25 (online)
Antidote Magazine, *Les artistes queer à ne pas manquer pendant Art Basel Paris*, oct 25 (online)
Hyperallergic NY, by Ela Bittencourt, oct 25 (online)
The Steidz, article sur *Selfish, Shallow and Self-Asborbed* (online)
2023 ***CAPC 2023-1973:Une Histoire d'expositions,*** Editions Dilecta, ISBN 978-2-37372-177-5 (printed)
2022 **66e Salon de Montrouge**, catalogue, ISBN 978-2-9556250-7-1 (printed)
Sud Ouest, *A l'occasion du Salon BAD+,* by Céline Musseau (online)
2021 **Zéro Deux**, *Le Club du Poisson-Lun*e by Patrice Joly (online)
2020 **Issue Journal,** *L'écriture dans tous ses états*, by Sylvain Menétrey (online)

critical texts

2025 **Clémentine Proby** / Spike Island, *Selfish, Shallow and Self-Absorbed*
2024 **Benoît Lamy de la Chapelle** / CAC - La Synagogue de Delme, *<3*
Mathilde Leïchlé / Jeunes Critiques d'Art, *Parle-moi, Parle-moi, Parle-moi (de ton cœur)*
2023 **Léa Pagnier** / Ville de Montrouge*, Anges Gardienne.x.s*
Elisa Rigoulet / Galerie Exo Exo, *66e Salon de Montrouge*
2022 **Camille Ramanana-Rahary** / Triangles-Astérides, *Tomorrow, in a Year*

workshops *(selection)*

2025* Lycée Français à Madrid, classes de 1ère et Terminale, Madrid (ES)
2024 Collège Rosa Bonheur, during the residency PRISMES, Bruges (FR)
2023 HEAD-Genève, *invited artist pre-juries, option Construction*, Geneva (CH)
HEAD-Genève, *coordination of diplomates exhibition BA & MA*, Geneva (CH)
2022 66e Salon de Montrouge, *workshop*, Montrouge (FR)
Collège Clystène, programme EAC, Bordeaux (FR)
EBABX, *studio visit, 2nd year BA*, Bordeaux (FR)
2021 Ballet National de Marseille, *BBB x BNM*, with the collective Bye Bye Binary, Marseille (FR)

education

2018-2021 **HEAD-Genève**, Bachelor Arts Visuels, Geneva (CH)
2015-2018 **Université Bordeaux Montaigne** Bordeaux, (FR) & **Macquarie University**, Sydney (AU)
Transdisciplinary Bachelor: Literature, Linguistics & Astrophysics