

Delphine Wibaux
26 Boulevard des dames
13002 Marseille

[Solo work](#)
[Team work : Todèl / Cadèl](#)
06.76.59.01.05
wibaux.del@gmail.com

EDUCATION

2014 - Master's Degree in Fine Art, summa caum laude, E.S.A.D.M.M, Marseille

EXHIBITIONS (selection)

2022 - Galerie Le Corridor, Arles

2021 - Biennale Elementa #2, Côte d'Azur Observatory, Nice
- *Cueillir*, La Box, Reunion Island
- [Carte blanche](#), Anse du Pharo, Voyons Voir, Marseille
- Biennale BIS, Saint-Paul-de-Vence

2020 - *Les mauvaises herbes résisteront*, espace Villary, Nîmes
- Restitution of residency *L'envers des pentes*, Villa du parc, Annemasse / les Capucins, Embrun / Dauphinois Museum, Grenoble
- *Par hasard*, La Friche de la Belle de Mai, Marseille

2019 - Tbilisi Art Fair #2, Géorgie
- *Rêvez #3, exposer les scènes émergentes - Mémoires sauvées du vent*, Collection Lambert, Avignon
- *Lumières habitées*, Art-cade galery, Marseille

2018 - Green house (solo show) Tbilisi Art Fair #1, Géorgie
- *Territoires/ Variations*, Ateliers Médicis, Clichy-sous-bois

2017 - *Absorptions lunaires, migrations diurnes* (solo show) Art-O-Rama, Marseille

2016 - *Absorption pour un vestige*, Centre d'art Léger, Port de Bouc
- *Prends dans ton sac*, Le Terrible, Paris

2015 - *Yes to all*, Galerie Treize, Paris
- Biennale des jeunes créateurs, Mulhouse
- 法国, Centre d'art de Suzhou, Chine

SEMINARS

2022 - [Forms of life](#), invited by Christophe Gallois, Royal Academy of Fine Arts, Antwerp (linked to Mudam Luxembourg / Pavillon luxembourgeois at the 59th Biennale of Venice)

2019 - [Voir le temps venir](#), invited by Jean-Christophe Bailly in dialogue with Chloé Moglia, Jeu de Paume, Paris

RESIDENCIES (selection)

2021/2022 :
- [Transat](#), Ateliers Medicis, Reunion Island
- *Rêves d'ailleurs*, Orleans

2020 - [Rouvrir le monde](#), Chorges and Le Saix (DRAC PACA)

2019 - [L'envers des pentes](#), Vallonpierre refuge, Valgaudemar

2018 - Atelier de la ville, work team Todèl, Place de Lorette, Marseille
- *Création en cours*, Atelier Medicis, Haute-Corse

2017 - *Rucka*, Cesis, Lettonie

PUBLICATIONS (selection)

2021 - [Voir le temps venir](#), Bayard edition, Jeu de Paume

2019 - *Mémoire de forme*, ARTER and Perrotin galery

2018 - *DW*, monographie, Art + Art-O-Rama edition

2016 - *Le quotidien de l'art*, n° 1071


PRIZE

2017 - Art-o-rama : galleries prize

PROCUREMENTS - PUBLIC COLLECTIONS

2020 : Regional Fund for Contemporary Art, Marseille

2017 : Communal Fund for Contemporary Art, Marseille



Born in 1991, Delphine Wibaux lives and works in Marseille. She graduated from the Marseille School of Fine Arts in 2014 and works both alone and in collaboration. She delicately brings together images, sculptures, experimental sounds and stories which are intrinsically related. She works on «captations», recordings primarily made in nature, which open our senses to otherwise nearly invisible, inaudible occurrences. Her research lies at the rich and complex border between scientific, poetic and phenomenological approaches. These captations are meticulous attempts to relocate an image or sound captured from the landscape to areas that are in constant erosion. They suggest a way to establish a tenuous link between the infinity of the universe and the most mundane resources of the Earth.



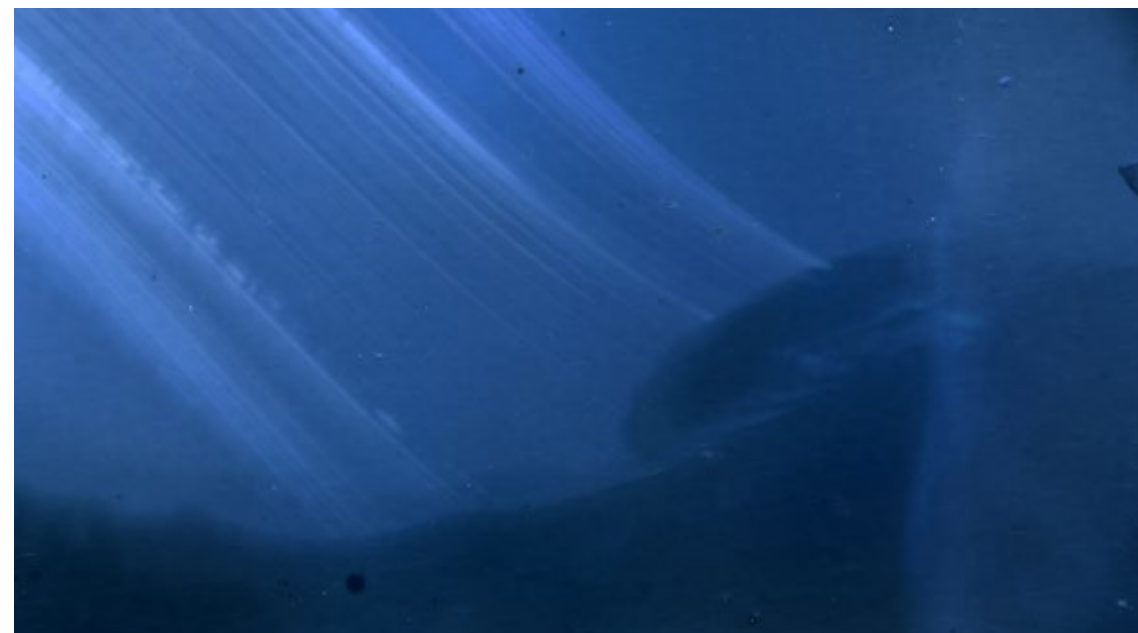
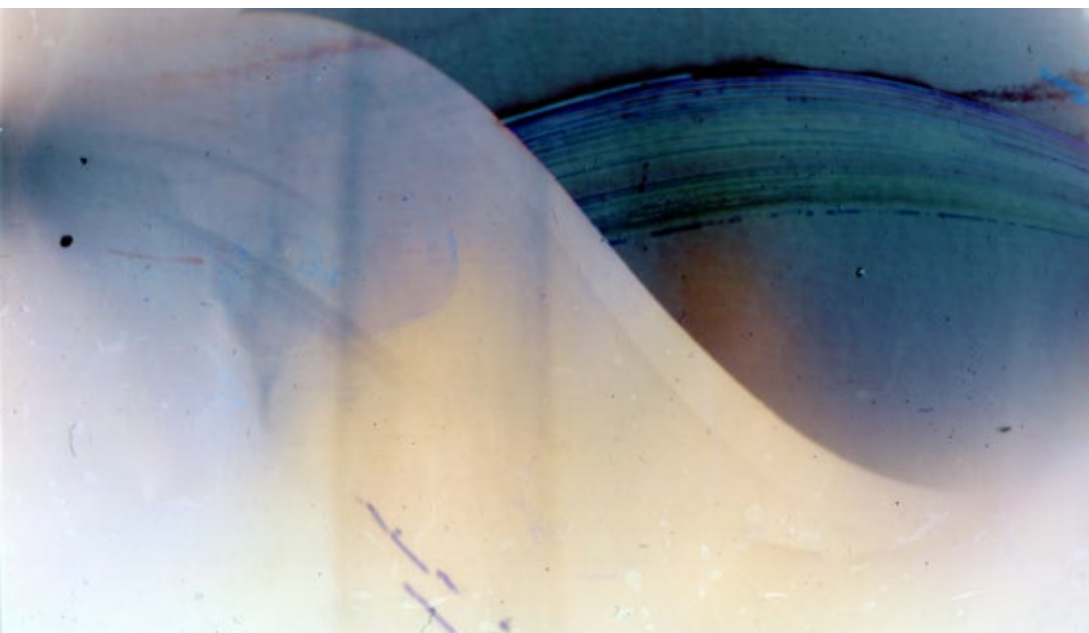
Solargraphs

Sensitive papers placed in altitude, burned by the sun, capturing landscape and light.

Each line corresponds to a luminous day, each interruption to the passage of a cloud - a kind of slow-motion dial and relative calendar.

Roof of the studio

2016



Solargraphs
Installation exhibited at the Michel Journiac Gallery, Paris
280 x 60 cm
2019



Intermediate memory for eight skylights

Printed tracing paper placed in the open dormers overlooking the roof, mirror, stones, cables, Plexiglas

Installation proposed at the Art-Cade gallery, Marseille for the exhibition *Lumière habitée*. A collaboration with Ismaïl Bahri and Todèl, curated by Jean-Christophe Bailly

The open dormers in the ceiling are made visible by obscuring the glass roof. When one enters the corridor, a suspended mirror captures the attention and leads the gaze towards the ceiling. A succession of images are aligned there, the backbone of the place revealing itself according to the passage of the sun. Each image is a moment captured just after a fire. We walk in the place, perhaps in the basement of this burned forest or in a submarine. So many «gestures attempted in the direction of the light, to make it come, to make it happen. It crosses us, we inhabit it» writes Jean-Christophe Bailly.

2019



Detail of the installation
Upper images: in the installation inside
Lower images: on the roof outside

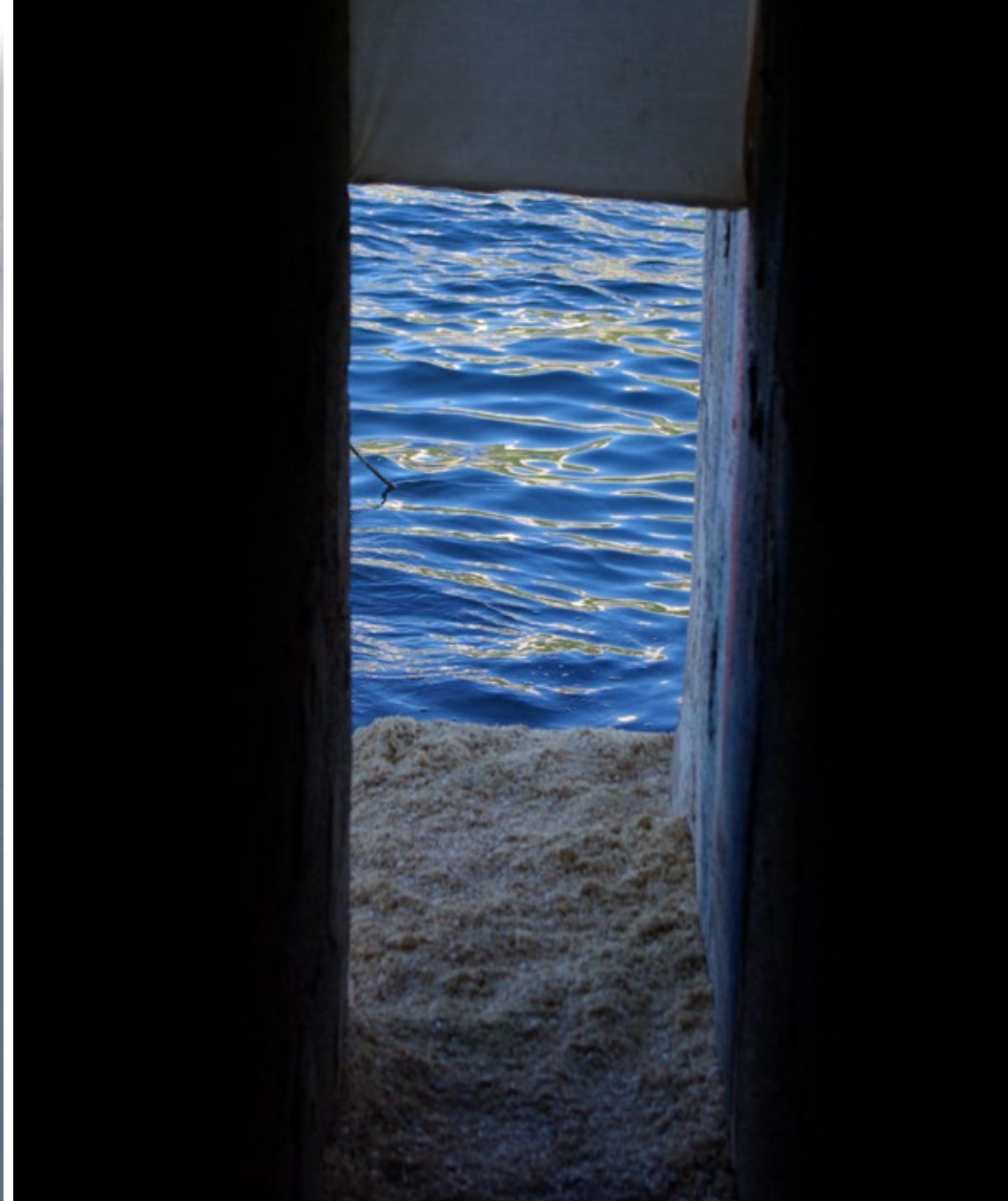


[Isthmus: three intervals on the ridge](#)

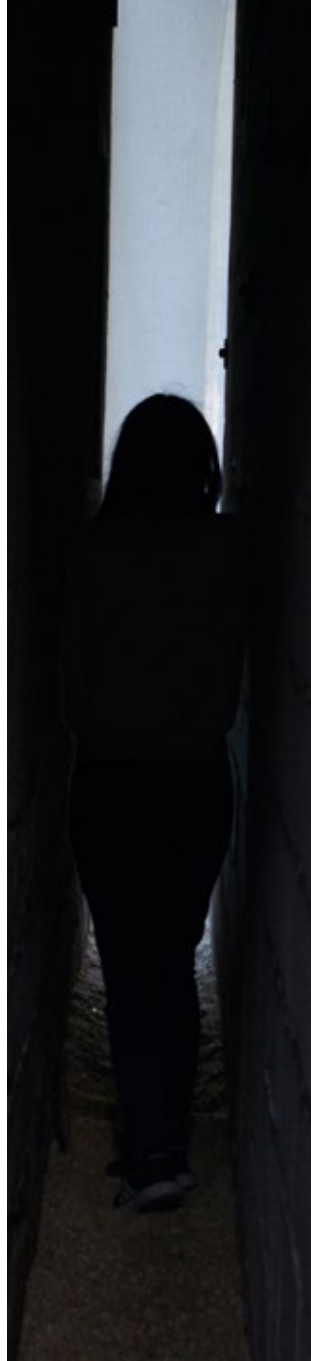
Carte blanche proposed by the association Voyons Voir | Contemporary art and territory
Borg shipyard, Marseille

Isthmus: a tongue of land that joins a peninsula to the mainland, or that separates two seas. A central footbridge, separating two buildings, becomes here a breathing space opening on the sea. Three proposals, in tension on the crest of the waves, mark out this tongue of land, sharpening our perceptions, revealing certain interstitial qualities of the landscape.

2021



Views of the installation



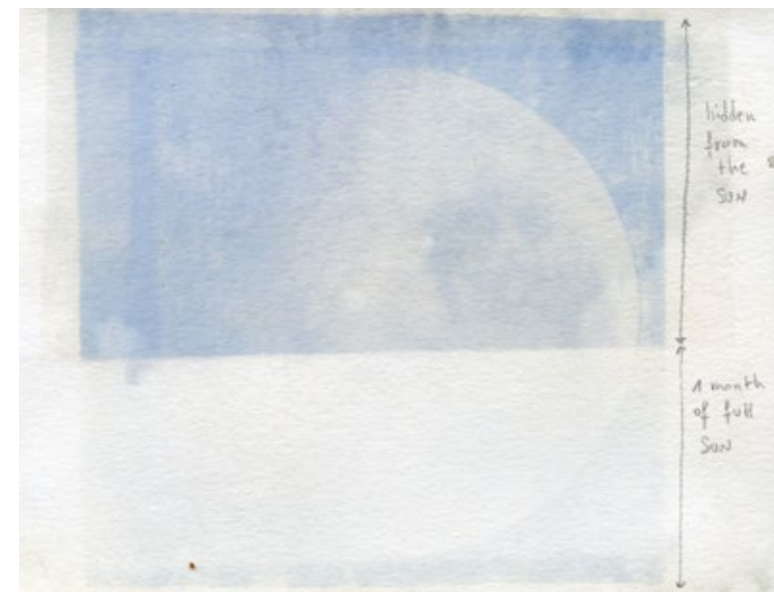
Views of the installation



Absorptions lunaires - from the short story *Lunar score* (extract p.13)
Absorptions : living vegetal images evolving in time under the sun's rays Installation view with wooden matrix and black boxes protecting from the day
Installation realized in a lime extraction factory
2015



Views of the installation



Overall view and details of the installation
 155 x 63 x 21 cm
 2015

Moderate cold, unit 9

The planes are parallel, the slope of the floor responds to the distorted volume of the moon. The echo resonates.

The mist disperses, I tighten the bug around me. I am in a spatiality without thing, punctuated by the hooting, in a depth where some lines in wood, leather plans, rounded forms of humus serve me as reference marks.

Passages, unit 10

It is by the night which is in me, internal, that I dream. It is in the external, daily night, which comes from the sky, that I catch the light. Later, a third kind of night, when everything is closed.

Each one remains at the highest sensory point. The surface dissolves and refines. The tenth structure has joined the others, and the piece of leather from the first day is already clearer.

Shadow pocket, unit 11

I proceed from this pocket of shadow. I transport it and turn it towards leather screens which absorb, on which involuntary images arise. The first darkness advances, progresses, raises an immense wave which returns on me.

I pass this wave through a kind of perceptive sieve. Grain by grain, at its contact, the night is consumed.



Lunar score, in parallel
Installation in situ in the forest

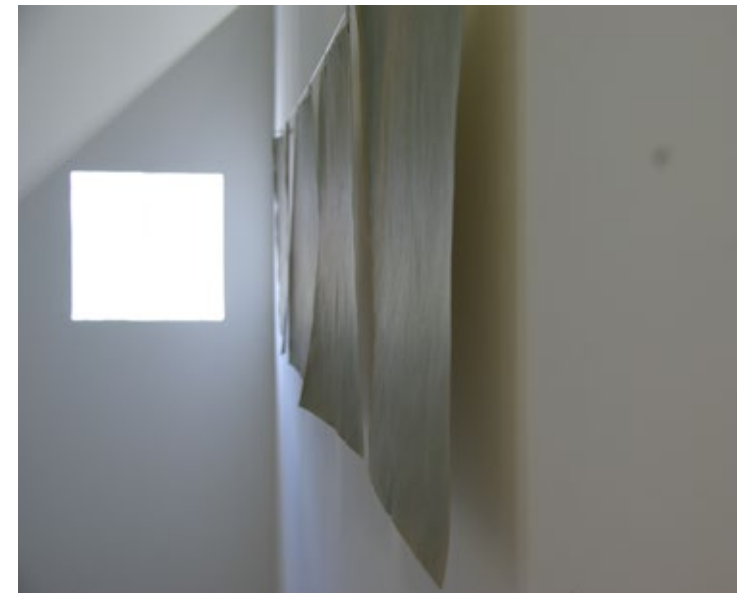
This installation conceived in conjunction with the eponymous short story, reintegrates into the physical space outside the elements present in the short story. The pieces lightened each night under the rays of the moon are here revealed in the daylight in a suspended frame.
Leather, wire, moonlight absorbed for a month
2014



Views of the installation



Lunar Absorptions, diurnal migrations
Installation
Detail of a *Lunar Absorption*
Living vegetal image evolving in time under the sun's rays Art-o-rama, Marseille (Galleries prize)
2017



On the small mound: in consultation the new Lunar score
 On the ground : worn moons, overexposed
 On the wall : fresh moons kept in the dark until their installation

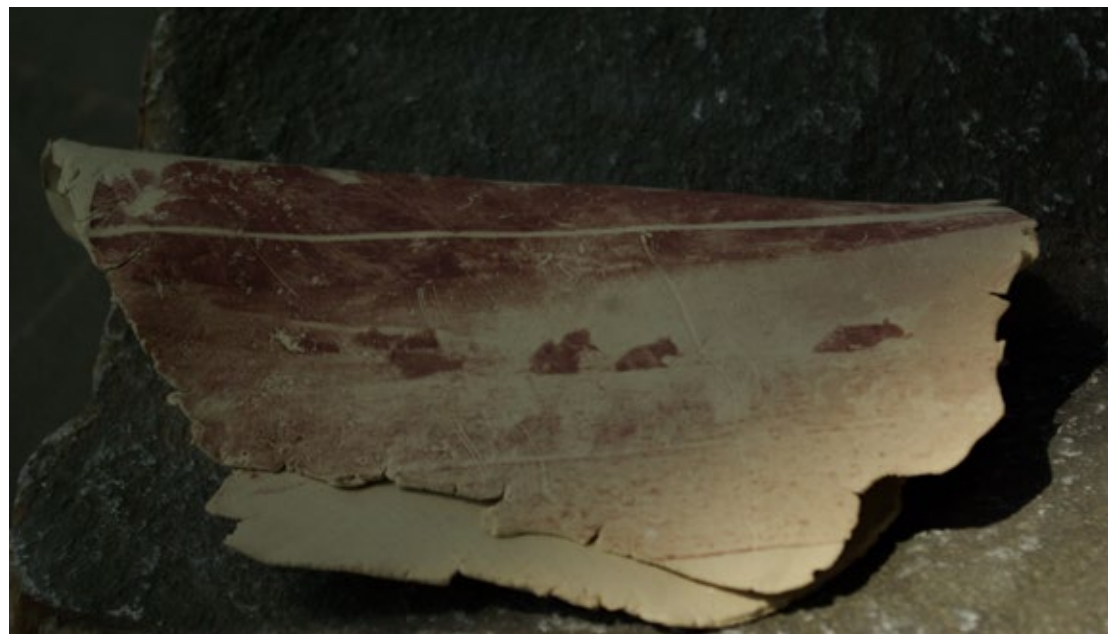


Plots of time
Installation view, Green house, Tbilisi Art Fair, Georgia

Spatial and temporal exploration through fragments of memory scattered throughout the botanical garden.

Flexible witness, elongated bulls

Sandstone, pigments, limestone extracted from the Fango Delta
2018



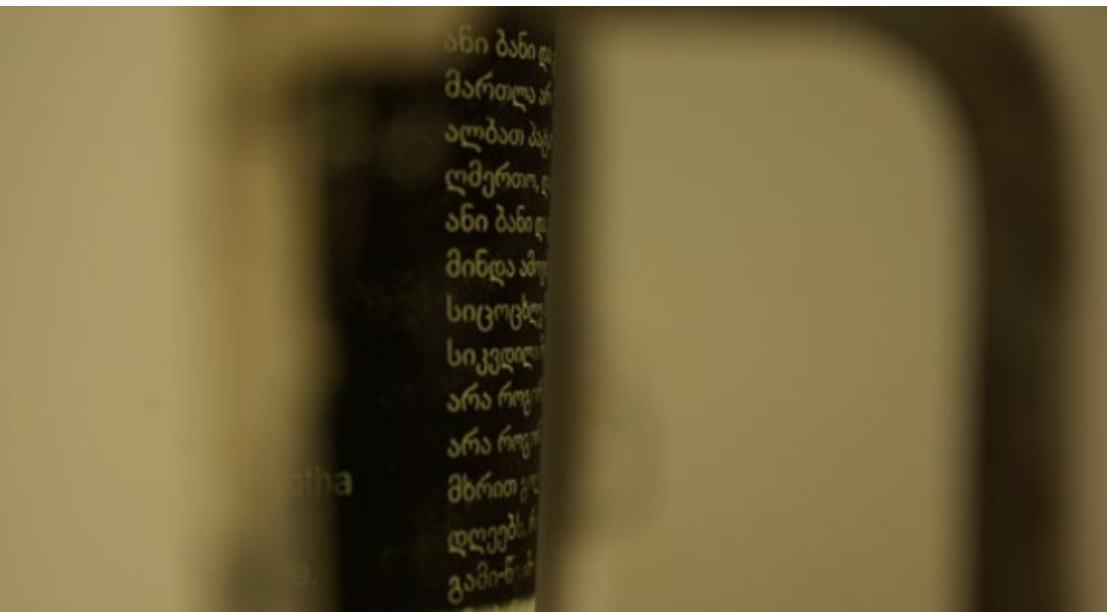
Views of the installation



The Golden Mountain
Sound and visual installation, inside and outside
View of the exhibition at the Château de Servières, Marseille
Here : *Absorption, Tbilisi*
Living and evolving vegetal image according to its environment and the light
3 m x 1,5 m
2021



Another *Absorption*, *Tbilisi* (series of three)
3 m x 1,5 m
2021



Views of the installation



Second stop, Solar bursts

Fernand Léger Arts Center, Port de Bouc *Solar Witness*

42 x 36 x 15 cm

For this exhibition, from a collaboration between Todèl and Kevin Cardesa resulted a common installation: the *solar filament radioheliograph*. This piece is to be discovered in the portfolio of the duo Todèl. I also proposed this *Solar Witness*, elaborated from an engraving of a sunspot observed in the 19th century, revealed here by the sun coming to sweep it at 2pm, when the Art Center opens.
2018



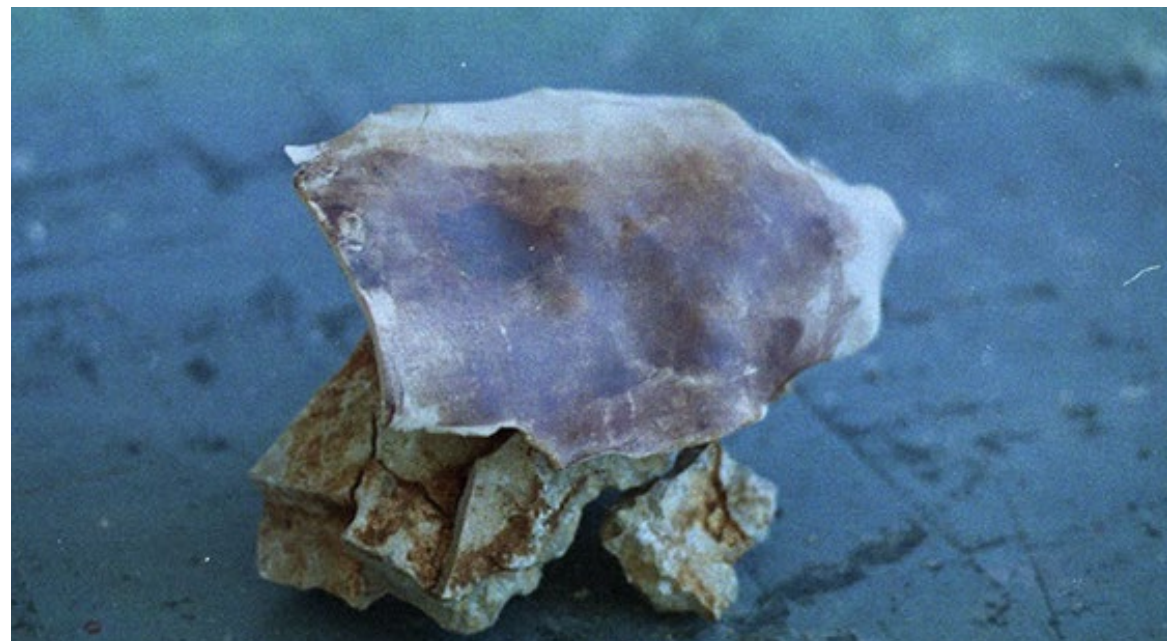
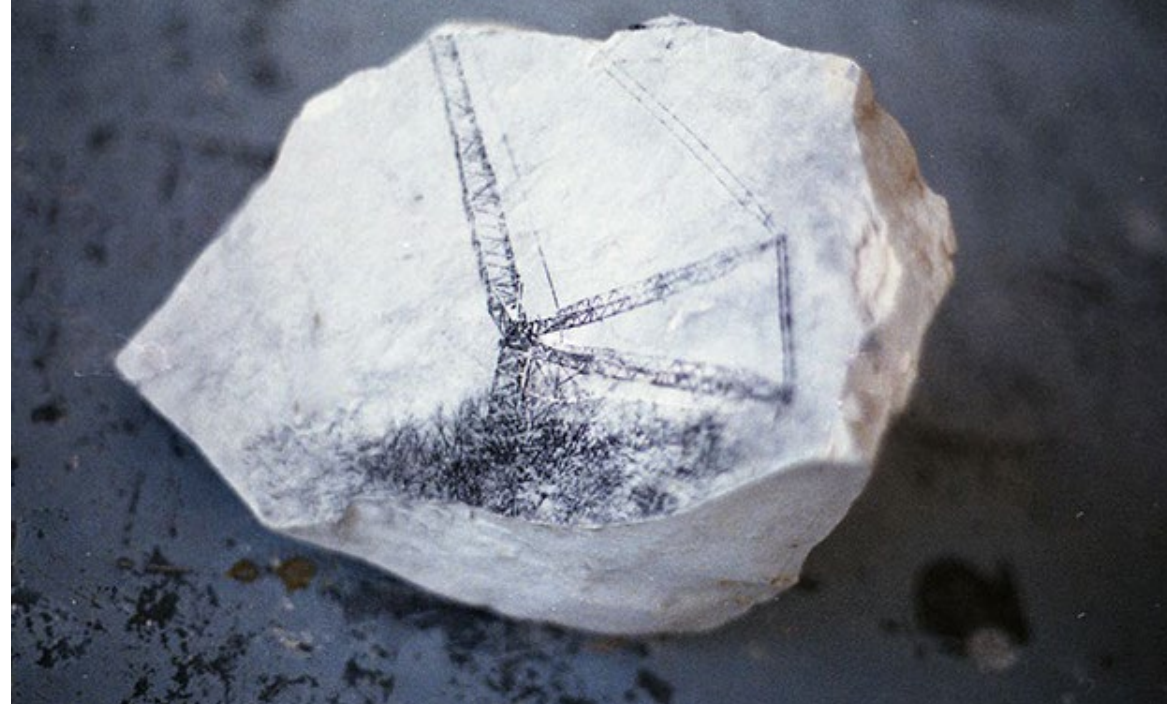
Views of the exhibition



Flexible Witnesses
Studio view
Variable dimensions

Flexible Witnesses are the result of photographic observations functioning as clues to territories, portions of landscapes. Deposited on ceramic or stone, these image strips become the last visible temporal strata. Different tints appear between the ceramic envelopes through firing. The colors change, seasons pass from one stone to another.

2014



Views of the workshop
Detail of the *Flexible Witnesses*



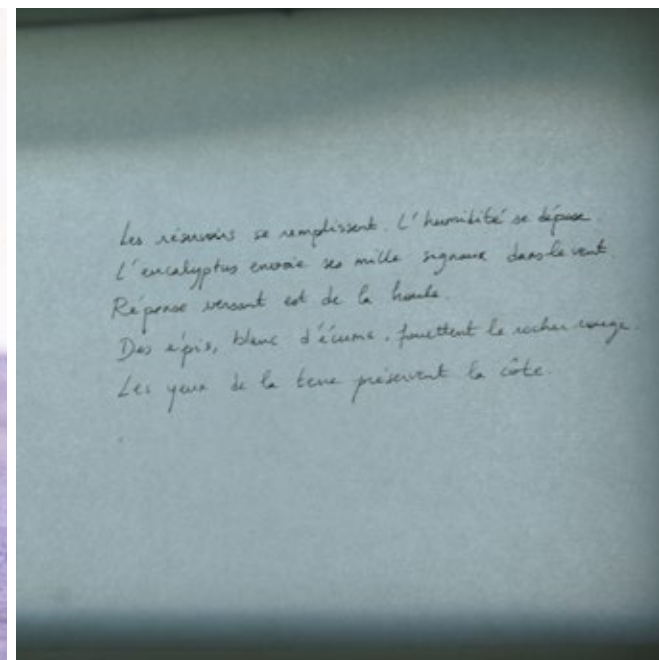
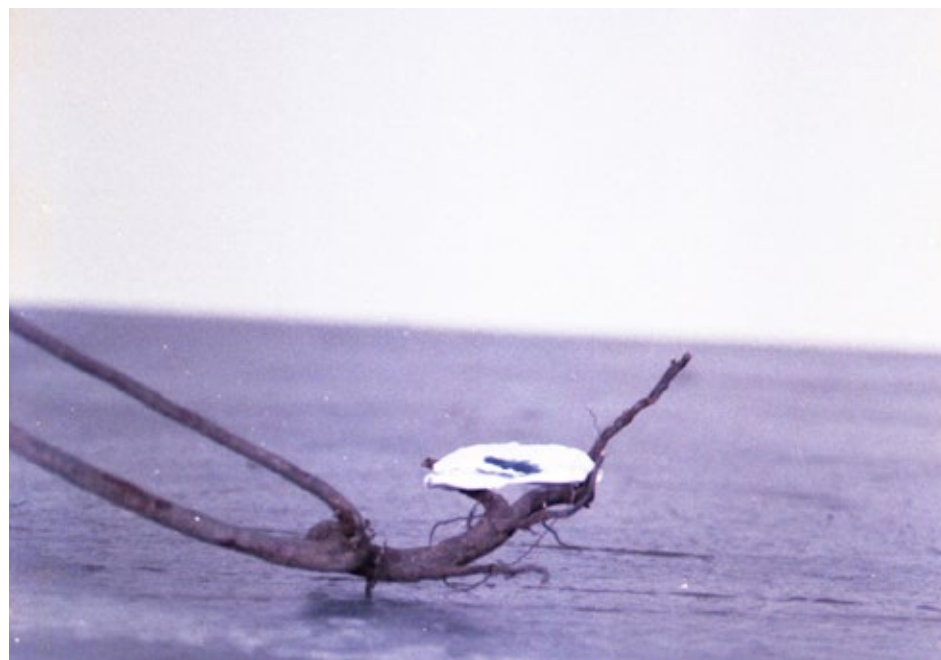
Esmaphora / sēma phóros, sign that carries
Installation for Art-o-rama , guest artist

March - I put down my bags in Ile Rousse (Corsica) for a few months. I orient myself from the semaphore of the island in different places of observations, communication channels, areas of recordings of the landscape, human activity and climatological measurements. Taking notes, images and meeting with a watchman of the eyes of the earth, guardian of a sentinel cell result. The horizon reverses, the sky moves. For this invitation to J1, «in the sea», it is a watch room that I propose where the local landscape responds to these island captures, day after day, sometimes deposited fresh and alive on the paper, sometimes anchored in the porcelain.

2018



Exhibition view



Les réservoirs se remplissent. L'humidité se dépose.
L'eucalyptus envoie ses mille signaux dans le vent.
Réponse venant est de la haute.
Des épis, blanc d'écume, fouettent le rocher rouge.
Les yeux de la terre préservent la côte.

Top left: observation system of the outside upside down in the sea, in real time
Bottom left: reading sheets changing every day throughout the installation (detail of one of the texts on the right image) Installation view at J1, Marseille 2018

