

LE VENT

Mathilde Dadaux

**CONCENTRATED IN TERMS OF PERFORMANCE AND IMMATERIAL ART, MY PRACTISE EXISTS IN THE TIME AND EXPERIENCE LIVED BY THE SPECTATOR. THROUGH THE TENUOUS LINK OF CHOREOGRAPHY AND THE REAL, I CREATE CIRCUMSTANCES WHICH ARE QUITE OFTEN CONFUSING FOR THE SPECTATOR, PRODUCING A TENSION BETWEEN EXPECTATION AND THE CONTEXT IN WHICH ONE IS FOUND. ABSENCES, DISAPPEARANCES, POINTS OF LATENCY AND SILENCES ARE RECURRENT IN MY WORK AND PARTICIPATE IN AN EQUIVOCAL QUALITY. I INHABIT THESE SPACES THROUGH THESE EVOCATIONS. I PERMEATE THEM, COMPOSE WITHIN THEM A DURATION AND CREATE SITUATIONS WHICH CONVOKE IN THE SPECTATOR THE SENTIMENTS AND THE EFFECTS OF DOUBT, FRUSTRATION AND VULNERABILITY. IN THEIR WAKE THEY ALLOW FOR THE SPREAD OF RUMOUR. FOR BETWEEN THE BRIEF PRESENCE OF THE BODY, OF A GESTURE, OF A WORD OR A SCENT ONLY THE RECITAL AND THE ORAL TRANSMISSION SUBSIST.**

*lilium candidum*

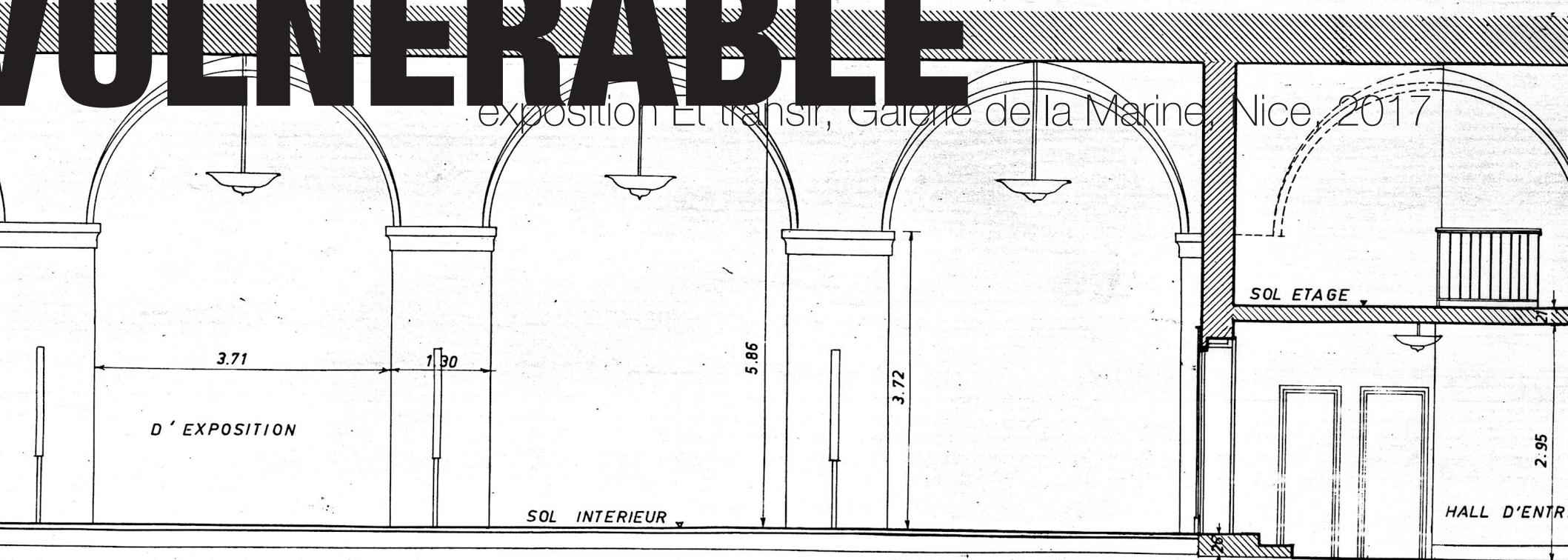
olfactive space, 2014

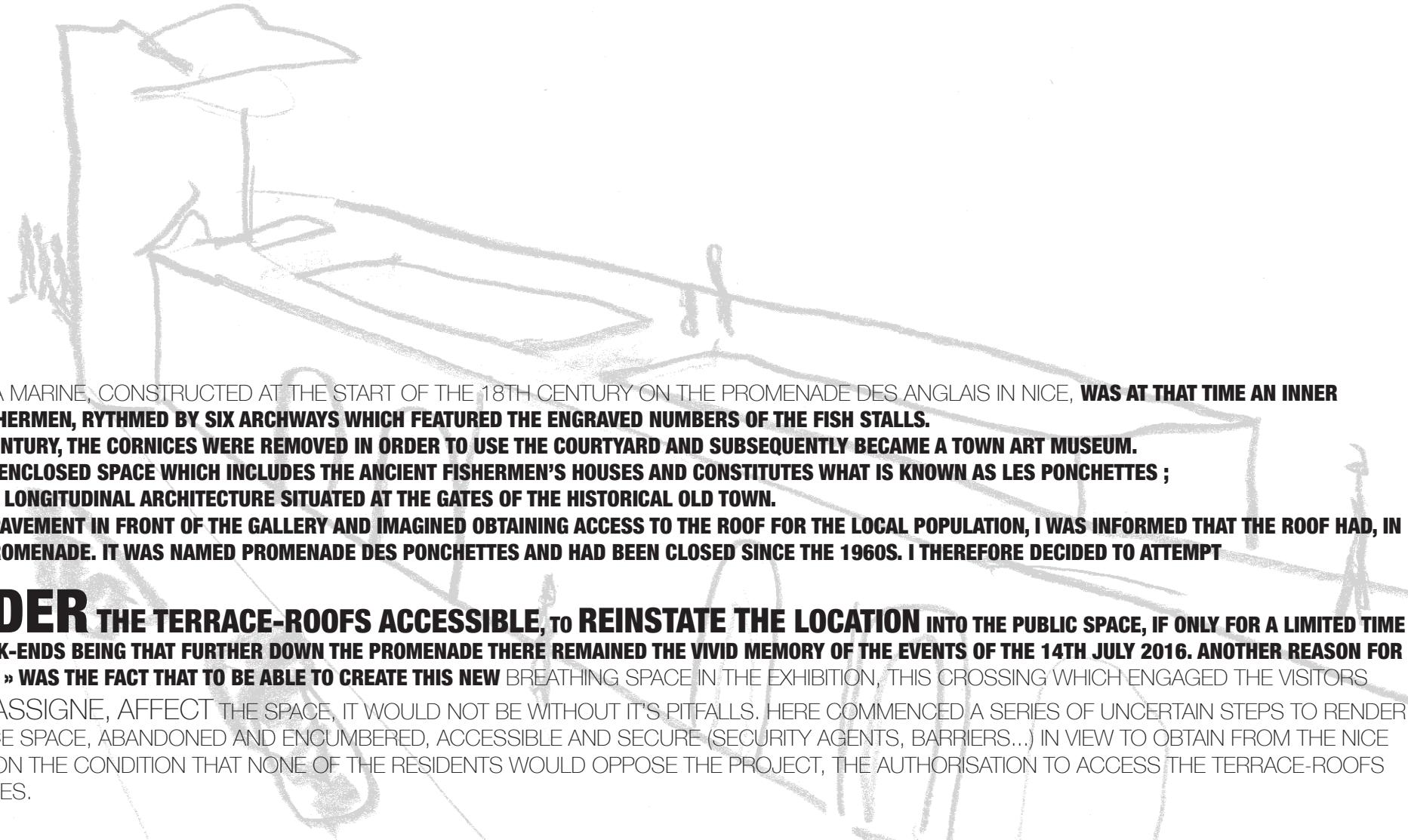
*Lilies are of those flowers which the perfumers qualify as «mute». It is very difficult to obtain the essence of this very fragrant flowers.  
Nowadays in perfumery, we know only the lily through synthetic compositions.*

I had placed lilies the night before my diploma in the corridor of the Villa Arson's gallery. I had them on the morning removed. The scent was still there.

# VULNERABLE

exposition El transir, Galerie de la Marine, Nice, 2017





THE GALERIE DE LA MARINE, CONSTRUCTED AT THE START OF THE 18TH CENTURY ON THE PROMENADE DES ANGLAIS IN NICE, **WAS AT THAT TIME AN INNER COURTYARD FOR FISHERMEN, RYTHMED BY SIX ARCHWAYS WHICH FEATURED THE ENGRAVED NUMBERS OF THE FISH STALLS.**

**DURING THE 20TH CENTURY, THE CORNICES WERE REMOVED IN ORDER TO USE THE COURTYARD AND SUBSEQUENTLY BECAME A TOWN ART MUSEUM.**

**CURRENTLY IT IS AN ENCLOSED SPACE WHICH INCLUDES THE ANCIENT FISHERMEN'S HOUSES AND CONSTITUTES WHAT IS KNOWN AS LES PONCHETTES ; A TWO STOREY HIGH, LONGITUDINAL ARCHITECTURE SITUATED AT THE GATES OF THE HISTORICAL OLD TOWN.**

**AS I STOOD ON THE PAVEMENT IN FRONT OF THE GALLERY AND IMAGINED OBTAINING ACCESS TO THE ROOF FOR THE LOCAL POPULATION, I WAS INFORMED THAT THE ROOF HAD, IN THE PAST, BEEN A PROMENADE. IT WAS NAMED PROMENADE DES PONCHETTES AND HAD BEEN CLOSED SINCE THE 1960S. I THEREFORE DECIDED TO ATTEMPT**

**TO RENDER THE TERRACE-ROOFS ACCESSIBLE, TO REINSTATE THE LOCATION INTO THE PUBLIC SPACE, IF ONLY FOR A LIMITED TIME SUCH AS A FEW WEEK-ENDS BEING THAT FURTHER DOWN THE PROMENADE THERE REMAINED THE VIVID MEMORY OF THE EVENTS OF THE 14TH JULY 2016. ANOTHER REASON FOR A « FEW WEEK-ENDS » WAS THE FACT THAT TO BE ABLE TO CREATE THIS NEW BREATHING SPACE IN THE EXHIBITION, THIS CROSSING WHICH ENGAGED THE VISITORS**

**BODY AND TO REASSIGNE, AFFECT THE SPACE, IT WOULD NOT BE WITHOUT IT'S PITFALLS. HERE COMMENCED A SERIES OF UNCERTAIN STEPS TO RENDER THE ROOF TERRACE SPACE, ABANDONED AND ENCUMBERED, ACCESSIBLE AND SECURE (SECURITY AGENTS, BARRIERS...) IN VIEW TO OBTAIN FROM THE NICE TOWN HALL, AND ON THE CONDITION THAT NONE OF THE RESIDENTS WOULD OPPOSE THE PROJECT, THE AUTHORISATION TO ACCESS THE TERRACE-ROOFS OF LES PONCHETTES.**



Galerie de la Marine

Ponchettes terrace-roofs

A photograph taken from a high vantage point looking down at a group of children walking on a polished, reflective floor. The floor reflects the children and the surrounding environment. In the foreground, a child wearing a white t-shirt and dark pants walks towards the camera. Behind them, two other children are walking away; one is wearing a dark long-sleeved shirt and dark pants, and the other is wearing a red long-sleeved shirt and dark pants. The background is a wall made of large, light-colored tiles.

*A child to the visitors leaving the exhibition.*

— ... Have you seen ? Some people are walking on the rooftop !  
You also can go there, thanks to stairs next to the opera, there... /



(From the gate's heights overhanging the stairs, welcoming and caring, conversing.)

— ... you are on the way to activate the artwork entitled **VULNERABLE** by Mathilde Dadaux. You only can, to set it on, enter on your own. Also I ask you to wait for a while please...

(Moment, conversation.) /

# ET TRANSIR ET.

A sudden turmoil set my mind aswim;  
My eyes no longer saw, my lips were dumb;  
My body burned, and yet was cold and numb;  
I knew myself possessed by Venus,  
whose fierce flames torment the quarry she pursues.  
(Jean Racine, *Phaedra*, I,3)

Un trouble s'éleva dans mon âme éperdue ;  
Mes yeux ne voyaient plus, je ne pouvais parler ;  
Je sentis tout mon corps et transir et brûler :  
Je reconnus Vénus et ses feux redoutables,  
D'un sang qu'elle poursuit, tourments inévitables !  
(Jean Racine, *Phèdre*, 1, 3)

Mathilde Dadaux, winner of the Venet Foundation prize and Adrien Menu, winner of the Ville de Nice Prize, have come together for a double exhibition in the Galerie de la Marine that they have chosen to entitle *Et transir*. This title and the image that they have produced in common to communicate on the exhibition form the focal point where their approaches to this exhibition, celebrating several months of research, converge in a contained and precise manner. The word "transir" is a nowadays little-used French verb that comes from Jean Racine's *Phaedra* as quoted in the original French text above. When taken out of the context of this quote, it acquires a form of polysemy that obviously fascinated the artists: we can associate the expressions *trance* and *transit* to it and also the word *transience* meaning impermanence, an essential transformation, an inevitable movement. When preceded by the conjunction "and" the title of the exhibition underscores the juxtaposition of two elements, an uncertain, unstable or even uncomfortable connection, that already tells us something of the difficulty in putting together two artistic approaches of very differing natures. This difference is not considered here as being pejorative, on the contrary, it is seen in all its richness: *et transir et...*

The two artists did not decide to divide the space to present their works; their respective approaches led them to take possession of the premises differently: Adrien Menu's works are on view inside the Galerie de la Marine, whereas Mathilde Dadaux took over the external space, turned towards the sea, with her idea to extend the exhibition space by taking in the Ponchettes terrace-roofs. The two exhibitions are on offer to visitors like two propositions existing side by side, two relationships to artistic practice, two experiences of time, two separate crossings. *Et transir*.

## The story of a release

"Yet, it is this link which is in itself political: rooted in the living, the anecdote speaks to everyone by an ordinary means of daily communication, a means common to all; it is shared through the art of narrative; by transmitting the individual experience of the world in the form of sometimes very rudimentary stories, it speaks to others, rekindling the collective value of art."

(Perin Emel Yazuz, from conceptual 'statements' to the ordinary language of the Narrative art anecdote")

**VULNERABLE** conceived and designed by Mathilde Dadaux for the *Et Transir* exhibition, is the result of many hours spent frequenting the district around the Galerie de la Marine at the end of the Promenade des Anglais in the historic district of old Nice and part of the Ponchettes. The Ponchettes were originally a succession of fishermen's huts finally build in stone in the 18th century with terrace roofs. Some buildings did not originally have front walls: covered yards giving out onto the promenade were the venues used to sell the fish caught. Mathilde Dadaux was fascinated by the way the Ponchettes terrace roofs were used in the 19th century and up to the 1960's as a public walking and meeting place. The terraces were accessed by large stone staircases but they are now closed to the public. The adding of facades, the blocking of the vast windows of the Galerie de la Marine to install picture rails and restricting access to the terrace roofs are all perfect examples of the way borders are erected and limits are formed through ruptures and divisions in spaces. Mathilde Dadaux took this spatial situation and proposed to change it by introducing, in her own words, "a draft effect".

The artistic approach that Mathilde Dadaux has been pursuing for several years now is characterised by an interest in how bodies inhabit spaces, how they move within these spaces, the odours and vibrations they perceive there and how these different levels of perception affect our states of consciousness, our relationships to others and to the world. Starting out from her own body and her observations, she has shown in her practice a desire to include other bodies, the bodies of her accomplices for example, usually people without any special training in stage performance or choreography, or the bodies of visitors crossing over the entrance threshold to the exhibition. Indeed, the exhibition is a threshold, a separated space, even though Mathilde Dadaux chooses here to invest the outside space. The movement visitors are invited to is a movement from the inside out with a climb up onto the terrace roofs overlooking the famous Promenade des Anglais. The artist's intention here is to open a physical space that takes the form of an exit, an ascent and a crossing: she wishes to propose conditions for this experience that act differently on the bodies of visitors by exposing them to the sea, to natural light and the wind. The project is set in a highly charged political context as the memory of the tragic massacre which took place on the Promenade des Anglais on July 14, 2016 remains very much rooted in the memory of the inhabitants of Nice. In this situation, Mathilde Dadaux reintroduces the possibility of a space at once exposed to the natural elements yet sheltered from the hustle and bustle of the street below.

Mathilde Dadaux introduces the *VULNERABLE* project into the exhibition space by embodying the figure of the storyteller or narrator: she opts for the oral form to pass on her invitation to visit the promenade. The register is rumour, that is to say a story that is spread across uncertain and unstable voices and channels, in this case those of children complicit with the artist. This story offers a release: it is an invitation to a journey that is both physical and mental by opening a space of poetic thought. Not all visitors will be able to take the walk; some will get wind of what happened after the fact, or they will have seen people up on the roof without knowing that this was part of the exhibition. But this rumour, this legend that Mathilde Dadaux is spreading here, feeds off a strong connection with the past and present History of the area. By trying to give this space back to the public and endowing it with an emotional and poetic dimension, she is stating the possibility of considering the space of art as the space of a common experience, the space of an experience of the common. Nevertheless, the conditions of the experience envisaged by the artist are affected by

Vanessa Desclaux, october 2017





— YOU ARE NOW TO THE TERM OF THE SPACE we have at our disposal, you only can go backwards now..

*On the wayback some groups or couples are converging back to each other, facing the newcomer. /*

**“BUT, BECAUSE I WAS ON THE TOP  
OF AN ICED MOUNTAIN, THERE IS ONE  
EXPERIENCE I HAVEN’T LIVED...  
...BIRDS ACTIVE ALONG THE DAY CEASE  
DURING A SOLAR ECLIPSE THEIR SONG  
PROVOKING IN THE NATURE A SILENCE  
WE RARELY HEAR.”  
**THE ECLIPSE****



, 2016

HERE, SAT AT THE OCCASION OF THE SOLSTICE IN A GARDEN PROVIDING SHADES FROM ITS TREES, I LEAD MY AUDITORS AT THE CORE OF A JOURNEY FOR A THREE MINUTES TIME. THROUGH A HYPNOTIC SPEECH I TELL THEM THE SOLAR ECLIPSE OF MARCH 20, 2015, I HAVE EXPERIENCED IN ICELAND. A HYPNOTIC VOYAGE ALLOWING THE AUDITOR TO PLUNGE AND IMAGINE WHAT HE HAS NOT SEEN.





THE MEETING POINT ANNOUNCING  
THE PERFORMANCE IS SCHEDULED  
ON THE VILLA ARSON'S TERRACES.  
THE STUDENT AUDIENCE IS COMING,  
TWO WOMEN ARE LEAVING AWAY  
HAND BY HAND. A FEW  
TEACHERS AND SONIA BOYCE ARE  
ARRIVING, I APPEAR AND INVITE HER  
TO FOLLOW ME BY TAKING HER  
HAND.

## PROMENADES- CONVERSATIONS ALONG THE TERRACED GARDENS

I HAVE FIRST DELICATELY INVITED OTHER  
PERFORMERS TO ACT THE SAME, TAKE  
BY THE HAND AND MEET A PERSON.  
OTHER COUPLES ARE EMERGING AND  
LEAVING FOR A WALK.

**A PART OF THE ATTENDANCE WHICH HAS  
NOT BEEN CONVEYED IS REMAINING**





JE

# NE PEUX PAS T'QUAND PARLER JE TE

A propos!,  
Galerie de la Marine,  
Nice, 2016

# REGARDE\*

SIGNALLED WITH THE N°0 ON THE ROOM MAP  
AND PLAYED BY THE EXHIBITION MEDIATORS,  
THE PERFORMANCE TURNS ON WHEN  
VIEWERS ASK THEM FOR SOMETHING ABOUT  
IT OR FOR A CONVERSATION.

THEREFORE A GAME OF GAZE ABILITY  
BEGINS TO ANSWER OR TO ADDRESS TO THE  
INTERLOCUTOR WHITHOUT GETTING IN TOUCH  
WITH HIS EYES.

THE PERFORMANCE BREAKS UP WITH AN  
EXCUSE FROM THE MEDIATOR, \*« **I CAN'T TALK  
TO YOU, WHEN I LOOK AT YOU** », REVEALING THE  
TOO HIGH SENSITIVITY OF THE SPEAKER FOR  
SUCH AN INTENSE CONTACT.

picture : **ABOUT MATHILDE DADAUX** Michelangelo Antonioni,  
L'Éclipse, screenshot, 1962 / by Bernard Marcadé, 2016



**VOIR)  
TO SEE,  
TO SIT**

exposition THE DISSIDENT GARDEN,  
Jardin Botanique du Val Rahmeh,  
Menton, 2018

IN THE RICH VAL RAHMEH GARDEN, I INVITE THE PUBLIC HERE TO ATTEND TO A PERFORMANCE TO JOIN TOGETHER. AFTER MELTING EVERYBODY INTO THE GROUP THROUGH A SHORT AND INTERLACED WALK, I SUGGEST TO FIND THE CLOSEST PERSON TO THEN STAND BACK TO BACK WITH HIM OR HER, A TIME, AND THEN, SO, TO GO DOWN TO THE GROUND TO SIT. EACH ONE IS NOW THUS PAIR BY PAIR AND BACK TO BACK ON THE LAND AND WILL FEEL THE MOMENT ON HIS PROPER WAY DURING 20 MINUTES. I AM HERE FROM THE BEGINNING IN BETWEEN ALL THE BODIES AND ACTING THE SAME, ME ALSO, WITH A PARTNER. MY WORDS ARE SLOW, INTERMITTENT. MY

**VOICE IS WARM AND INVITING. IT LEADS OUR GROUP FROM THE MOMENT WE ALL STAND AND MEET TOGETHER TO THE POINT WE FIND THE WAY TO BREAK THIS CONTACT.**

*This day, on Sunday, April 22nd, a blind lady was sat with us on a bench just next to our group. During the time we were all sat on the ground, silent, she asked to one of the organizer « But where are they ? Where do they all leave ? ». We were all there, we were fifty.*

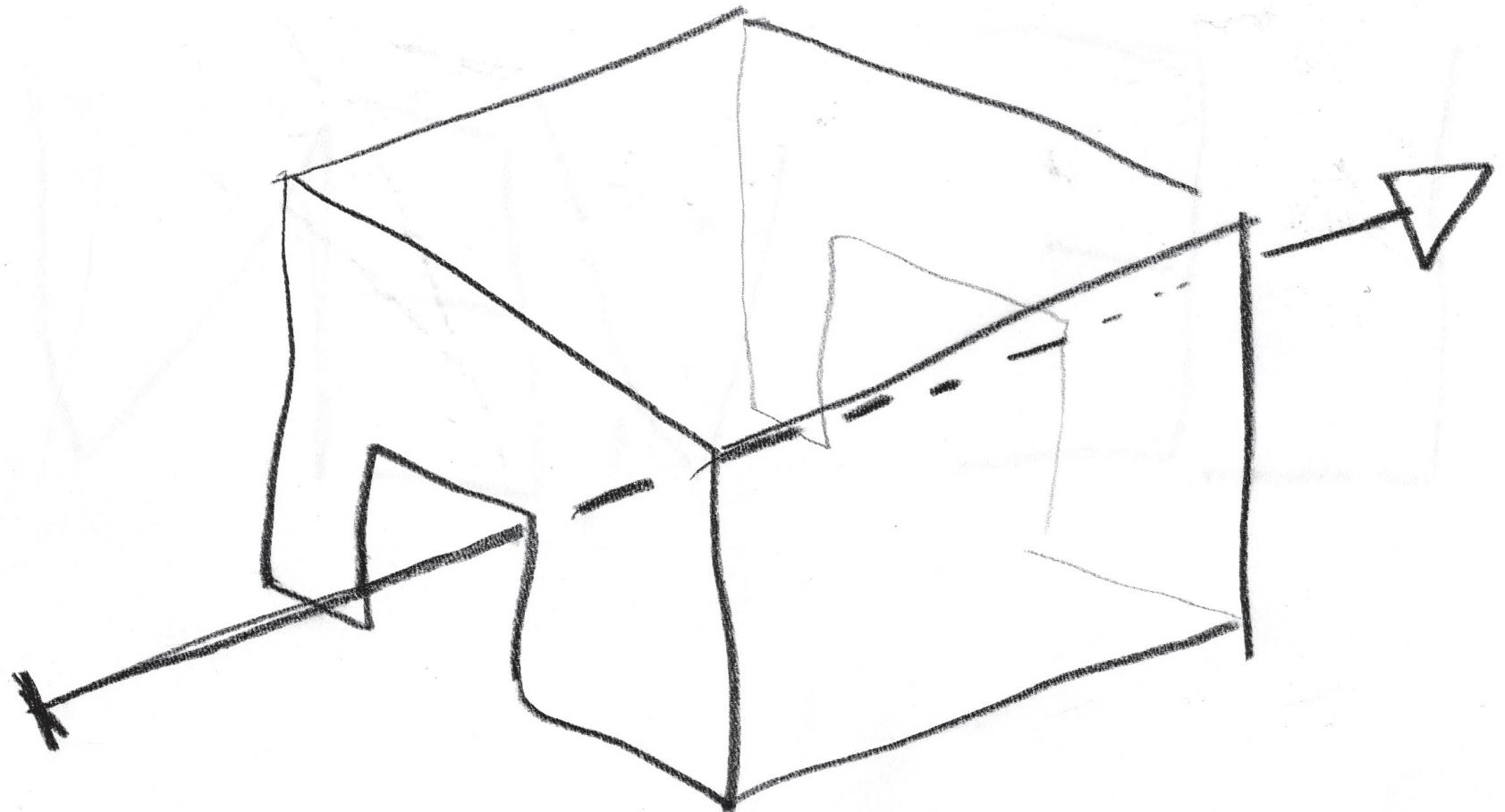




[https://www.facebook.com/thankyouforcoming.  
artprojects/videos/2023670684544981/](https://www.facebook.com/thankyouforcoming.artprojects/videos/2023670684544981/)

# AIRSTREAM

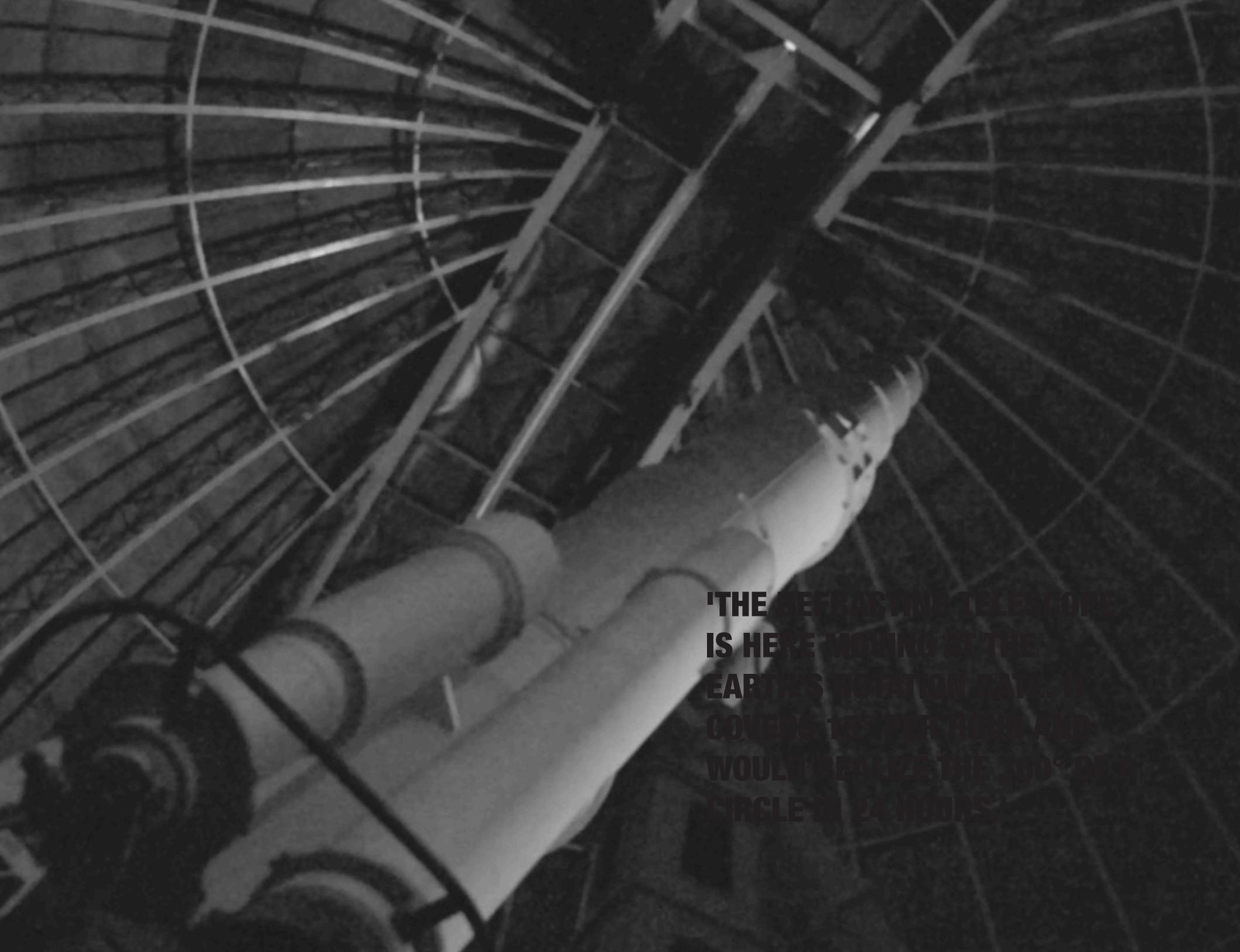
, 2015



Draught at the 3rd floor of the Cité Radieuse by Le Corbusier - Marseille - From an emergency exit to the other - Dilution of the utopian architecture - Murmur on the daily life - Draught at the 3rd floor of the Cité Radieuse b

# IMAGINATION<sup>DEAD</sup> IMAGINE

LA COUPOLE DU GRAND ÉQUATORIEN DE NICE, D'UN DIAMÈTRE EXTÉRIEUR DE 24 MÈTRES, REPOSE SUR UN MUR CIRCULAIRE INSÉRÉ DANS UNE CONSTRUCTION CARRÉE, 26,4 MÈTRES DE CÔTÉ, 10,85 MÈTRES DE HAUT.  
LA TEMPÉRATURE EN LES MURS, CONSTANTE À L'ANNÉE, EST DE 5°C.  
DIAMÈTRE INTÉRIEUR 22 MÈTRES, MÊME DISTANCE DU SOL AU SOMMET DE LA VÔTE, AU CENTRE, ASSISE SUR UN DOUBLE PLIER SURVOLTÉ DE DEUX AXES, PROFONDÉMENT ANCRÉE DANS LES FONDATIONS DE L'ARCHITECTURE.  
LA GRANDE LUNETTE ÉQUATORIALE, 18 MÈTRES DE LONG, 4 TONNES, UNE LENTILLE DE 76 CENTIMÈTRES DE DIAMÈTRE.



'THE DEFRAGGING TELEPHONE  
IS HERE. MOVING AT THE  
EARTH'S ROTATION RATE, IT  
COVERS THE EQUATOR AND  
WOULD REACH THE 360° OF A  
CIRCLE IN 24 HOURS.'

SLOW CHOREOGRAPHY  
PERFORMED BY THE DENSE PRESENCE  
OF THE HEAVY REFRACTOR AND ITS MECHANISM  
DEEPLY ROOTED IN THE CIRCULAR ARCHITECTURE  
FOUNDATIONS.  
IT IS ABOUT PROCEEDING TO AN IMPERCEPTIBLE  
MATERIALISATION OF OUR UNIVERSAL ROTATION AND  
PRODUCING A DIZZY SPATIAL AND TEMPORAL BOUND  
EXPERIENCE UNER THE GRAND CUPOLA.

Inspired by the motor assist astrophysicians use to follow the star or the object they study during observation nights despite the Earth's rotation, I propose to use this technique during a guided tour of the Nice Observatory organised for the Printemps des Poètes event in order to expose our bodies to this inconceivable motion.

**THERE ARE RYTHMS WE CAN NOT PERCEIVE, WITH NO ONE OF OUR FIVE SENSES. SOME RYTHMS FACING OUR ENTIRE BODY. WE CAN NOT SPONTANEOUSLY CONCIEVE THEIR MOVEMENT. THEY FAIL TO AFFECT OUR SPACE-TIME. THEIR SLOWNESS IS TOO HIGH.**

15° PER HOUR, HALF OF THE HOUR HAND SPEED OF A WATCH.

**OUR TOO BRIGHT EYES ARE IN THAT CASE ONLY ABLE TO NOTE THAT «IT MOVED».**

# ertigo

« One morning, a white hairs woman dressed in a sky blue suit stands here between two opened glass doors.  
The airstream diffuses a lily of the valley's smell her skin warms up on the sky blue shirt's canvas. », June 21st  
2016, in Nice

**21/06/2016, NICE**



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Nice, November 29th 2017,

Magasin des Horizons  
Centre National d'Arts et de Cultures

Object : Call to walk

Dear Academy de la Marche,

**One evening, at the turn of a corner, I would like to, - I'll let you imagine Verdun - surprise your walk by altering and animating it.**

**On that evening, in that place, I would like - it is the proposal that I am making you – that night falls**

**creating a black spot in the city. BLACK**, because for a number of hours the street lights would be switched off, I imagine that since La Bastille, this would be perceived as a non illuminated zone.

**Certainly, the passerby could find himself surprised, constrained or anxious, he could consider the place restful or frightening, he could leave it or not even penetrate it. But must I fear that this place become for three hours, a space abandoned by ramblers ?**

**This « Theatre of the Void » coming to choreograph and make manifest our wanderings more or less assured, I am certain that you, Academy de la Marche, you would cross it. Here the view is lacking, but I trust you and am certain of your many possibilities. Our body is more sensitive in the dark.**

**And then, we would be there to reassure you that there is nothing to fear, that the work is supervised, maybe we would even accompany you in this calm and relaxed moment.**

Being that I am responsible, I know the steps and the power of persuasion of such a project, to request the extinction of street lights, to engage the municipality and to understand the necessity of the means of security. A dimension which I was able to experiment for the implementation of my project VUNERABLE which I invite you to consult in my file. I also imagine deploying a mediation system for the community, to inform and equally render the proposal more sensitive. Security and mediation represent the only required budget and would not exceed, for three hours, in counting the hourly rate of salary for two security agents and five mediators, four hundred euros including tax.

Dear Academie de la Marche, I do hope, during the time of compiling this letter, that I have enabled you to travel and hope with all sincerity to make your acquaintance.  
If such be needed I remain at your disposal for any further details you might want to discuss.

Yours faithfully

Mathilde Dadaux

**IN A DEEP  
SILENCE  
THE SLUMBER**

1h30, Villa Arson, 2016





FEET  
SQUEEZED  
AND EYES SHUT  
THE QUIETLY SWAYS,  
SOAKING  
UP THE BREEZE

**5°C**





«I UNDERSTAND BY THEN  
THAT THE PERFORMANCE  
IS ALMOST OVER AND I  
HAVE NOT UNDERSTOOD  
ANYTHING AND I HAVE NOT  
SEEN ANYTHING.  
AND I SEE SOMEBODY, A  
STUDENT, WHO IS TAKING  
OFF HIS JUMPER AND I  
PERCEIVE A WORD : «TO  
REMOVE A PULLOVER,  
A TOP». I SEE MATHILDE  
PUTTING A BLAZER BACK  
ON.  
OH IT WAS ABOUT TAKING  
OFF THE TOP.»

**A PULLOVER WAS OFTEN  
REVEALING AN OTHER ONE.**

# MATHILDE DADAUX

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<https://villa-arson.xyz/diplomes2016/mathilde-dadaux/>

## CV

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## EDUCATION

2016 DNSEP - Master of Visual Art with Highest Honors - Villa Arson - Nice

2015 Listaháskóli Íslands - Academy of the Arts - Reykjavik, IS

2014 DNAP - Bachelor of Visual Arts with Highest Honors- Villa Arson - Nice

2010 High school level degree specialized in Applied Arts - Lycée Pasteur - Besançon

## AWARDS

2016 Venet Foundation Price

## GROUP EXHIBITIONS

2018 upcoming To Michael, cur. Sasha Pevak, public space, Festival Jerk Off, Paris, FR

2018 upcoming 100TITRES, cur. CIRCA-Isabelle Pellegrini, ..., Nice, FR

2017 UNE COLLECTION #4, cur. Antoine Py & Camille Frasca, Villa Riviera Cottage, Nice, FR

2017 RÈVEZ !, Prix Yvon Lambert pour la Jeune Crédation, Collection Lambert en Avignon, Avignon, FR

2016 A PROPOS!, cur. Bernard Marcadé, Villa Arson, Nice, FR

2016 SOUS LA COUPOLE, Printemps des Poètes, Nice Observatory, Nice, FR

2015 DELTA 302, Cité Radieuse, Marseille, FR

2015 CLAIREMATHILDEZUZANA, Kaffistofa, Reykjavik, IS

2015 DELTA TOTAL, Verksmiðjan, Hjalteyri, IS

2014 TRANS-, Château d'eau, Bourges, FR

## SOLO EXHIBITION

2017 ET TRANSIR, Nice Young Creation Laureates, with Adrien Menu, txt. Vanessa Desclaux, Galerie de la Marine, Nice, FR

## SELECTED PERFORMANCES

2018 upcoming RIEN / Rendre l'histoire habitable, Museums Night, MAMAC, Nice, FR

2018 upcoming Festival Vis-à-Vis, cur. Collectif BLBC Nanterre, FR

2018 VOIR (TO SEE), The Dissident Garden, cur. Chiara Nuzzi, Val Rahmeh Garden, Menton, FR

2017 FRAGILE, Les Tchatches, cur. Benjamin Laugier, Rosalina Bar, Nice

2016 21/06 SOLSTICE, Diploma event, Villa Arson, Nice

2016 Ad astra per hominem, group performances, Musée National Marc Chagall, Nice

2016 PHASMES, by Latifa Laâbissi, Villa Arson, Nice

2014 BAL ANIMAL, dance choreography, cur. Arnaud Labelle-Rojoux Villa Arson, Nice

## PUBLICATION

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2016 LE VENT, Self-Editing

2015 LES FLEURS MUETTES, Self-Editing