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Portfolio by Sandrine Pelletier



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From Lausanne to Vienna, from Beirut to Cairo where she settled shortly after the beginning of the Arab Spring, Sandrine Pelletier witnesses the noise of the different national political waves. As a privileged assist to moments of calm and fury, she adapts her relationship with time and life by immersing herself in the stories of places and people. Her monumental installations, both structures and sculptures, now assume the action and randomness of the processes that are put in place. The artist's romantic æstheticism, sometimes tragic, is inspired by the expression of raw energies (telluric forces, inertia or pressure, deflagration or gravity), the inevitable passage of time and the fragility of beings and things. She prefers to use materials that go through the fire stage, often interpreted as elements that carry fury (life, passion, catastrophe, accident, death, drama), but also as part of a mastered craft tradition.

Sandrine Pelletier was born in 1976 in Lausanne. A graduate of the Applied Arts in Vevey (1999) and the ECAL (2002), her collection of portraits "Wild Boys" was presented in the following year at the Centre Georges Pompidou in Paris.

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Negma

Oshtoora Festival
Fayoum desert, Egypt
2016

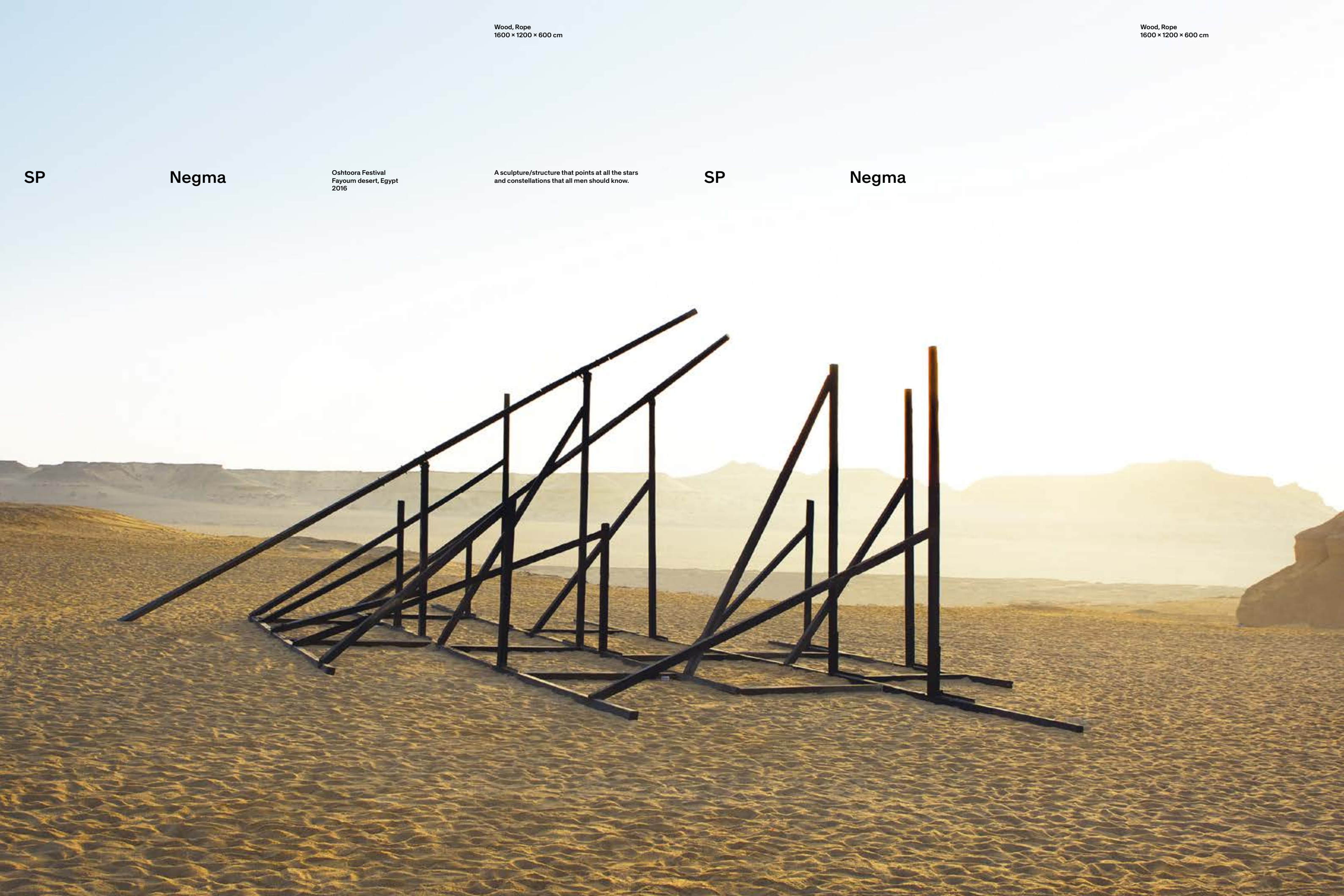
Wood, Rope
1600 × 1200 × 600 cm

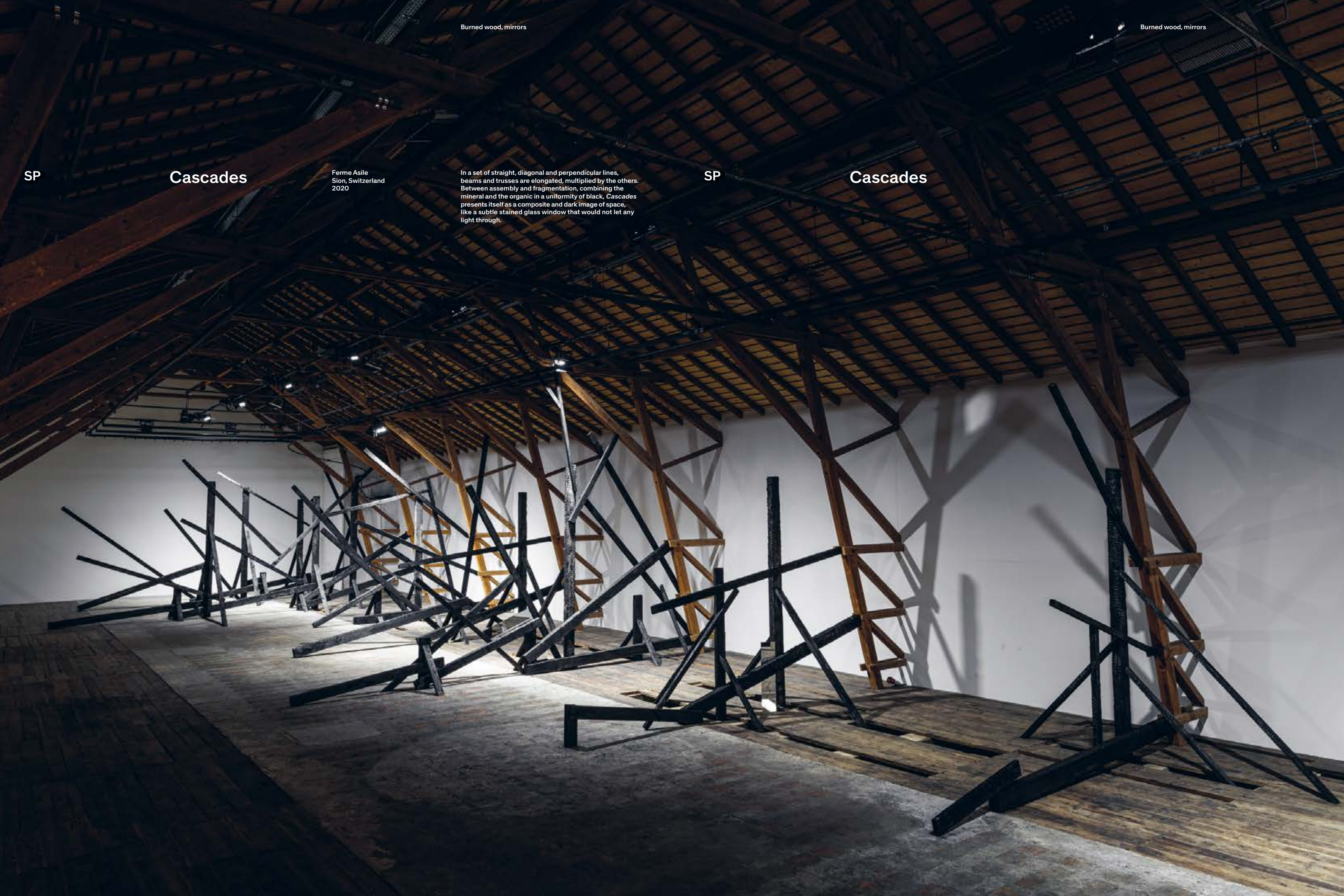
A sculpture/structure that points at all the stars
and constellations that all men should know.

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Negma

Wood, Rope
1600 × 1200 × 600 cm





Burned wood, mirrors

Burned wood, mirrors

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Cascades

Ferme Asile
Sion, Switzerland
2020

In a set of straight, diagonal and perpendicular lines, beams and trusses are elongated, multiplied by the others. Between assembly and fragmentation, combining the mineral and the organic in a uniformity of black, *Cascades* presents itself as a composite and dark image of space, like a subtle stained glass window that would not let any light through.

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Cascades



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Cascades

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Cascades

Bronze, brass, acid

Bronze, brass, acid

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Cascades

Ferme Asile
Sion, Switzerland
2020

Set of words inspired by the young Lebanese poet Alfred
Abou Sleiman (1912-1935) and his book *Cendre Chaudes*.

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Cascades



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Bonfire

CAC – Centre d'art contemporain
de Genève, Switzerland
2011

Recycled mirrors, wood
300 × 300 × 450 cm

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Bonfire

Recycled Mirrors, Wood
300 × 300 × 450 cm



SP

Drill

CAC – Centre d'art contemporain
de Genève, Switzerland
2011

Anamorphic pentagram.



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Drill

Sculpture/Structure in Burned Wood
320 × 320 × 320 cm



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Der Einzige Ort

Installation at Pasquart art center,
Biel, Switzerland
2017

Wood, bronze, mirror, rope, fur, fabric, metal
Approx. 1500 × 1500 cm

Thomas Stangl's novel *Der Einzige Ort* tells the story of two men who, at the beginning of the 19th century, trace a path to the city of Timbuktu, shrouded in legend. Sandrine Pelletier creates a global installation for the project, which will develop between four performances. With various materials such as beams or mirrored surfaces, an architecture of emptiness appears that becomes at the same time a stage for the play of several actors. Performance and visual arts clash and unite in an interdisciplinary art event.

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Der Einzige Ort

Wood, bronze, mirror, rope, fur, fabric, metal
Approx. 1500 × 1500 cm



Wood, bronze, mirror, rope, fur, fabric, metal
Approx. 1500 x 1500 cm

Wood, bronze, mirror, rope, fur, fabric, metal
Approx. 1500 x 1500 cm

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Der Einzige Ort

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Der Einzige Ort



Photography, 8 ex.
70 × 90 cm

Photography, 8 ex.
70 × 90 cm

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Matza Aletsch
Mass in Motion

Aletsch glacier
Swiss Alps, 2018

MATZA Aletsch – an artistic expedition lasting two weeks
in a region that is on the frontline of a warming climate
and resources that are becoming ever rarer.

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Matza Aletsch
Mass in Motion





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La Sombra

2022

Recycled and found glass, mirror, one-way glass, wood
(350 x 550 x 600 cm)

Medellin is the first stop where MATZA EGELANDS invited eleven Colombian and international artists to explore the notion of the "local social contract" in relation to security, digital surveillance and freedom; in order to imagine new forms in a dynamic and deeply divided context of Colombian society.

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La Sombra

Recycled and found glass, mirror, one-way glass, wood
(350 x 550 x 600 cm)



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9.5 on the Luther scale

Commissioned installations in situ for the 500th anniversary of the Protestant Reformation in Europe. Church of St. François, Lausanne, Switzerland, 2017

Burned Wood
200 x 80 cm to 1600 x 80 cm

95 ladders

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9.5 on the Luther scale

Commissioned installations in situ for the 500th anniversary of the Protestant Reformation in Europe. Church of St. François, Lausanne, Switzerland, 2017

Glass, Metal
11 x 2,5 m

Permanent stained glass windows.



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The Crystal Jaw

Prix Buchet 2021
MCBA – Musée cantonal
des Beaux-Arts de Lausanne,
Switzerland, 2021

Laboratory glass sheet, mirror, iron, acid, sugar

Sandrine Pelletier explores the material and its potential of alteration. Wood, ceramics, glass, metal and mirrors are fields of physical and sensual research, between craft and alchemy. The artist engages, through their manipulation and their transformation, a reflection on the passage of time, the ruin, the trace.
By means of modified and disaggregated white glass laboratory plates, Pelletier composes a landscape of shards and reflections, through which visitors make their way, as if they were penetrating the layers of the site that are usually invisible. The mirrors reflect the image of the public and send it back to them in fragmented form, fully integrating them into this environment whose beauty is that of a place condemned to disappear.

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The Crystal Jaw

Laboratory glass sheet, mirror, iron, acid, sugar





Laboratory glass sheet, mirror, iron, acid, sugar

Laboratory glass sheet, mirror, iron, acid, sugar

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The Crystal Jaw

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The Crystal Jaw

Manually pressed onto 200 gr. white vinyl to which was added a layer of unique silver sulphate solution (mirror). Edition of 5 ex.

Recycled Mirrors
240 × 85 cm

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The Crystal Jaw

MCBA – Musée cantonal
des Beaux-Arts de Lausanne,
Switzerland, 2021

Soundtrack of the eponymous exhibition.

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Who Fears
The Other

MUDAC – Musée cantonal de design
et d'arts appliqués contemporains
Lausanne, Switzerland
2017

Sandrine Pelletier's work is rooted in material: its language, possibilities and limits. *Who Fears The Other* is a sculpture made of mirrors of varying sizes that have been treated with acid. Here, mirrors serve as both base material and medium. The work's title comes from a poem printed in *Two Rows by the Sea*, a tract published by the Bible Society of Egypt (a Coptic Christian group) following the circulation of an internet video showing the execution of 21 Egyptian Christians by ISIS in Libya on 12 February 2015. With her permanently disfigured mirrors, Pelletier questions not only the viewer's relationship to self but to society. Who fears the other, knowing that the latter is a product of the former?



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Black Sun

SGG – Swiss Engraving Society
2018

Brass, chemicals, printing ink. Numbered and signed
edition of 125 ex. ø 60 cm

Each piece is different, as the pattern is created
by the chemical reaction of the acids and sulfate
on the metal surface. Made in Cairo, Egypt, with the
help of local artisans.



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Black Sun

Brass, chemicals, printing ink. Numbered and signed
edition of 125 ex. ø 60 cm



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Psyché

Residency at Le Cyclop
Milly-La-Forêt, France
2018

Mirrors, wood
1500 × 380 × 450 cm

Psyché is an ensemble of mirrors that seeks to subsume the visitor, to confront him with a feeling of strangeness by multiplying the views of the place.
Le Cyclop is a monumental sculpture in the middle of the forest, a sculpture created by Jean Tinguely and Niki de Saint-Phalle in the 70s.
Pelletier used leftover mirrors that haven't been used for the restoration of the Cyclop, mirrors that she peeled off, attacked with acid, turned verso and presented this way, facing and reflecting the Cyclop.



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If the Sun were to drown in the Sea of Sad Clouds

From the group show *Have You Seen a Horizon, Lately?*
MACAAL – Musée d'art contemporain africain Al Maaden, Marrakesh, Morocco
2020

Brass plate on wood, acid, patina, wax
1000 × 300 × 250 cm

Produced specifically for the exhibition, this impressive sculpture projects the visitor into a world of poetry and intrigue. The wooden structure bears acid-stressed brass plaques that spell out in golden letters: *If the Sun Were To Drown in a Sea of Sad Clouds*.
The words are those of Egyptian poet Ahmed Fouad Negm (1929-2013), known for his revolutionary writing and criticism of the government, which earned him long periods served in prison. Pelletier uses acid to set the transformation of the brass work, breathing life, movement, and pictoriality into the material. Here, brass is associated with the suggestive potential of the text, which immerses the spectator into a powerful reflection upon the finite nature of humanity and the world: When the sun drowns in a sea of mists.



Burned wood. Numbered and signed edition of 20 ex.
18 × 25 × 1.6 cm

Bronze and Copper
60 × 90 cm

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Last Sun Set

MBAL – Musée des Beaux-Arts du Locle
2018

This three-dimensional work brings together several elements essential to Pelletier's work. Burnt wood and lettrism with this sentence engraved in the wood – Last Sunset - which recalls the finitude of the human being as well as the finitude of the world.



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Species

2019

Species (*We are one – They are another*) is quoted from Egyptian poet Ahmed Fouad Negm (1929-2013) who inspired a lot of young protesters during the Arab spring. The poet is still regarded as a controversial figure, though he's widely acclaimed by the public as a voice of opposition and as the mouthpiece for collective hopes, dreams and aspirations.



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Beirut

Galerie C
Neuchâtel, Switzerland
2020

Posters, tape, photocopies
approx. 60 m²

Results of the residency in Beirut, Lebanon.
It is a “wallpaper/collage” made from torn up multiple-
layers of images of plants and trees that attempt
to escape the concrete and the abandoned buildings
of Beirut.

Acid on bronze and copper
65 × 90 cm each

Posters, tape, photocopies
approx. 60 m²





Posters, tape, photocopies
approx. 60 m²

Posters, tape, photocopies
approx. 60 m²

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Beirut

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Beirut

SEE YOU IN BEIRUT
WHATEVER HAPPENS

SCRAMBLED EGGS
LIVE IN THE BASEMENT

SP

Beirut



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Beirut



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Beirut



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Beirut



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Tryptic

Crystal Pendants
To Whom Shall I Say Hello
The Garden of Sorrow
2023

Acid on Brass
55 × 75 cm

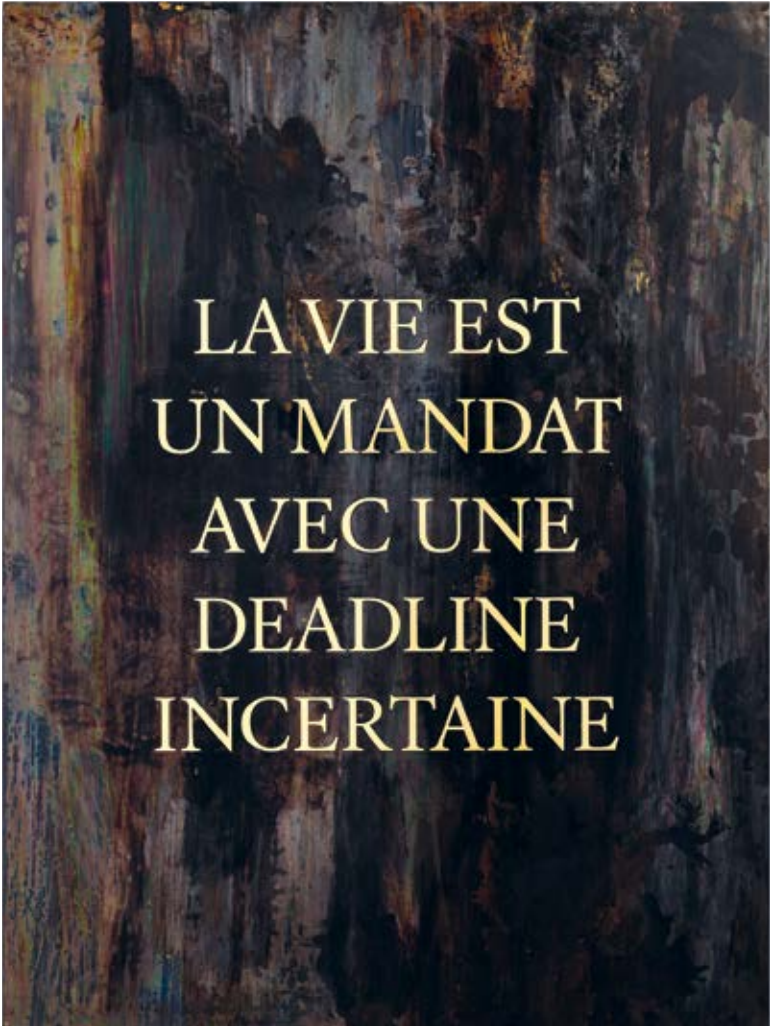
Based on novels from Iranian novelist Shahrnoosh Parsipour,
Simi Daneshwar and Mihan Bahrami.

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Deadline

2023

Based on the quote from Chris Gautschi.



Acid on Copper
200 × 100 cm

Acid on Copper
200 × 100 cm

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Apocalypse Now

2023

This piece, based on Joseph Conrad novel, is made of acid on copper. Visually reminiscent, at first glance, of etching plates on paper, but presenting the matrix as a work and not as the final print on paper, which is the usual result of the printing process. The panoramic format is inspired by the intro scene of Apocalypse Now Coppola's cult movie, where vegetation and palm trees are on fire.

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Apocalypse Now



Handmade ceramic tiles, assembly cement, dust in situ,
600 x 300 cm. The installation has been preserved
afterwards.

Handmade ceramic tiles, assembly cement, dust in situ,
600 x 300 cm. The installation has been preserved
afterwards.

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La Cendre hésite

CACY – Centre d’Art Contemporain
Yverdon-les-Bains, Switzerland
2022

This installation, a tribute to the Ivorian poet Noël x Ebony,
is composed of a black organic mosaic of which each
element is shaped with a finger. The whole of these tiles
creates a kind of lace of earthenware coating the wall,
alternating between the empty and the full, between the
demolition and the ornamental, in a voluntary organic and
accidental reproduction of the ceramic tile.



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La Cendre hésite



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Tarabesa

Château de Gruyères
Switzerland, 2017

Solo show *Foreign Accent*.

Wood, glass, tainted blue MDF



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Tarabesa

Wood, glass, tainted blue MDF



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Tarabesa



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Tarabesa

Wood, Ink, Varnish
300 × 250 × 80 cm

Wood, Ink, Varnish
300 × 250 × 80 cm

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Division Circle

Studio Khana Gallery
Cairo, Egypt, 2015

300 natural wood Russian Dolls.

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Division Circle



Education, residencies and grants

2023	Kunst am Bau Bezirksanlage Winterthur, Switzerland
2023	Residency – KIOSKO Santa Cruz, Bolivia
2022	Residency – Matza Terrenos Communes, Medellin, Columbia
2021	Prix Buchet, Lausanne
2020	Grand Prix, Fondation Vaudoise
2019	Residency – Villa Empain, Fondation Boghossian, Brussels
2019	Residency – Beirut Art Center BAR, Beirut, Lebanon
2018	Artistic grant – SSG, Swiss Engraving Society
2018	Residency Matza Aletsch Aletsch Glacier, Switzerland
2015	Residency - Pro Helvetia Cairo, Egypt
2014	Artistic grant Irène Reymond Lausanne, Switzerland
2014	Bourse arts plastiques du Canton de Vaud, Switzerland
2014	Le Vent des Forêts Meuse, France
2013	Artistic grant Alice Bailly, Lausanne, Switzerland
2012	Cairo artist residency (CVC/SKK)
2004	Swiss Design Award Bern, Switzerland
2002	ECAL, University of art and design (graphic design) Lausanne, Switzerland
1999	CEPV, School of applied arts (Scenography) Vevey, Switzerland

Solo show

2022	Spicilège – Rosa Turetsky gallery, Geneva, Switzerland
2021	The Crystal Jaw – MCBA Lausanne, Switzerland
2020	Ferme Asile Sion, Switzerland
2019	BAR – Beirut art residency Beirut, Lebanon
2018	Psyché au Cyclop Milly-la-Forêt, France
2017	Der Einzige Ort, Salle Poma, Pasquart, Biel, Switzerland
2017	Foreign Accent Castle of Gruyères, Switzerland
2017	9.5 on Luther’s squal, church of Saint-François Lausanne, Switzerland
2015	Opéra de Lausanne, Salon Alice Bailly Switzerland
2015	Only The Ocean is Pacific, Musée des beaux-arts du Locle Switzerland
2014	La Horde, Palexpo – art Geneva
2014	Masculine Moon, Rosa Turetsky gallery Geneva, Switzerland
2009	Time To Clown Around, Taché-Levy gallery, Brussels, Belgium
2009	GoodBye, Piecunic galerie Geneva, Switzerland
2009	Pays Extérieurs, Super Window Project, Kyoto, Japan
2008	Insekts, Fette’s gallery Los Angeles, USA
2006	Défi Fantastique, Centre culturel français de Milan, Italy
2006	Angoraphobia, Taché-Levy gallery, Brussels, Belgium
2005	Damoisie, Frank Elbaz gallery, Paris, France

Selected group shows

2022	Golden Hour, Bloom Gallery Saint-Tropez, France
2022	Open End, Cimetière des Rois Geneva, Switzerland.
2022	Curator: Vincent Dubois
2022	Melting Pot, CACY Yverdon, Switzerland.
2020	Curator: Rolando Bassetti
2020	Marguerite Burnat Provins Musée Jenish Vevey, Switzerland
2020	Curator: Nathalie Chaix
2020	C’est certain, seul l’Amour sauvera le monde, Galerie C, Neuchâtel, Switzerland
2020	Villa Dei Cerdì Bellinzona, Switzerland.
2020	Curator: Marco Costantini
2020	Have You Seen A Horizon, Lately? MACAAL, Marrakech.
2020	Curator: Marie-Ann Yemsi
2020	LEAF – Limited Edition Art Fair, Villa Empain, Brussels.
2019	Curator: Louma Salomé
2019	Mario Mauroner Gallery, Vienna
2019	Curator: Kendell Geers
2019	Get a Nerve, OFF art genève
2019	Curator: Elena Montesinos
2019	Atlas, Cartographie du Don – MCBAL Musée cantonal des Beaux-Arts de Lausanne Switzerland
2018	Something Else, Biennale OFF, Cairo, Egypt
2018	Curator: Simon Njami
2018	Spectres, Ici gallery Paris, France.
2018	Curator: Vincent Mesaros
2017	Art Paris, with Rosa Turetsky gallery, Geneva, Switzerland
2017	Capitule, with Alain Huck, cabinet de la Dre. M.-C. Gailloud-Matthieu Lausanne, Switzerland
2017	Crystal Palace, galerie Escougnou Cetraro Paris, France
2017	Miroir Miroir, MUDAC Lausanne, Switzerland
2016	Curator: Marco Costantini
2016	Le retour des Ténèbres, Musée Rath, Geneva, Switzerland
2016	Malakoff mon amour, Maison des arts de Malakoff, France
2016	Curator: M. Vertut
2016	Oshtoor 2016 – Fayoum desert, Egypt 2016 ON/OFF, Winterthur, with Simone Monstein
2016	Less Than Important, Studio Khana, Cairo, Egypt
2015	Lady Made espace le carré Lille, France.
2015	Curator: Renato Casciani
2015	Biennale OFF, Something Else, Cairo, Egypt
2015	Curator: Simon Njami
2015	Map of the new art, Imago Mundi, Fondazione Cini Venice, Italy
2015	Possible... but uncertain, Saad Zaghloul center Cairo, Egypt
2014	Diorama, Le Vent des Forêts. With Olivier Ducret.
2014	Curator: Pascal Yonet
2014	Emergences Bex & Arts. With Olivier Ducret.
2014	Curators: J. Schupbach & N. Enz
2014	Telling Tales, Centre PasquArt, Biel, Switzerland
2013	Art Brussels, Super Window Project Brussels, Belgium

2013	Géométrie Variable, with Olivier Ducret, Domaine des Crayères, Reims, France
2013	I am your neighbour! Bromer Art Collection (BAC), Roggwil
2012	Contemporain... ou bien? BCV art collection – Musée de l’Hermitage de Lausanne Switzerland
2012	La Jeunesse est un art, Aargauer Kunsthau. Curator: Madeleine Schuppli
2011	Bourses, centre d’art contemporain de Genève (CAC)
2011	De l’hétérogène, Art & Rapy x Super Window Project, Monaco
2011	Incongru, Musée des Beaux Arts de Lausanne (MCBA) Switzerland
2011	Les Nuits Parisiennes, L’éclaireur, Paris, France
2011	Curators: Marie-Ann Yemsi, Agnès Violeau
2011	Echoes, centre culturel suisse (CCS), Paris, France
2010	Black Mirror, Arsenic Lausanne, Switzerland
2010	Curator: Marco Costantini
2009	Art Osaka, with Super Window Project, Kyoto, Japan
2009	Fiber show, Lyons Wier Ortt Gallery, New York, USA
2009	La marque jeune, musée d’ethnographie, Neuchâtel
2007	Serie Noire, Villa Bernasconi, Geneva, Switzerland
2007	Curator: BySelf, Marseille
2007	Nit/Threads, Koroska Gallery of Fine Arts
2004	Slovenj Gradec, Slovenia
2004	Unpainted, Villa Grisebach, Berlin, Germany
2004	Swiss design, winner of the federal design competition, Museum Bellerive
2003	Zurich, Switzerland
2003	Lee 3 Tau Ceti Central Armory Show, Villa Arson
2003	Nice, France
2003	Curateurs: Stéphane Magnin and Laurence Gateau
2003	Signes des écoles d’arts Centre national d’art moderne Georges Pompidou Paris, France

Scenography

2019	Le Cabaret des Réalités, with A.Jodorowsky, C° Un Air de Rien Lausanne, Switzerland
2014	La Boutique Fantastique, Puppet compagnie Chamarbelclochette Geneva, Switzerland
2010	Femme de, C° Caroline de Cornière Geneva, Switzerland
2010	Sanctuary, Cavalera conspiracy video clip. Directed by Surface to Air Paris, France
2005	Tsumori Chisato Store
2008	Paris, France

Lecture and workshop

eNBA (Lyon), HEAD (Geneva), ESAH (Le Havre), STUDIO KHANA (Cairo), Lycée Français International André Malraux (LFIAM) Rabat, Maroc
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Melted glass on wood
100 × 100 × 40 cm

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Podium

Galerie Valeria Cetraro
Paris, France
2017

Crystal Palace group shop featuring glass artists.

