
SANDRINE PELLETIER

SELECTED WORKS 2010 - 2020

For almost 20 years, my work has been inspired by the expression of raw energies (telluric forces, inertia and pressure, explosion and gravity). Each of my productions is based on precise references that can be spiritual writings related to the issue of matter or even news items that have a universal scope.

I moved to Egypt in 2012, shortly after the start of the Arab Spring.

Since then, I have witnessed firsthand much of the political and social change that has swept across the country.

Working from a radically different playbook, I have rethought just about everything – my relationship to time, life, to others.

Risk-taking and experimentation are more prevalent in my artistic practice, and this is evident in what I have produced since then. I draw energy from Middle Eastern culture, which I infuse in the materials I use. The aesthetics of abandonment, degradation and antiquity so often visible on the streets of Cairo also come through in my art.

The way I work is physical, sometimes brutal. I have an instinctive approach to art, with a need to touch the material, to confront it. This energy very often generates both a scenario and forms – forms that are almost always influenced by the history of the place. My large installations, which are structures as much as sculptures, come to occupy empty space as a result of action and process. I tend to choose materials that are transformed by fire (glass, wood, bronze, earth), which is often seen as an agent of fury (life, passion, disaster, accident, death, tragedy) but also as an essential element of expert craftsmanship.

When working with the materials, I seek their affinity with my surroundings and the given space in order to elicit a natural relationship. My pieces are often transformed accidentally at the outset, and then I continue to work on them until they take on meaningful form.

Disruption and synthesis are the central tenets of my research. Each of my works is inspired by specific references, which may be spiritual, scientific and/or poetic – pertaining to the material itself – or simply current events with a universal scope. And most of my works are voluminous and abstract. Like a palimpsest, each emerging work bears traces of its predecessor and will, in turn, influence its successor. Their shapes are, potentially, ever protean. They follow a looping path that brings them together and pulls them apart, like a magic formula, an incantation. The theme of metamorphosis is thus recurrent in my work; one could almost speak of alchemy.



Negma - 2016
Wood, rope (16 × 12 × 6 m)
Oshtoor festival. Fayoum desert, Egypt

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



Cascades, Ferme Asile, Sion - 2020
Burned wood, mirrors

In a set of straight lines, diagonals and perpendiculars, beams and trusses are lengthened, multiplied by other beams and braces. Shards of mirrors sparkle at the heart of the structure, offering variations in optical effects and playing with the tensions between solid and void. Between solidity and fragility, between assemblage 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 pass through.





Der Einzige Ort - 2017

Installation at Pasquart art center, Biel, Switzerland
Wood, bronze, mirror, rope, fur, fabric, metal
(Approx 1500 × 1500 cm)



The novel *Der einzige Ort* by Thomas Stangl tells the story of two men who at the beginning of the 19th century blaze a trail to the city of Timbuctoo, shrouded in legend.

As a representative of the super power Great Britain the Scotsman Alexander Gordon Laing travels from Tripolis through the Sahara. The Frenchman René Caillié, a baker's son, crosses Guinea and Mali. Will they reach their destination and at what price?

During four evenings Ariane Gaffron and Stefan Liebermann's dramatised version for four actors invites us to immerse ourselves in an unpredictable and compelling world. The field reports bring captivating figures to life, make cultures clash and connect mythology with the history of Africa.

Sandrine Pelletier is creating an all-encompassing installation for the project, which will develop further between the four performances. With various materials such as beams or mirrored surfaces, an architecture of emptiness arises that at the same time becomes a stage for the excessive spoken performance. Between desire and fulfillment, language and visual art clash and unite as an interdisciplinary art event.





Bonfire - 2010

Miroirs, bois.
Centre d'art contemporain de Genève (CAC)
(300 × 300 × 450 cm)



DRILL - 2011

Anamorphotic pentagramm. Sculpture / structure in burned wood.
Centre d'art contemporain de Genève (CAC)
(320 × 320 × 320 cm)

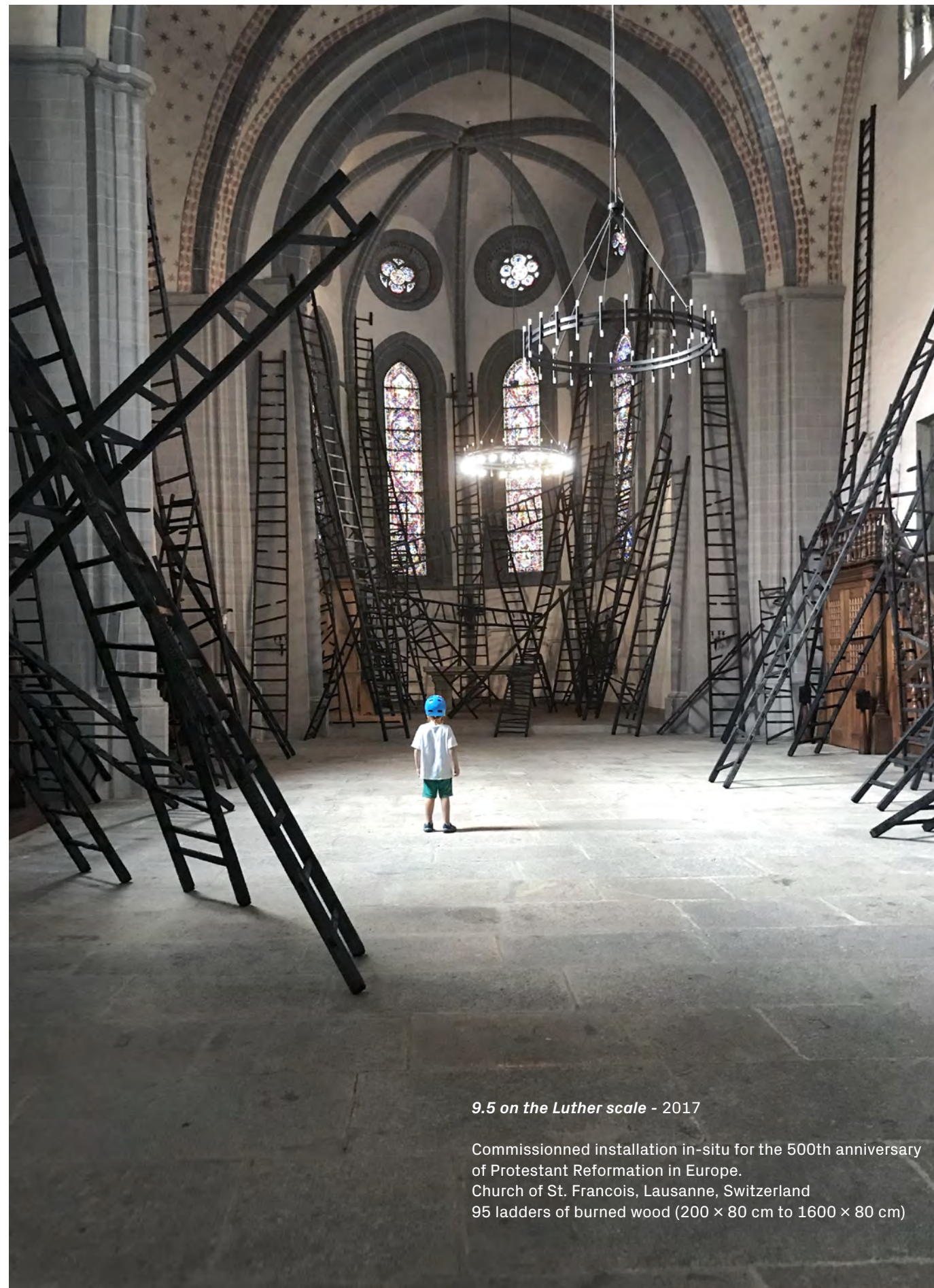


Matza Aletsch / Mass in Motion - 2018

Aletsch glacier, Swiss Alps
Photography (70 × 90 cm)
8 ex.

From 27th August to 9th September 2018, MATZA Aletsch will take place – an artistic expedition lasting two weeks in a region that is at the frontline of a warming climate and resources that are becoming ever rarer.

In Aletsch, a Unesco protected area, it is the entire region that is threatened by global warming, with whole swathes of the mountainside giving way and being carried off by the glacier as it melts, due to the effects of the permafrost melting. With MASS IN MOTION, Matza is inviting 10 artists and architects to investigate this phenomenon in more depth. Despite the glaciers' massive appearance, they are in fact a fragile and unstable mass in constant movement. Spending two weeks living on the glacier means adapting to its rhythm, to observe its breathing and the noise created by the ice fracturing and carrying off rocks in its wake.



9.5 on the Luther scale - 2017

Commissioned installation in-situ for the 500th anniversary of Protestant Reformation in Europe.
Church of St. Francois, Lausanne, Switzerland
95 ladders of burned wood (200 × 80 cm to 1600 × 80 cm)

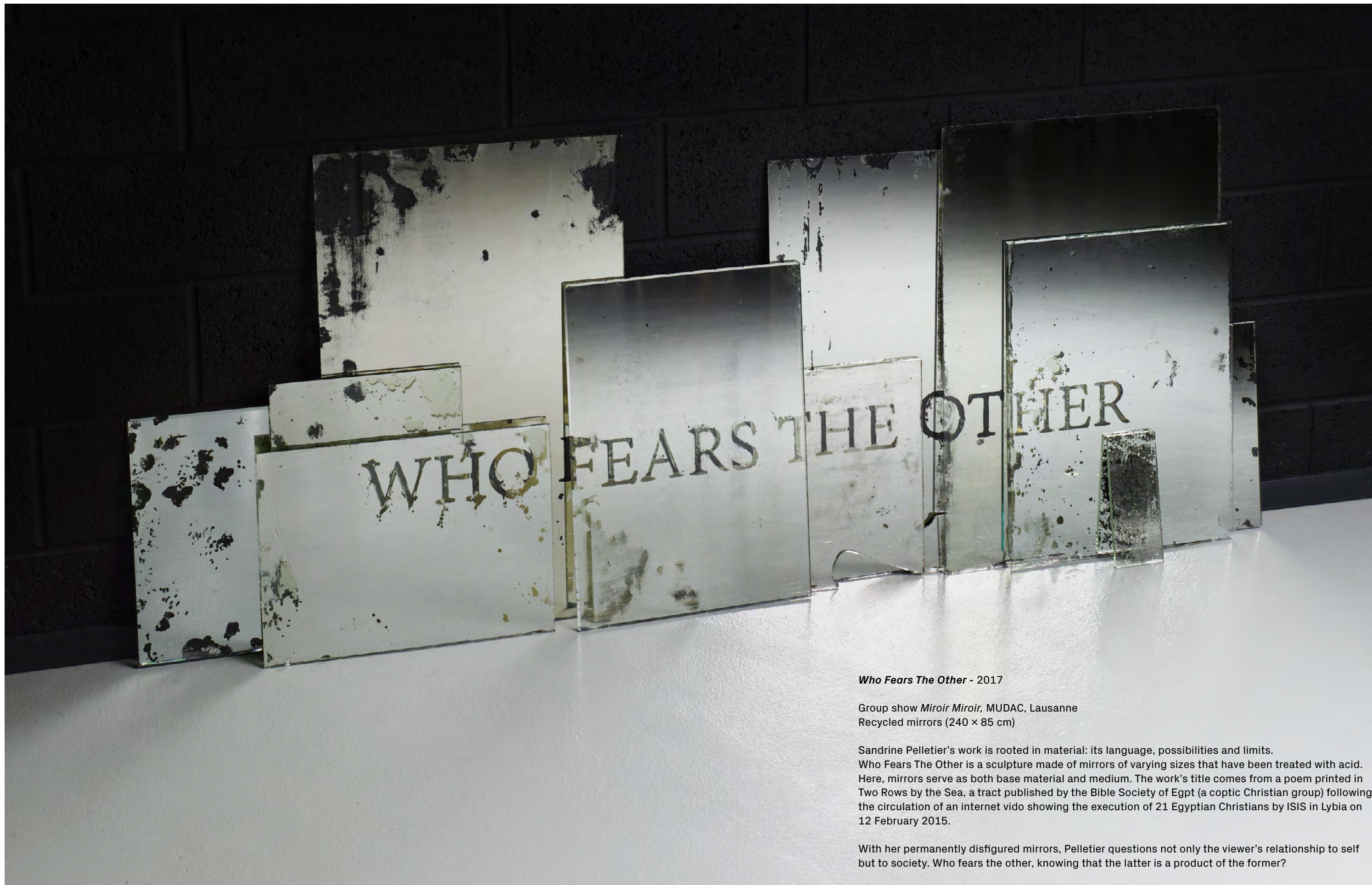




9.5 on the Luther scale - 2017

Commissioned installation in-situ for the 500th anniversary of Protestant Reformation in Europe.

Glass, metal
Permanent stained glass windows (11 × 2,5 m)



Who Fears The Other - 2017

Group show *Miroir Miroir*, MUDAC, Lausanne
Recycled mirrors (240 × 85 cm)

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?



***Last Sun Set* - 2018**

Numbered and signed edition of 20 ex. for the MBAL
(Musée des Beaux-Arts du Lœcle)

Burned wood (18 × 25 × 1.6 cm)

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.



***Only the Ocean Is Pacific* - 2015**

Glass, wood, charcoal
(up: Glass, 55 × 80 cm)





***Black Sun* - 2018**

Numbered and signed edition of 125 ex. for SSG
(Swiss Engraving Society)

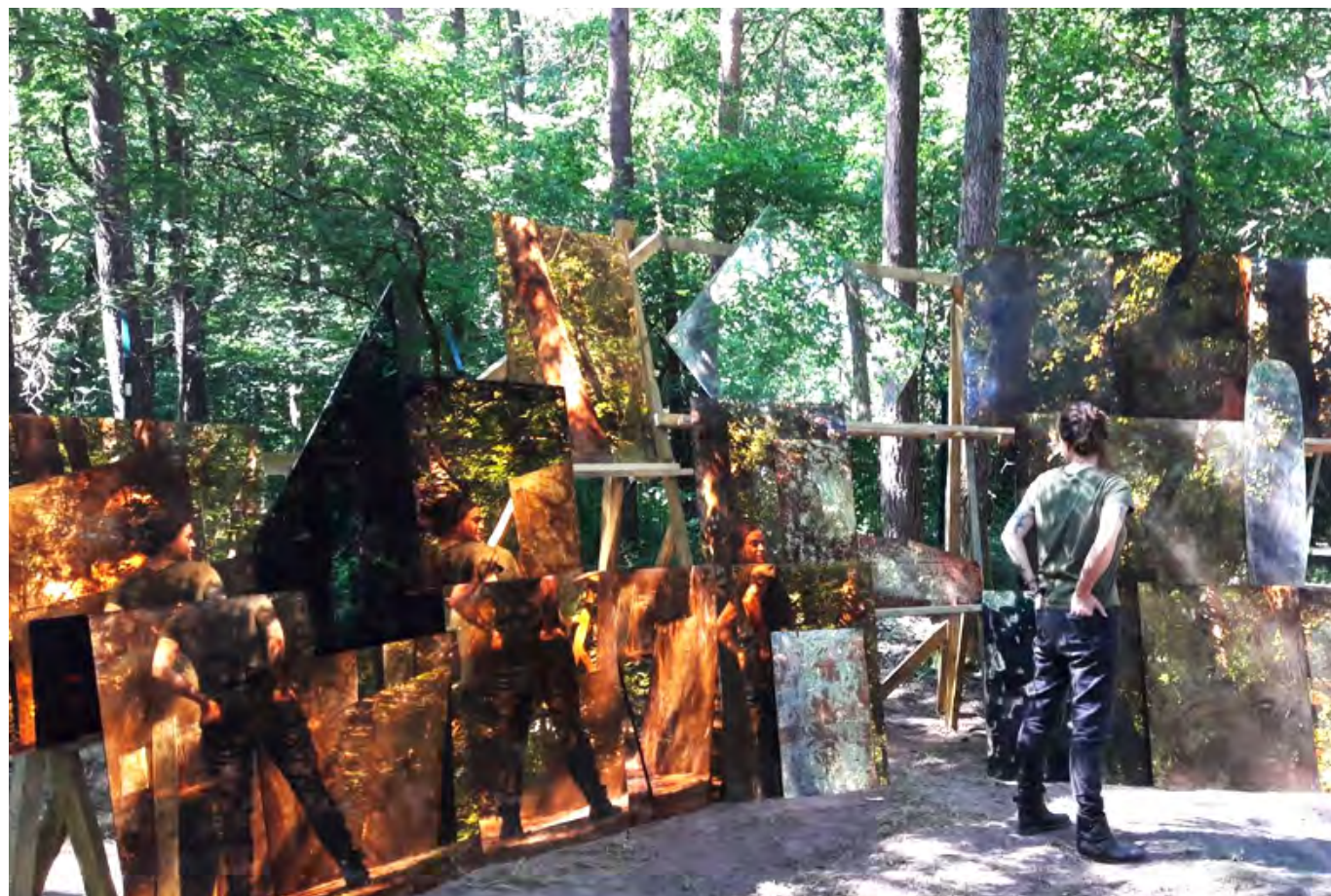
Brass, chemical, printing ink (60 cm ø)

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



Psyché - 2018

Installation at Milly-La-Forêt (France)
Wood, recycled mirrors that the back side has been
peeled off
(1500 x 380 x 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.

The installation took place from June to December 2018

Left: Psyché, Fall - November 2018





Epilogue (Black Jungle) - 2015

Artificial plants, plants, ink, wood (750 × 450 × 400 cm).
Opéra de Lausanne, Salon Alice Bailly



Crystal Palace - 2017

Melted glass on wood
100 × 100 × 40 cm
Escougnou - Cetraro gallery, Paris



***Procession Towards the Unknown* - 2014**
 Collaboration with Egyptian metal band *Scarab*

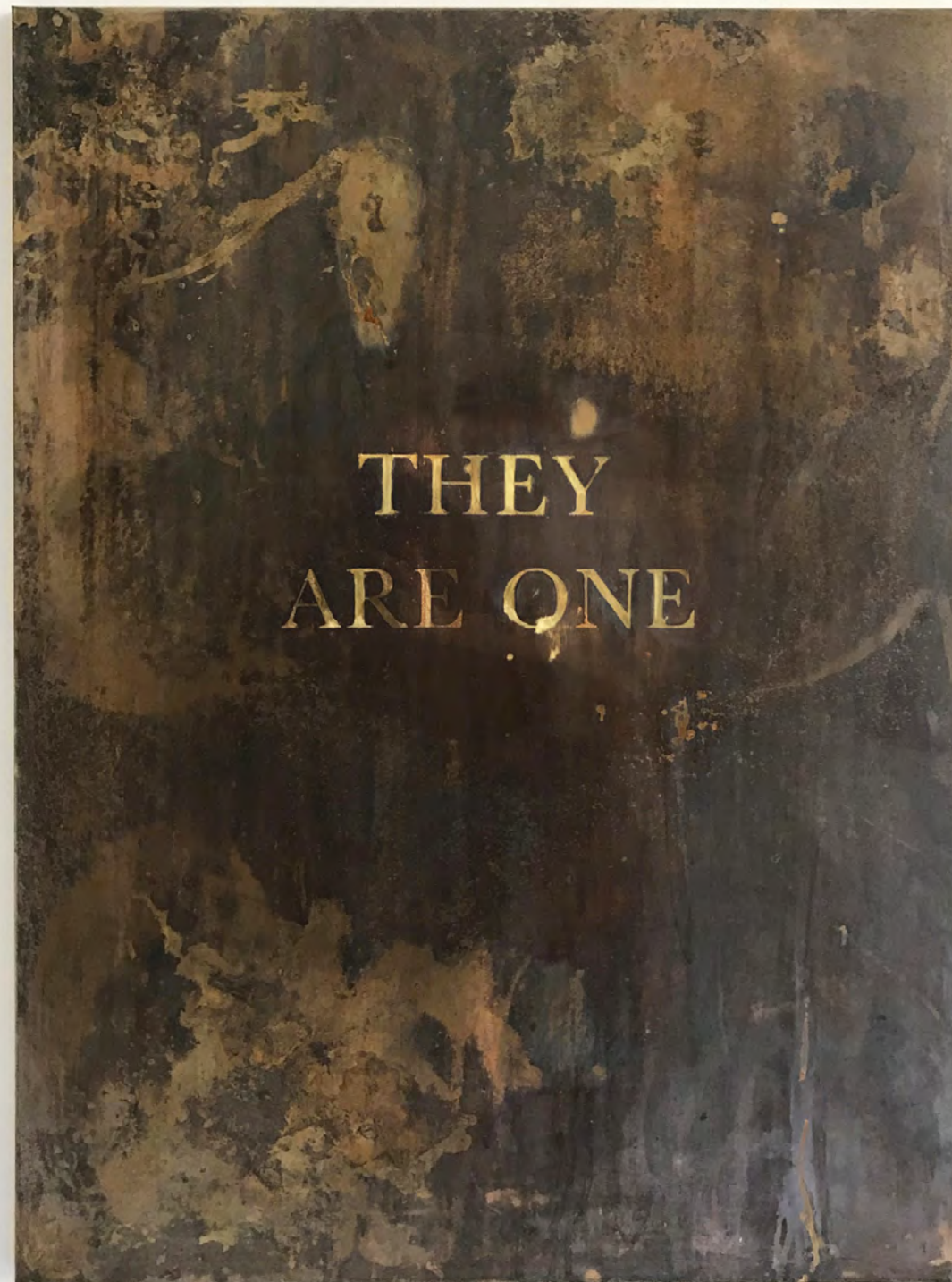
9 limited amber vinyls, 33 cm, 21'
 Released by Mental Groove Records



If the Sun were to drown in the Sea of Sad Clouds- 2020

from the group show *Have you seen a Horizon, Lately?*
Brass plate on wood, acid, patina, wax

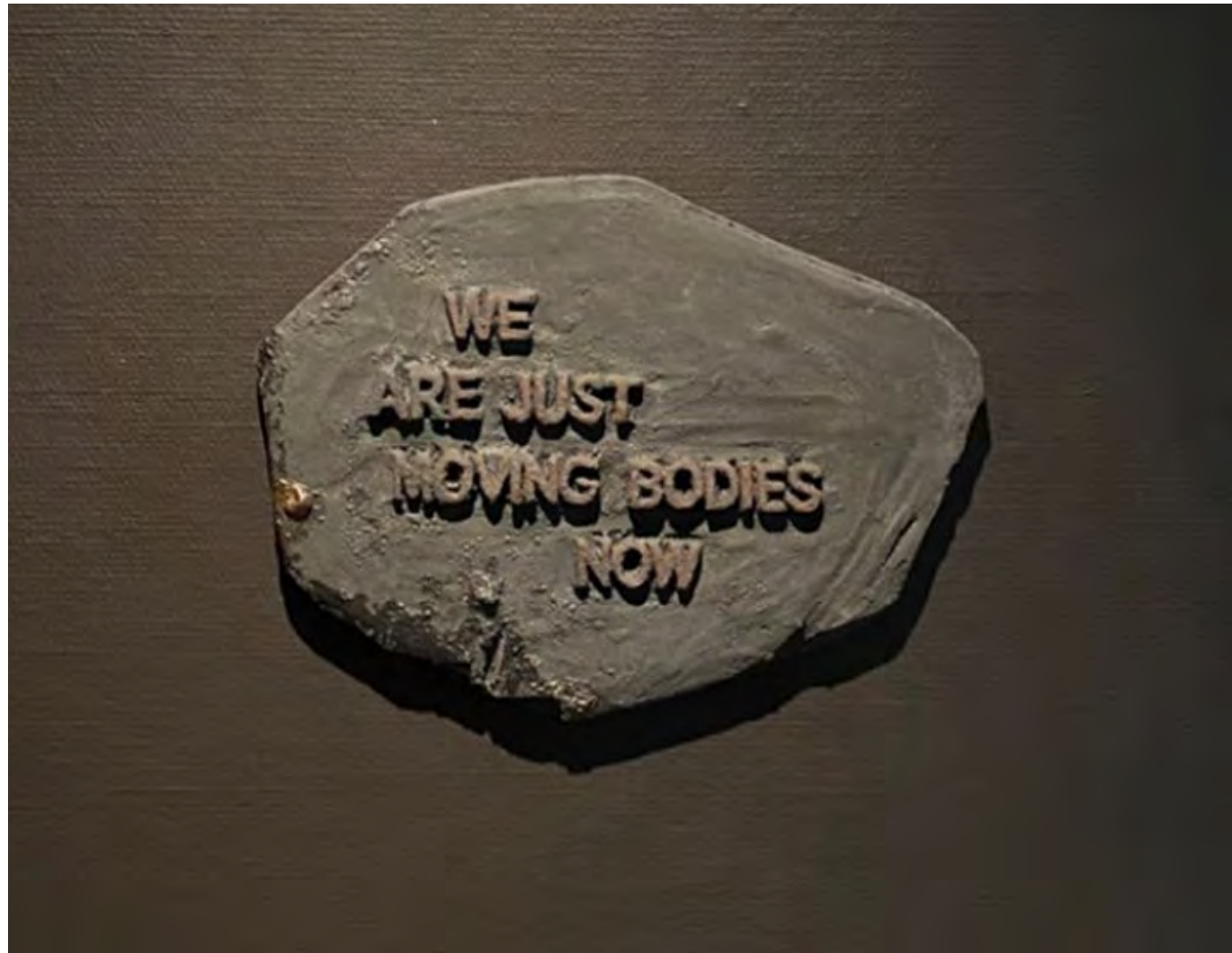
MACAAL - Musée d'art contemporain africain Al Maaden
(1000 x 300 x 250 cm)



***Species* - 2019**

Bronze and copper (60 × 90 cm).

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.



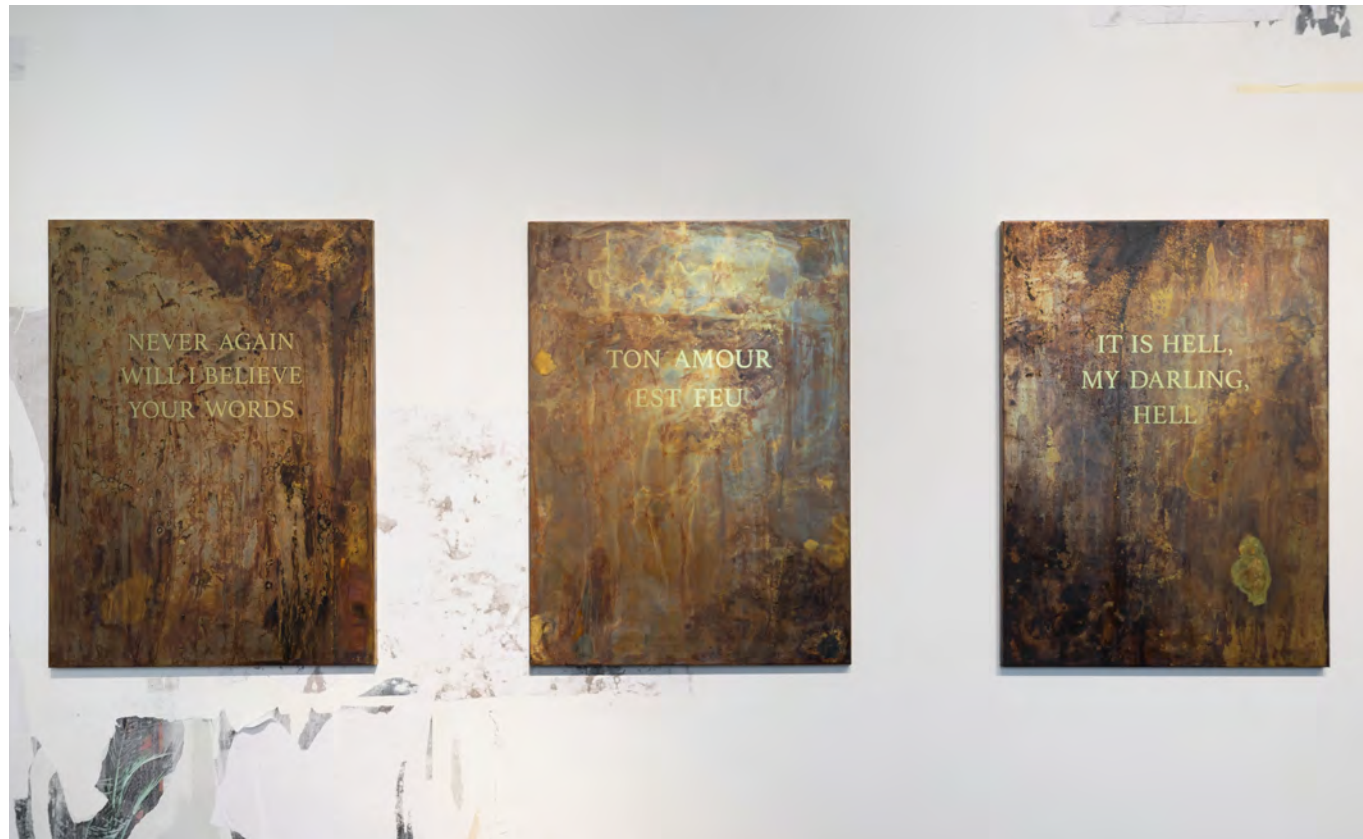
***Beirut* - 2020**

(up) ceramic (35 × 45 cm)
text messages received on the 4th of August 2020

Bronze and copper (65 × 90 cm each).
Posters, tape, photocopies (approx. 60 m2)
Beirut 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.

This wild and strong vegetation that tries to reach out to the light is a metaphoric vision of people fighting for their freedom.







No Roads - 2016

Burned wood (335 × 110 cm).
From the novel *Narcisse and Goldmund* (H. Hesse)



Diorama - 2014

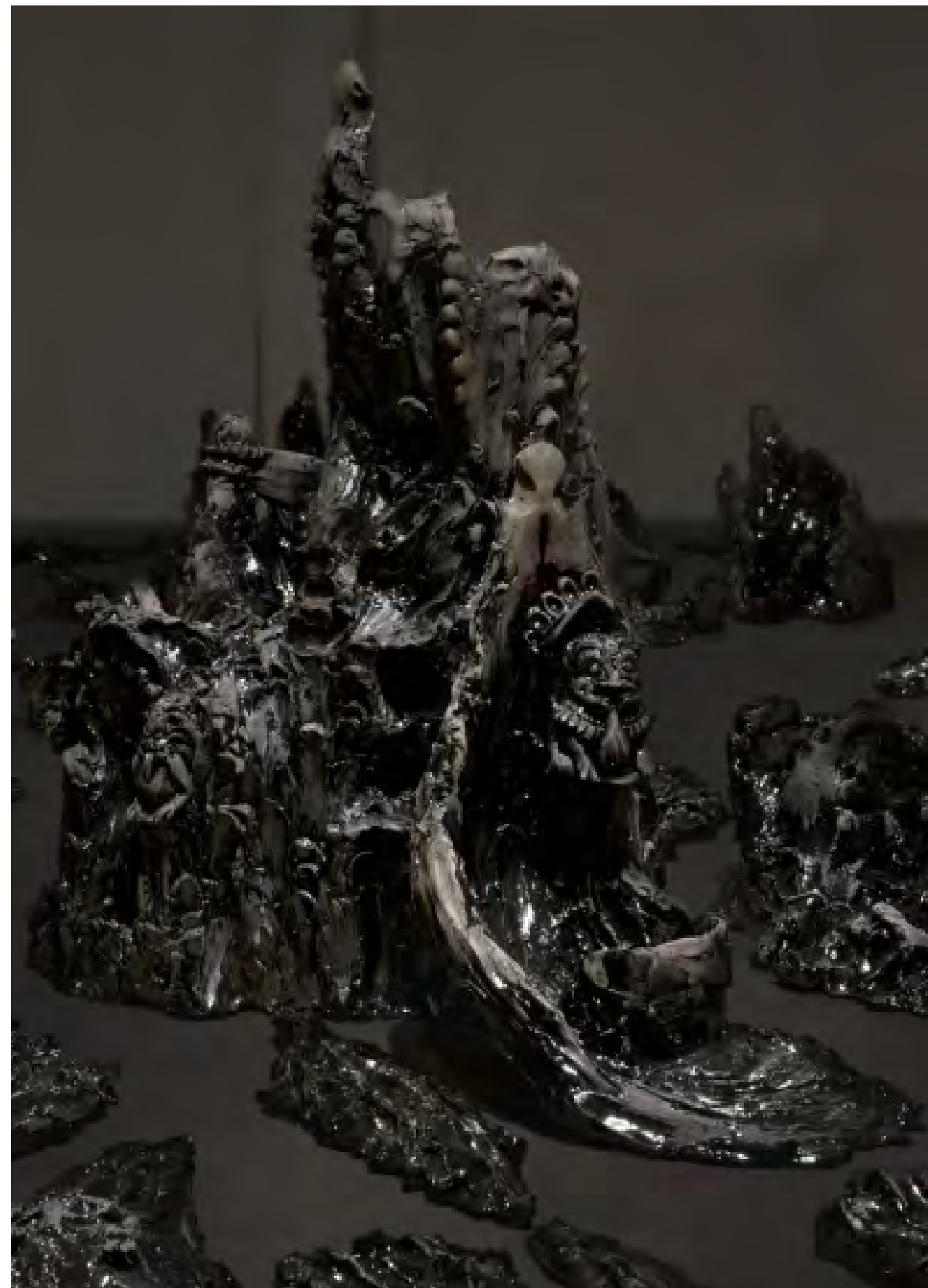
ø 12 m burned wood, glass furnace
Le Vent des Forêts, Meuse, France

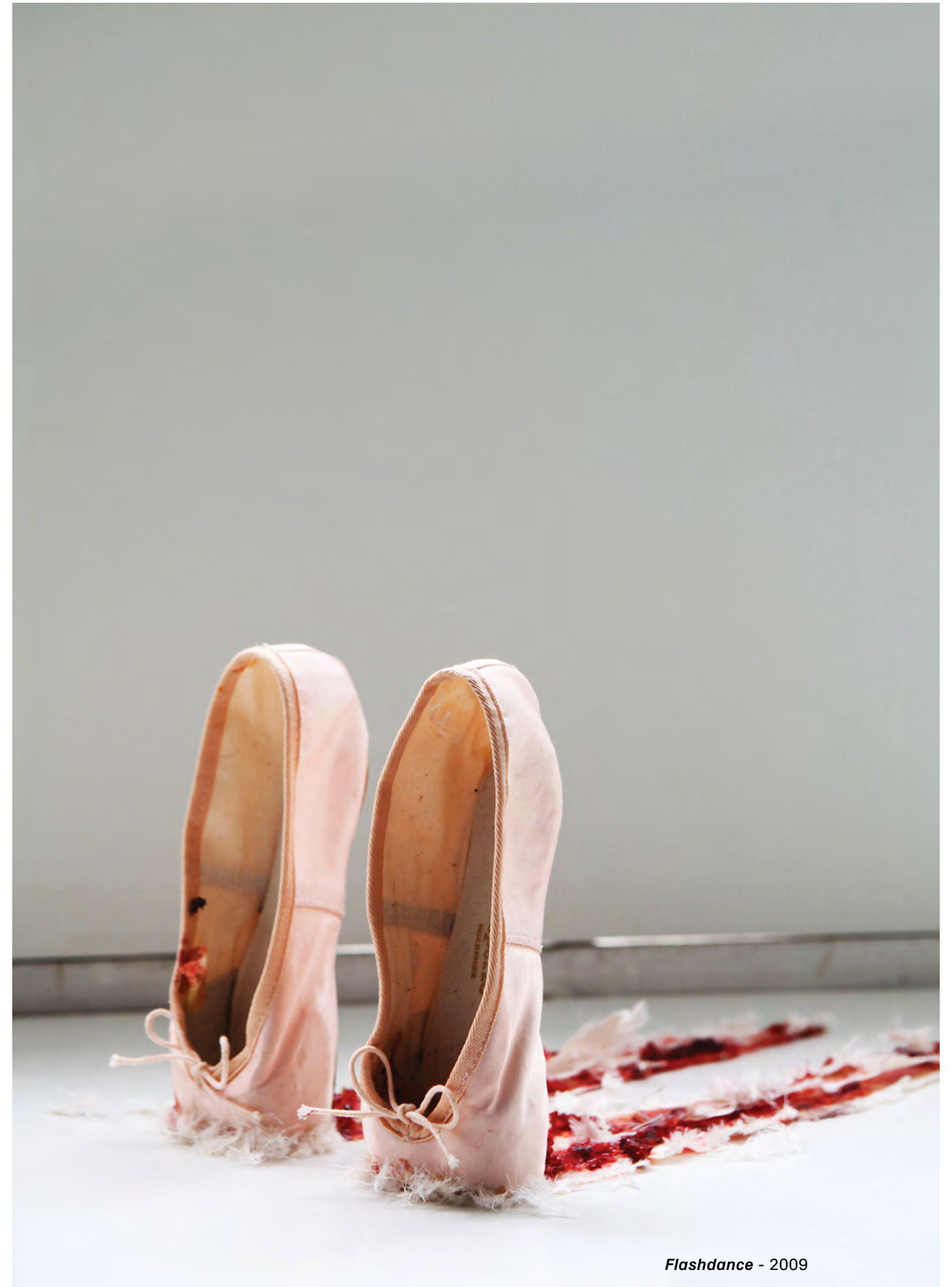




Qasr Al Baron - 2014

Glazed ceramic, wood, wallpaper, sand, sound installation
Telling Tales (Vilnius, Pasquart Biel, Tallinn)





Flashdance - 2009



GoodBye Horses - 2009

Tar, wool, metal, latex
Rosa Turetsky gallery, Geneva



Sisterhood - 2013

Fabric, wood, metal, foam
(400 × 220 × 40 cm)



Division Circle - 2005-2015

300 Russian Dolls, wood, ink, varnish (300 × 250 × 80 cm)
Studio Khana, Cairo

SANDRINE PELLETTIER

b. 1976 in Lausanne. Lives and works between Cairo, Egypt and Lausanne, Switzerland

http://www.sandrinepelletier.com

EDUCATION AND GRANTS

- 2021 Prix Buchet
- 2020 Grand Prix, Fondation Vaudoise
- 2019 Residency - Villa Empain, Fondation Boghossian, Brussels
- 2019 Residency - Beirut Art Center BAR, Beirut
- 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
- 2014 Bourse arts plastiques du Canton de Vaud
- 2014 Le Vent des Forêts, Meuse (France)
- 2013 Artistic grant Alice Bailly, Lausanne
- 2012 Cairo artist residency (CVC/SKK)
- 2004 Swiss Design Award, Bern
- 2002 ECAL, University of art and design, Lausanne (graphic design)
- 1999 CEPV, School of applied arts, Vevey (Scenography)

SOLO SHOW

- 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, Gruyères, Switzerland
- 2017 9.5 on Luther squale, church of Saint-François, Lausanne, Switzerland
- 2015 Opéra de Lausanne, Salon Alice Bailly, Lausanne, 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
- 2009 Time To Clown Around, Taché-Levy gallery, Brussels, Belgium
- 2009 GoodBye, Pieceunic galerie, Geneva
- 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

- 2020 C'est certain, seul l'Amour sauvera le monde, Galerie C, Neuchâtel, Switzerland
- 2020 Villa Dei Cerdi, Bellinzona, Switzerland. Curator: Marco Costantini
- 2020 Have You Seen A Horizon, Lately? MACAAL, Marrakech. Curator: Marie-Ann Yemsi
- 2020 LEAF - Limited Edition Art Fair, Villa Empain, Brussels. Curator: Louma Salamé
- 2020 Art Geneva with Rosa Turetsky gallery

- 2019 MERDELAMERDELAMERDELAMERDEMERDELAMERDELAMERDELAMERDELA, Mario Mauroner Gallery, Vienna. Curator: Kendell Geers
- 2019 Get a Nerve, OFF art Genève. Curator: Elena Montesinos
- 2019 Atlas, Cartographie du Don - MCBAL Musée cantonal des Beaux-Arts de Lausanne
- 2018 Something Else, Biennale OFF, Cairo, Egypt. Curator: Simon Njami
- 2018 Spectres, Ici gallery, Paris, France. Curator: Vincent Mesaros
- 2018 Art Paris, with Rosa Turetsky gallery, Geneva
- 2017 Capitule, with Alain Huck, cabinet du docteur MC Gailloud-Matthieu, Lausanne
- 2017 Crystal Palace, galerie Escougnou Cetraro, Paris
- 2017 Miroir Miroir, MUDAC Lausanne, Switzerland. Curator: Marco Costantini
- 2017 Jeunes pousses, Château de Vullierens, Switzerland. Curator: Karine Tissot
- 2016 Le retour des Ténèbres, Musée Rath, Geneva
- 2016 Malakoff mon amour, Maison des arts de Malakoff, France. Curator: M. Vertut
- 2016 Oshtoor 2016 - Fayoum desert, Egypt
- 2016 ON/OFF, Winterthur, with Simone Monstein
- 2016 Less Than Important, Studio Khana, Cairo
- 2015 Lady Made espace le carré, Lille, France. Curator: Renato Casciani
- 2015 Biennale OFF, Something Else, Cairo. Curator: Simon Njami
- 2015 Map of the new art, Imago Mundi, Fondazione Cini, Venice, Italy
- 2015 Possible...but uncertain, Saad Zaghloul center, Cairo
- 2014 Diorama, Le Vent des Forêts. With Olivier Ducret. Curator: Pascal Yonet
- 2014 Emergences Bex & Arts. With Olivier Ducret. Curators: J. Schupbach & N. Enz
- 2014 Telling Tales, Centre PasquArt, Biel
- 2013 Art Brussels, Super Window Project, Brussels
- 2013 Géométrie Variable, with Olivier Ducret, Domaine des Crayères, Reims
- 2013 I am your neighbour! Bromer Art Collection (BAC), Roggwil
- 2012 Contemporain...ou bien? BCV art collection - Musée de l'Hermitage de Lausanne
- 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 (mcb-a)
- 2011 Les Nuits Parisiennes, L'éclaireur, Paris. Curators: Marie-Ann Yemsi, Agnès Violeau
- 2011 Echoes, centre culturel suisse (CCS), Paris
- 2010 Black Mirror, Arsenic, Lausanne. Curator: Marco Costantini
- 2009 Art Osaka, with Super Window Project, Kyoto
- 2009 Fiber show, Lyons Wier Ortt Gallery, New York
- 2009 La marque jeune, musée d'ethnographie, Neuchâtel
- 2007 Serie Noire, Villa Bernasconi, Geneva. Curator: BySelf, Marseille
- 2007 Nit/Threads, Koroska Gallery of Fine Arts, Slovenj Gradec, (Slovenia)
- 2007 Eau Sauvage part II, Fieldgate gallery, Londres. Curators: Jean-Luc Manz, Juan Bolivar, Marco Costantini
- 2004 Unpainted, Villa Grisebach, Berlin
- 2004 Swiss design, winner of the federal design competition, Museum Bellerive, Zürich
- 2003 Lee 3 Tau Ceti Central Armory Show, Villa Arson, Nice. Curateurs: Stéphane Magnin and Laurence Gateau
- 2003 Signes des écoles d'arts, Centre national d'art moderne Georges Pompidou, Paris

SCENOGRAPHY

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

LECTURE AND WORKSHOP

ENBA (Lyon), HEAD (Geneva), ESAH (Le Havre), STUDIO KHANA (Cairo)