

l. camus-govoroff



selected works  
2019 - 2024

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My praxis focuses on power dynamics such as love and biopolitics. My research intersects with interspecies relations, ecofeminism, queer anthropology as well as links to sacredness, and the recuperation of these different themes in pop culture.

I focus on the physical and social limits we face as individuals, imagining possible transgressions and other emancipatory scenarios where the notion of community is important.

My work is multi-faceted, combining sculpture, installation, performance and text. I use materials such as ceramics and steel, as well as ready-made objects that I reappropriate and restore. I like to mix soft forms with more abrupt textures and vice versa, in a blend of medieval, childlike and brutalist aesthetics.

I'm particularly interested in what are known as 'liminal spaces', these in-between places, at the junction of a bygone world and a future, yet tangible, world. I study these spaces of transition, those that require a ritual of passage, a break in time or circulation.

More broadly, abandoned places are at the heart of my thinking, enabling me to draw up narratives inspired by the ruins of a past existence and thus to conceptualise healing processes.

Co-creation plays a fundamental role in my creative process. Exchanges with my peers and friends help me to develop my practice. It's in the queer community that I draw the energy I need to bring my work to life.

During 2019, I took part in the creation of the Alien She collective, set up by Cléo Farenc. There we develop multi-purpose curatorial work and audiovisual production.

We have also set up an educational project (Alien School) to prepare teenagers and young adults for art school entrance exams.

At the same time I'm working as an independent curator and writing my first novel.



*Lily .1*  
2024, wood, cyanotype on paper, steel, chain  
33 x 41 cm



Exhibition views, *Why do I feel so Blue*, solo show, Projektraum DOSE , Hamburg, June 2024



*D'amour et d'eau fraîche* (Of love and fresh water)

Edition in collaboration with Nathalie Chollet

2023, 35 copies

with texts by Anousha Mohtashami, Ursula K. Le Guin & L. Camus-Govoroff and visuals by Ache C. Wang, X. Dartayre, Louise Vendel, Roméo Dini, Audrey Couppé de Kermadec, Mahé Cabel and Anousha Mohtashami.

Published for the FORTE residency at FRAC Île-de-France, November 2023

The eponymous text of the edition speaks of the rare possibilities of total rest in the capitalocene era, drawing a parallel with the depletion of natural resources and the depletion of the earth due to intensive agriculture. The earth doesn't have time to regenerate, just as humans don't have time to mourn under the regulations governing bereavement leave in the wage-earning world.

... un chemin  
les pallasades, des anciens  
habitacles ou la nature reprend  
ses droits, papillons et araignees y  
phabitent en paix,  
a ruines immaterielles pleines de  
usse,

... orée des sous-bois  
... geux aux terres grouillantes  
... lum et boue tiède unique  
... ur les amphibiens

... voués  
... a  
... disparaître



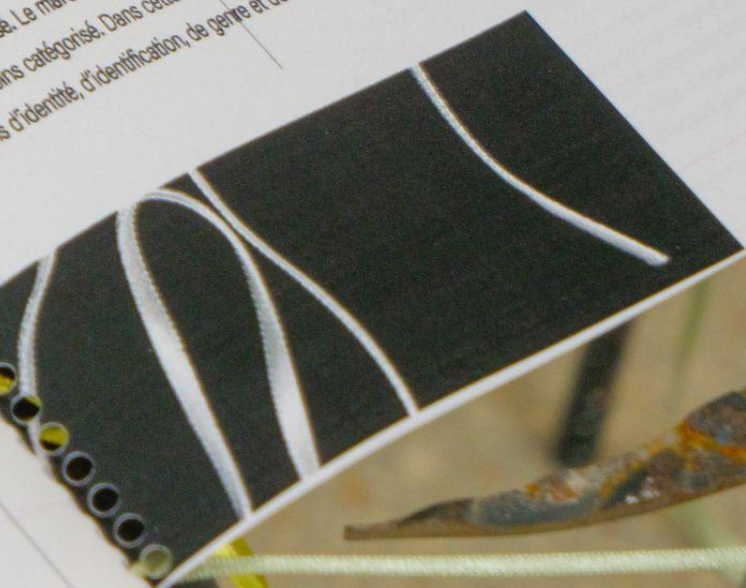
La terre du Sample, malgré le fait que ce soit une  
« bonne terre » c'est une terre étouffée, coincée entre  
des pans de béton, recrachant à sa surface tous les  
déchets humains qu'elle avait auparavant englouti.



Le marécage est la rencontre de l'eau avec la terre, le marécage est  
un moment de fertilité. Le marécage est ce qui est détruit par une  
domination masculine et jugé néfaste. La boue me rappelle la salive,  
le liquide amniotique et les fluides corporels. C'est un endroit où les  
éléments se parasitent et vivent ensemble, une société utopique peut  
être. Le marécage par son système politique biologique, n'est pas une  
nostalgie du passé. Le marécage est l'espoir du futur, un futur plus non  
binaire et moins catégorisé. Dans cette vaste recherche pénètrent les  
questions d'identité, d'identification, de genre et de transformation.



9  
Alors j'ai quand même essayé de la travailler, cette terre  
compacte maintenue par les ronces mais sans vie, aucun  
secte, aucune habitant\*. On l'a nourrie avec du purin, on  
l'a humidifiée pour qu'elle se réchauffe, on est plusieurs à  
l'année de l'amour, elle a eu du soleil et de l'eau.

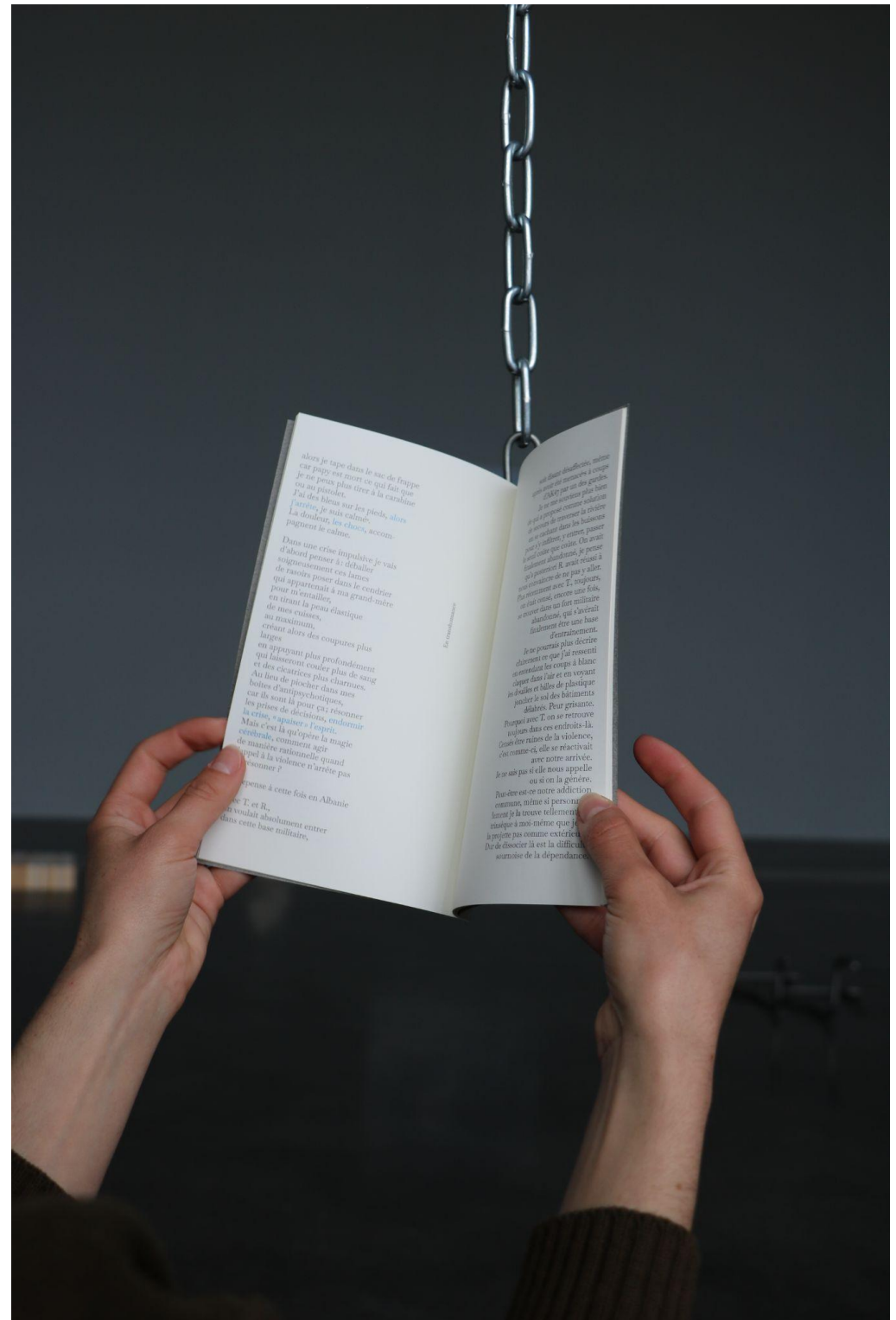




*Swing .1 & .2*  
2023, rebar, hemp rope, chains, ribbons, beads  
variable dimensions







alors je tape dans le sac de frappe  
car papa est mort et qui fait que  
je ne peux plus tirer à la carabine  
ou au pistolet.  
J'ai des films sur les pieds, alors  
l'après, je suis calme.  
La douleur, les choses, accom-  
pagnent le calme.

Dans une crise impulsive je vais  
d'abord penser à débâiller  
soigneusement ces lames  
qui appartiennent à nos gratos-mètres  
pour m'entraîner,  
en tirant la peau élastique  
de mes cuisses,  
au maximum,  
créant alors des coupures plus  
larges,  
en appuyant plus profondément  
qui laissent couler plus de sang.  
Au lieu de piocher dans mes  
boîtes d'anti-psychotiques,  
car ils sont là pour ça; résorber  
les crises, s'apaiser l'esprit.  
Mais c'est là qu'opère la magie  
centrale, comment agir  
de manière rationnelle quand  
appelé à la violence n'arrête pas  
de résonner ?

Je pense à cette fois en Albanie  
avec T. et R.,  
si voulais absolument entrer  
dans cette base militaire.

avec deux médicaments, même  
si j'ai peur de m'écrouler à chaque  
fois que j'arrive pas à me garder,  
de ne pas tomber plus tard.  
Je ne me souviens plus bien  
de ça à part de sentir la chaleur  
de mon corps dans les bras  
de quelqu'un qui m'aime.  
De voir les choses y compris  
dans les yeux qui coulent. De sentir  
la douleur absolument, je pense  
à l'instant où j'ai refusé à  
ce moment de ne pas y aller,  
de me laisser aller. T. m'a regardé,  
il m'a regardé, comme une fois,  
et m'a dit dans son fort militaire  
qu'il avait  
essayé de me faire  
essayer de faire une base  
d'entraînement.

De me regarder plus de près  
et de sentir ce que j'ai ressenti  
à l'instant où j'ai vu  
ce regard dans les yeux et en voyant  
clapper dans l'air et en voyant  
les choses et l'air de plastique  
qui se déplace et les bruits  
poussés de nos vêtements  
d'été. Pour ressentir  
pourquoi avec T. on se retrouve  
aujourd'hui dans ces endroits-là.  
C'est les mains de la violence,  
qui comme-ci, elle se réactivait  
avec notre arrivée.  
Je ne sais pas si elle nous appelle  
ou si on la génère.  
Parfois est-ce notre addiction  
commune, même si personnellement  
avant je la trouvais tellement  
ennuyeuse à moi-même que je  
n'y avais pas comme exister.  
De se dissocier là est la difficulté  
summe de la dépendance.

### *Chaos, care and time*

2023, steel  
70 x 90 x 210 cm

### *En transhumance*

In transhumance  
2023, Ed. Nora Freynet, text L. Camus-Govoroff  
A6, 12 pages

## **SEUIL**

The work of L. Camus-Govoroff is intimately linked to the notion of "threshold" and to the question of an in-between. For the exhibition *Les Vagues*, the artist shows us a door, which categorically marks, and by definition, a passage, an opening towards an elsewhere that leaves us, makes us remain in the same space while proposing to us to pass to the other side.

It is indeed a question here of this "other side of the mirror", already evoked more literally in *The Rabbit Hole* at the Confort Moderne in 2022 but also in the installation *Stargate* in Karlsruhe. Between an arch and a door: in fact the door that L. presents to us poses a threshold. The threshold, categorically, is the step of the door, that is to say a place that opens and gives another topography that gives another perspective both inside and a little outside. We find in L. Camus-Govoroff's installation a system that places us in movement offering the visitor's body a displacement, both in our mind and in the exhibition space itself. The work *Chaos, care and time* 'separates without separating'. Intimately linked to the work of Marc Augé and the thinking of Michel Foucault, the latter resonates in its transitive status. "He is the Passenger par excellence, that is to say, the prisoner of the passage (...) His exclusion must enclose him; if he can and must have no other prison than himself, he is held in the place of passage. He is put inside the outside, and vice versa. These words from the *History of Madness in the Classical Age* (1961) are used by L. Camus-Govoroff to describe his project and they seem to place us, precisely, in the doorway, neither on one side nor on the other.

In fact, the threshold, the in-between, has often been told in the history of art in the image of the steel door, devoid of a wall and inviting the spectator to take a path. And here we are reminded of the illustrated and drawn doors that ask us, for a time, to observe or read what the 'threshold' is to tell us. Nothing of the sort with *Chaos, care and time*. It's about us dreaming the new person we would be once we cross over and, again, thinking we are Alice.

Léo Guy-Denarcy, 2023, exhibition text, *Les Vagues*





View of the 66th edition of the *Salon de Montrouge*, Beffroi de Montrouge, Montrouge FR, October 2022  
Blandine Jaufrineau / Ville de Montrouge

L. Camus-Govoroff was born in 1997. They live and work in Paris. They graduated from the École Nationale Supérieure des Arts Décoratifs.

L. Camus-Govoroff develops a body of work based on feminist theories and gender issues. Through fiction and video games, they create territories of wandering that unlock the constraints of reality by unfolding the narrative. Taking the form of a gameplay, each exhibition conceived by the artist is thus presented as the level of a game in which the public can interact with the pieces.

The first level begins in an abandoned cloister guarded by little censer demons and in which a queer identity grows like a joyful weed. There is a fountain of contraceptive water, abortion plants, a “guardian” who supports and watches over the members of her community. Next to it, thistles chase away the Devil and evil spirits, symbols of the Church and patriarchy, to protect this luxuriant fauna. In this way, the artist reuses the religious vocabulary of protection, transcendence and magic and applies it to a minority and marginalised community.

As in video games, the notion of progression is essential to unlock levels, acquire new bonuses and new weapons to reach greater freedom. From one project to the next, the artist removes elements of barriers to create liberating paths. We leave the cloister, a place of sorority, for the garden, a place of adelphity, like an allegory of coming out. Queer nature reclaims its rights over the binary world, the landscape changes and a rabbit appears at the door to guide the user towards the next set, the artist's future project.

Indeed, the white rabbit is a reference to Alice's rabbit. But it is also a reference to The Matrix, where the same animal leads Neo to Trinity and thus frees him from his reality to guide him towards his new self. A symbol here of trans-identity, the rabbit is the guardian of this journey to the artist's next exhibition. There, a large wooden and aluminium arch opens the door from the garden, an abandoned place and therefore a place of emancipation, to the forest, the territory of witches, fairies, magicians and all marginalized people. The video game as a matrix is thus a symbol of emancipation because it is the imaginary refuge where each person chooses their avatar, creates and transforms it in order to escape a reality that does not suit them.

L. Camus-Govoroff also has an assiduous practice of curation and performance, notably in the form of readings, which is an obvious way of opening the field of creation and extending fiction and its possibilities into reality. For the in-between world is perhaps the safe space by excellence (the place where everyone can feel safe). This space is obviously not physical but mental. It is an attitude, a social presence, a lookout. The performative universe of the artist sets up movement as key. To remain a nymph as a permanent state of transition between caterpillar and butterfly. To remain on the journey.

**Elisa Rigoulet**, 2022, text from the 66th Salon de Montrouge catalogue



*The Gatekeeper*  
2022, glazed porcelain  
20 x 13 x 25 cm

*The Rabbit Hole*  
2022, steel  
60 x 60 cm





Last June, at the graduation exhibition of L. Camus-Govoroff at the Arts Décoratifs de Paris, the game had only just been launched. The cloister and its fountain were there, already abandoned for some time: we were facing the first stage of a fictitious video game in which we spectators became the main actors. The quest began in a heavy atmosphere. At the time, there were still ugly, treacherous and malevolent characters lurking around, like little demons; allegories of toxic masculinities. They were watching to make sure that no one reached the fountain. Our mission at the time was simple: to fight them and finally make this water with its fantastic powers our own... Since then, the monsters that held it have all been slaughtered.

Level completed.

By accessing The Left Place, we are thrown into an in-between time. The threat has been removed, it is no more. So before reaching the upper level, we are allowed to wander around in this suspended space-time to explore it and discover the items that are there. Fortunately for us, the water that gushes out of this fountain has lost none of its powers. Its power is due to a clever mixture of plants: dandelion roots, lei gong teng and aloe vera, whose combined action is said to have contraceptive properties. The people behind this unique mixture, who may have been away for centuries, were adelphs with emancipatory knowledge and recipes that guaranteed their independence and choice. Gifted with empowering knowledge, they concocted these liquors to rid their bodies of the injunction to be mere wombs, tools of reproduction.

I like to think that they were feared simply because they preferred the margins to the centre. These adelphs, mostly lesbian sisters and mercenaries, chose to be with each other, without fathers, brothers or husbands. Today we are allowed to walk through their lives, to discover their special friendships and to acquire some of their millenary knowledge. Once all this has been gathered, it will be time to enter the second level... In a corner, the white rabbit is still waiting, ready to take us through the standards that separate us from the next stage.

**Camille Bardin**, 2022, exhibition text, *Dans un jardin qu'iels ont su garder secret*





Exhibition view, *Dans un jardin qu'ils ont su garder secret*, curated by Camille Bardin, The Left Place, The Right Space, Reims, May 2022





Night view, *Dans un jardin qu'ils ont su garder secret*, curated by Camille Bardin, The Left Place, The Right Space, Reims, May 2022



### *OpenSource\**

2021, stone, plaster, steel, glass, PVC piping, plant maceration  
70 x 70 x 165 cm

Christianity	Femininity
Cloisters	Gardens
Monastic life	(Pro)creation
Closure	Opening
Sacrifices	Vitality

*OpenSource\** highlights multiple contradictions that these terms attempt to illustrate. What is the gesture? The recovery of a stone fountain, like those in the centre of medieval cloisters. Gathering religious references on the world of nuns and the status assigned to women within the convent. To open this Pandora's box - woman, Pandora or Eve, remains the inception of all evils - to question the biblical oxymoron "closed source". The fountain, in its symbolism, contrasts with the expected austerity of the nuns. It refreshes, rejuvenates, fertilises, soothes, abounds, and is synonymous with regeneration, joy, and even festivities. The spring evokes a sacred story of maternity and fecundity, the pure water that comes from it is likened to the seed of heaven, to divine blood. The object and its title are enough to understand the political significance of this fountain emancipated from its origin, reinforced by the diffusion of a decoction of plants with magical contraceptive virtues (dried dandelion and lei gong teng roots, aloe vera and celaster), whose light odour spreads throughout the space. *OpenSource\** denounces the denial of freedom to women and their creative power, and protests against the eternal forbidding from religious beliefs of the past and present.

**Lola Majzels**, text written for the associated publication of the exhibition *Des soleils encore verts*





*Jusqu'à ce que la mort nous sépare* (Until death do us part)  
2021, glazed stoneware dish, lily of the valley jelly, dried flower  
variable dimensions

*Au regard des metz et entremetz qui belle chose estoit a veoir et du service que on y faisoit, que vous diroye ? Ce fut un soupper royal servy de tant de metz et entremetz que belle chose et grant plaisir estoit a le veoir et regarder.*<sup>1</sup>

According to medieval cookery books, entremets are stuffed with liver, millet porridge mixed with figs, grapes, almonds or fish or meat jellies. During banquets, these dishes were presented in a theatrical setting. The jelly was presented majestically, reminding the guests of the assault on the tower of Jerusalem during the crusades or simply of the host's castle. By reappropriating medieval table codes, the artist cooks a jelly which arches and turrets make attractive. However, it is made with lily of the valley water which turns lethal it's consumption. The activation of this recipe is a way for L. to put all forms of convention into perspective. The ritual of the meal, the soft and seemingly harmless gelatine, the beauty of the flowers that are the object of a benevolent gift once a year, suddenly become toxic moments and objects. Placed on a glazed ceramic dish on the floor, the jelly slowly melts. An organic, almost living element, the liquefied gelatin invades the surrounding space. This slow transformation of matter reminds us of the impermanence of the world where even ancient rituals and traditions are mere illusions.

**Maria Claudia Gamboa Hernández**, text written for the exhibition floor plan of *Long-Forgotten Fairytales*

1. Jean Lefèvre de Saint-Rémy, *Chroniques*, éd. Fr. Morand, Paris, Renouard, 1881, II, pp. 154-155.

*TRAP HOME - ALICE'S WEB*

2021, chaînes  
40 x 40 cm

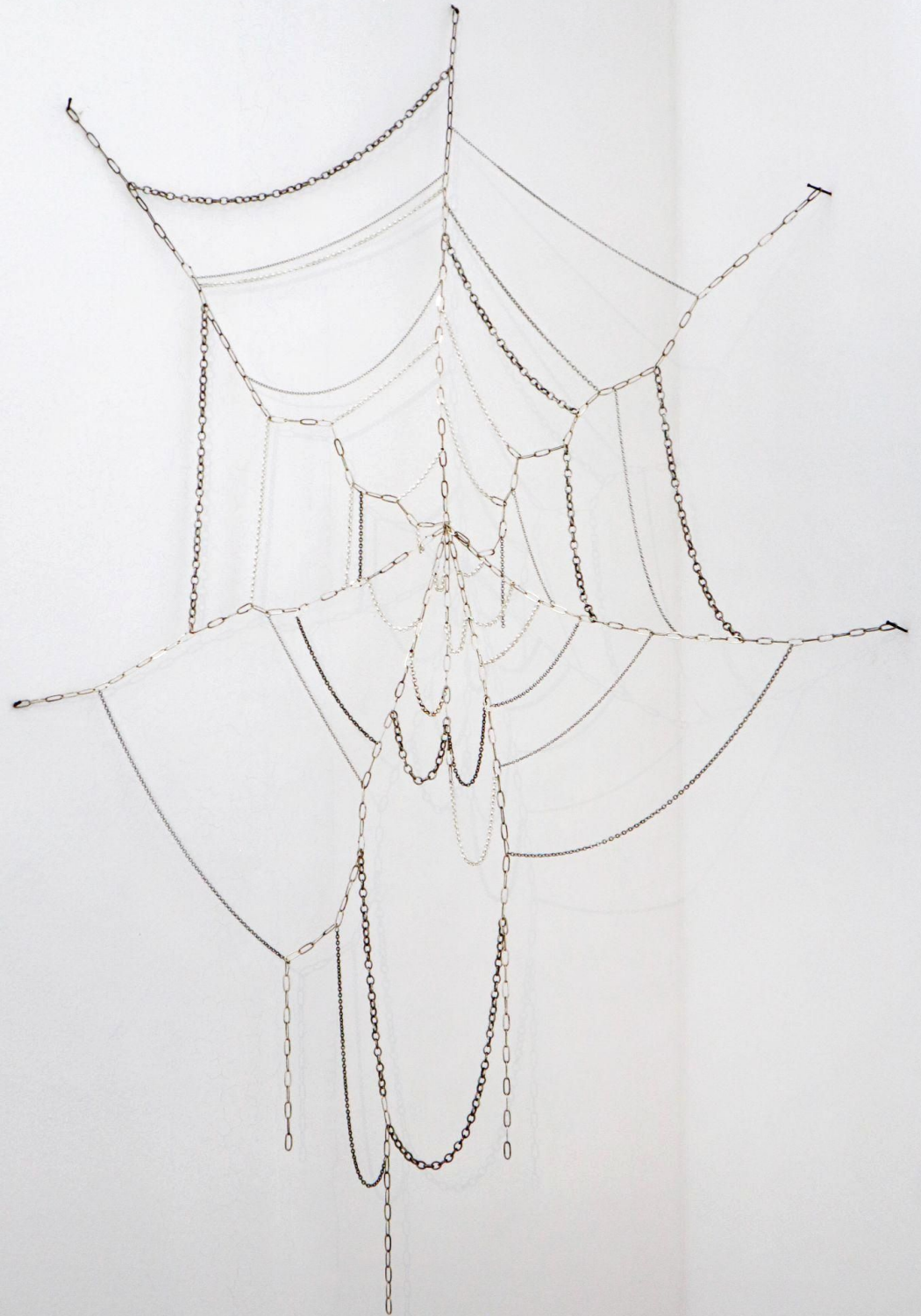
presented at the 66th edition of the Salon de Montrouge, curated by Guillaume Désanges and  
Coline Davenne

The title of this installation is a direct reference to the cult lesbian series of the 2000s, *The L Word*, by Ilene Chaika, in which the character Alice Pieszecki creates a "web".

Alice's "web" is based on the "6 degrees of separation" theory established by the Hungarian Frigyes Karinthy in 1929, which exposes "the possibility that any person on the globe can be connected to any other person, through a chain of individual relationships comprising at most five other links".

She applied this to the lesbian community by creating the links between each of them through their sexual relations.

The spider's web has the double function of a home but also a trap. It represents here the fragility of the intra-community links that can be created.





*Rester Nymphes ? (Stay Nymph ?)*

2020, steel  
5 x 10 x 15 cm

presented at the exhibition 100%, cur. Inès Geoffroy, La Grande Halle de La Villette, April 2022

The pupae (also nymph in french), better known as the chrysalis, is the transitional state of butterflies, i.e. the intermediate stage of development between their larva and imago. During this stage, the lepidopteran cannot move or feed, and its body structure undergoes a thorough reorganisation to make the transition from caterpillar, the growth stage, to butterfly, the winged stage dedicated to reproduction.

Despite the fact that this butterfly has reached its final evolutionary stage, it remains frozen. Cut out of a thick sheet of steel, the material marks an impossible flight. Like a desire to remain in an in-between state, a nostalgia for adolescence or a symbol of non-binarity.



View of the exhibition, *100%*, curated by Inès Geoffroy, La Grande Halle de La Villette, April 2022



*Love and Sacrifice*  
2021, set of glazed stoneware weapons  
variable dimensions





### *Stargate*

Made with Louis Chaumier

2022, aluminium, wood, tiles, neon tube, electrical system

80 x 150 x 240 cm

Produced in collaboration with the artist Louis Chaumier, and signed by the duo Hot Stuff, *Stargate*, whose title is taken from the eponymous television series, is a metal arch that seems to open a second passage in space. The stars it bears are a variation on the number six, with tender satanic overtones, which takes us to the heart of a reconstituted nature, made of gleaned plants, ceramics, colored glass and metallic flowers.

**Violette Morisseau and Léa Pagnier**, 2022, exhibition text, *À l'orée du bois*

### *Dying4lavender*

Triptych made with Roméo Dini  
2022, print on aluminium, OSB, LED  
3 light panels, 60 x 80 cm

This work, produced in collaboration with the artist Roméo Dini, is a direct reference to the world of video games. Some of them, especially wandering and with a very sophisticated landscape aesthetic, such as *Skyrim* and *Dying Light 2*, contain reconstituted natural environments, in which L. Camus-Govoroff could detect many similarities with the Black Forest. From these synthetic landscapes that one can explore for a long time and where one can get lost, Romeo Dini has taken several film photographs. He has laid his eyes on certain plant specimens: three photographs of lavender are arranged in arched aluminium frames enhanced by a diffuse mauve light that seems to evoke the flag of lesbian feminist pride featuring a labrys and a black triangle on a purple background. These artificial flowers bring us back to the possibility of breaking down our environments, reworking and constructing them according to our wanderings and fantasies.

Violette Morisseau and Léa Pagnier, 2022, exhibition text, *À l'orée du bois*







View of the second part of the collective exhibition in movement, *Des soleils encore verts*, curated by Collectif Champs Magnétiques, CAC Brétigny, July 2021

© Clément Boute



*Gardienne* presented in the second part of the group exhibition in movement, *Des soleils encore verts*, curated by Collectif Champs Magnétiques, CAC Brétigny, July 2021  
image © Clément Boute



View of the fourth part of the collective exhibition, *Des soleils encore verts*, curated by Collectif Champs Magnétiques, DOC! in September 2021  
image © Clément Boute



*Amitiés Particulières*, at the fourth part of the group show in movement, *Des soleils encore verts*, curated by Collectif Champs Magnétiques, DOCI in September 2021

*You Make me Safe*

2018, performance, indefinite duration

Performed during *Des soleils encore verts .4* at DOCI, September 2021







*You Make me Safe*

2018, performance, indefinite duration

Performed at Artagon Pantin open doors, October 2022

*You make me safe is a reflection on safe spaces and their evolution.*

Safe spaces first appeared in the late 1960s in the United States, and were initially linked to the physical places frequented by people from the LGBTQ+ community and then the feminist movements in the 1960s and 1970s, before extending to spaces dedicated to academic teaching and certain virtual spaces on the internet.

Being safe for ourselves but also for others. Offering a part of our vulnerability to learn to care for each other without fear of judgement. Listen to those who need help the most. Banish false physical boundaries based on diversity of ethnicity, age, sexual orientation, gender identity or expression, cultural background, physical or mental ability.

Here, a body perceived as female lies before the visitor. Naked and asleep, her safety depends on how visitors view her. They can choose to take a nap with her, to watch her, or simply to continue on their way. We can all be safe spaces for others, but we need to be aware of this and learn to do so.



View, *In this room, I feel home*, curated by Sandra Barré, Hosek Contemporary, Berlin, August 2022



In the multi-sensory installation flooded with lavender In this room, I feel home, calm seems to reign. A room. A mattress, a comforter, two pillows. All four are filled with the mauve grains that repel moths and that Provence, in south of France, is used to enclose in small embroidered bags. A carpet delimits the intimate space where each person can enter barefoot to experience rest. On the bed lies the manifesto *The Woman-Identified Woman*, written by the Radicalesbians. Founding text of the history of feminism, it targets the fracture gangrenant the second wave of feminism in America. In the 1960s, while demands for fairer equity between men and women were being formulated, some feminists reproduced the dominant pattern and excluded from their ranks the rights of those they considered secondary: non-whites and lesbians. Betty Friedman, president of NOW and author of *The Mystified Woman*, fearful of being lumped in with the image of a hateful, man-hating feminine, refers to the lesbian group wanting to assert their rights as "Lavender Menace." As often when it is a question of disdainful designation, the appellation is claimed. On May 1, 1970, the Radicalesbians distributed their manifesto wearing purple T-shirts that proudly read "Lavender Menace".

This lavender threat, the French artist L. Camus-Govoroff, materialises it by the smell. The safe place they create is full of it. The grains interfere in everything, they are the constituent of it.

Mistake made by Betty Friedmann, the lavender has nothing of a threat. On the contrary. It is used in aromatherapy to relieve tension, ease pain, treat insomnia, calm nervous breakdowns and relieve symptoms of depression. It would seem that this is exactly the same treatment that those who are breaking out of the one-sided confines of patriarchy are applying. Leaving an oppressive system and opening it to other possibilities has healing and soothing properties.

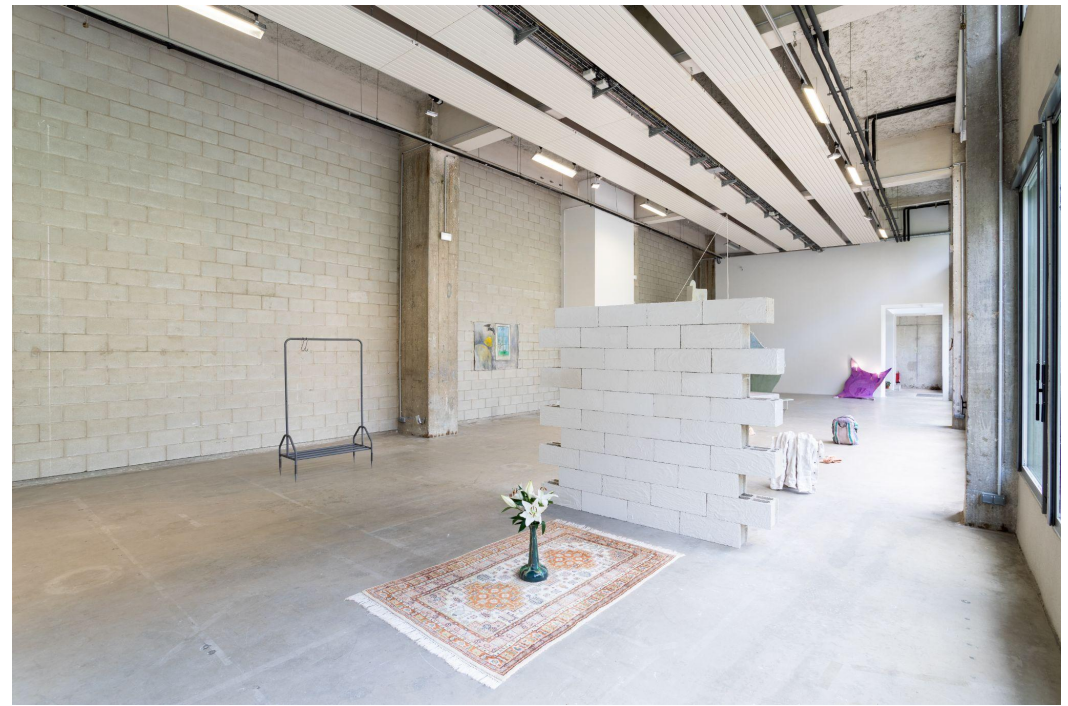
The sweet smell of mauve spreads here as ideas propagate, as the written and read words of *The Woman- Identified Woman* manifesto are read."Lesbian is a label invented by the Man to throw at any woman who dares to be his equal, who dares to challenge his prerogatives (including that of all women as part of the exchange medium among men), who dares to assert the primacy of her own needs. To have the label applied to people active in women's liberation is just the most recent instance of a long history; older women will recall that not so long ago, any woman who was successful, independent, not orienting her whole life about a man, would hear this word. For in this sexist society, for a woman to be independent means she can't be a woman - she must be a dyke. [...] That in itself should tell us where women are at. It says as clearly as can be said: women and person are contradictory terms. For a lesbian is not considered a "real woman. " And yet, in popular thinking, there is really only one essential difference between a lesbian and other women: that of sexual orientation - which is to say, when you strip off all the packaging, you must finally realise that the essence of being a "woman" is to get fucked by men."

Here, the room-lavender (of One's Own) serves other purposes and the identity, essence that the artist transposes in minty, sparkling and dry notes, draws in the intimate all its political force.



View, *In this room, I feel home*, curated by Sandra Barré, Hosek Contemporary, Berlin, August 2022, with the Dj Radical Softness guested for the opening.

**Sandra Barré**, 2022, texte d'exposition, *In this room, I feel home*



View of the third part of the group show in movement, *Des soleils encore verts*, curated by Collectif Champs Magnétiques, Bétonsalon - Centre d'art et de recherche, July 2021

*Elle en avait marre d'être sédentaire* (She was tired of being sedentary)  
2021, plastered breezeblocks, carpet, stoneware vase, lily  
150 x 200 x 200 cm



*Unstable*  
2019, breeze block, concrete, bamboo, ceramic chains, steel mesh, hemp  
rope, latex  
variable dimensions

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#### Solo shows

##### 2024

*Why do I feel so Blue*, Dose Projektraum, Hamburg, DE

##### 2022

*In this room, I feel home*, cur. Petr Hošek et Sandra Barré, Hošek Contemporary, Berlin, DE

*À l'orée du bois*, cur. Violette Morisseau et Léa Pagnier, Laube, Karlsruhe, DE

*Dans un jardin qu'ils ont su garder secret*, cur. Camille Bardin, The Left Place The Right Space, Reims, FR

#### Collections

##### 2023

FRAC des Pays de la Loire, FR

#### Awards, grants & residencies

##### 2024

Writing Residency, *chb.art*, Château de la Haute Borne, FR

Residency, *AchterHaus*, Hamburg, DE

Residency, *LungA School*, Seydijordur, IS

##### 2023

Residency, *Tô become 2*, with Eden Dood & Flora Fettah, SOMA, Marseille, FR

Residency, *Maison Artagon*, with Zéphir Cooper, Artagon, Vitry-aux-Lognes, FR

##### 2022 - 2023

Grant, *ForTE - Île-de-France*, in partnership with Le Sample, Bagnolet, FR

Residency, *Artagon (Pantin)*, Pantin, FR

##### 2022

Grant, *Artagon Matières premières*, FR

Residency, *La Folie Barbizon*, Barbizon, FR

##### 2021

Residency, *Le Consulat (Voltaire)*, Paris, FR

Residency, *Freed From Desire*, Bletterans, FR

##### 2020

Award finalist, *BOE Art Prize*, Berlin, DE

#### Cursus

##### 2021

Queer Art and Queer Curating, Node Center, Berlin, DE

##### 2016 - 2021

MFA, École Nationale Supérieure des Arts Décoratifs, Paris, FR

##### 2019 - 2020

Media Art, Staatliche Hochschule für Gestaltung, Karlsruhe, DE

#### Group shows

##### 2024

*90 seconds to midnight*, cur. Ana Bujosević, Non.étoile, Montreuil, FR

*Contre-Soirées*, cur. DésamianT collective, Césure, Paris, FR

*Pool boy at the vampire mansion*, cur. Eleanor Daly & Lisa H. Laurensen, Sundhöll, Seydisfjordur, IS

*TRY PTI KON*, cur. Lotte Rose Kjær Skau & Jonatan Spejlborg, Skaftfell art center & HER, Seydisfjordur, IS

*Losing, Looping, Forgetting*, List I Ljosi – Light Festival, Seydisfjordur, IS

##### 2023

*ForTE #5*, FRAC Île-de-France, Romainville, FR

*Tô become two: arming oneself*, duo show with Eden Dodd, cur. Flora Fettha, SOMA, Marseille, FR

*Focking sober*, cur. Victoria Jadot, C12, Brussels, BE

*Les Vagues*, cur. Léo Guy-Denarcy, Centre d'art de L'Onde, Vélizy-Villacoublay, FR

*Faire fair .2*, cur. Ève Delavie, 3537, Paris, FR

*Horizons Holfactifs*, cur. Sandra Barré, Fondation Espace Écureuil pour l'art contemporain, Toulouse, FR

##### 2022

*66è Salon de Montrouge*, cur. Guillaumes Désanges and Coline Davenne (Work Method), Montrouge, FR

*LA DESCENTE*, cur. Caroline Honorien (DRAFT001), Confort Moderne, Poitiers, FR

*Unconditional lover*, cur. Living Content, After Hours, Paris, FR

*100% L'EXPO*, cur. Ines Geoffroy, La Grande Halle de la Villette, Paris, FR

*Festival Parallèle - La Relève IV*, Château de Servières, Marseille, FR

*Bureau d'investigation du sacré*, Les Grandes Serres, Pantin, FR

##### 2021

*Et iels véçurent heureu.x.ses*, cur. Quentin Fromont and Louise des Places, Dragono, Paris, FR

*Des soleils encore verts .4*, cur. Champs Magnétiques, DOCL, Paris, FR

*HIRAETH*, cur. Alien She, Espace Futur, Paris, FR

*Exposition Collective Libre n°1*, 3537, Paris, FR

*Des soleils encore verts .3*, cur. Champs Magnétiques, Bétonsalon, Paris, FR

*Des soleils encore verts .2*, cur. Champs Magnétiques, CAC Brétigny, Brétigny, FR

*Des soleils encore verts .1*, cur. Champs Magnétiques, Mains d'Œuvres, Saint-Ouen, FR

*L'Or Blanc*, Château de Vincennes, FR

##### 2020

*BOE Art Prize Exhibition*, Alte Münze, Berlin, DE

*CorpoRealities*, PH21 Gallery, Budapest, HUN

*ON'DIRAIT LE SUD...*, Galerie Nord des Beaux Arts, Nantes, FR

##### 2019

*Alien She*, cur. Cléo Farenc, Jour & Nuit Culture, Paris, FR

*Catharsis*, cur. Censored Magazine, LeStudio, Paris, FR

*J'ai les dents du fond qui baignent*, cur. Kristina Solomoukha, in.plano, Île Saint-Denis, FR

*THE DIVISION / RAPID REORGANIZATION OF TERRITORIES*, Suncheon Botanic Garden, Suncheon, KOR

+ 333, cur. Folle Béton, Maison Fraternelle, Paris, FR

*Corporis : corps et âmes intimes*, Galerie Bertrand Grimont, Paris, FR

##### 2018

*Genesis 3.16*, cur. Cléo Farenc, Paradiso Berlin, Berlin, DE

*Les Temps Sauvages*, Le Satellite, Aubervilliers, FR

*Get Naked*, Gorilla, Manchester, UK

*Traces de transpiration, Océans*, Maison Fraternelle, Paris, FR

## Performances

### 2024

*Love, Death, Robots*, performed reading, Sundhöll Seydisfjördur - *Pool boy at the vampire mansion*

### 2023

*S.A.D (search and destroy)*, performance with Eden Dodd, SOMA - *To become two*  
*En transhumance*, lecture, Centre d'art de L'Onde - *Les Vagues*  
*NO GO ZONE*, performance, Centre d'art de L'Onde - *Les Vagues*

### 2022

*Un lieu à nous*, performed reading, Beffroi de Montrouge - *66th Salon de Montrouge*  
*You make me safe*, performance - Artagon Pantin open days  
*Je, tu, iel*, performed reading, The Left Place, The right Space - *Dans un jardin qu'iels ont su garder secret*

### 2021

*You make me safe*, DOC! - *Des soleils encore verts .4*  
*Le ciel est bleu comme une brique*, with Louis Chaumier, Bétonsalon - *Des soleils encore verts .3*  
*Je, tu, iel*, collective reading, Mains d'Œuvres - *Des soleils encore verts .1*

### 2019

*Le ciel est bleu comme une brique*, in.plano - *J'ai les dents du fond qui baignent*  
*Body Fluid #4*, Maison Fraternelle - +333

## Curatorial Projects

### 2023

*Dans les hautes herbes nous nous sommes frôlé-e-s*, Le Sample, Bagnolet, FR  
*LANGUAGE ITSELF IS A REVOLUTION' .2*, co-cur. with Cléo Farenc, Le Sample, Bagnolet, FR

### 2022

*LANGUAGE ITSELF IS A REVOLUTION'*, co-cur. with Cléo Farenc, SOMA, Marseille, FR  
*Éther astral*, co-cur. with Cléo Farenc, 3537, Paris, FR

### 2021

*Curator picks*, online project for the german platform *rundgang.io*  
*HIRAETH*, Espace Futur, co-cur. with Cléo Farenc, Paris, FR  
*Alien She : Mini Galerie*, co-cur. with Cléo Farenc, Passage Thiéré, Paris, FR

## Other

### 2024

*Queeroscope - queer gaze festival*, presentation of the movie *L'Aube je t'aime*  
co-directed with Nanténé Traoré, Paris, FR

### 2023

*Talk*, with the NPO Jerk-Off for the International Day Against Homophobia, Voltaire High School, Paris, FR

### 2022

*Continuum*, scenography for evenement0, Le Sample, Bagnolet, FR  
*Alien She Concert*, co-produced with Cléo Farenc, with guest artists Biaziouka, Lalla Rami, Rebequita and Samantha Deep, 3537, Paris, FR  
*Alien She for poetry*, co-directed with Cléo Farenc, mini-series about 13 poet artists  
*Alien School*, educative program for young adults to help prepare for art school entry exams, Le Sample, Bagnolet, FR

## Publications

### CATALOGS AND OTHER PUBLICATIONS

#### 2023

Fanzine, *To become two: arming oneself*, FSB press  
Fanzine, *D'amour et d'eau fraîche*, co-created with Nathalie Chollet  
Catalogue, *Horizons Olfactifs*, text Sandra Barré

#### 2022

Manifesto, *La température de fusion à laquelle la colère devient rage*, Manifesto XXI  
Catalogue, *66è Salon de Montrouge*, text Elisa Rigoulet, pages 24-25  
Catalogue, *100% L'EXPO*, La Villette, page 28  
ODIOUS ROT 02, *Weapons and Self-protection*, pages 62-65

#### 2021

Fanzine, *Noos Reader #2 - Quand je parle aux autres, je parle de toi*, for the No0s Festival .2, page 74  
Fanzine, *SANS CORPS 003*, Enz@ le Garrec, pages 6-8  
Publication, *Des soleils encore verts*, Champs Magnétiques

### PRESS

#### 2023

*SEUIL*, text Léo Guy-Denarcy, Point Contemporain

#### 2022

TECHNIKART .265 / *The 100 who can save 2023* Alien She n° 90 / December 2022, page 77  
*66th salon de Montrouge : who are the new talents of contemporary art ?*, Matthieu Jacquet, Numéro Art  
*Mystical and political in the universe of L. Camus-Govoroff*, Léa Pagnier, Manifesto XXI  
ODIOUS ROT 02 / *Weapons and Self-protection* / May 2022, pages 62-65  
CENSORED 06 / *Living in a fantasy world ?* / carte blanche to Alien She, guest artist Massabielle Brun / April 2022, pages 71-77

#### 2021

*Curator Picks 003 : L. Camus-Govoroff*, article, rundgang.io  
*Art, curation and counter-power : a conversation with Alien She*, interview with Cléo Farenc, CENSORED

#### 2020

*Reine Louve : Nudity as a desirable subject and not an object of desire*, Louise des Places, BEWARE!

#### 2019

*Ode to femininity with Reine Louve*, Jeanne Gourdon, Le Bonbon  
CENSORED 02 / *DESIDERARE* / May 2019, pages 72-75

### PODCASTS AND OTHER MEDIAS

#### 2024

Radio broadcast, *How to say goodbye*, 3 April 2024, Seydisfjördur community radio  
Radio broadcast, *What is love ?*, 2 March 2024, Seydisfjördur community radio

#### 2023

Radio broadcast, *Témpo de l'art*, 15 April 2023, hosted by Lucie Planty

#### 2022

Podcast, *Présent-e*, episode 31, hosted by Camille Bardin

#### 2021

Podcast, *Verni(e)s*, season 1, episode 6, about the performance *You Make me safe*  
Podcast, *Verni(e)s*, season 1, episode 5, about *HIRAETH* by Alien She and the performance *You Make me safe*