« Emmanuelle Castellan seeks to show the movement of struggle of the gaze: between desire for the present, woman's reality and the arbitrary character of the sign. » (L.Uhlrich)



against the currents, oil on canvas, 35 x 55 cm, 2025

Emmanuelle Castellan
portfolio



the endless chatter of magpies, oil on canvas, 162 x 130 cm, 2026



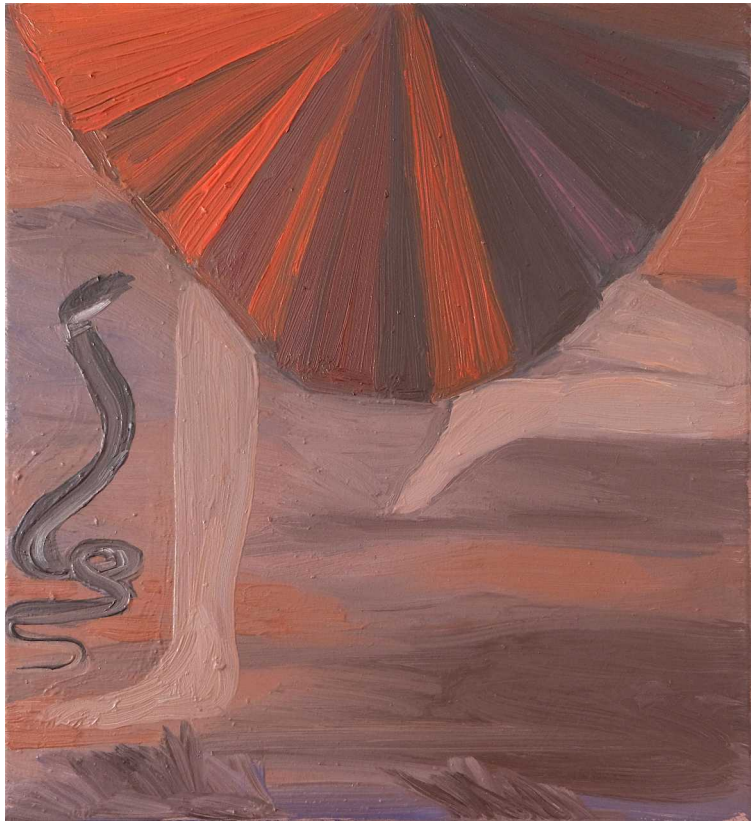
wild pressure, oil on canvas, 162 x 130 cm, 2026



spuk, oil on canvas, cuts, 162x130cm, 2026



snake path, oil on canvas, 42 x 38cm, 2026



divination, oil on canvas, 42x38cm, 2026



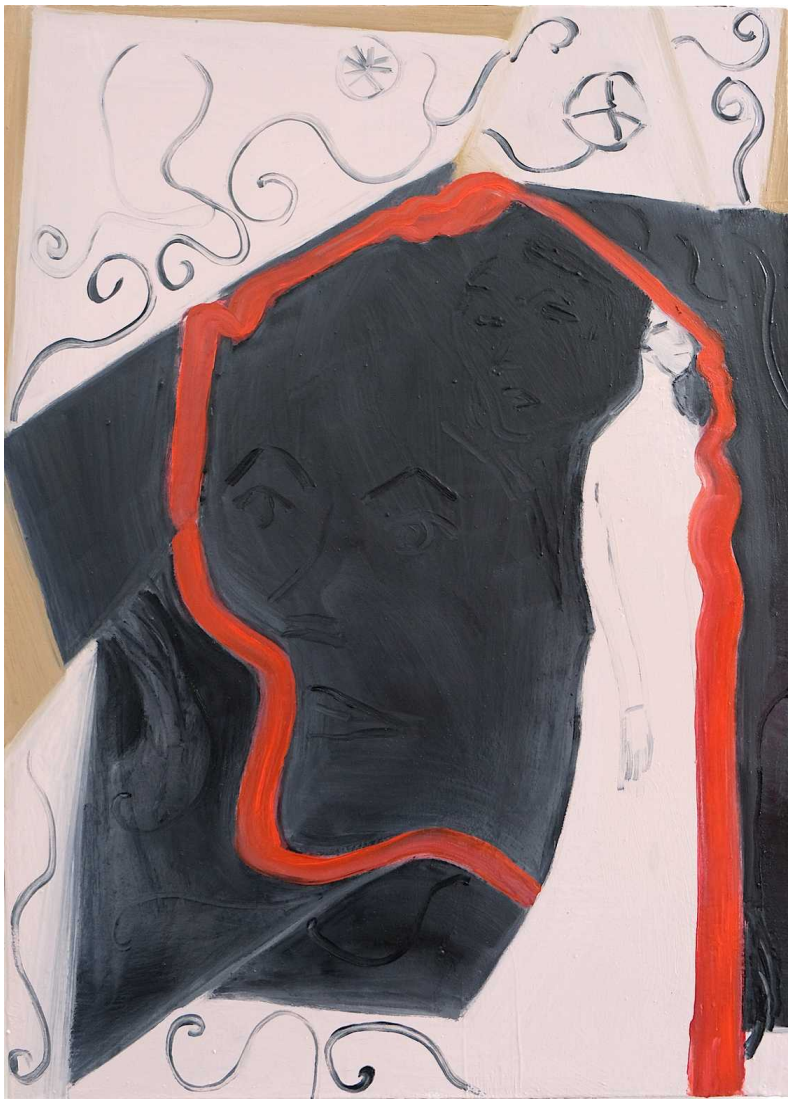
Cassandra, oil on unstretched canvas, 58 x 31 cm, 2025



Fledermaus Theater-2, oil on canvas, 85 x 62 cm, 2025



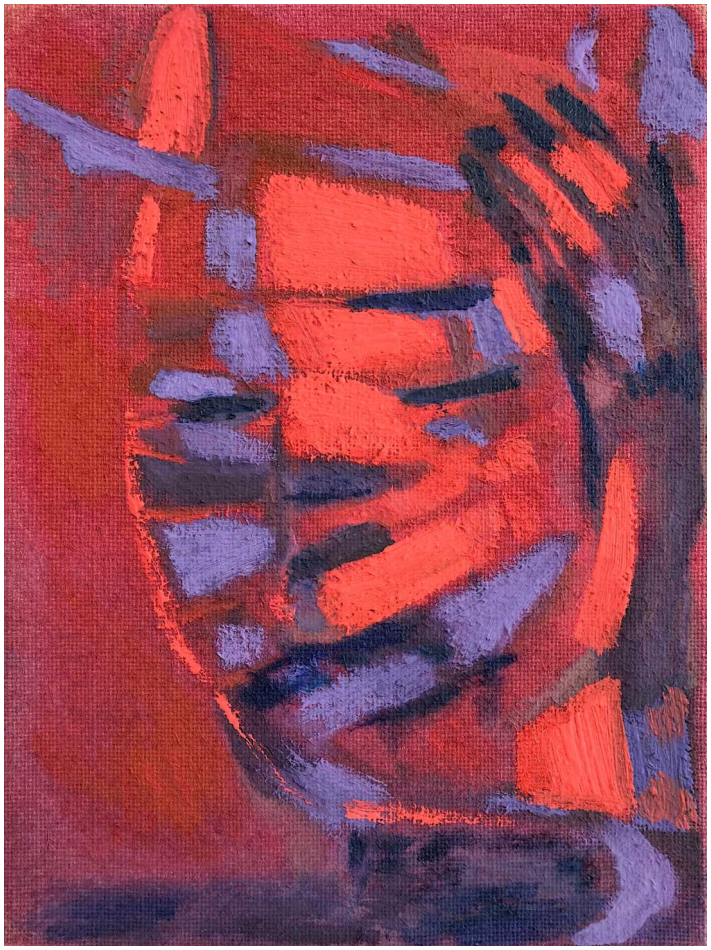
Fledermaus Theater-1, oil on canvas, 85 x 62 cm, 2025



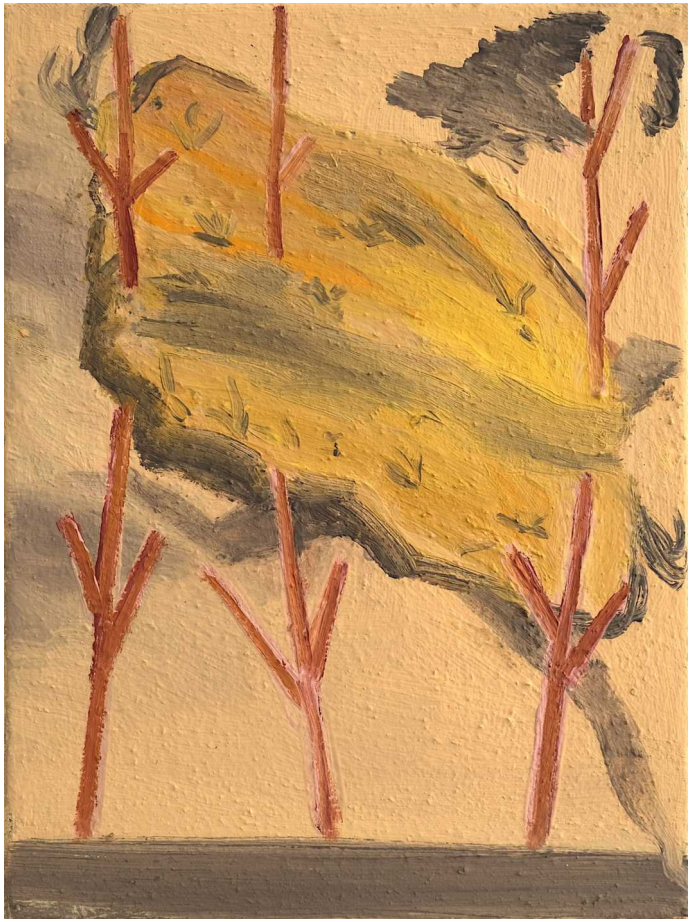
Fledermaus Theater-3, oil on canvas, 85 x 62 cm, 2025



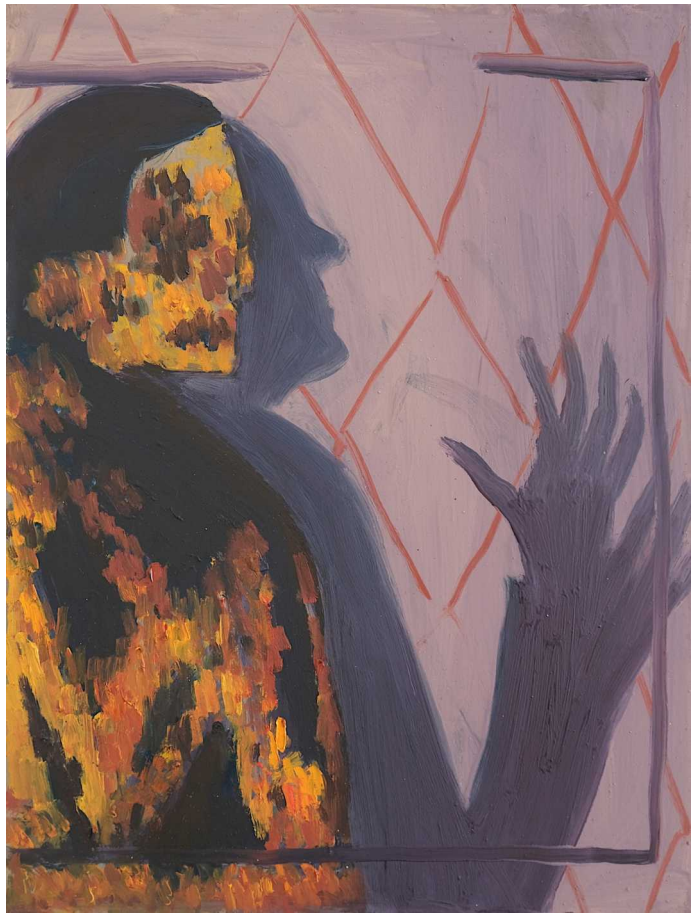
procession, oil on canvas, 35 x 55 cm, 2025



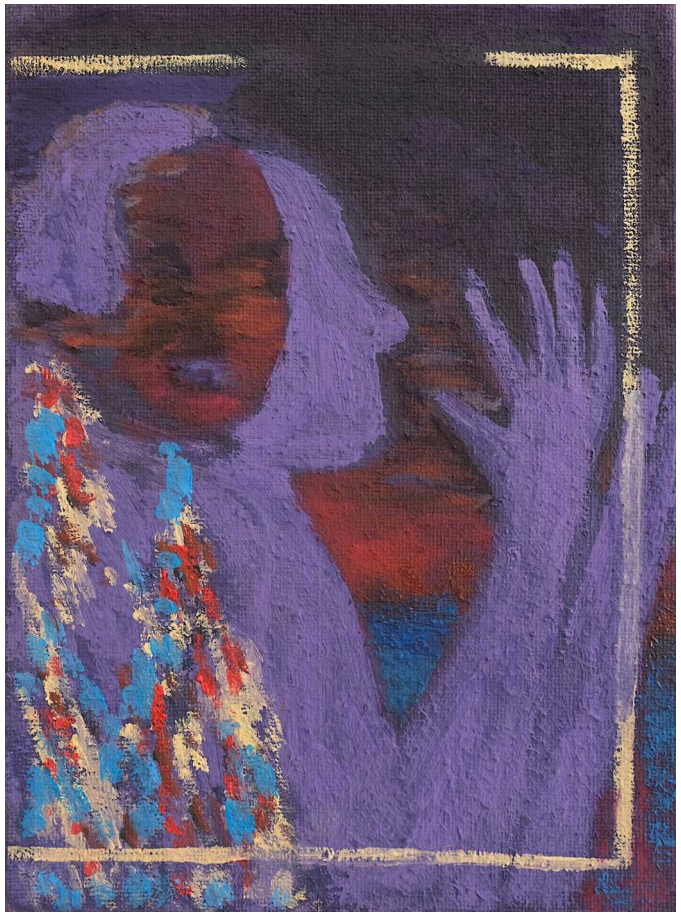
listening to the dance, oil on canvas, 40 x 30 cm, 2025



the brace jump, oil on canvas, 40 x 30 cm, 2025



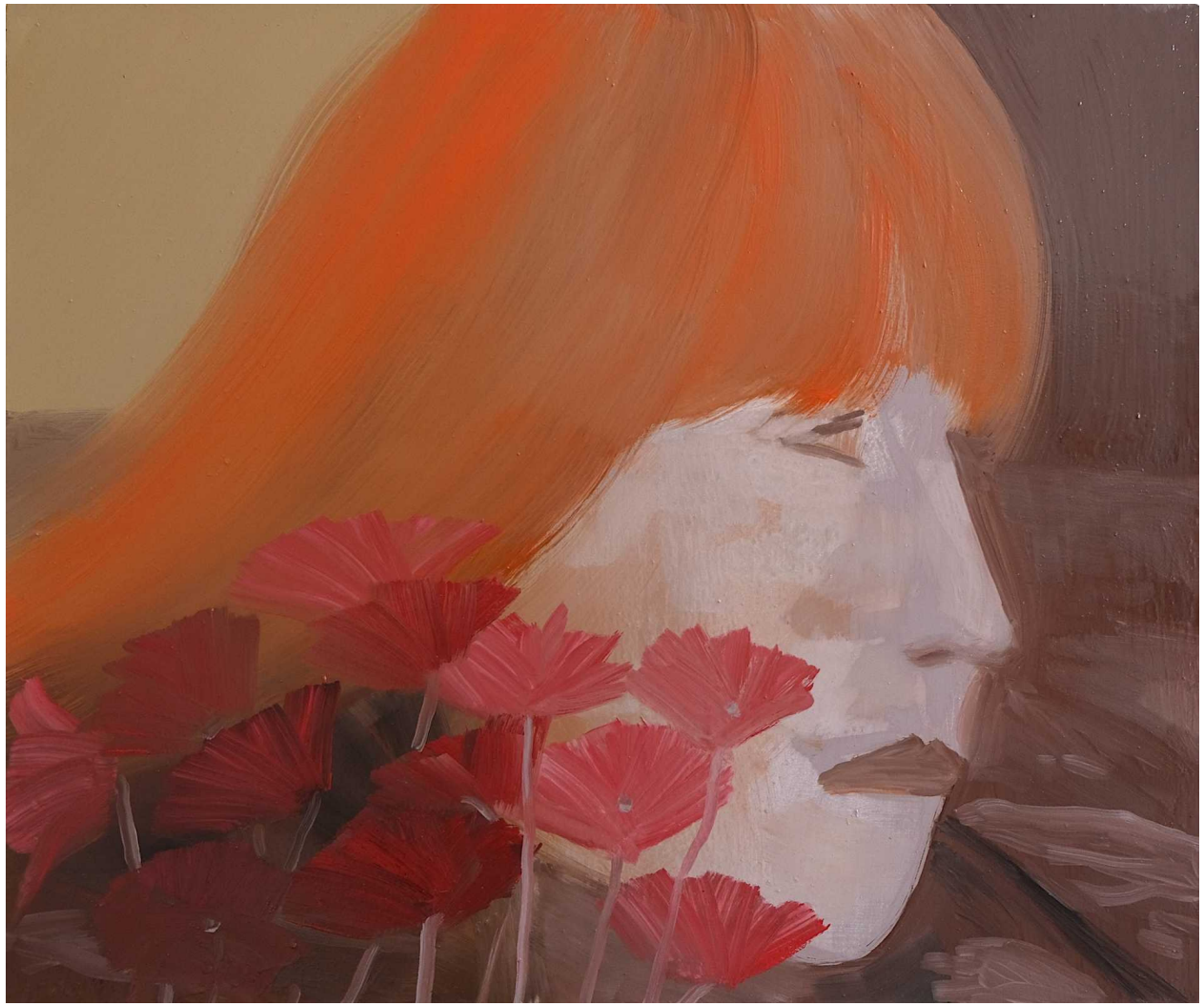
state of restlessness, oil on panel, 40 x 30 cm, 2025



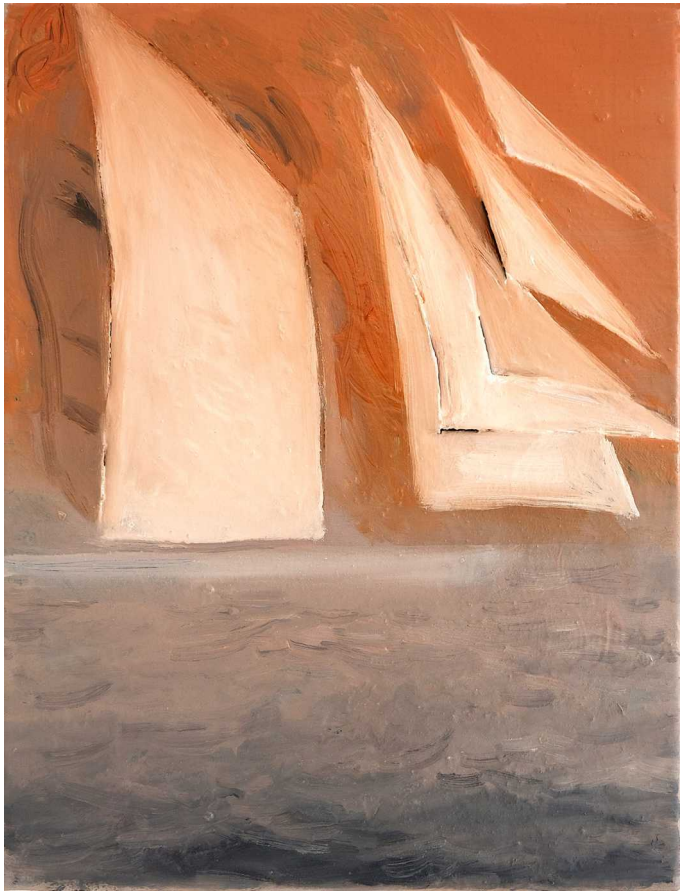
nameless , oil on canvas, 40 x 30 cm, 2025



waiting for the new moon, oil on canvas, 75 x 95 cm, 2025



die rote Zora, oil on canvas, 75 x 90 cm, 2025



the crossing, oil on canvas, cuts, 36 x 28 cm, 2025



plakat (no secret), oil on canvas, 207 x 155 cm, 2025



plakat (disjunction), oil on canvas, 193 x 133 cm, 2025



plakat (burden), oil on canvas, 193 x 146 cm, 2025



plakat (keep within compass), oil on canvas, 193 x 168 cm, 2025



Exhibition’s view : Spektrum Spektrum, Le Forum, Fondation d’entreprise Hermès, curators Reiko Setsuda and Joël Riff, Tokyo, 2025

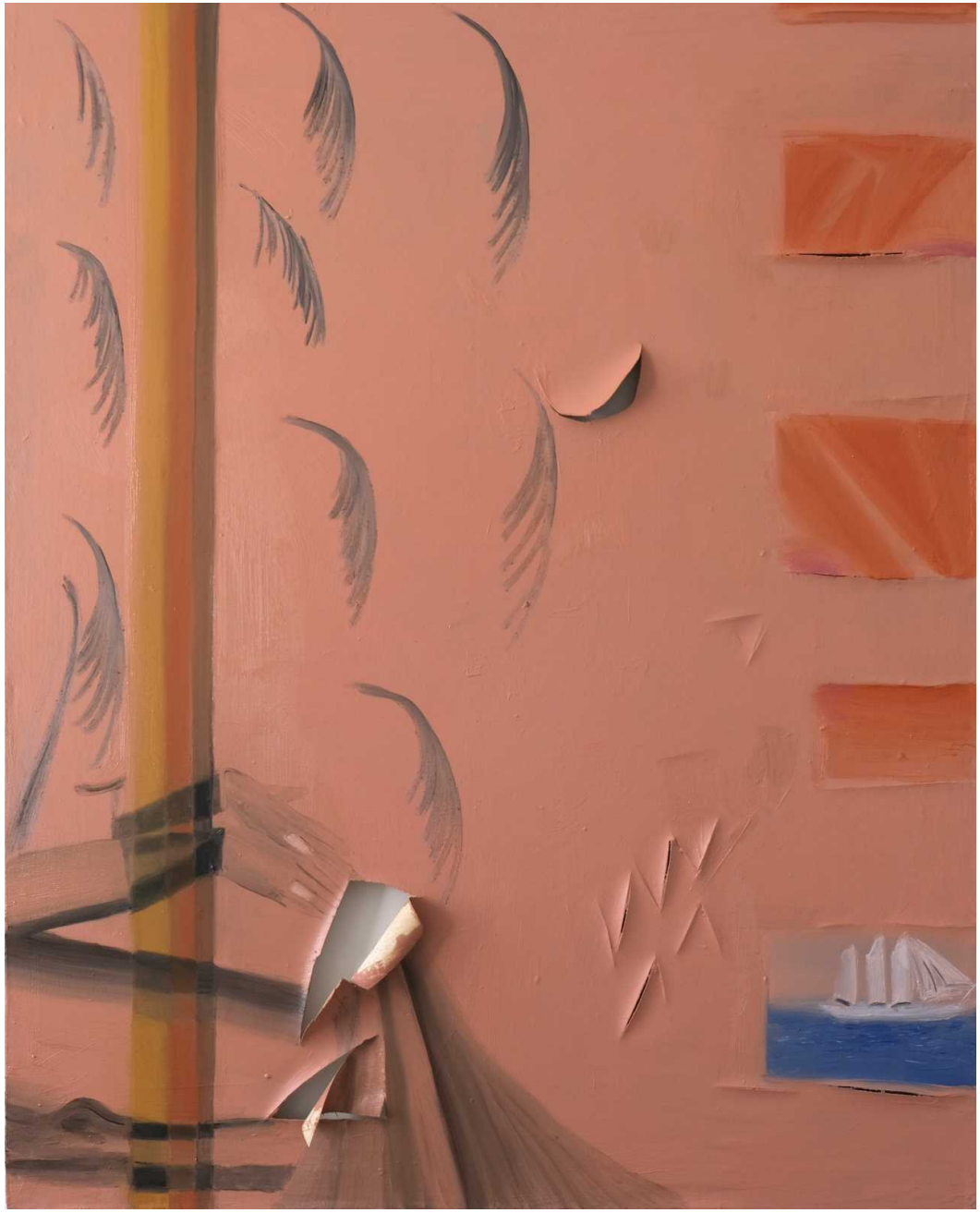


Exhibition’s view : Spektrum Spektrum, Le Forum, Fondation d’entreprise Hermès, curators Reiko Setsuda and Joël Riff, Tokyo, 2025





Exhibition’s views : Spektrum Spektrum, Le Forum, Fondation d’entreprise Hermès, curators Reiko Setsuda and Joël Riff, Tokyo, 2025



she left, oil and cuts on canvas, 130 x 105 cm, 2025



the necklace of shame, oil on unstretched canvas, 157 x 117 cm, 2024



control-shift-drift-escape-deserte-delete-outside, oil on burlap, 220 x 250 cm, 2025



Exhibition’s view : Spektrum, La Verrière, Fondation d’entreprise Hermès, curator Joël Riff, Bruxelles, 2024 . ©Isabelle Arthuis



Exhibition’s view : Spektrum, La Verrière, Fondation d’entreprise Hermès, curator Joël Riff, Bruxelles, 2024 . ©Isabelle Arthuis



Exhibition’s view : Spektrum, La Verrière, Fondation d’entreprise Hermès, curator Joël Riff, Bruxelles, 2024 . ©Isabelle Arthuis



Exhibition’s view : Spektrum, La Verrière, Fondation d’entreprise Hermès, curator Joël Riff, Bruxelles, 2024 . ©Isabelle Arthuis



Exhibition’s view : Spektrum, La Verrière, Fondation d’entreprise Hermès, curator Joël Riff, Bruxelles, 2024 . ©Isabelle Arthuis



Exhibition’s view : Spektrum, La Verrière, Fondation d’entreprise Hermès, curator Joël Riff, Bruxelles, 2024 . ©Isabelle Arthuis







Exhibition’s view : Spektrum, La Verrière, Fondation d’entreprise Hermès, curator Joël Riff, Bruxelles, 2024. ©Isabelle Arthuis







Exhibition’s view : Spektrum, La Verrière, Fondation d’entreprise Hermès, curator Joël Riff, Bruxelles, 2024. ©Isabelle Arthuis



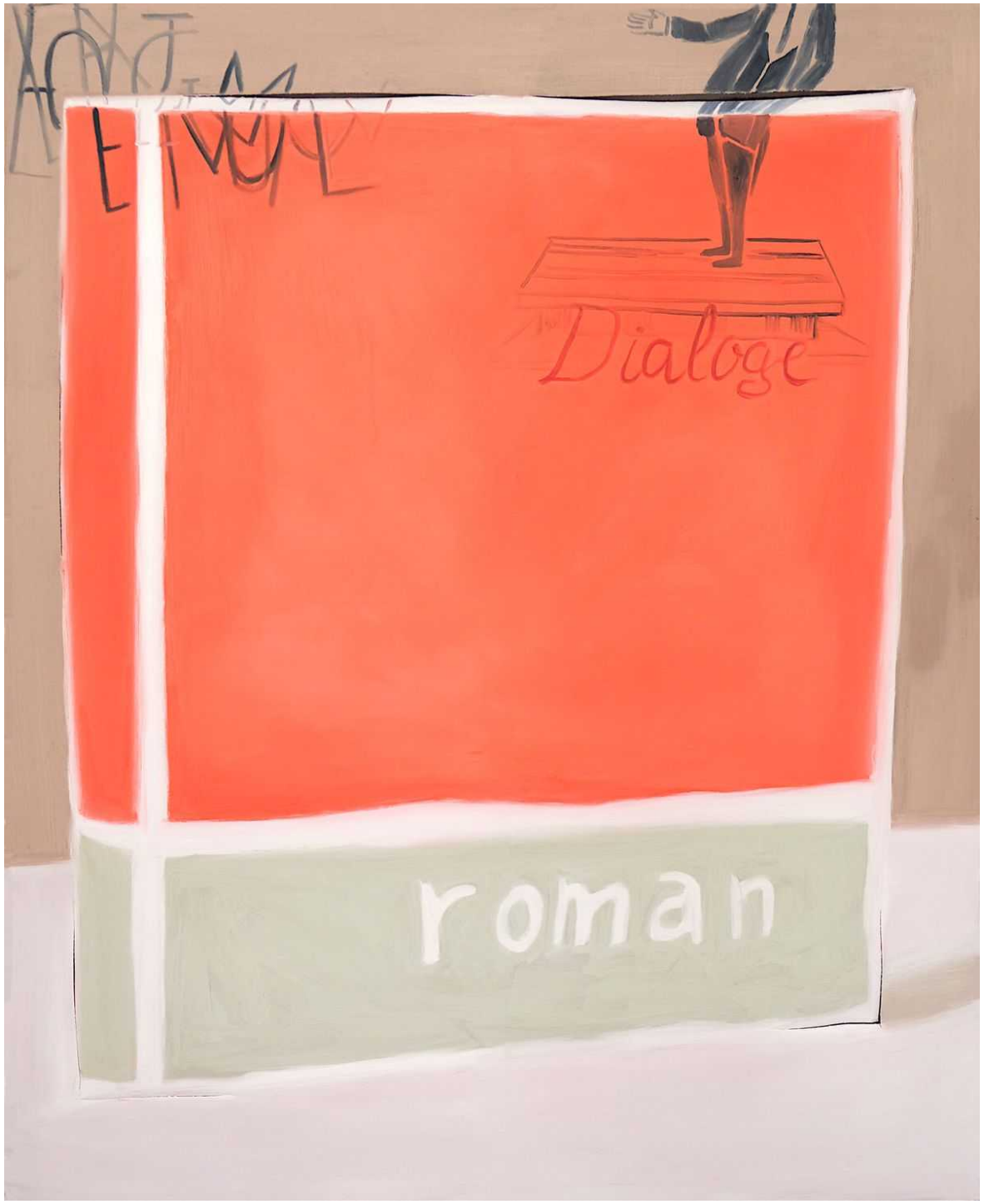
Exhibition’s view : Re-enactment, Chez Valentin Gallery, Paris, 2024



crazy calm, oil on canvas, 150 x 120 cm, 2024



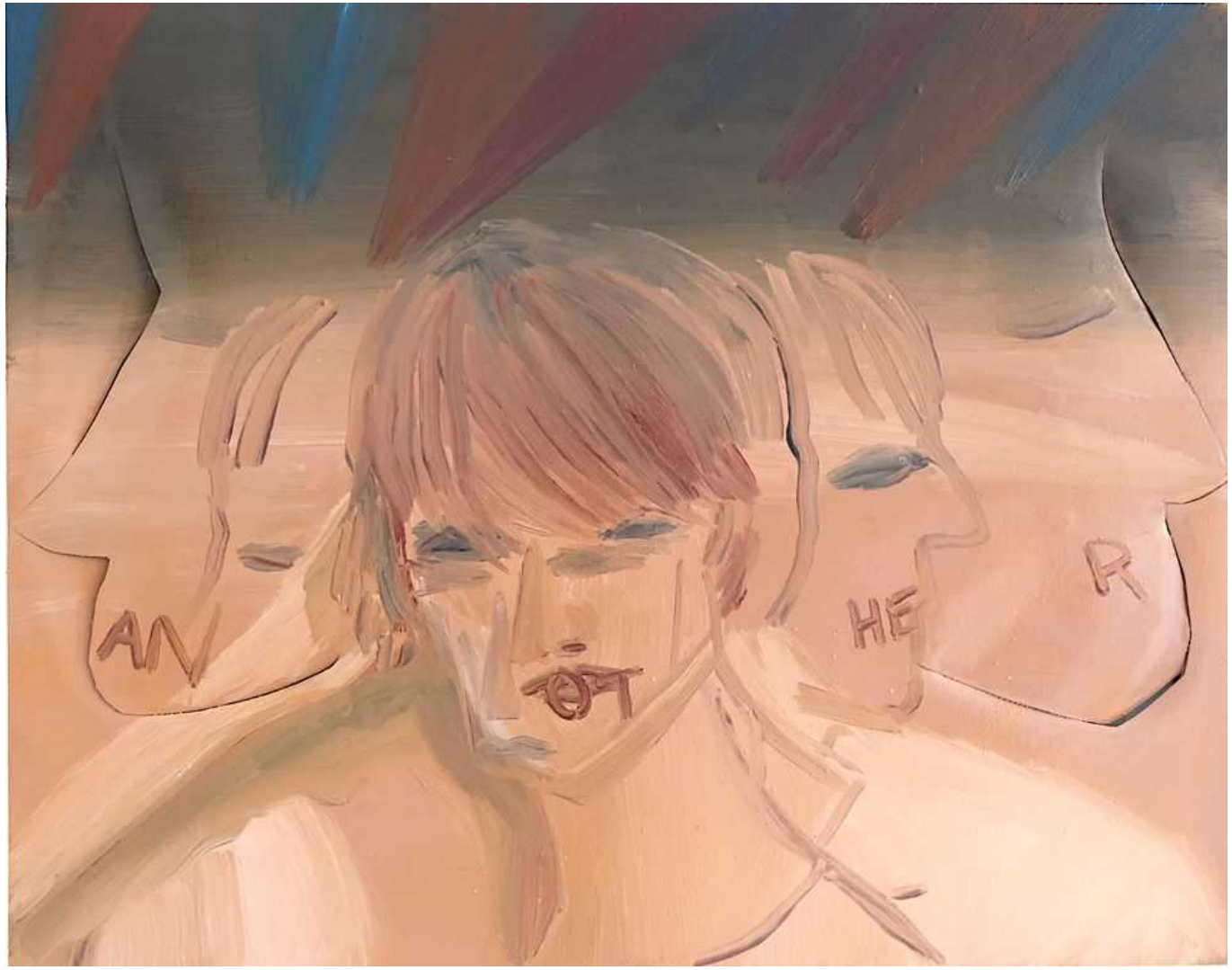
Exhibition’s view : Re-enactment, Chez Valentin Gallery, Paris, 2024



about the novel, oil on canvas,
cuts, 180 x 150 cm, 2023



Exhibition’s view : Re-enactment, Chez Valentin Gallery, Paris, 2024



a-not-her, oil on canvas, 85 x 110 cm, 2023

Between two times, text from Elsa Meunier for Dans les Yeux d'Elsa, 2024

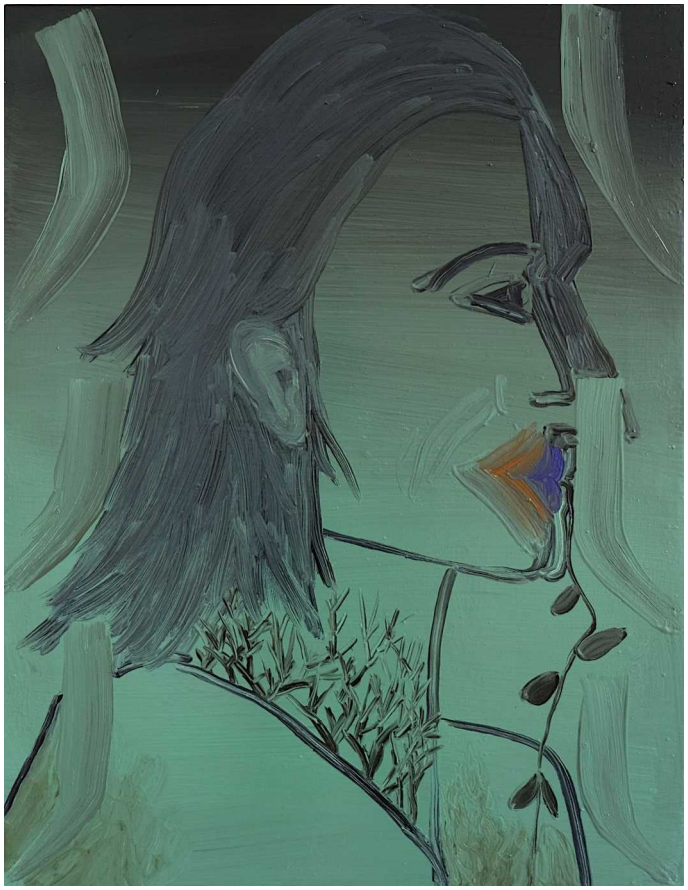
There is great freedom in the way French painter Emmanuelle Castellan approaches painting. Freedom, first and foremost, in her approach to the medium : loose canvases not stretched on stretchers are hung on the wall, works on stretchers are superimposed on loose canvases, and collages are made directly on canvases. These multiple proposals fully reflect the painter's state of mind with regard to her work. Each painting is unique and conceived in isolation. Each work is fully autonomous and defined at the moment of creation, testifying to the infinite diversity of the artist's practice.

For Emmanuelle Castellan, the process is just as important as the result. From her initial idea, Emmanuelle Castellan gives free rein to what emerges, letting herself be guided by what seems to offer itself to her as she paints. Because even the artist's surface is not approached in a linear way. Emmanuelle Castellan frees herself from structural limits - she sometimes lacerates the canvas with knife strokes or digs into the thickness of her successive applied layers - going beyond the flat surface of the painting.

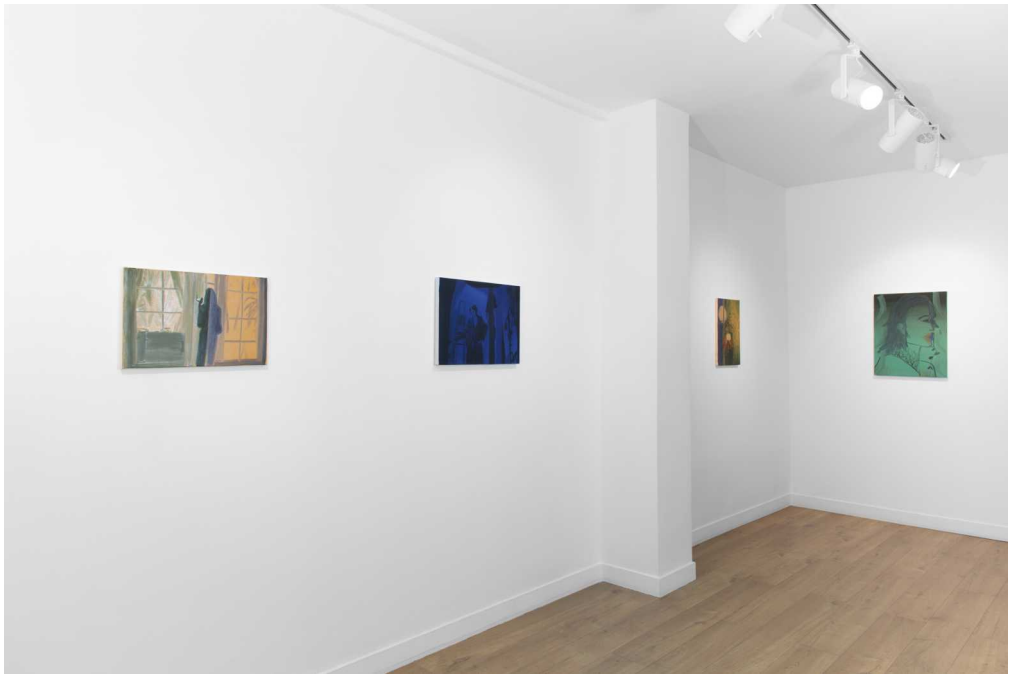
Like her approach to surface and available space, the artist's compositions are free, loose and juxtaposed. There is an equal dialogue between writing, figuration and large flat areas that leave large free zones - breathing spaces. Shapes with flattened volumes emerge while others disappear, leaving the imprint of their contours, spectres of their presence. Spontaneous in her gestures, the painter seems guided by a strong intuition revealed in her brushstrokes. In just a few brushstrokes - confident and precise - the form is there, the idea blossoms and the colours are fully articulated.

For this exhibition, the artist is presenting a series of paintings on stretchers dating from 2018 to 2024. The work Between Two Times, which could be likened to a more classical painting in its composition, opens the way. A figure depicted from behind stands in the centre of the canvas, between two picture windows. Through the colours and light that envelop and define them, these two symmetrical spaces seem to suggest two spaces-time rather than the single space of this domestic interior. This is an echo of her practice, marked by the time of the idea and the time of the act of painting, sometimes overturning the guiding idea.

In this way, the work of painter Emmanuelle Castellan is as much in the tradition of the artists of the Supports/Surfaces group, with her free relationship to the medium and the autonomy of forms dictated solely by intuition, as than that of the current revival of figurative painting : female figures punctuate her work, and everyday objects take centre stage (vase, glass, fan), over which space always takes precedence.



future thoughts, oil on canvas, 65 x 50 cm, 2024



Exhibition’s view : Between two times, dans les Yeux d’Elsa, Paris, 2024 ©margotmontigny



between two times, oil on canvas, 32 x 48 cm, 2024 (private collection)



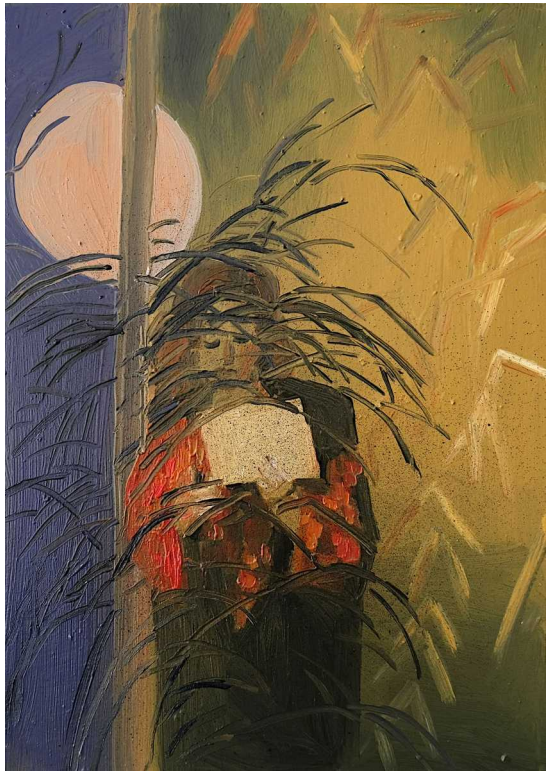
Exhibition’s view : Between two times, dans les Yeux d’Elsa, Paris, 2024 ©margotmontigny



double, oil on canvas, 65 x 50 cm, 2024



work sleep night, oil on canvas, 40 x 55 cm, 2024



no expectation, oil on canvas, 50 x 35 cm, 2024



Behind the world order, exhibition view, Ann Mazzotti gallery, Basel, 2023
To the right : *my duty*, oil on unstretched canvas, 215 x 235 cm, 2022
To the left : two drawings, charcoal on paper, 20,6 x 29,7 cm, 2022



La grange, oil on canvas, 60 x 75 cm, 2022



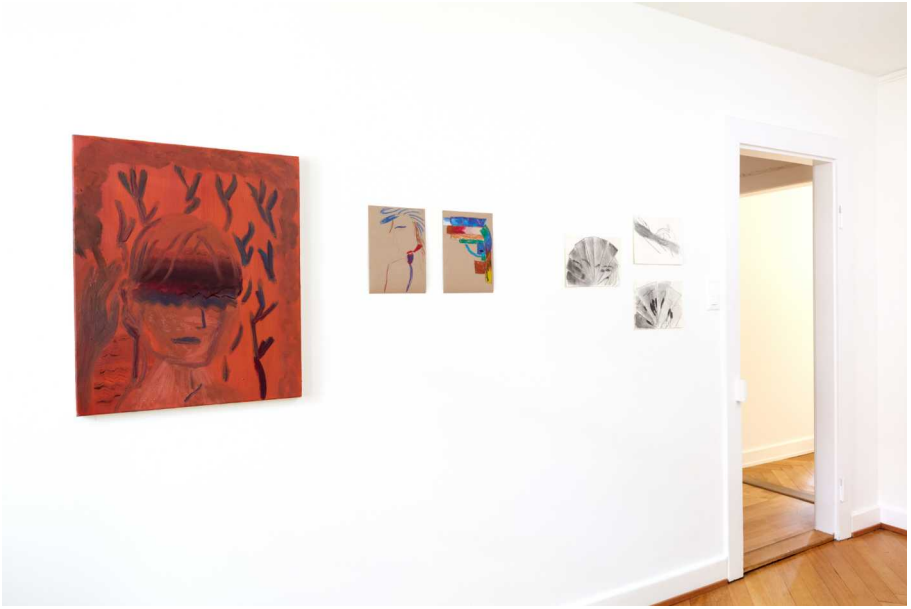
Like an open book, oil on canvas, cuts, 60 x 75 cm, 2022



The open hat, oil on canvas, 60 x 75 cm, 2022

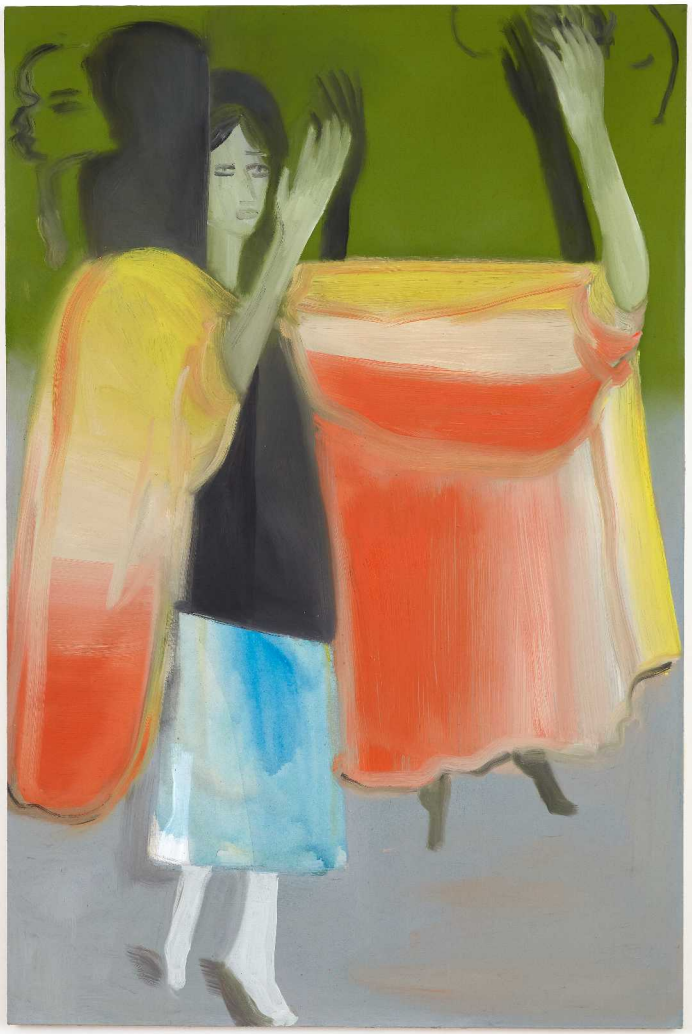


breakout, oil on canvas, cuts, 60 x 75 cm, 2022



Behind the world order, exhibition view, Ann Mazzotti gallery, Basel, 2023

To the left : pencils and pastels on brown paper, 20,6 x 29,7 cm, 2022



Behind the coat, oil on canvas, 90 x 135 cm, 2022



avoid, oil on canvas, 135 x 90 cm, 2022





Behind the world order, exhibition view, Ann Mazzotti gallery, Basel, 2023



scarecrow, oil on canvas, 135 x 90 cm, 2022



a different perspective , oil on canvas, 90 x 65 cm, 2022



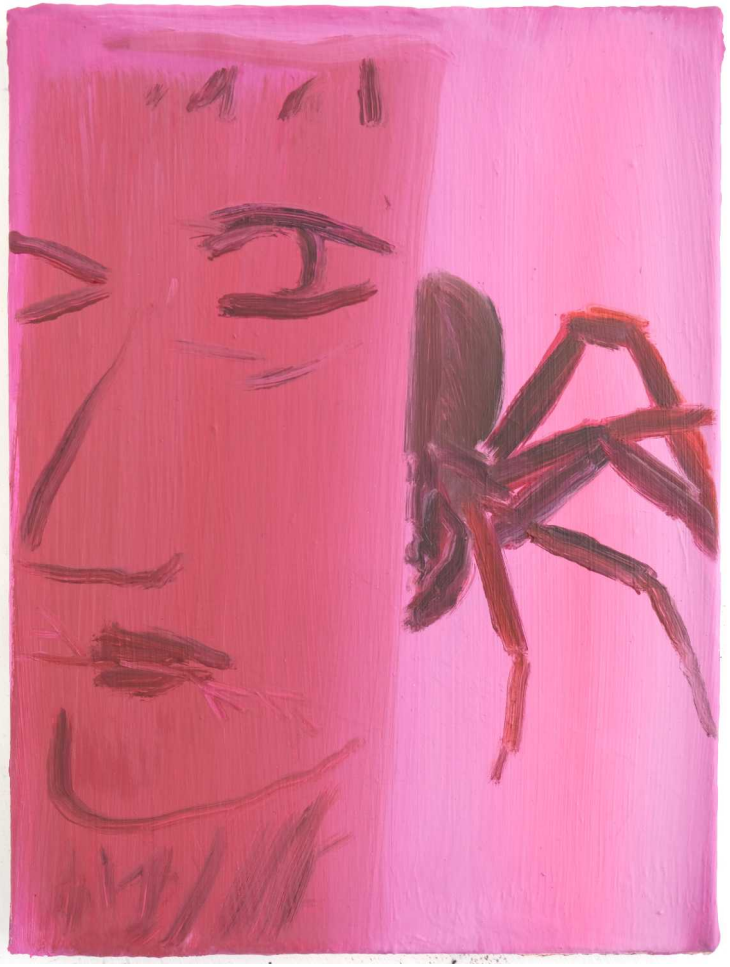
hidden, oil on canvas, 90 x 65 cm, 2022



untitled, oil on canvas, 90 x 65 cm, 2022



head as a mirror, oil on canvas, 40 x 30 cm, 2022



untitled, oil on canvas, 40 x 30 cm, 2022



touching the stripes, oil on canvas, 180 x 220 cm, 2021



studio,oil on unstretched canvas, 144 x 102 cm, 2021

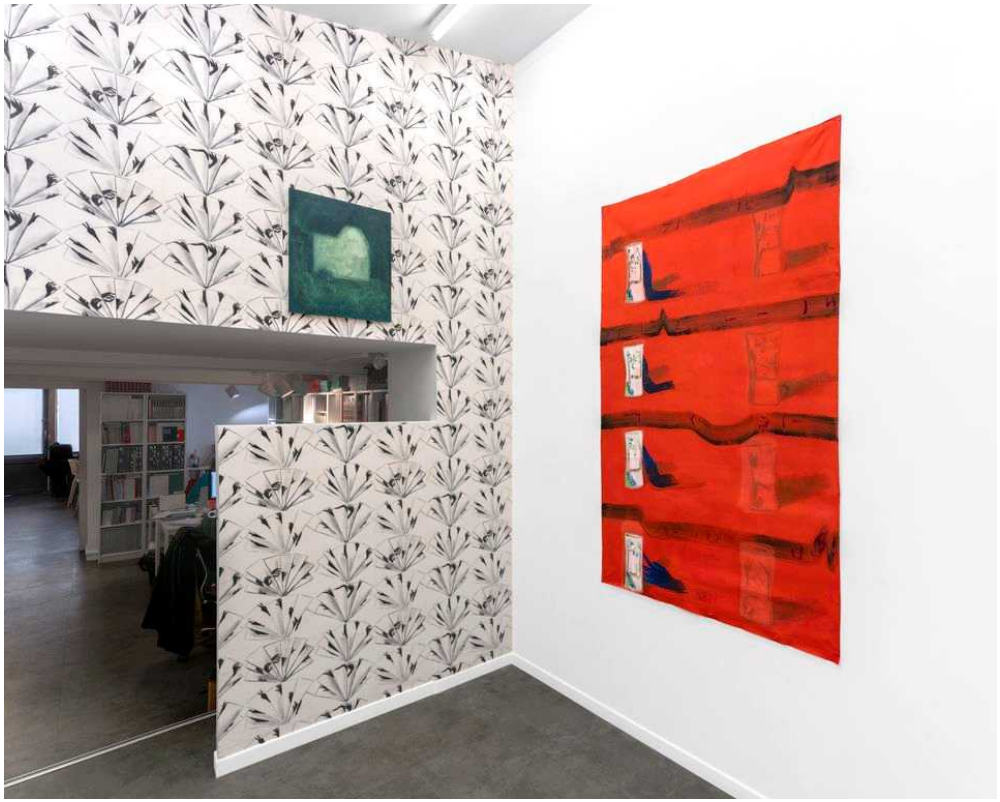


nothing left to mirror, oil on canvas, 30 x 24 cm, 2021

Courtesy Luis Adelantado Valencia. Photo: David Zarzoso



schwarze Zauber, oil on canvas, 50 x 30 cm, 2021



Exhibition view: Traverser les silences, Dilecta gallery, 2022
Photo : Nicolas Brasseur



Sketch, charcoal on paper, 29,7 x 20,6 cm, 2022



liebes Zauber, oil on unstretched canvas, 205 x 124 cm, 2021



Closed session, oil on canvas, cuts, 90 x 66 cm, 2021



full, oil on canvas, 55 x 75 cm, 2021



gesture recognition, oil on canvas, cuts, 55 x 75 cm, 2021



they contain all the questions, oil on canvas, 55 x 75 cm, 2021



different gazes, oil on canvas, cuts, 115 x 85 cm, 2020



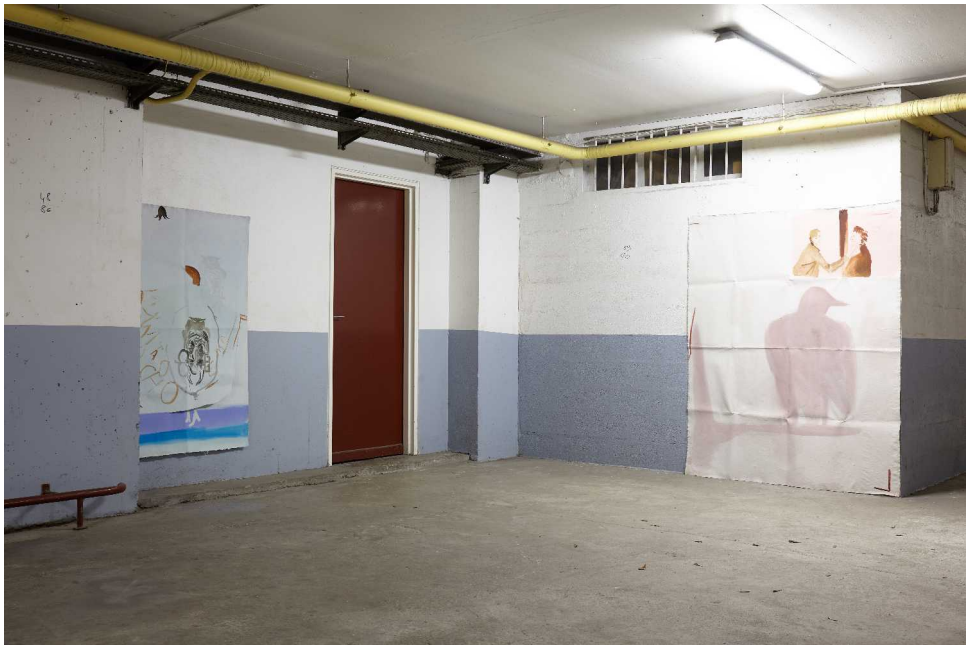
ghostwriter painted, oil on canvas,
170 x 130 cm, 2020



double page spreads: that infinitesimal tear in the world, mixed media on unstretched canvas, 200 x 300 cm, 2020
Roussin, photo Loïc Blairon



double page spreads: that infinitesimal tear in the world, mixed media on unstretched canvas, 200 x 300 cm, 2020. Roussin, photo Loïc Blairon



To the right : *the cloak is the mask*, oil and acryl on unstretched canvas, 150 x 100 cm, 2020
To the left : is that true? , oil and acryl on unstretched canvas 200 x 150 cm, 2020



To the left : bombs and balance, oil and acryl on unstretched canvas, 150 x 100 cm, 2020



8 heures, oil and acryl on unstretched canvas, 200 x 150 cm, 2020



looks on drawing, pigments and oil on canvas, cuts, 70 x 40 cm, 2020. collection, CNAP, fr



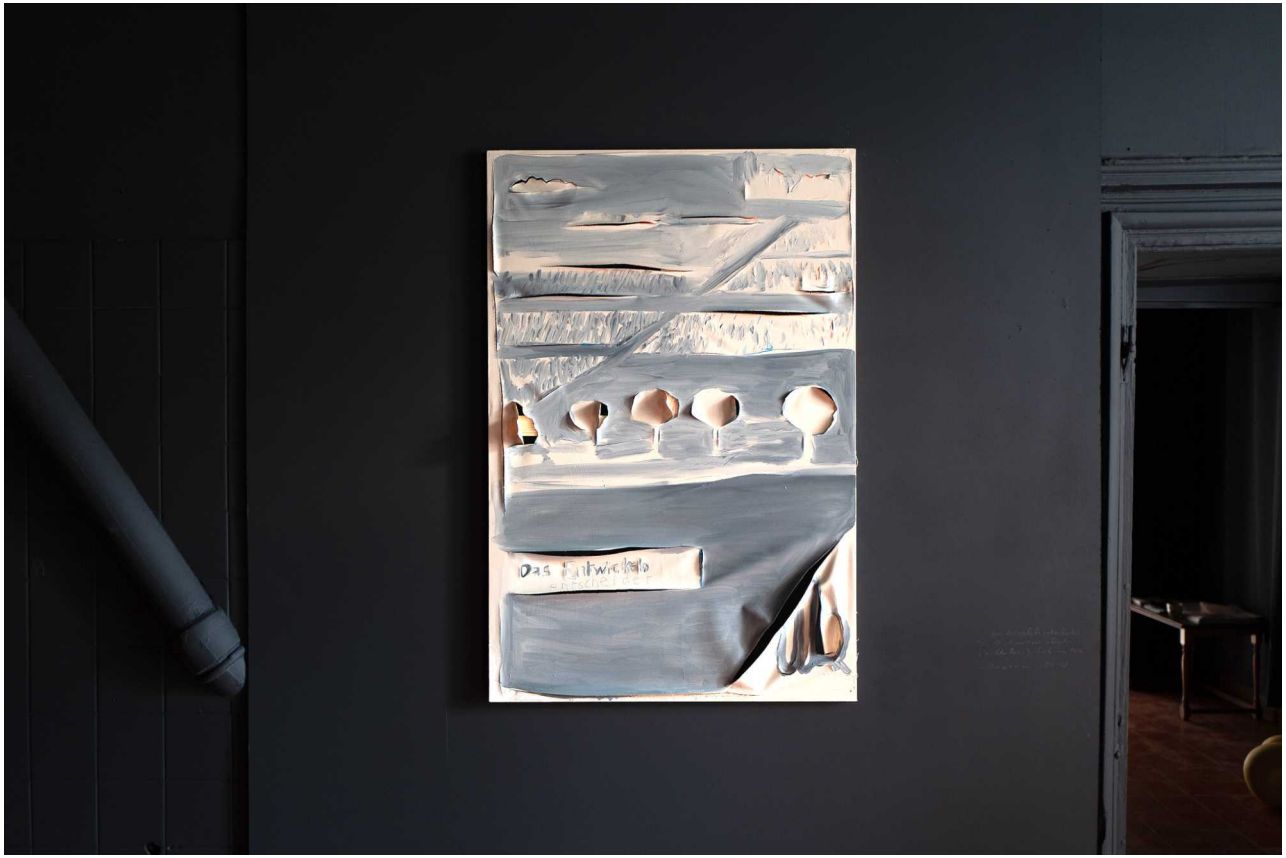
figures and suspicions, pigments and oil on canvas, cuts, 70 x 40 cm, 2020



untitled (partir), pigments and oil on canvas, cuts, 70 x 40 cm, 2020



when the dancer disappears, oil on unstretched canvas, cuts, 200 x 150 cm, 2019





das Entwickeln entscheidet, oil on canvas, cuts, 120 x 80 cm, 2019

Black box, Le Manoir centre d'art, Mouthier Haute-Pierre, 2020

sand dishes, oil on canvas, cuts,120 x 80 cm, 2019

Emmanuelle Castellan's pictorial practice extends from a classical form of painting to three dimensional flat pictorial sculptures, and site-specific wall-painting environments. The artist finds her inspiration in a wide range of images found in postcards, magazines, old photographs, illustrations from the Internet — mainly rooted in popular culture — taken as such or recomposed. The artists repeat the image several times, before systematically effacing it and starting over. What remains from this process are residual elements, marks that eventually becomes the really subject of the painting. Often repeated or emerging through the gradient of pastel colors of the painting's surface like "surviving images", they set the clues of elusive narratives and ghost stories.

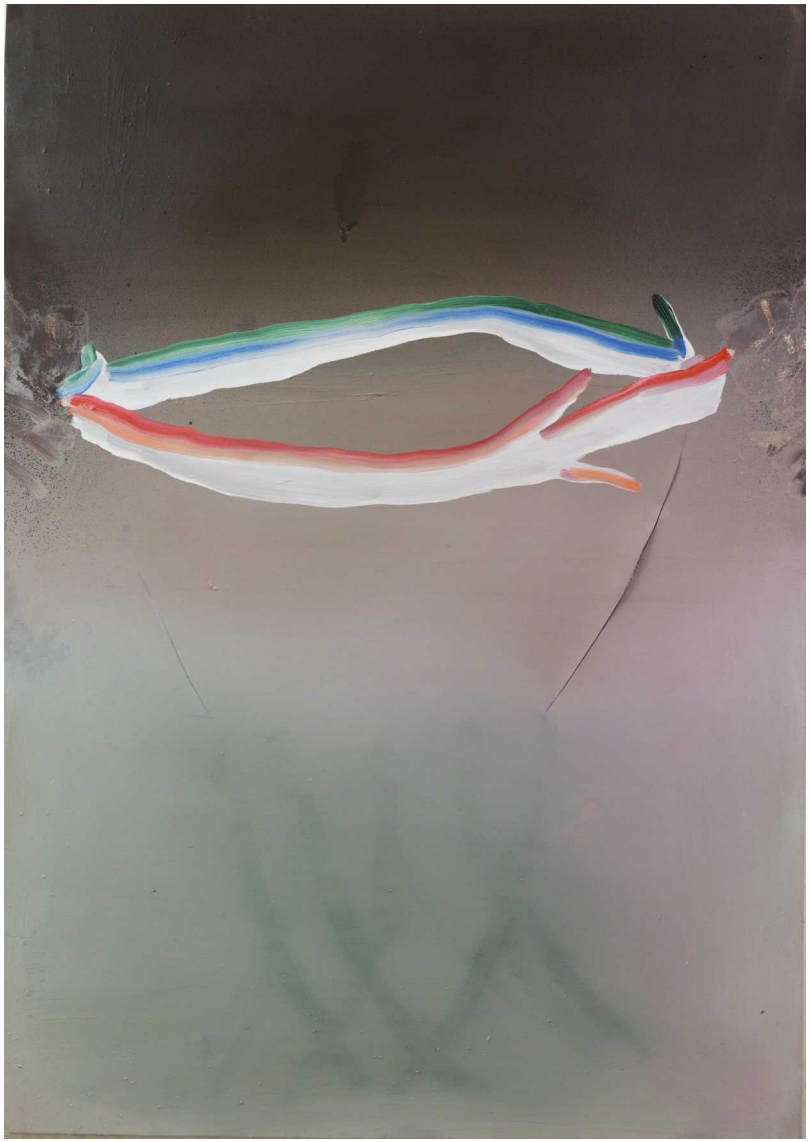
Shown for the first time at Bar Babette, Double hands is the results of various experiences, folding and painting applied by the artist. Two hands emerge from the fold in a mirroring effect: one painted, and seemingly human, just appears onto the surface of the canvas, the other both painted and cut seems coming out and is endowed with animal features. Its claws-like nails transfer the latter into a hybrid anthropomorphic and bestial being and conjure up a mysterious and powerful presence. Stemming from various inspiration sources, it calls to mind iconic works by Meret Oppenheim or designer Elsa Schiaparelli, two « women-witches » as the artists call them, these female artists have open a path which allows her to explore freely "ethereal places from the realm of the touch, sometimes somehow dark or very soft". (her tactile experience of painting making with softness or a hint darkness.

The painting elastic boards was primarily inspired by a vase of architect and designer Josef Hoffman. The features of the vase have almost disappeared and are merely outlined by two curve cuts. Its decoration has muted into a large colored opening in the shape of a mouth or the outlines of an eye. The paintings is marked on its size by the artist's fingerprints. She left it in the fresh paint, when trying once to manipulate it like an antic mask. This anecdote is quite revealing of the artist tactile and sensual relation to her medium and of the open-up nature of picturial practice.

Lucile Bouvard, curator for «Elymus repens», Bar Babette, Berlin, 2018



Elastic boards, oil on canvas, 92 x 62 cm, 2017



Elastic boards, oil on canvas, 92 x 62 cm, 2017



double hands, oil on folded canvas, cuts, approx 65 x 45 cm, 2018





To the right : corner's gesture, oil on canvas, 30 x 24 cm, 2018

To the left : *folded landscape*, oil on canvas, 35 x 45 cm, 2017 (private collection)





big sketch for rainbow's spectacle, 220 x 180 cm, oil on canvas, 2018.
collection, CNAP, fr
photo: Jens Heine



To the right : *I've seen a dying eye run round and round a room*, oil on unstretched canvas, 146 x 545 cm, 2018
To the left : *revers* , oil on canvas and cut, 116 x 100 cm, 2018

In Emmanuelle Castellan's work, painting becomes a constantly changing and unstable process that incorporates time as a dimension. The materiality of her painting and the dissolution of her pictures lead to the fact that space can be seen as a place of transformation, contradiction and deciphering.
Both inside and outside the frame of her paintings, Emmanuelle Castellan is particularly interested in the body, which eludes identification and even shuns identification. Her art raises questions not only about painting, but also about space, time and movement. The emphasis is not on visualisation, but rather on concealment, hiding or vaguely suggesting images to the point where images become illegible between signs and gestures. In her paintings, Emmanuelle Castellan combines unpredictable and contradictory aspects with fragile and precarious forms of existence. In her most recent research, she draws inspiration from the beginnings of modernism, for example in references to objects and sketches by Josef Hoffman or to the dance of Pina Bausch and Mary Wigman, linking them to the representation of the body in ephemeral digital advertisements on the Internet. For the exhibition at Kurt-Kurt, the artist is staging a multi-part journey that takes us from painting through space to the body.

Simone Zaugg pour Kurt Kurt, Berlin, 2018



interior-persona, oil on canvas, cuts, 41 x 33 cm, 2016



rainbow's spectacle, oil on unstretched canvas, 86 x 49,5 cm, 2016

Emmanuelle Castellan
lives and works in Berlin, Germany
emmanuelle.castellan@gmail.com
https://emmanuellecastellan.net/

Solo shows

2026 : *vRFLe'sforhepast,* Concert, Paris, fr
Museum Langmatt, cur. Markus Stegmann, Baden, ch (with catalog)
2024 : *re-enactment,* Valentin gallery, Paris, fr
Spektrum, La Verrière, Fondation d'Entreprise Hermès, cur. Joël Riff, Bruxelles, be
Between two times, Elsa Meunier gallery, Paris, fr
2023 : *behind the world order*, Ann Mazzotti gallery, Bâle, ch
2020: Roussin, Paris, fr
2019: Black Box, Le Manoir, art center, Mouthier Haute-Pierre, fr
Somewhere between the sign and the sunset , La Vigie, Nîmes, fr
2018: *Reisen im Raum*, Kurt-Kurt, Berlin, de
Les jours de pleine lune, La Tôlerie, Clermont-Ferrand, fr
2017: *Homo sylvestris*, URDLA, Villeurbanne, fr
2015: *The invisible rythm of a change*, Manière Noire gallery, Berlin, de
2012: *As I was going along,* La Galerie, Noisy le Sec, cur. Marianne Lanavère (cat.), fr
2009: *Il arrive de préférer le désert* , Françoise Besson gallery, Lyon, fr
C'était hier, galerie Interface, Dijon, fr
2008: *Tout va disparaître* , le bbb, art center, Toulouse(cat.), fr
2007: *Des jours étranges*, la Résidence, Dompierre-sur-Besbre(cat.), fr

Group exhibitions

2026 : *Sail on*, Bloom, Düsseldorf, de
Group show, Ann Mazzotti Gallery, Basel, ch
Figure not Figure, Ribot Gallery, Milan, it
2025 :
Chaosmosis, Scotty, Berlin, de
Childhood memories, Ann Mazzotti Gallery, duo show with Valérie Bourdel, Basel, ch
Spektrum, Spektrum, Le Forum, Fondation d'Entreprise Hermès, cur. Joël Riff and Reiko Setsuda
2024 : *undone*, Hilbertraum, Berlin, de
2023 : *Flow resistance*, cur.Gerrit Gohlke, BKV Brandenburgischer Kunstverein Potsdam e.V., de
Fine Fleur, cur. Nanda Jansen, Omstand, Arnehm, nd
2022 : *Vanille, Fraise, Chocolat*, cur Camila Oliveira Fairclough, Luis Adelantado gallery, Valence, sp
Traverser les silences, cur. Thomas Fort, Dilecta gallery, Paris, fr.
Liebe Grüsse, Museum Langmatt, Baden, ch.
Le vent souffle où il veut , cur. Hugo Pernet et Philippe Valentin, Valentin gallery, Paris, fr
2020:
I know you know that you know, Yudikone gallery, Brescia, it
Sleep disorders, épisode 21, aha #griset, Paris, fr
Sleep is overrrated, Kurt-Kurt, Berlin,de
Duetto, cur. Joël Riff, avec Adélaïde Feriot et Émile Degorce-Dumas, Moly Sabatta online
Imagining Architecture, phase IV, Stephan Lawrence Gallery, Londres, uk
2019:
Le Manoir, art center, cur. Frederic Houvert, Mouthier Haute Pierre, fr
Open studio, Sylvia Henrich, Jasmine Justice, Emmanuelle Castellan, Berlin,de
All-In, l'oiseau présente, cur. Anke Völk, Cubiculum, Berlin, de
Variations, cur. Cyril Noirjean and Gwilherm Perthuis, Michel Descours Gallery, Lyon, fr
Drawing Storage assonances, cur. Giovanna Sarti, Bologna, it
2018:
Galeristes, URDLA, Carreau du Temple, Paris, fr
Phototropia, cur.Nadia Lichtig, Hôtel Sully und Maison Heidelberg, Montpellier, fr
Marginalia, two persons show, Manière Noire gallery, Berlin, de
Elymus repens, cur. Lucile Bouvard, Bar Babette, Berlin Art Week, Berlin, de
Coup double, invitation Guillaume Pérez, VÀV, Villeurbanne, fr
Art Protects, Yvon Lambert gallery, Paris, fr
Sleep disorders, Under Construction, Paris; Bar Babette, Berlin;

Greylight Gallery, Bruxelles
Imagining architecture, IsdaT, Toulouse, fr

2017 :
Supervue, Vaison la Romaine, fr
Whisky et Tabou, cur. Joël Riff, Musée Estrine, St Rémy de Provence, fr
d'ici de là, Espace Croix Baragnon, Toulouse, fr
Arrières- mondes, Odile Ouizeman gallery, Paris, fr
2016:
Langmatt, Licht, Libellen, Museum Langmatt, Baden, ch
Broadcast Poster, Lyon, fr
le bleu de la nuit, cur.Niels Trannois, CCA Andratx, Majorque, sp
Chamalot résidence, Le Moustier Ventadour, fr
True mirror, Espace Commines, Paris, fr
Genre 2030, for *Vision*, experimentation and research, Palais de Tokyo, Paris, fr
D'autres possibles, cur.Thomas Faure,Pavillon Vendôme, Clichy, fr
2015:
Ligne aveugle, cur. H. Pernet and H. Schüwer Boss, Isba Beaux Arts Besançon, fr
Rundgang 01, Gfeller + Hellsgård Studio, Berlin, de
Dévider le réel, Frac Midi Pyrénées, Toulouse, fr
Trouble in painting, le bbb, art center, Toulouse, fr
2014:
Art protects, Yvon Lambert gallery, Paris, fr
Kentucky Karaoke, DMNDKT, Berlin, de
Art Paris, Grand Palais, Paris, fr
SSIIEE: Berlin, de
2013:
Endless Eyes, Emmanuelle Castellan+Luc Tuymans, DMNDKT, Berlin, de
Memoria, Ya gallery, Kiev, ukr
Toulousaines, Hors les Murs, Marseille, fr
2012:
Ortstermine, Berlin-Moabit, Berlin, de
New Kids on the Block, Neu West Berlin, de
Ici et Nulle part, Françoise Besson gallery, Lyon, fr
La nuit, Françoise Besson gallery, Lyon, fr
Drawing Now, Carroussel du Louvre, Françoise Besson gallery, Paris, fr
2011:
Ecotone, Maison des Arts Georges Pompidou, art center, Cajarc(cat.), fr
Drawing now, Carroussel du Louvre, Paris, Françoise Besson gallery, fr
Ecotone, Kunstverein Tiergarten Berlin, de
2010:
Tandem, Jaime Pitarch/Emmanuelle Castellan, Espace Croix Baragnon, Toulouse(cat.),fr
Résidence Chamalot(cat.), fr
2009:
(sur)impression, Atelier am Eck, Düsseldorf, de
Graf Ickens, Kunstverein Brause, Düsseldorf, de
SCOPE Art Fair, Basel, Françoise Besson gallery, ch
2008:
Le Grand Atelier, ESACC, Clermont-Ferrand(cat.), fr
Rencontres n°32 : La Vigie, Nîmes, fr
2007:
Wheeeel, une jeune scène française, le Printemps de Septembre, Musée d'art contemporain les Abattoirs, Toulouse, fr
2006 :
« Chez Catherine »: invitation Myriam Richard, musée Calbet, Grisolles.
Ping Peng Pong : Inventaire gallery, Montauban, 2006.
2005 :
« Peintures contemporaines » , BBB , Toulouse 2005.
Martine Damas, Virginie Loze, Emmanuelle Castellan: Intervalle, Ecuries du Palais des Evêques, St Lizier, fr.
2001 :
« Peintures » Radio Bleu, Clermont-Ferrand, fr
« Les arts en Balade » Clermont-Ferrand, fr
1999 :
« Première 99 » , Abbaye St André, art center, Meymac. fr
« Permis de construire » Ecole des Beaux-Arts de Clermont-Fd.
Biennale du livre d'artiste Saint Yrieix.

DNSEP : Le Creux de l'Enfer, Thiers.

Residencies, prices and grants
2016-2017: Cité des Arts, Montmartre, Paris.fr
2015:Broadcast Posters, Moly Sabata, fr
2010:Ecotone , Kunstverein Tiergarten, Galerie Nord, Berlin, de
2009:Kulturamt Düsseldorf, de; Résidence Chamalot, Le Moustier Ventadour, fr
2008 : Aide à la création, DRAC Midi-Pyrénées, fr
2007:Maison Daura, Saint Cirq Lapopie, fr; La Résidence Dompierre-sur-Besbre, fr ; prix Chambre de Commerce et d'Industrie, Musée des Abattoirs, Toulouse, fr
2004 : atelier de la Reynerie, Toulouse, fr
2003 : Aide à l'installation, DRAC Midi-Pyrénées, fr

Publications, articles and texts
- Catalogue, texts Markus Stegmann and Clara Pacquet,Museum Langmatt, Baden, ch
- Spektrum Spektrum, Fondation d'Entreprise Hermès, Le Forum, Tokyo, 2025
- Spektrum, Fondation d'Entreprise Hermès, La Verrière, 2024
- Beaux-Arts magazine, 2024
- Kunst Auktion, Jens Emil Sennewald, 2024
- Arts of the Working Class, Issue 22, 2022
- Cantique Parlé, Roussin, 2021
- J. Emil Sennewald, Artlog.net, Kunst Bulletin, 2020
- Chronique Curiosité, Joël Riff, 2019
- Lucile Bouvard, Bar Babette, Berlin, 2018
- Simone Zaug, Kurt Kurt, 2018
- Majla Zeneli, Maniere Noire, Berlin, 2018
- Passion Painting: Emmanuelle Castellan + Luc Tuymans | KALTBLUT Magazine, Fleur Helluin, 2014
- Endless Eyes, Damien Cadio, 2014
- La Galerie, Noisy-le-Sec, text Marianne Lanavère and interview from Jens Emil Sennwald, 2012
- Ecotone, Kunstverein Tiergarten, Berlin and Maison des Arts Georges Pompidou, Cajarc, text Martine Michard, 2011
- Quinn Latimer, Scope Basel, Artinfo, 2009
- Semaine n°49.08 : ESA, Ecole Supérieure d'Art de Clermont-Ferrand, text AnneMalherbe, 2008
- Tout va disparaître : Maison des Arts Georges Pompidou, Cajarc, and le bbb, Toulouse, text Martine Michard and Brigitte Bosch, 2008
- Wheeeel, une jeune scène française : Le Printemps de Septembre, text Valérie Mazouin,2007
- Des jours étranges : Dompierre-sur-Besbre, text Marie Rousset, 2007
- Paysages : Espace Croix-Baragnon, Toulouse, 2007
-Publication l'Inventaire, 2006

Collections
- CNAP, fr
- SOHO House, Paris, fr
- FRAC Midi-Pyrénées, fr
- Chambre de commerce et d'industrie, Midi-Pyrénées, fr
- Fondation Collas, fr
- private collections in France, England, Switzerland and Germany.
Public commissions
- Lycée Joseph Saverne, Lisle Jourdain, fr, 2011

Teaching and interventions in art schools:
- Professor for Painting and Printmaking, HGB Leipzig, 2026
- Presentation of artistic approach, Weissensee Academy of Art, 2025
- Painting and Drawing Professor at the HEAR, Haute Ecole des Arts du Rhin, Strasbourg, France, 2019-2026
-Invitations to various art diploma juries in France since 2010: Limoges, Clermont-Ferrand, Bordeaux, Bourges, Nîmes, Nantes, Dunkerque, Biarritz.
- 2023: Invitation to a painting teacher's selection panel at the Kunsthochschule Dresden.
- Hearing, Kunstakademie in Münich, 2018
- Painting Professor at the ISDAT, Institut Supérieur des Arts de Toulouse, France, between 2012-2019