

Céline Vaché-Olivieri

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[more images here](#)

My sculptures and installations are made from modest materials collected in my immediate surroundings. Based on the economical and idealistic principle of using existing and available materials and objects - which seem to carry the eloquence of their own experience - my practice reactivates the material memory of everyday life while questioning the logics of production, accumulation and forgetting that shape the way we live.

Working from what already exists, such as clothes or cardboard boxes found on the street, plastic bags, the name of an exhibition venue, fragments of horoscopes or pop songs or the leftovers from my snack, I seek less to produce than to reveal what these banal forms may still contain in terms of narratives, tensions or discreet resistance.

I am a visual artist based in Paris and La Courneuve, and I graduated from the Haute école des arts du Rhin (HEAR, Strasbourg) in 2009.

My work has been shown in numerous solo and group exhibitions in France and internationally, including Frac Corti (Corsica), Galerie Raymond Hains (St Brieuc), Frac Île-de-France (Paris), La Salle de Bains (Lyon), Châteaux d'Oiron and Fougères (CMN), Centre d'art Les Capucins (Embrun), Galerie Florence Loewy (Paris), Glassbox Nord (Paris) and Scherben (Berlin).

I have also taken part in several research residencies, notably in Jingdezhen, China (2017–2018), Crete (2019) and Beauvais (2013), and received the Ekphrasis grant in 2024 (ADAGP). My works are held in public collections including FMAC, Frac Corse, Frac-Artothèque Nouvelle-Aquitaine and Frac Île-de-France.



Messages on Dead Leaves
2022
édition de 25 ex.
24/25
@celine vaché-olivieri

Messages on Dead Leaves

2022
Edition of 25 sheets
of 7 stickers

For me, the hand embodies the solidity of presence. Hands are sometimes both the subject of the work and its tool. Matter can leave an imprint on their surface (*Les Mains rouges*). They are the matrix of the series *Les Gants perdus sont heureux*. They are active when they depict the gathering of stones on a beach in Crete during a residency (*Stones of Keratocampos*). They implicitly suggest the work's capacity to transform itself ceaselessly under the influence of perception.



Les Gants perdus sont heureux (serie)

2024
used rags, thread, tape, felt
approx. 20 x 10.5 cm



Stones of Keratokampos

2020
digital print on blue-backed paper
118 x 84 cm

La main rouge

2020
digital print on blue-backed paper
118 x 84 cm

Bags, boxes, and containers are recurring motifs in my artistic work. What interests me most about these forms is that they are highly recognizable. I don't have to invent anything; I take them from the world. Second, they always imply two spaces: one visible—the surface, shifting, active, alive—and the other, interior, silent, mysterious, even unsettling or desirable (I love the tension between these two concepts). Finally, these forms inherently contain the idea of potential movement, of mobility.

In the *Backpacks series* (since 2023), I recreate my personal backpacks, using found or salvaged materials. These rough reproductions, stripped of the functions of their originals, are closed. On their surfaces, pockets take shape, also closed, though they can hold (objects, images, handwritten notes). What happens on their surfaces interests me most: what they hint at, the spaces for projection they embody.



THE MOPS BAG

2023
mop, blue felt, thread, lining fabric, fabric, cord, carabiner
50x35x10 cm
replica of the Quechua NH Arpenaz 100 model



THE TART BAG

2024
fabric, paper, labels, transfers
50x30x16 cm
replica of the NH Escape 500 model by Quechua

THE TRUE FACE BAG

2024
fabrics, paper, labels, transfers
50x30x16 cm
replica of the Quechua NH Escape 500 model

THE PITS BAG

2023
lining fabric, thread, cord, Velcro, wax
37x30x8 cm
replica of a Lafuma backpack model

THE BROKENHEART BAG (2)

2023
garbage bag, felt, thread, found image, paper
50x35x10 cm
replica of the Quechua NH Arpenaz 100 model



For A Good Time

2024
wood, textiles
190x110x40cm

THE BROKENHEART BAG (1/2)

2023
textiles, various materials
50x30x16 cm

in JUS PRIVÉ BAISER (solo exhibition), March 2024, Pauline Perplexe, Arcueil

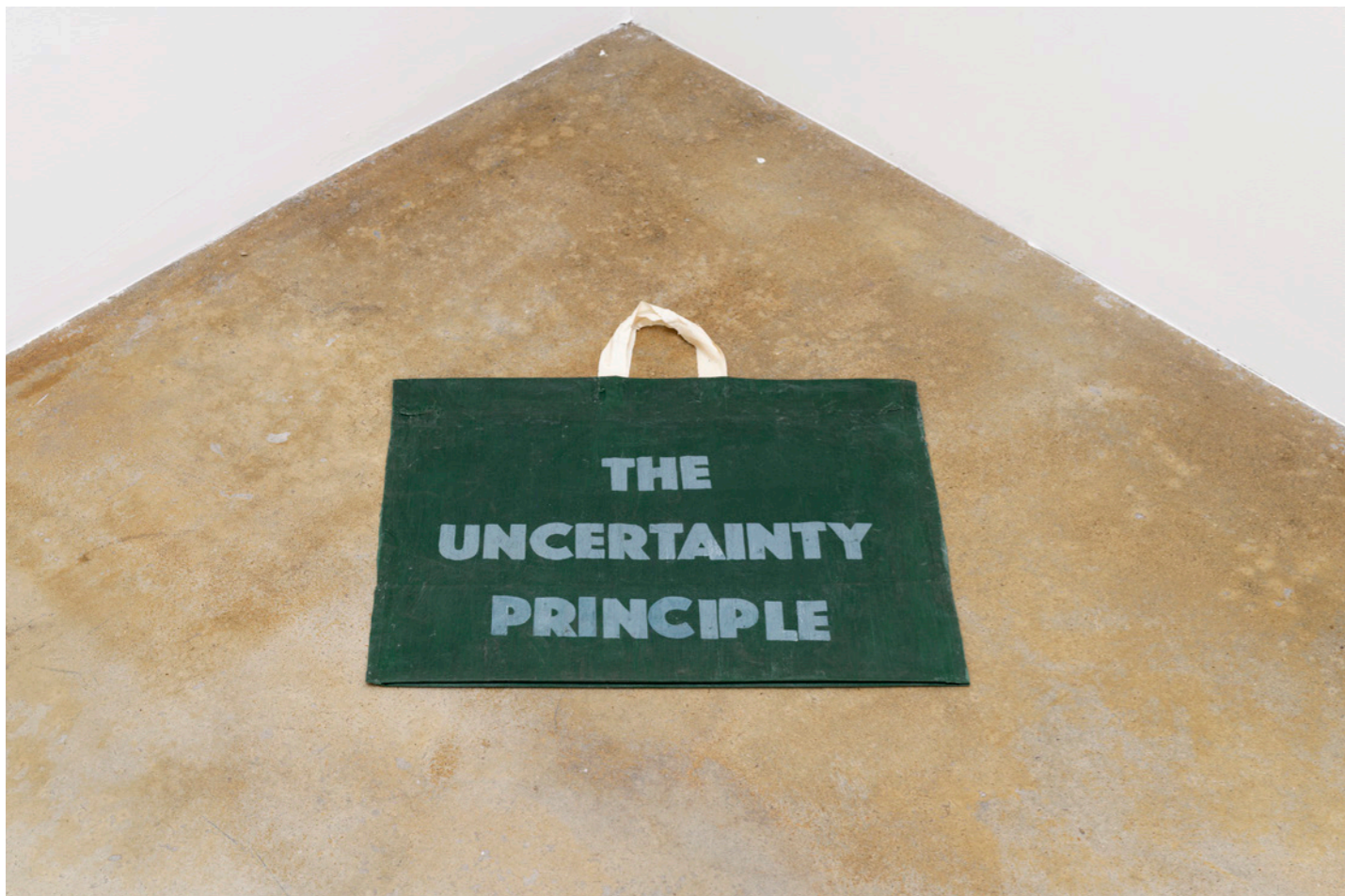
The series *Like A Plastic Bag* (2020–...) is based on reproductions of used plastic bags, which bear traces of their past use on their surfaces: creases, tears, holes, scratches... The bags are then unfolded flat and covered with several layers of latex, allowing me to reproduce all the signs of the bag's history. Sometimes words are written directly onto the original with ink: these words are transferred as the ink is absorbed by the latex and appear on the surface of the copies; they form a sort of intimate slogan, questioning my working conditions—both material and mental. Other “bags” are formed by more elaborately worked, thicker surfaces, revealing each layer that constitutes them, transforming into “mood paintings.” *The Leftovers* series, meanwhile, brings together used plastic bags whose surfaces have been covered with images applied by transfer.



THE INANDOUT BAG
THE BLACK BAG

2020
dyed latex
50 x 30 cm each

in *La Fatigue - chapitre 1* (group show), November 2021, Galerie Florence Loewy, Paris



THE THERE BAG, THE HERE BAG

2020
dyed latex, transferred ink
36x24 cm each

THE UNCERTAINTYPRINCIPLE BAG

2021
dyed latex, transferred ink
51x38 cm

THE PINKTOYELLOW BAG

2020
dyed latex
52x37 cm



The Leftovers

2016
 transfers on plastic bags, hidden objects
 variable dimensions
 in *Dévaler la montagne...* (group show), July 2016, Les Capucins, Embrun

Structure portante avec sac (Leftover)

2016
 copper, transfer onto plastic bags, ceramics
 180x20x15 cm
 in *Monstres & Madones* (group show), May 2016, Galerie Triple V, Paris

In 2021, visual artist Rochelle Feinstein put it this way: “(...) Cardboard is an everyday material that deserves our attention, both as a byproduct of consumption and as a medium for abstraction (...)”.

The cardboard boxes (*Seeing Double, Anything You Want,...*) are salvaged from the street, repaired, then reproduced in latex or broken down into layers and coated with linseed oil. This sculptural work, created through repetitive, “assembly-line” gestures, addresses the flow of goods, their histories, their proliferation, and even the conditions of their production. These enclosed surfaces function in contrast to the banana peels in *Fruit in Disguise*, which, as they dry, reveal the wax phantoms they contain.



Anything You Want

2024

cardboard, linseed oil, Letraset transfer

40x25x10cm

in *JUS PRIVÉ BAISER* (solo show), march 2024, Pauline Perplexe, Arcueil



Love Box

2024
food container, inkjet prints transferred onto white glue

Dumb Box

2024
food container, inkjet prints transferred onto white glue

Pain Box

2024
food container, linseed oil, latex, inkjet prints transferred onto white glue
43x29x8cm chaque



Seeing Double

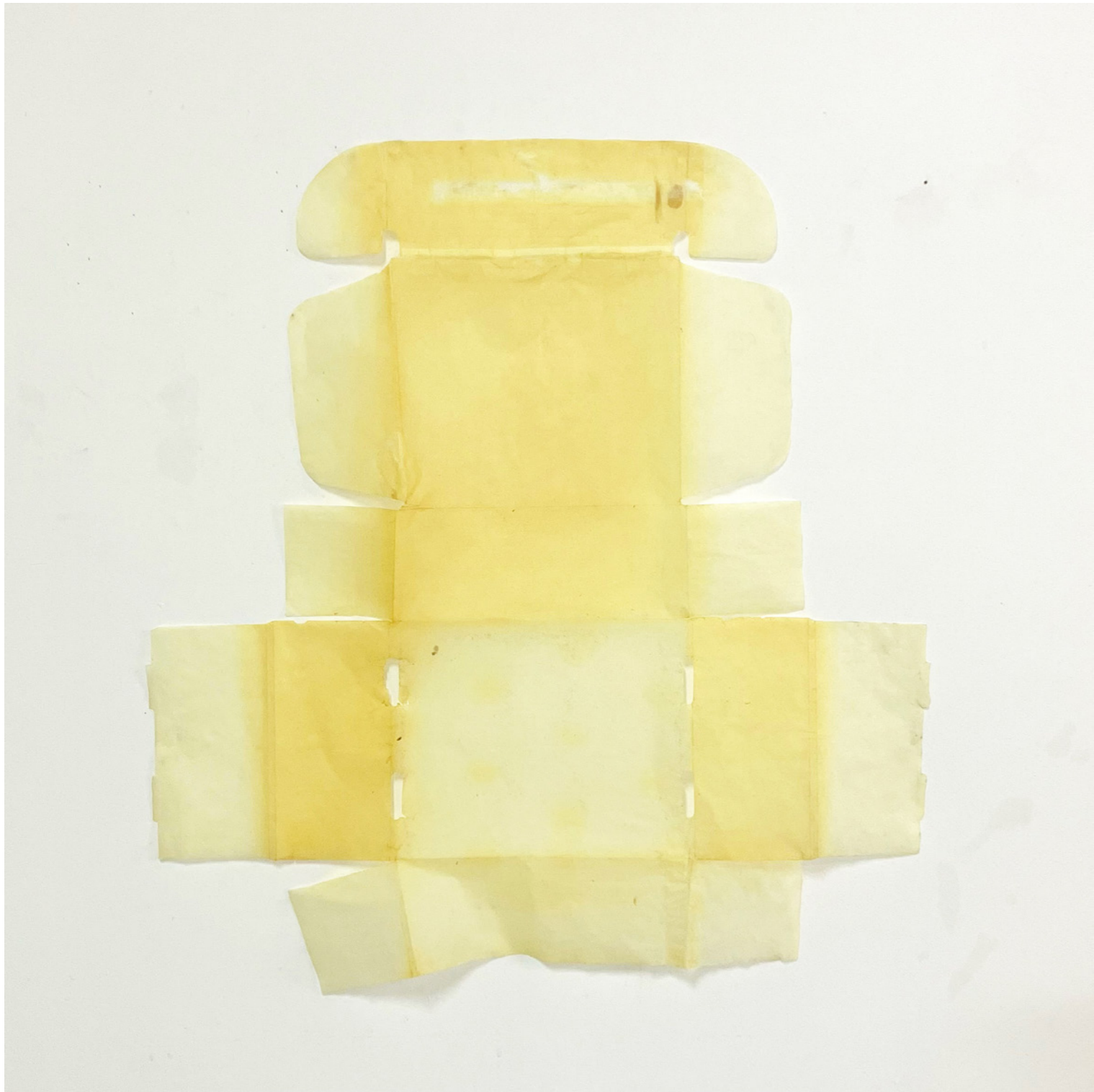
2023

Cardboard, linseed oil, tape, glue, latex, paper
40 pieces

table: Plexiglass and steel,

produced by Frac Île-de-France 130x80x600 cm

in *L'Irrésolue* (group show), January - June 2023, Frac Île-de-France, le Plateau, Paris



Sans titre

2024
cardboard, linseed oil
70x70 cm

Fruit in disguise

2018-2024
banana peels, wax, string
exhibition furniture
variable dimensions, 35 pieces



Repacked

2024
packaging box, inkjet prints transferred onto white glue, latex
40x40x10 cm

What do we see? What are we looking at? The forms are concealed beneath stretched fabrics (*Contrebande*) and can only be partially discerned. The reflections in the rearview mirrors found on the street—a sort of fossil of our civilization—offer a fragmented image of the world (series *Objects in the Mirror Are Closer Than They Appear*). Images glide across the surface of the fabrics (*Curtains*). What void animates *THE BROKENHEART BAG*? A blurry photograph is the only trace remaining of an action carried out in the Durance region during an exhibition at the Les Capucins contemporary art center in Embrun.



Contrebande

2016

metallic gray stretch fabric, various materials

70 x 45 x 45 cm

in *Monstres & Madones* (group show), May 2016, Galerie Triple V, Paris



*Objects in the mirror are closer
than they appear*

since 2020
mirrors, plaster
Variable dimensions, 20 elements
in *Rétrovisueur* (group show), may 2024,
Château de Fougère-sur-Bièvre



JULY 15 1993

Curtains

2018
digital print on velvet
450 x 140 cm each

in *Déclassement* (group show), June 2018, Château d'Oiron, CMN, Oiron

In my work, letters, words, sentences, and speech are fragmented, suggesting a void, an unknown. As parts of a whole, written language reveals nothing, and as the narrator of Eric Rohmer's film *My Night with Maud* says, "(...) besides, there is no story." Written language is a layer, a surface; it sometimes conceals more than it signifies. It lies between the seen and the spoken.

By rearranging the letters that compose them (the anagrams of *HOTEL OCCIDENTAL*), words offer new narrative horizons. Embedded on the surface of ceramic tiles through the fusion of clay and enamel in *Words of Fire*, the words combine and rearrange themselves endlessly, producing new meanings, following a score to be played. Inscribed directly onto the plant tissue of the leaves in the series *Messages on dead leaves*, they become scars as the leaves dry. For me, everything in written language is movement.

*LOON CHEATED CLIT
ONCE TOLD ETHICAL
LOCAL TECHNO DIET
TOO HELL ACCIDENT
HATED COLLECTION
DEATH COLLECTION
AT HELL DECOCTION
DO ATHLETIC CLONE
ANECDOTE TO CHILL
DETECT IN ALCOHOL
COCAÏNE TEETH DOLL
THAT COOL DECLINE
THAT COILED CLONE
OLD TALENT CHOICE
CALL HOT CODE NITE*

LIST OF ANAGRAMS FOR "HOTEL OCCIDENTAL"

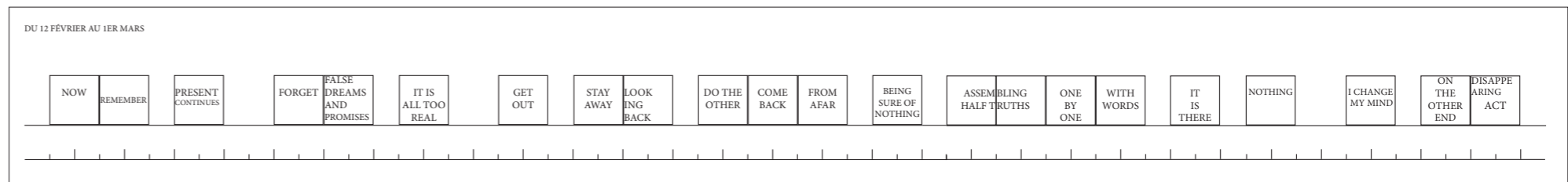
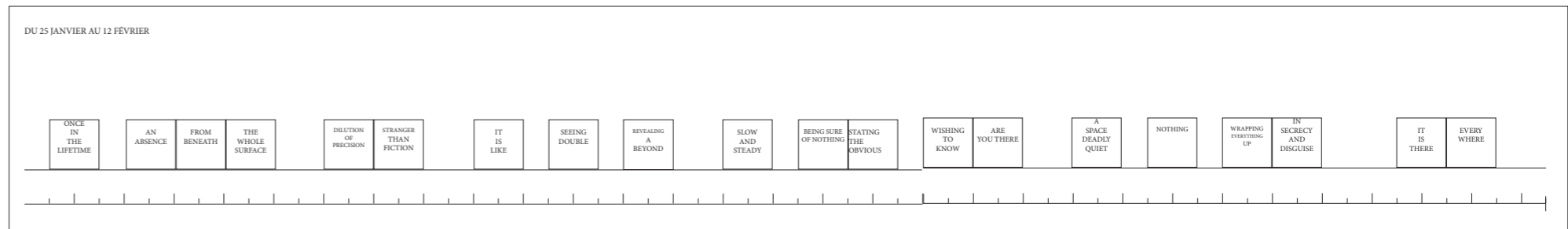


*THAT COOL DECLINE
(HOTEL OCCIDENTAL)*

2016
15 cardboard letters found on site
various sizes

*THAT COOL DECLINE
(LOT ACCIDENT HOLE /
ANECDOTE TO CHILL)*

2016
glazed stoneware
various sizes
in *Oeil de Lynx et Tête de Bois / That Cool Decline* (group show) September 2016, Occidental Temporary, Villejuif



Words of Fire

(2017-2023)

glazed tiles

protocol/sequence of appearance of the various pieces

variable dimensions, 47 pieces

in *L'Irrésolue* (group show), Januar - June 2023

Frac Île-de-France, le Plateau, Paris



Photographic record of a performance that took place in the Durance, at a secret location, during the exhibition Clarence le lion qui louchait, Centre d'Art Les Capucins (2014)

