

Portfolio

Camille Conrad Rasseneur



Camille CONRAD-RASSENEUR

Multi-disciplinary artist

camillerasseneur@protonmail.com

06 26 27 63 47

Web : camillerasseneur.com

Instagram : @enfant.de.la.foret

@camille.rasseneur.photographe

Born in 1999, Thionville, Lorraine, FRANCE

Lives and works in Métabief, Franche-Comté, FRANCE

**Member of ICE ART HOPE
Research Unit, connected
to polar regions.**

COLLECTIVE EXHIBITIONS

- | | |
|------|---|
| 2024 | «Horizons suspendus», Art by Friends gallery, Annecy, French Alps (FR)
«Astérisme», ISBA Besançon (FR)
«Unplugged», ISBA Besançon (FR)
«Back to the trees», Saint-Vit (FR) |
| 2022 | LungA School, Seyðisfjörður (IS)
Slaturhusið, Egilsstaðir (IS) |
| 2020 | Carole Renaud Studio, les Fermes d’Athose, Doubs (FR) |
| 2019 | Le Vert-Clair, Les Hôpitaux-Neufs, Haut-Doubs (FR) |
| 2018 | La Baraque, Les Premiers Sapins, Haut-Doubs (FR) |

EDUCATION

- | | |
|-----------|---|
| 2019-2024 | Institut Supérieur des beaux-Arts de Besançon - fine art school (ISBA)
DNA - Bachelor (2022) ; DNSEP - Master (2024) with honors |
| 2017-2018 | Mise à Niveau en Arts Appliqués (MANAA), Lycée Pasteur Besançon |
| 2017 | Bac ES (Highschool diploma) Lycée St Exupéry, Fameck |

EXPERIENCES

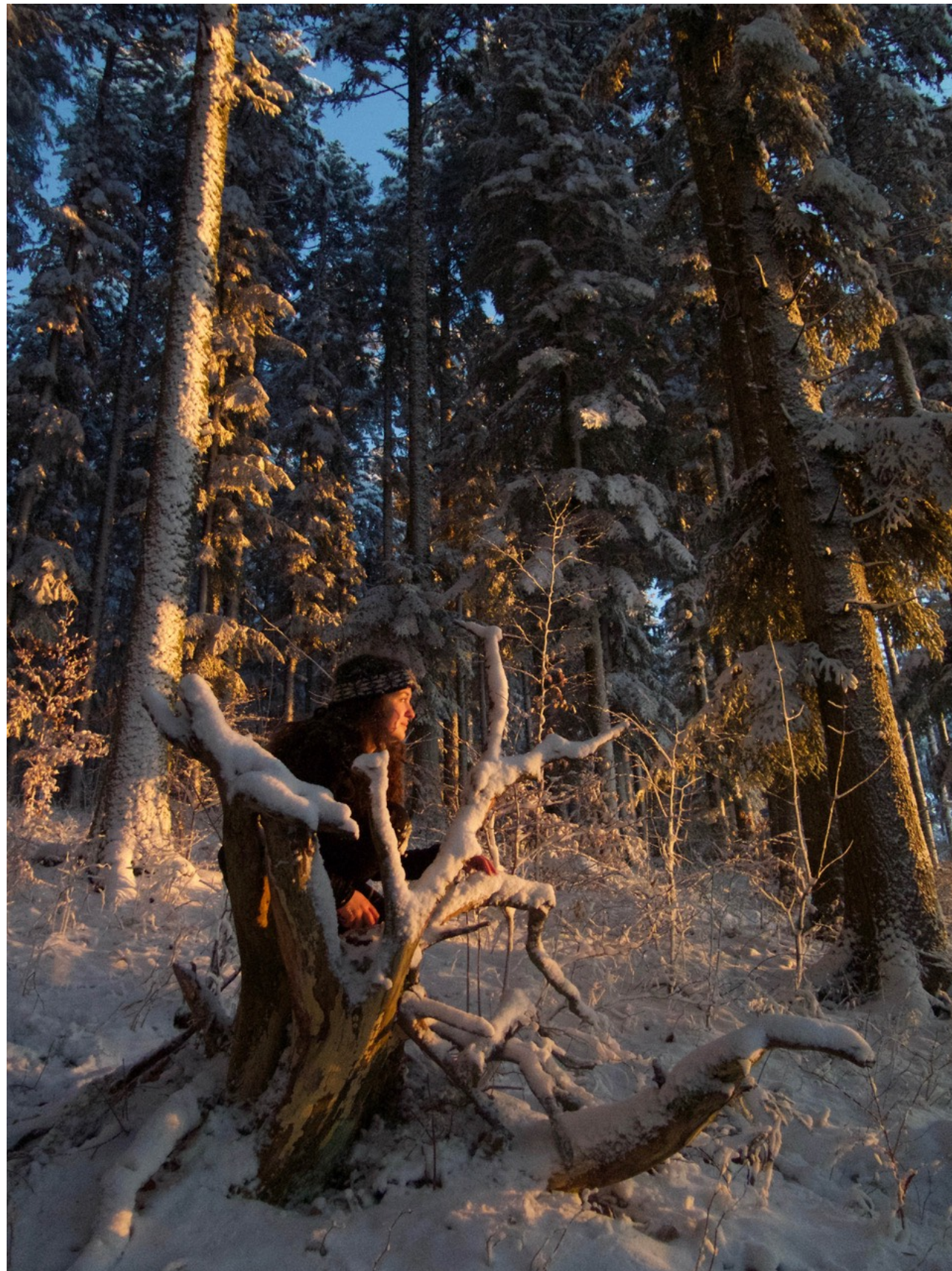
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| 2024 | Curator at Art by Friends gallery, for the exhibition «Horizons suspendus»
Annecy, French Alps (FR) |
| 2023 | ERASMUS year in Iceland : LungA School Seyðisfjörður,
Internship photography-video A.Vignisson. (IS) |
| 2022 | Assistant of Carole Renaud : mural painting with young adults
undergoing rehabilitation |
| 2021 | Hosting a linocut workshop at MJC des Pareuses, Pontarlier (FR)
Ceramics workshop with Agathe Brahami-Ferron, Besançon (FR) |
| 2018 | Photography internship with outdoor photographer Cindy Jeannon |
| 2016 | Student exchange in Norway |

HOBBIES

Outdoor sports (cross-country skiing, mountain-bike, paragliding, trail running...), member of Mountain Wilderness association, polar exploration, glaciology, anthropology, audio-naturalism, ecopsychology

Artistic approach

“I believe that as children we inherit territories that we'll have to explore throughout our lives. As a child, I wanted to live because there were wild animals, horses and the call of the forest, wide open spaces, high mountains and raging seas, acrobats, tightrope walkers and storytellers.”



This quote from anthropologist Nastassja Martin resonates deeply with my own story. As a child, I said I wanted to become a polar artist-explorer.

Now based in the Jura mountains, after having lived in Norway and Iceland, my artistic practice is intimately tied to mountaineering and the Nordic regions. For me, this mountain practice is a form of fieldwork - what I also call harvesting or gathering. It exists in a sensitive balance with my studio practice, where I transform and elevate the fragments I've collected in the field. I work with a variety of media, including photography, sound recording, engraving, and ceramics, to create immersive installations inspired by these encounters - on skis or on foot - with places and the people who inhabit them.

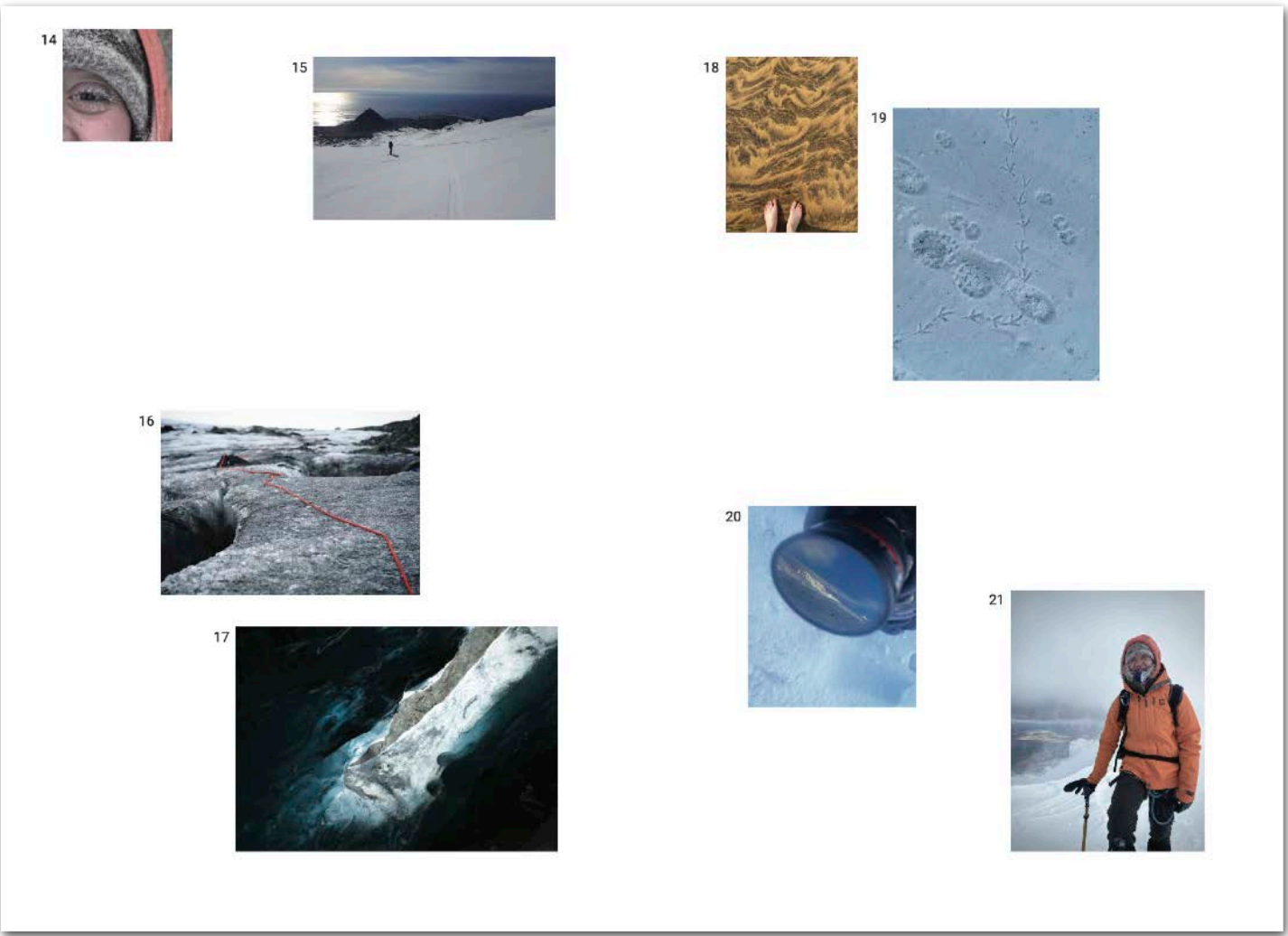
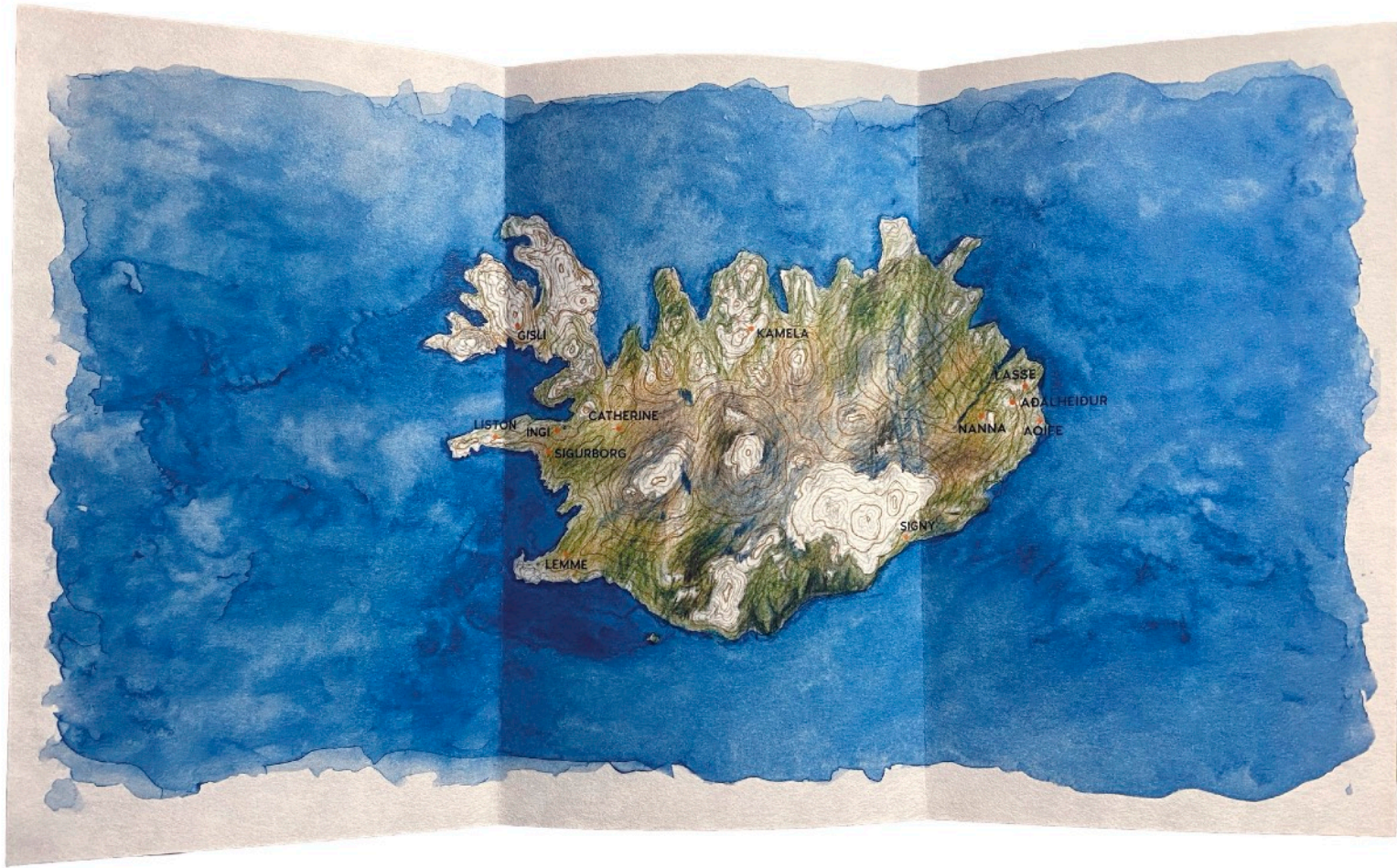
My work exists somewhere between documentary and narrative. It grapples with reality, paying close attention to its barely perceptible, infra-thin details, in order to shape new imaginary worlds, to re-learn how to dream, to see, and to speak the languages we have forgotten : those of elemental forces and more-than-human beings.

I conceive of my artistic practice as an ecosystem, where each element is interconnected and interdependent. It draws on currents of thought such as ecopsychology and ecofeminism, as well as Nordic cultures, “myth time” - a term used to describe animist experiences in the context of climate change - Inuit artifacts, mountaineering narratives, and polar explorations.

I believe that wonder can be a genuine political act, serving as a vector of empathy for all forms of life, and therefore as a catalyst for their preservation. I believe in the power of creating new narratives by reshaping the language we use to describe our relationship with other living beings. This, to me, is a step towards reweaving a bond that has sometimes become strained - an attempt to respond to the current “crisis of sensitivity” described by Baptiste Morizot, and to move toward what Glenn Albrecht calls the “Symbiocene era.” Through my practice, I aim to give form to these emerging narratives - those I encounter and those I imagine - and to create ways of transforming our perspective and rebuilding bridges between worlds.



Iceberg #2, 2024, ink on Hahnemühle paper 265g, 50 x 63 cm.



Part documentary, part narrative form, this memoir explores the relationship between human beings and natural elements in northern territories, at a time of environmental metamorphosis.

It questions the role of sensitive experience, language and the sharing of narratives in the way they influence our relationship with such entities as the Mountain, the Snow, the Ocean... It is a collection of stories gleaned and extracts from logbooks on skis or on foot.

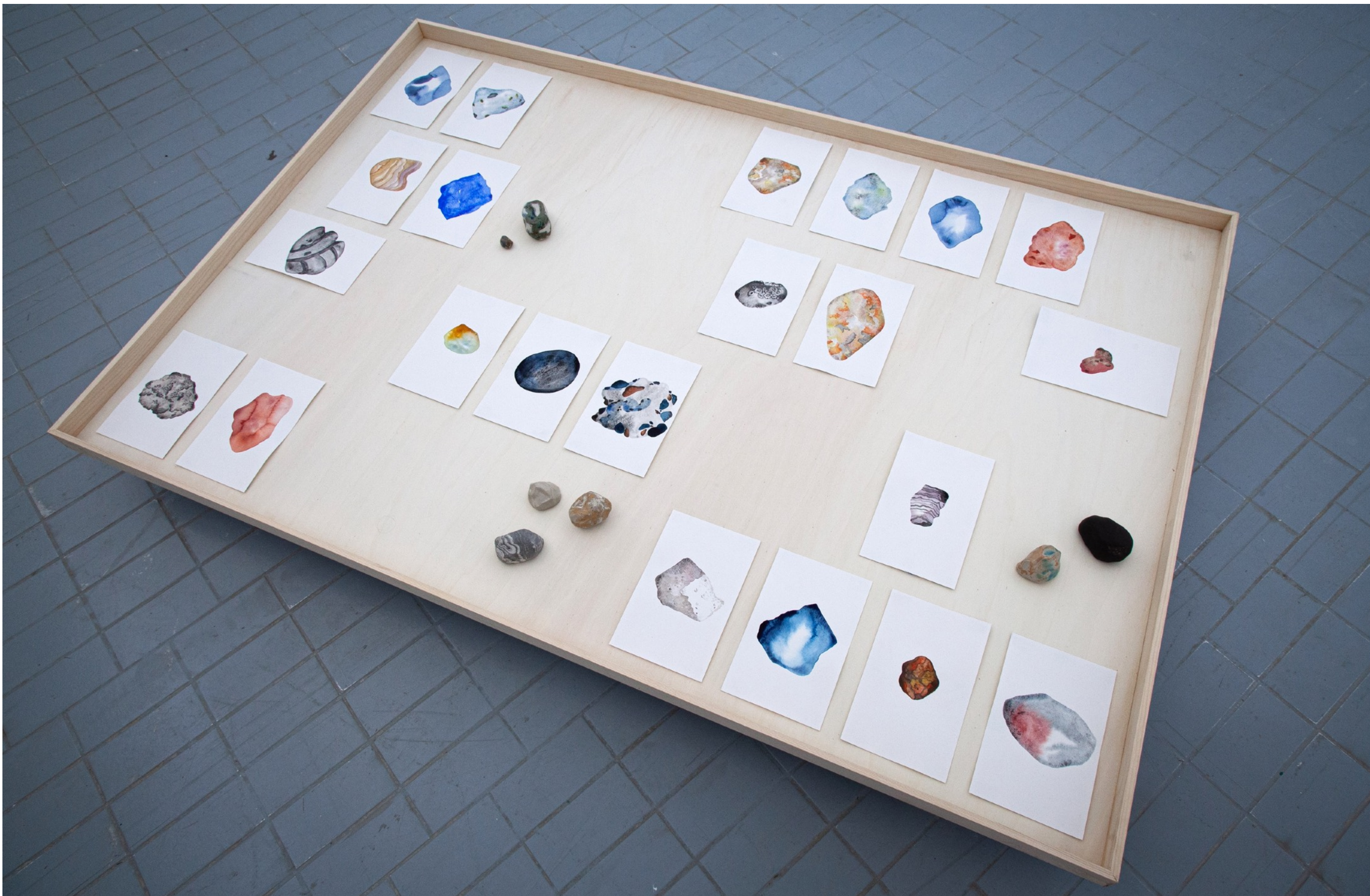


Bjölfur, Voices from the Fjords, thesis project DNSEP Art 2024, ISBA Besançon, Book 14 x 20,5 cm, printed in a limited edition of 40 hand-made and hand-embossed copies.



This sound installation was created from people's testimonies, collected in Iceland. In the course of these recorded discussions people from different backgrounds (an Icelandic mountain guide, an Australian surfer, a Danish writer, an Icelandic stonemason and a ship's captain) talk about their relationship with elementals and other, non-human, living entities inhabiting the land... Visitors are invited to use the headphones provided to discover these “Voices from the Fjords”.

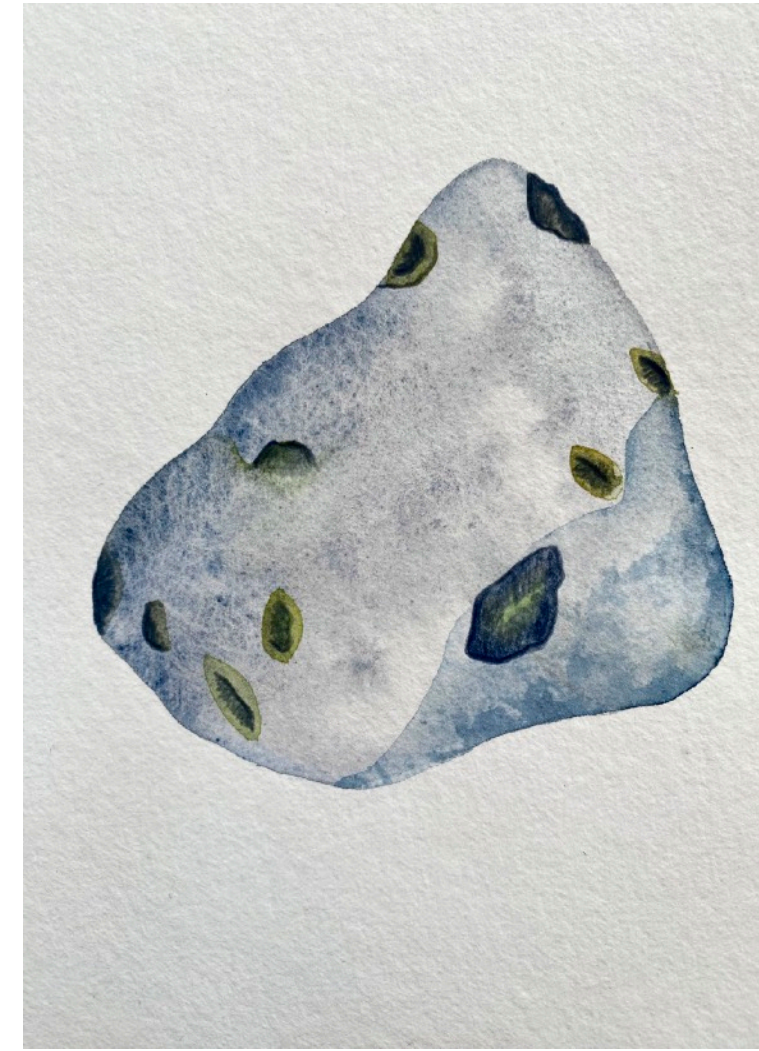
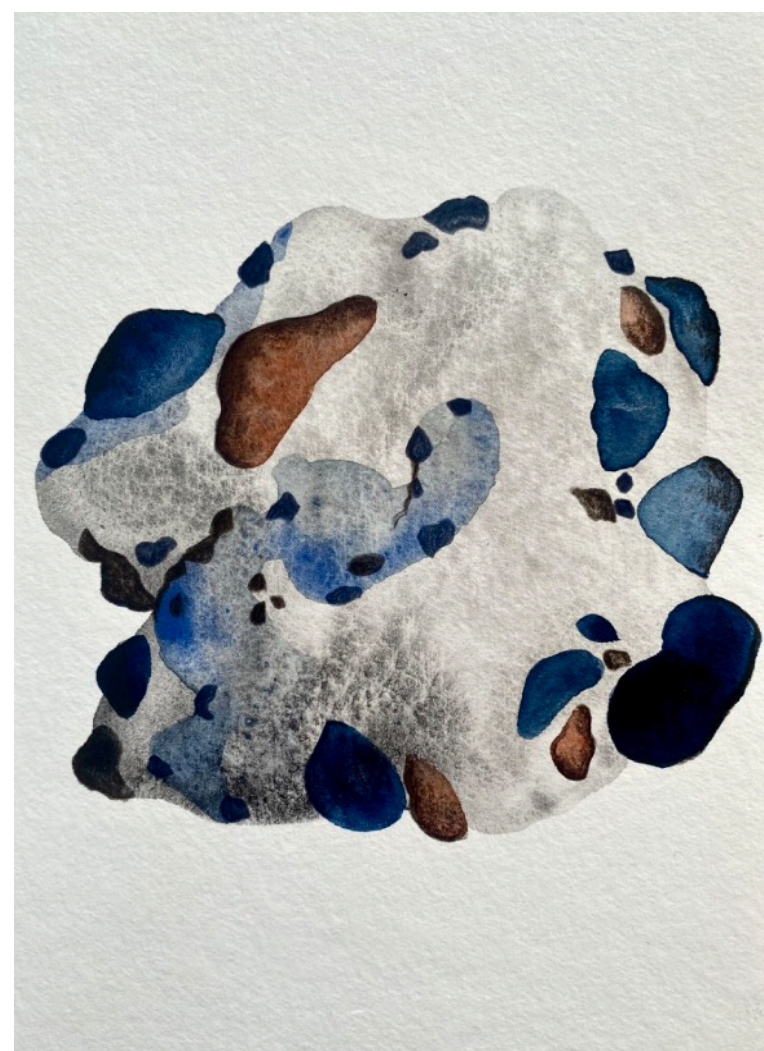
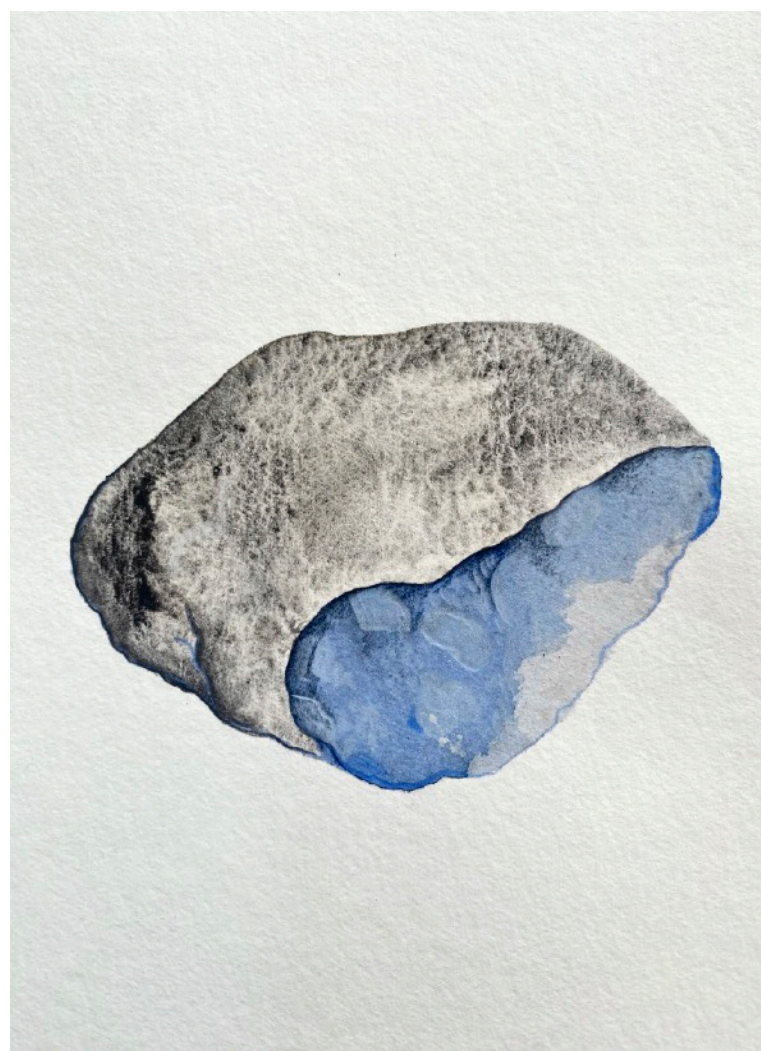
Voices from the Fjords, 2024, sound sculptures, wool, black clay, white clay, headphones, variable dimensions.



Bjólfur, 2023, serie of 50 drawings, watercolor on Bamboo paper, 10 x 15 cm.

Near Seyðisfjörður, in eastern Iceland, lives a mountain with a special power : it's said to contain a hidden crystal that draws you to it like a magnet. It's called Bjólfur. I was told this story while I was staying in this Icelandic village. This series of ink and watercolor drawings is an attempt to imagine the appearance of this mysterious rock. Is it a fragment of smoky quartz? A chunk of cooled lava? Fossilized glacial sediment? Inspired by the works of Roger Caillois, the “stones dreamer”, and by my practical experience in the field - surveying these volcanic and glacial sites - I set about dreaming this stone. A whole library of shapes, colors and textures unfolds, in an attempt to bring life and magic back to the mineral people.





Bjólfur, 2023, serie of 50 drawings, watercolor on Bamboo paper, 10 x 15 cm.



What remains of the glacier, 2021, ISBA Besançon
 Sound installation, crumpled paper and acrylic paint, variable dimensions

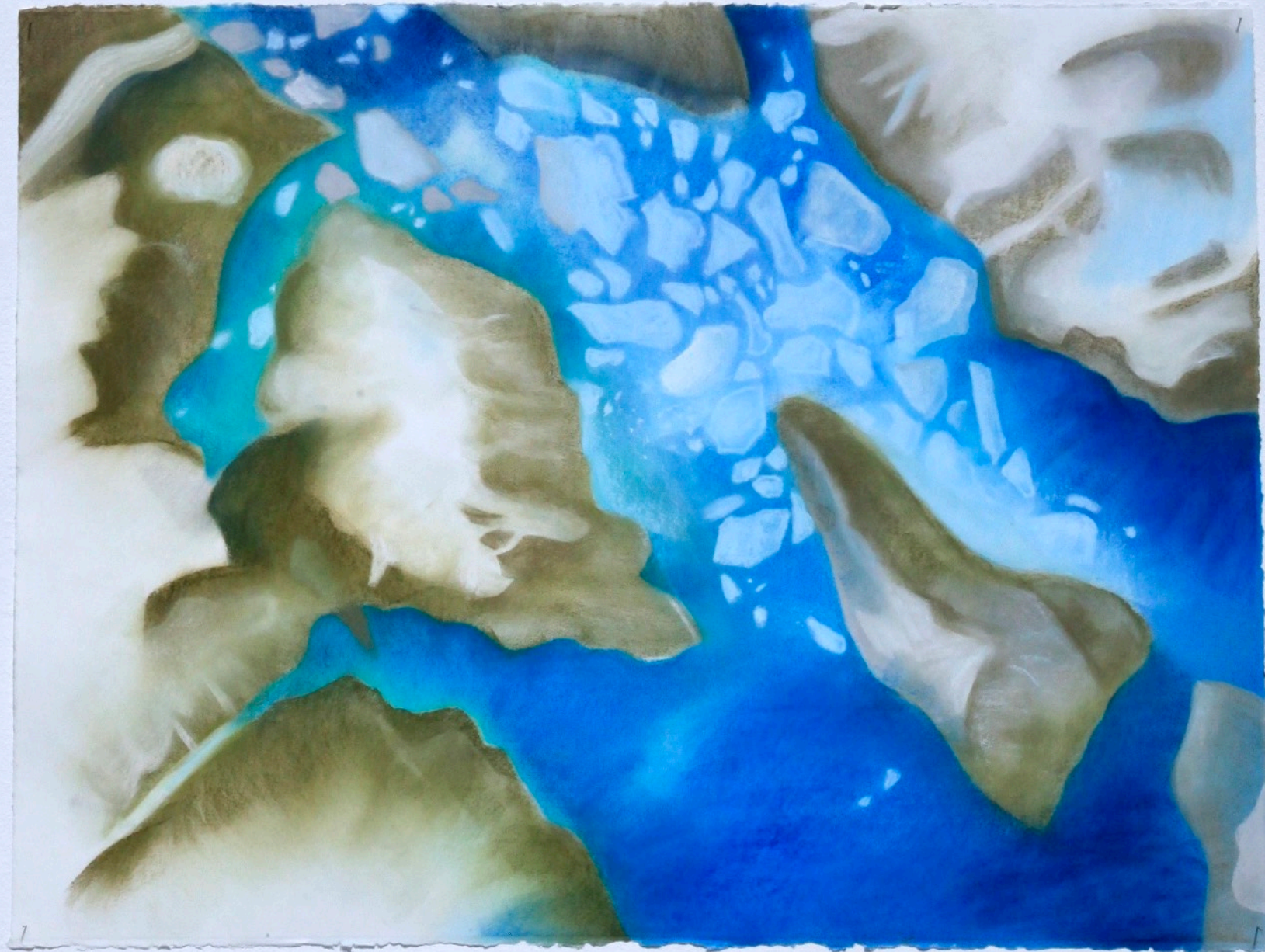
This sound installation was created to give visitors an immersive experience. Four speakers were set at the corners of the room, broadcasting a sound made up of the sound of footsteps in the snow and ice, the sounds of the wind, of a frozen lake... People are invited to walk through the room in order to walk on the paper « glacier ». Indeed, it's an interactive installation as people who wander around this installation participate themselves in its life ; by producing a sound through their steps on the crumpled paper, but also by leaving their footprint on it. My goal in creating this installation was to make people aware of their own impact on Earth; the imprint they leave on and particularly on fragile places like glaciers.





What remains of the glacier, 2021, ISBA Besançon
Sound installation (details), crumpled paper and acrylic paint, variable dimensions

Glaciers (series), 2021, ISBA Besançon,
Soft pastel on paper, 50 x 65 cm

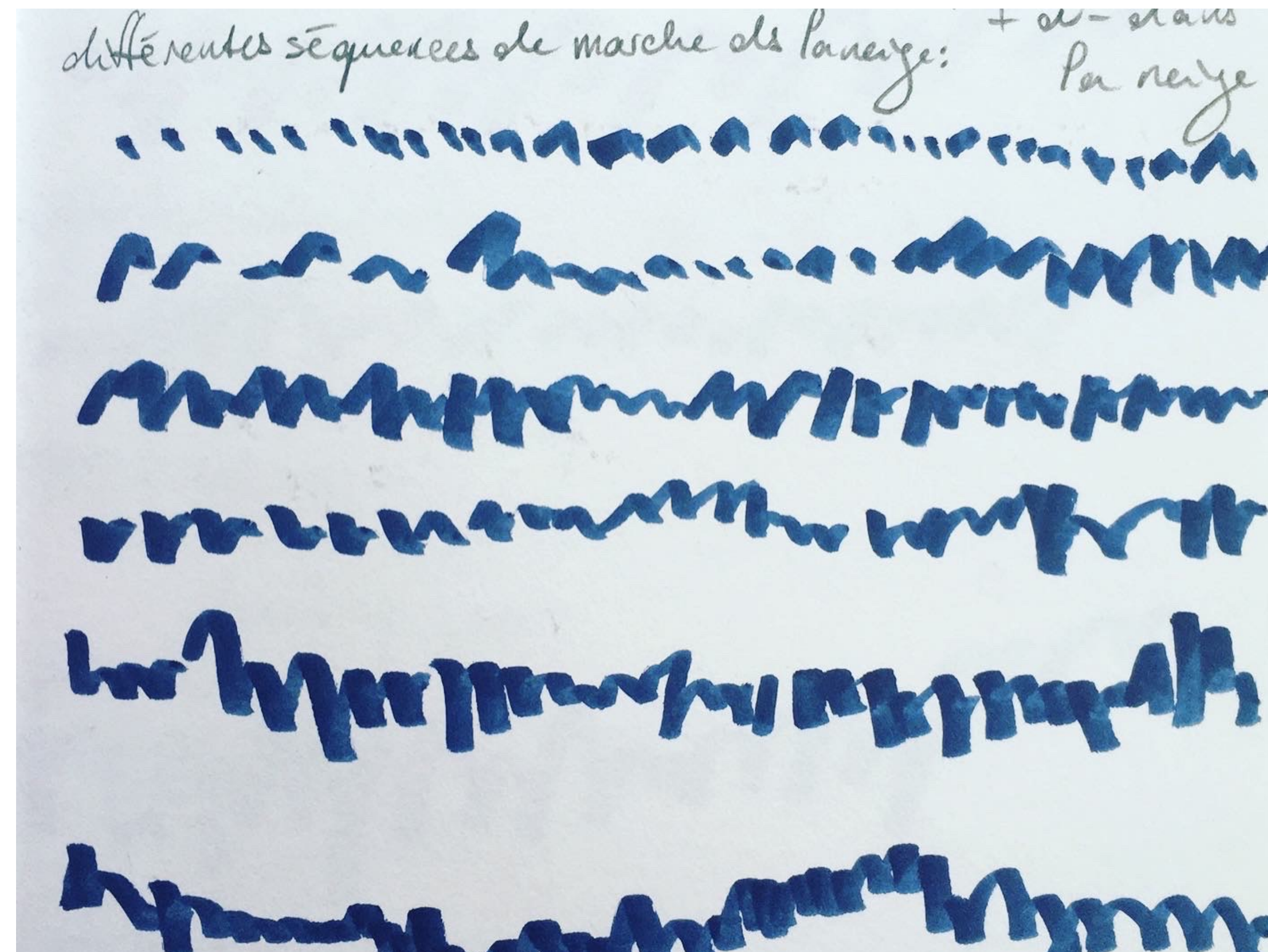
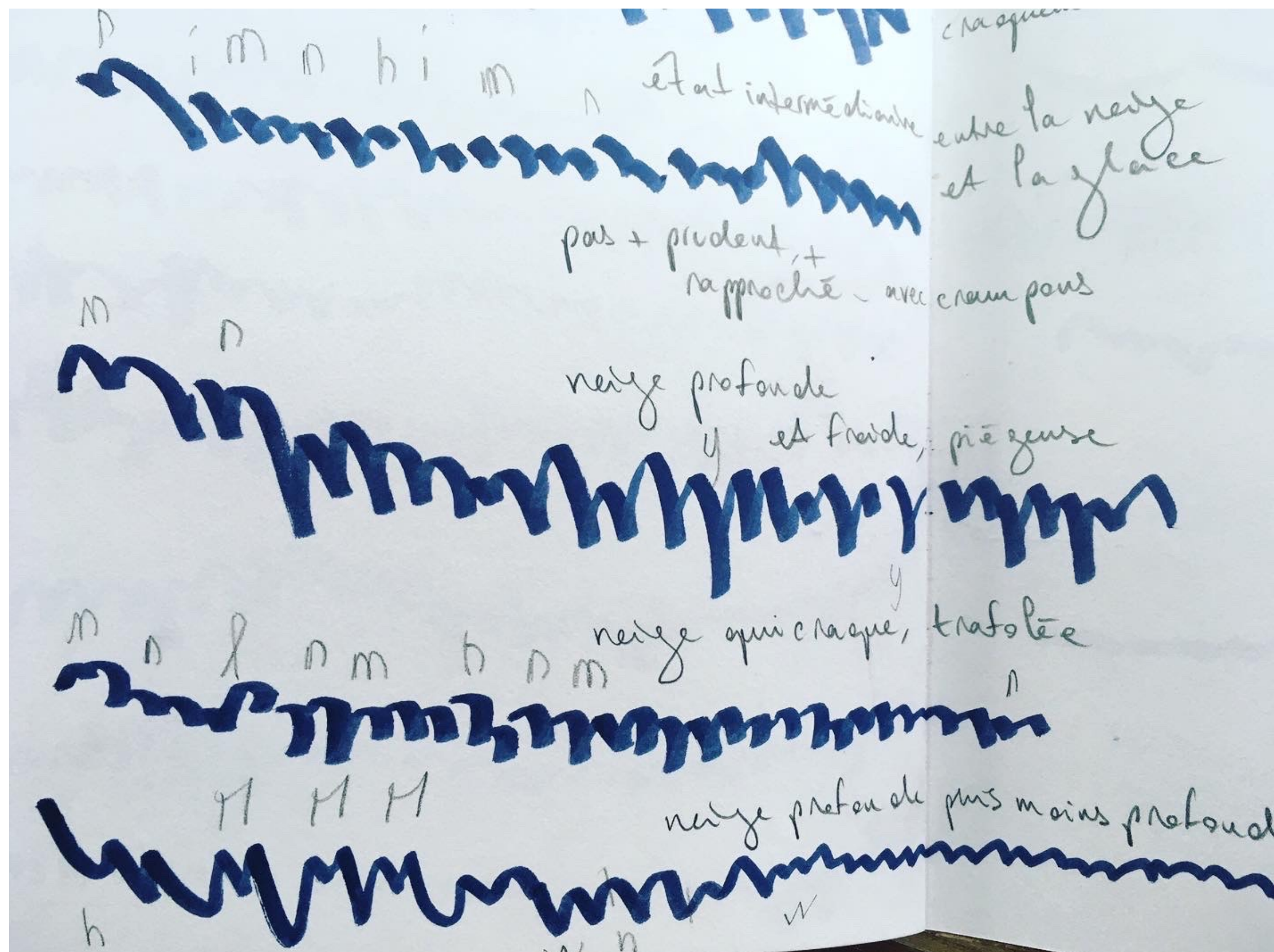


This series of drawings is the starting point of my research on glaciers. Made from photographs of aerials views, these drawings enable us to explore the changes of scales, and the notion of fractals.



Glaciers (serie of 5 drawings), 2021, soft pastel on paper, 50 x 65 cm





Snowy partition, 2020, felt pen on paper, A5 sketchbook (Research)

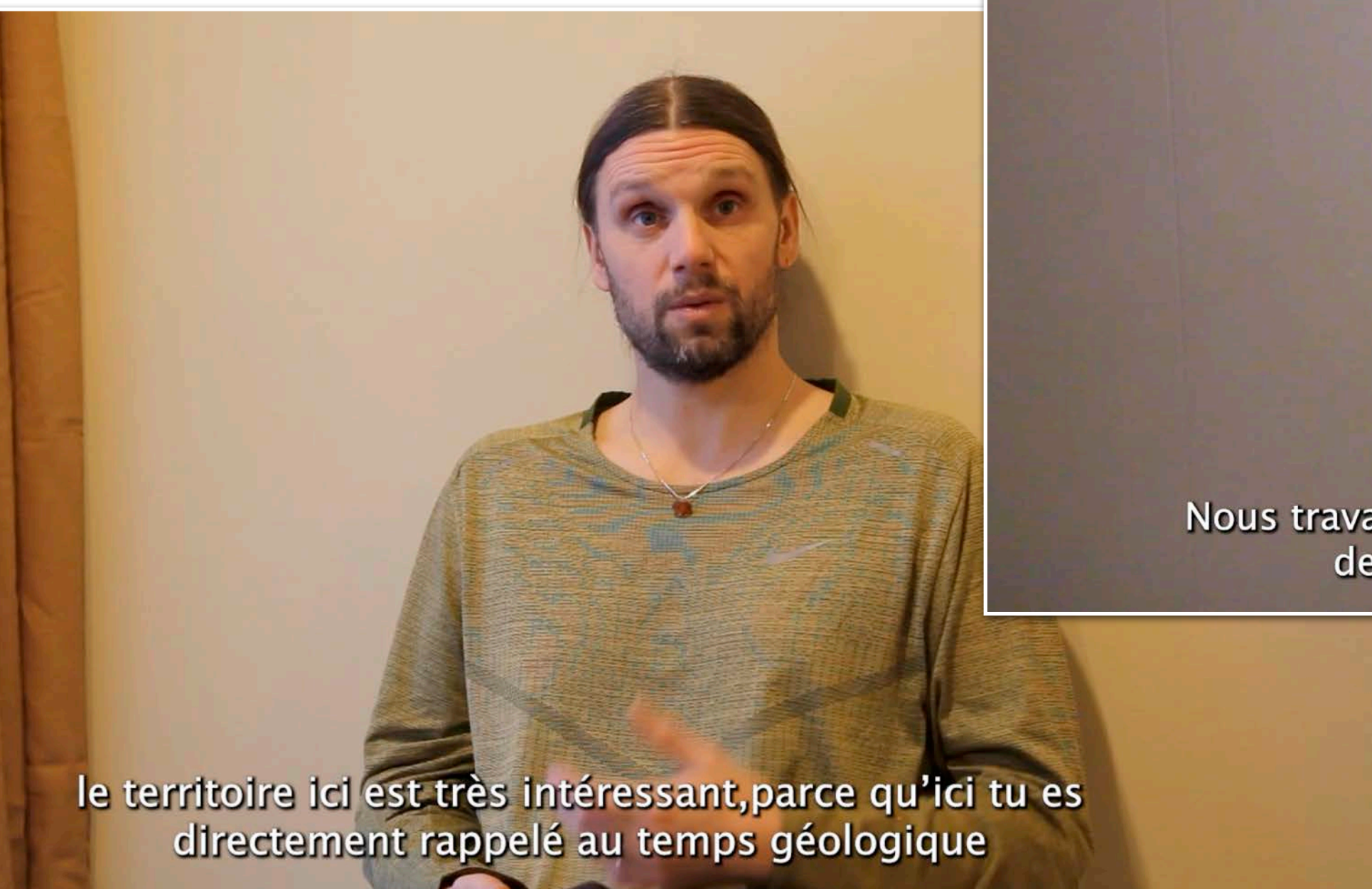


et finalement, quand je me mets à travailler dessus, ils ont déjà décidé de leur forme

This documentary film was made in Iceland during my ERASMUS. It presents the life careers of artists whose common ground is their particular attention to the living organisms and territories with which they co-create on a daily basis. They are sculptors, activist-performers, writers, mountain guide-designers... from Iceland, Denmark and Norway.



et écrire à ce sujet, lire, danser dessus, randonner dedans, skier à travers...



le territoire ici est très intéressant, parce qu'ici tu es directement rappelé au temps géologique



Nous travaillons à devenir des espèces pour amplifier la voix des espèces et la diversité des formes de vie



et ma pratique actuelle est de lier le monde du design avec celui de la montagne

Art in Fjords, 2023, documentary film, 36'. (English version, with French subtitles)

<https://www.youtube.com/watch?v=2UqlkFGptmM&t=1s>

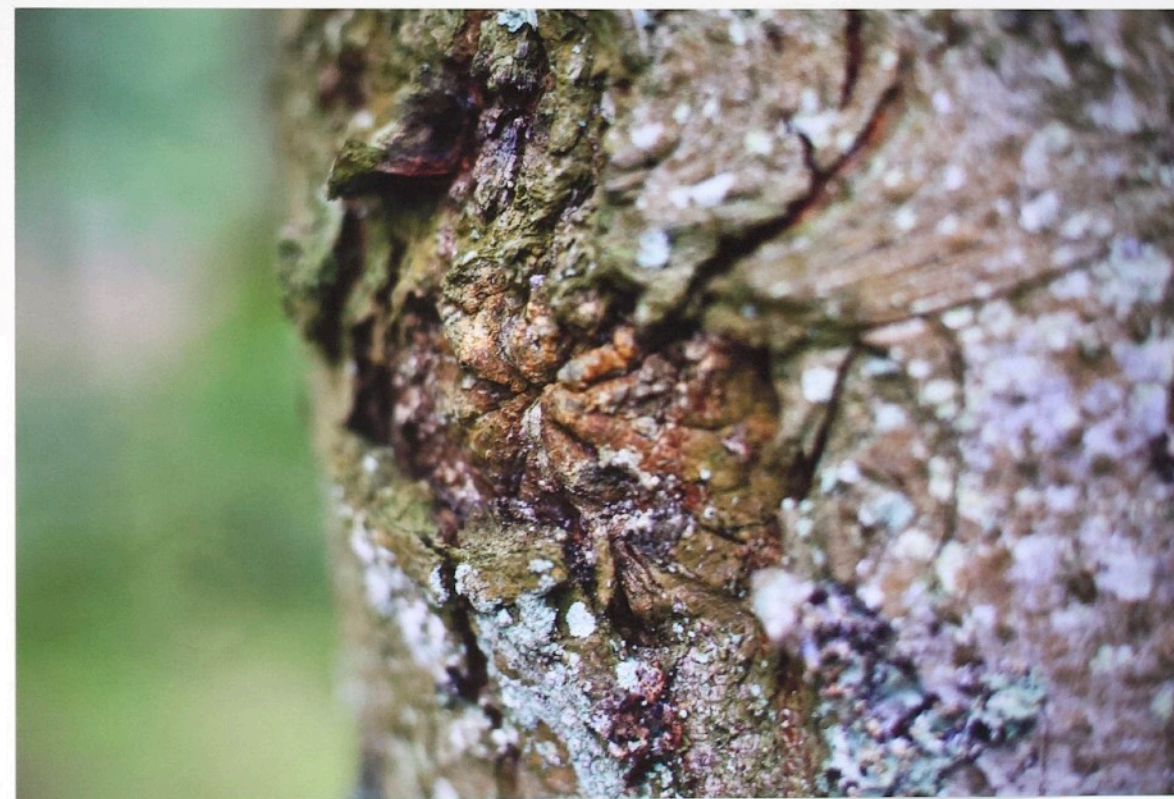
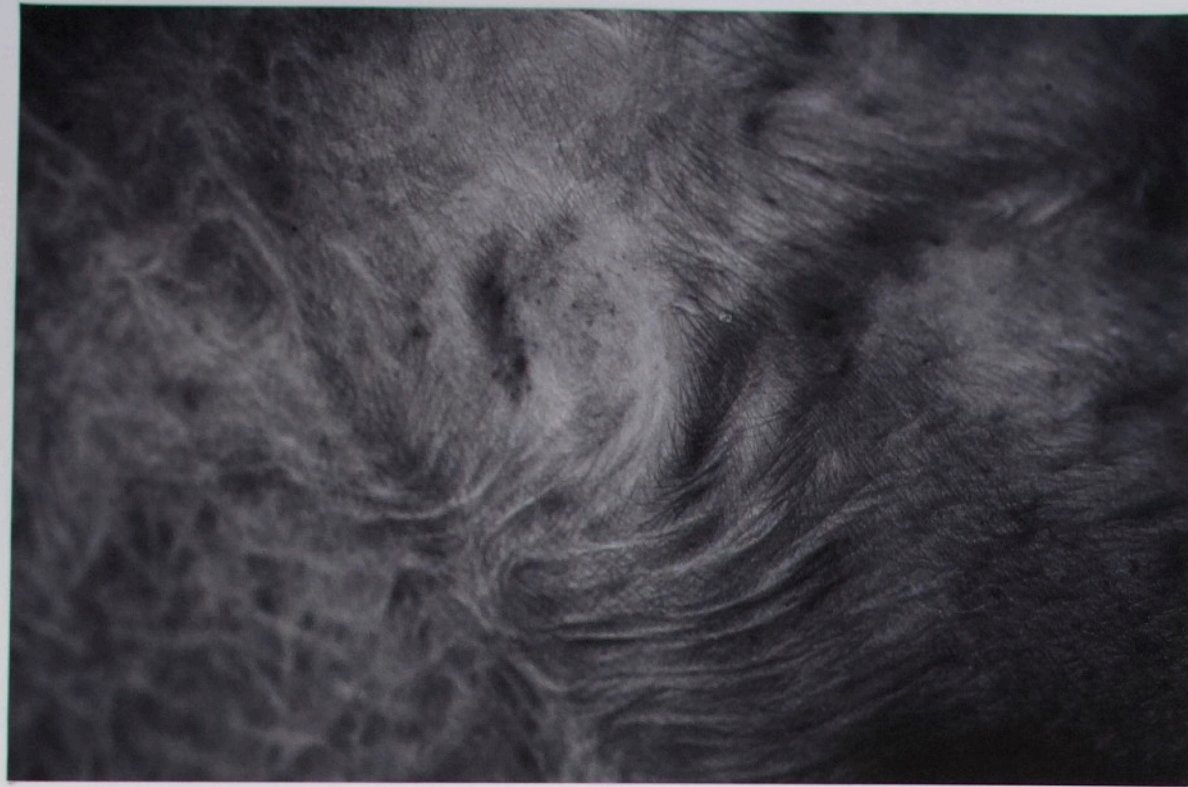


When writing we become, 2024, Immersive installation, spruce trunks carved by the bostryche typographer, projected photography and reading of a poem by Danish writer Nanna Vibe.





Birches, 2022, Linocut on kraft paper, 344 x 180 cm



Exhibition view, ISBA Besançon, 2021,
Scars, photography, 29,7 x 42 cm

This photographic work, produced in collaboration with Florine Templier, (the model, who was severely burnt) and driven by ecofeminist and eco psychological thoughts, aims to pay attention to human « scars » but also « non-human » scars.

The very close shots allow us to explore these miniature landscapes, whether on the skin of a severely burnt person or on scratched or blistered bark of hardwoods and softwoods.

Through our focus, we quickly noticed the similarities between vegetal and human scars, which led us to take a look at the notion of ecopsychology developed by the philosopher Michel Maxime-Egger, implying that human sufferings and Earth sufferings are intimately connected.

Exhibition view, ISBA Besançon, 2021,
Scars, photography, 29,7 x 42 cm



Becoming Owl, 2022, Performance archive,
collaboration with performer artist Linh Le, 45'00.
Seyðisfjörður, Iceland.







Thanks for reading!

For more informations, please go to camillerasseneur.com

Instagram : [@enfant.de.la.foret](https://www.instagram.com/enfant.de.la.foret)

E-mail : camillerasseneur@protonmail.com