

CELINE DUCRET

PORTFOLIO 2024

ARTISTIC PRACTICE

Céline Ducret is a multi-disciplinary artist who works mainly with embroidery, writing and installation, in order to construct multi-scale scenographies. Her practice is centered around the construction of poético-political narratives, confronting the viewer with the contradictions in their relation to the environment.

In her ongoing research on the imagery and imaginaries of glaciers, they are understood as a stereotypical representation of an enchanted space and the circulation of their myth could almost depict a morbid fascination towards global warming. As much as glaciers might represent a still untouched Eden, their so called-purity echoes their administrative territory, they stem from the imaginary of an immaculate Switzerland. However, in the summits, the snow is often grey and it is melting.

Without wishing to be catastrophic, the fear of global warming can be understood here as ananthropomorphisation of the temporality of glaciers, which will ultimately outlive us. For Céline Ducret, this observation is inconsistent

with the topographical imagery of the environment : rational, scientific and measured. Indeed, we only have a limited comprehension to the tangible existence of glaciers and the images that circulate on the web are pure mathematical representations of a world that exists only in the virtual. These antagonisms are the basis of Céline Ducret's work.

In her installations, a change of state and scale occurs, between the monumental and the imperceptible, the real and the virtual. While weaving gives the illusion of suppleness and fragility, the multiplicity of the intertwinings ensure its solidity. In the gesture, the needlework then echoes the placid temporality of the summits and the methodology of embroidery becomes a defensive wall against the fear of a future where the physicality of the world would no longer be, where one could no longer touch the snow.

Julie Marmet

SUMMARY

4	2024	WALKING ON ROLLING STONES
5	2024	S.F. HANDLE UNAVAILABLE LAYERS 403
6	2024	S.F.
7	2024	HANDLE UNAVAILABLE LAYERS
8 - 9	2024	403
10	2023	SILLAGES
11	2023	ARCHIVES TANGIBLES
12	2023	DOES YOUR ECHO BOUNCE?
13 - 14	2023	DIVERS TYPES OF CONTAINERS
15	2023	TEXTILE DEVELOPMENT
16	2023	ECOTONE
17	2023	MEMBRANES
18	2023	SINGLE MEMBRANES
19	2023	ENCORE PLUS LOIN ENCORE PLUS PRES
20	2021	INADEQUATE DATA
21	2021	ARCHIVE OF THE FUTUR LANDSCAPE OR ELDORADO?
22	2021	FRAGMENTS OF MY ELDORADO
23	18/20	I MASTURBATE OR A CRITICAL REFLECTION ON FREEDOM

Emitting a soft humming noise technology is logging data, while our bodies act as filters ordering the myriad of sensations. Both constantly remapping the layers coevally uniting and separating known and unknown. The air is thick with dust. Hues of brown and orange dominate the surroundings as if the land was dipped in a warm, earthy palette. Distances warp and weights shift strangely in this realm filled with debris, parched grass, and an endless expanse of overarching sky. As terrestrial concerns wane and time softens its grip my consciousness syncs in with the sun's trajectory.

Adapting to this new ground we venture further up and encounter areas where the debris crust is fractured by massive rifts, exposing its colossal wetness concealed within. we crawl in, attune, and reach out. A vital inorganic compound encapsulating time, leaking, frozen, and yet oddly radiating a dormant warmth. The debris itself seems to act as both a shield and catalyst of dissection deteriorated by agents of weathering, following its own paths towards diagenesis. While sediments consolidate under overburden pressure our interhuman bonds transform under field pressure and fungi perform alchemy using caterpillars to transmute into fabulous ore.

As the sun descends air temperature drops quickly to inhospitable levels, each eclipse un-

veiling the galaxy in all its splendor. The twinkling expanse of the Milky Way.

walking on rolling stones is about temporality and our biased relation to it. Formations playing tricks on our sense of scale and monumentality evapotranspiring into the atmosphere, respired by cells. About the social construction of science and the romanticization of traveling.

The exhibition was developed in collaboration with the Pellicciotti group "Cryosphere and Mountain Hydrosphere" at the Institute of Science and Technology Austria (ISTA). Curated by Mia Meus, with art works by Céline Ducret, Martin Heynen and Patrick Harris. Displayed as part of the Klima Biennale Wien 2024.

Vesper Moreau



Crédit image: Simon Veres





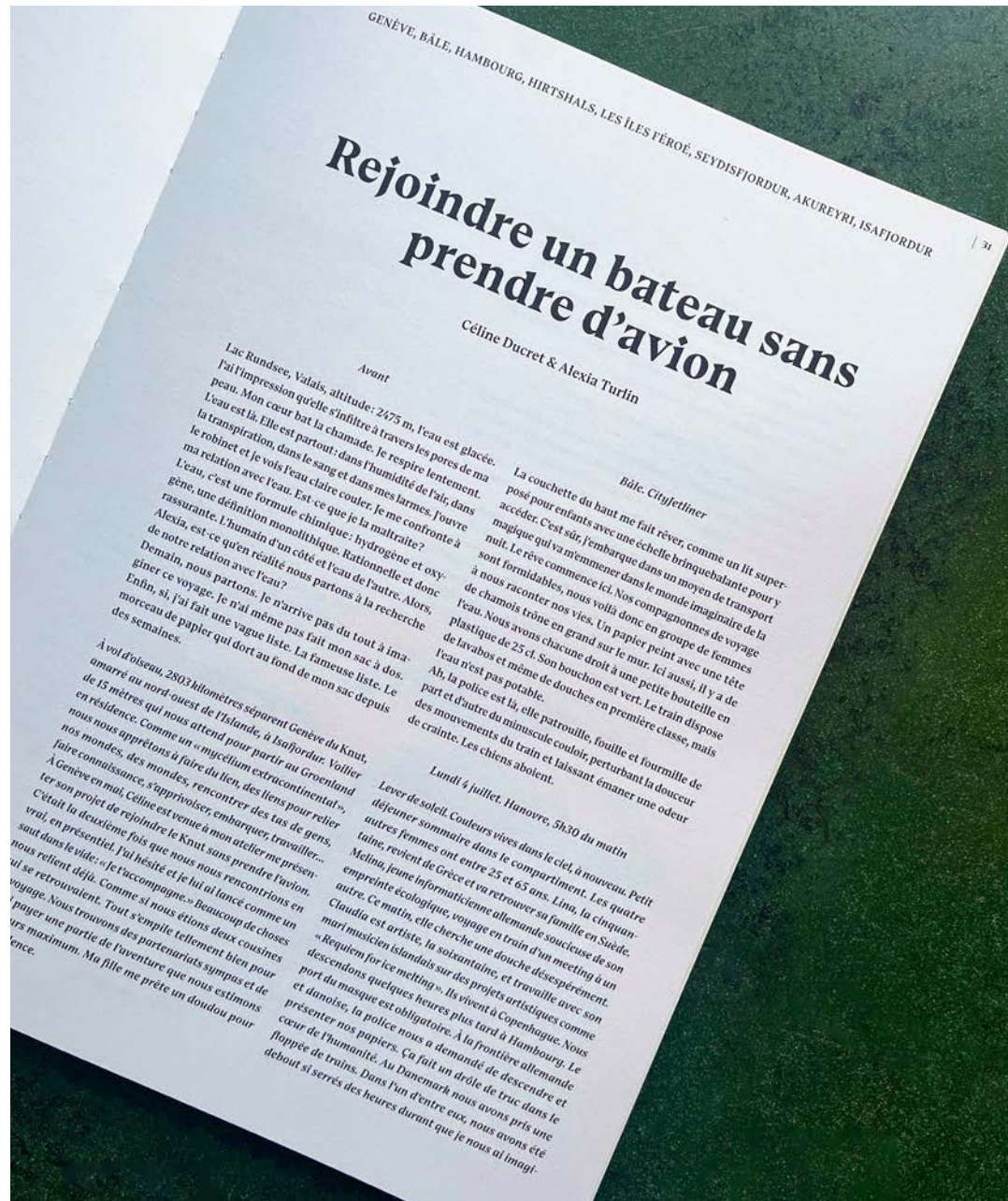


The 403 Forbidden code may be displayed when a user tries to access sensitive data to which access is blocked. In this case, there is no procedure to perform. The content cannot be viewed because access rights are insufficient. Debris, forms, being used as a potential reservoir, an estuary for others, its surface roughness may indulge you in another direction. The moon, infiltration or proliferation? The 'containers' displays different states of matter, from a modelisation of a map to an evolutive state of fluorescence. By intertwining tangible data with embodied personal experiences from the field, it narrates a fiction of multiple realities and an entangled world through a fluid continuum.





‘Rejoindre un bateau sans prendre l’avion’ - A texte written by Céline Ducret et Alexia Turlin in the publication Sillages by the Editions Makaline. Under the form of a poetic journal, the writing tells a 7 day travel between Geneva and Isafjordur (Island) to join a sailing boat and cross the North Atlantic to Greenland. This writing reflects on the links between slow travel and art.



**A square an edge a drift of lace;
Sunlight cuts across a hard edge to become
a soft thing that falls in drifts and opens up an
endless internal space within which is
a cavity, a cavern of
light and ice and the slow roll of a
different scale of time, melting.**

*As I am recording the sounds of the dripping
water, it feels as if I am capturing a single, fro-
zen moment – a droplet of water or a breath of
ice?*

With her work, Celine Ducret melts the hard
edges of things that have been held apart
by the split-off logic of an era our world has
been feeling the harm of since at least the
start of empire, harm now felt even in these
lands which developed and spread this logic in
the first place. She takes narratives of Ecolo-
gy, Geology, Science, and she moves into the
spaces around them, the spaces they are iso-
lated from and which, in their anxiety and fear
and need to be seen a Hero, the proponents of
their sovereignty deny.

She moves into these spaces with her senses,
her intuition, her hands, and coaxes forth soft-
ly tangled textile forms, maps to smothered
stories born of her deep listening. She finds
form and makes lines of sight to offer cartog-
raphies of being within which we can breathe
freely and gently feel, amongst one another
and unending again.

***For me, the squares are now only a reference
shape that is a vessel, an object to contain in-
formation. With this information, stories lie
open to creation.***

Through process-based research and material
work, Ducret's practice asks you to stay awhile,
to open up to how you might differently sense
and understand what you know about who we
are and how we relate to our material, watery
world. Within the formal limitation of an edge
– of lace, of an image, of a piece of porcelain,
of the grid of a weaving – she asks and what
becomes possible when you pay attention to
what comes when you soften out of the edges
you hold yourself within.

***I do not know where to look anymore. And this
might be when you are finally able to see.***

Hannah Walton

Quotes in italics taken from Celine's online article "Nonlinear thoughts / Kyzylsu, Tajikistan, September 2022" for the Swiss Polar Institute, 2023; and from conversations between Ducret and Walton for this text. Thanks to Ursula Le Guin's 1986 essay "The Carrier Bag Theory of Fiction"; and the 2018 interview with Astrida Niemanis in *Interalia Magazine*.

Scenography: Manon Powlavsky
Crédit image: Neige Sanchez

DOES YOUR ECHO BOUNCE? (2023)

Centre Culturel du Manoir
de Cologny, Genève

Threads, aluminium, connec-
teur, béton, pigments

280 x 228 x 108 cm

12



DIVERS TYPES OF CONTAINERS (2023)

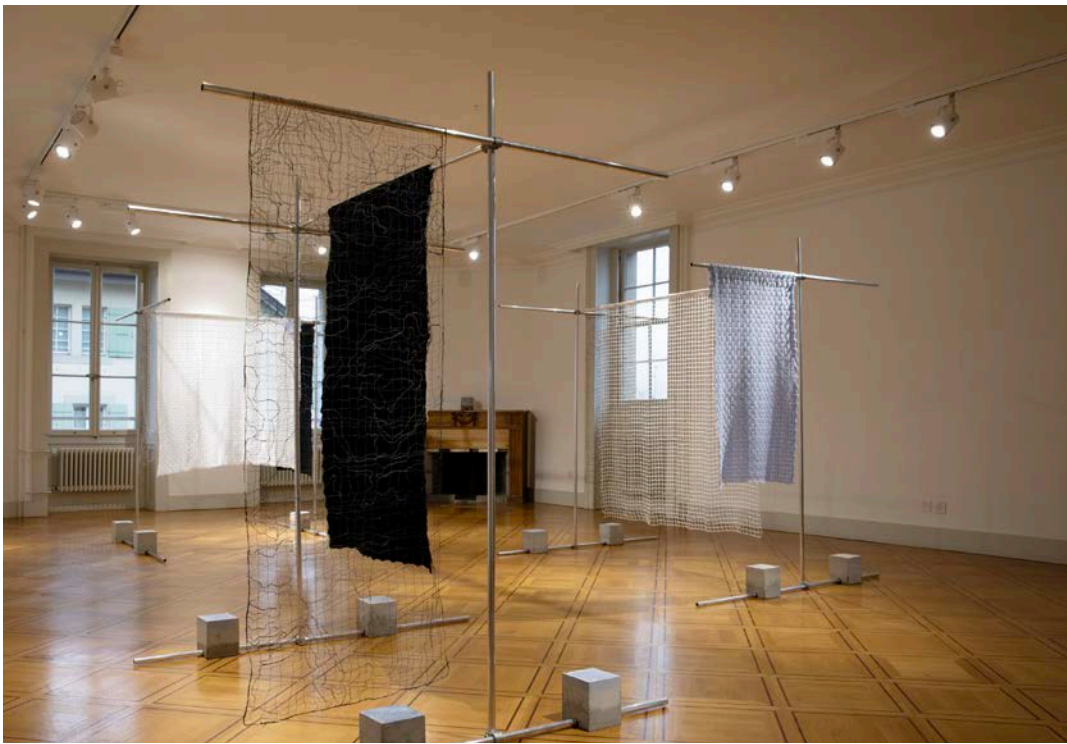
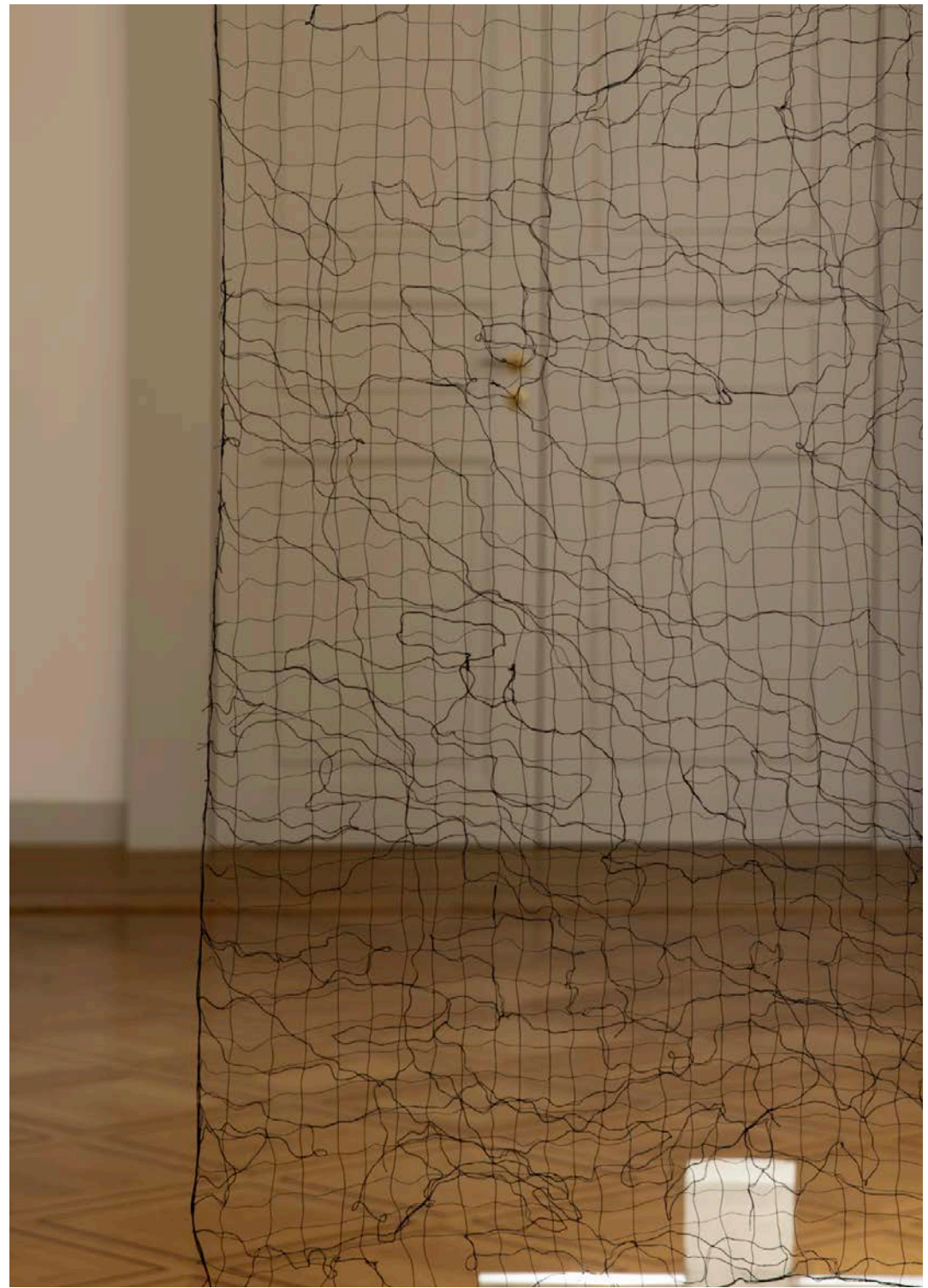
Centre Culturel du Manoir
de Cologny, Genève

Threads, aluminium, connec-
teur, béton, pigment, porce-
laine

3 modules
201 x 195 x 153 cm

13







Research development of contemporary lace techniques: self supporting with threads in zigzag only without backing - Monofilaments, bamboo and lyocell threads. Research in collaboration with Laesser AG over 1 year.





SINGLE MAMBRANE (2023)

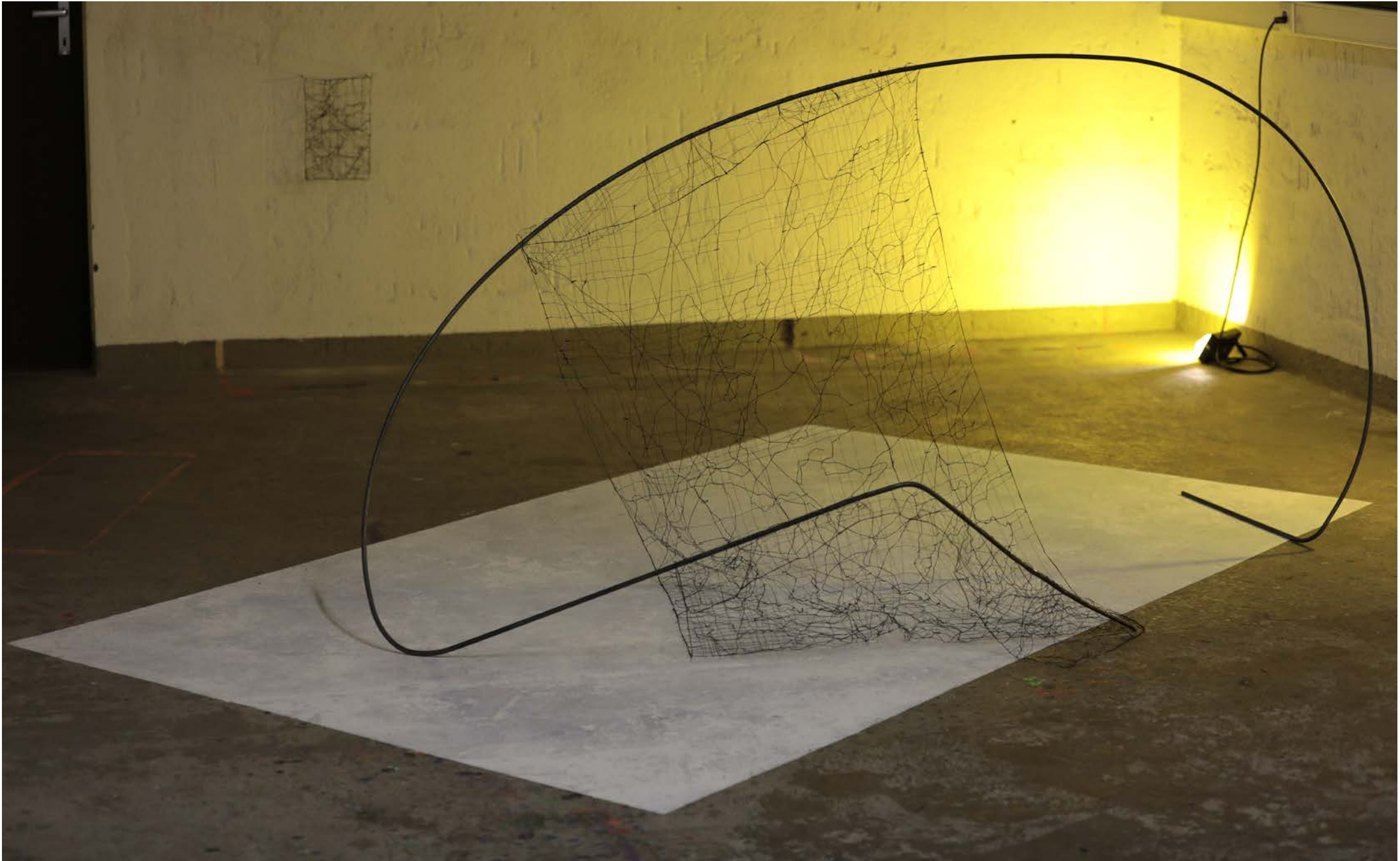
Galerie Ruine

Porcelaine, beton, pigments

40 x 36 x 17 cm

18







ARCHIVE OF THE FUTUR LANDSCAPE OR ELDORADO? (2021)

Bourse du Commun,
Genève

Steel, powder coating, thread,
jesmonite, pigments

Size varies

21



FRAGMENTS OF MY ELDORADO (2021)

Bourse du Commun,
Genève

Steel, powder coating, thread,
jesmonite, pigments

Size varies

22



'I Masturbate or a critical reflection on freedom' is an essay which queries the idea of finding a form of freedom from the present neocapitalist world we live in. With a hint of a smile, the book does not try to define masturbation or share techniques but focuses on how masturbation can be a positive element of our humanity and let you, reader, interpret this word, therefore experiencing your own intimate adventure. Using interviews to gather stories rather than data, the discussion is shaped around the answers from the Voices, as being the 79 mix genders anonymous participants.

Published MA dissertation in Cultural and Historical Studies researched by Celine Ducret and illustrated Charlotte Mermoud, aka ACHE which has responded to the Voices by interpreting them into drawings and made the layout of the book.

1st edition of 30 (yellow) 2018

2de edition of 20 (riso orange) 2019

3rd edition of 40 (green recycled zine) 2020



CELINE DUCRET

*1992, work and live in Geneva

celinemarie.ducret@gmail.com

EDUCATION

2023 - PHD candidate, Phd on Sail, Laboratorio Laguna, University of the Arts Berlin
2017-2019, Master Textile Mixed Media & Cultural and Historical Studies, Distinction, Royal College of Art (RCA), London, UK
2013-2016, BA (Hons) Costume for Performance, First Class Honor, Distinction, London College of Fashion (LCF- University of the Art London), UK
2010- 2011, Diplome pour costumes de scène, École Professionnelle Artisanale et Industrielle de Fribourg, CH

SOLO SHOW

2024, Sensing in/formation (pop-up show) Boulder, CO, USA
2023, Archives Tangibles, Centre Culturel du Manoir de Cologny CH
2021, "Après les fleurs factices singeant les véritables fleurs, on voulait des fleurs naturelles imitant des fleurs fausses." La Fonte, CH
2020, Kultakala, Onoma Gallery, Fiskars, FI

SELECTED SHOW

2024, Rolling on Stones, Galerie Rauminhalt, Wien, AU
2024, Grand Nord, La Grenette, Ferme- Asile, Sion , CH
2023, Sillage 3, Papier Gras, CH
2023, Soclage, Galerie Ruine, CH
2022, Light my Fire, Atelier Frichti, CH
2022, Claire-Voie, Galerie Ruine, CH
2021, TÄÄLLÄ, HÄR, HERE, Onoma summer exhibition, FI
2021, MUSTA, Kapru Galleria, Fiskars, FI
2020, Analog-Digital, Land Art Biennial Art Safiental, CH
2020, Kosminen kollektiivi Salonki, Helsinki, FI
2020, Capter un fragment de temps suspendu, 4.3, Phoenix Art Center, FI
2020, Kato, Kapru Galleria, Fiskars, FI
2020, Concept 2020, Czong Institute for Contemporary Art (CICA), Korea
2020, Environmental Crises, Gerald Moor Gallery, London, UK
2020, Social Award 2019, shortlist, Online exhibition
2020, Red Line Art work, Online exhibition
2019, I Masturbate of a Critical Reflection on Freedom (duo exhibition with ACHE), Uganda Maszage Book, DE
2019, Summer Show, Royal College of Art, London, UK
2019, To Make A Movement, Room 716, RCA, London, UK
2019, The Beginning of and End, Hoxton 253, London, UK
2019, Mertz Barn, The Courtyard Gallery, London, UK
2019, WIP Textiles, Royal College of Art, London, UK
2018, Seams, Hockney Gallery, London, UK

PUBLICATIONS

2023, Sillage 3, Makaline, Pacifique Suisse
2019, To Make A Movement, 1st Edition of 15, Royal College of Art, London
2019, I Masturbate of a Critical Reflection on Freedom, 3RD Edition of 30, RCA, London

AWARDS AND RESIDENCIES

2024, Travel grant - Rocky Mountains Colorado USA from the Swiss Polar Institute
2024, Cité Internationale des Arts de Paris (4 months) Bourse Simon I. Patino x Ville de Genève
2023, Production grant for 'Archives Tangibles', FCAC, Ville de Genève, CH
2023, Grant for emerging artistes , Centre Culturel du Manoir de Cologny CH
2023, Grant: Bourse d'arts plastiques de la Société des Arts de Genève, CH
2022, Lieu Commun, Lausanne, research residency, CH
2022, PolARTS, ProHelvetia & Swiss Polar Institute, (research grant 20 months) CH
2022, Travel grant - Tajikistan from the Swiss Polar Institute
2022, Atelier visits, ProHelvetia, (grant for studio visits) CH
2022, MaréMotrice - Groenland, supported by Fondation Sandoz (sailing from Iceland to Greenland over 1 months - slow travel
2021, La Fonte, Genève, research residency, CH
2021, Bourse du Commun de Recherche Artistique, Ville de Genève, CH
2021, The Janone Fine Art Textiles Award, shortlisted, UK
2021, Musée d'Ethnographie de Genève, research residency, CH
2021, Palp festival, Bruson Illustre son rêve, residency, CH
2020, Alps Art Academy, Institute for Land Art and Environmental Art, summer school residency CH
2020, Highly commended, Red Line Art work Award, online
2020, Fiskars Onoma AIR, residency (3 months), FI
2013-2017, Study abroad grant from La Fondation Barbour, Geneva, CH

SYMPOSIUM

2024, Ice & Snowmelt by the Swiss Embassy in San Francisco, Boulder, CO, USA
2023, Grand Nord: Art and Science, two voices visite, Ferme- Asile, Sion
2023, Table ronde: Imaginaire du Nord, Centre de la Photographie Genève
2022, Adventure of Science: Women and glaciers in Central Asia, online
2021, Table ronde: Onoma summer exhibition, FI
2019, Fashion, Costume and Visual Cultures – FCVC – Roubaix. FR
2018, Bodies Re-Formed, Materiality Transformation and the performative – Durham University, UK

WORKSHOPS FACILITATOR

2024, Tisser de l'eau, school workshop cultural mediation, Ferme- Asile, Sion, CH
2023, Tisser de l'eau et coudre des cailloux avec Godzillab, Genève, CH
2019, RCA X RNLI, 2 semaines, Across RCA – Royal College of Art - UK