

VIOLAINE BARROIS



24/25

STATEMENT

{SHE / HER}

VIOLAINE BARROIS

My work explores the relationship between humans and the natural world as an immersive and transformative experience. Fascinated by how landscapes shape our identities, practices, and implicit knowledge, I also question their affective value: why do certain places resonate deeply within us, and how do they influence our way of inhabiting the world? Through devices of inquiry and observation, I seek to uncover what is often present but overlooked in the environment, encouraging a renewed attention to life and its myriad manifestations.

My practice is rooted in a materialist approach: I collect raw elements—rocks, sand, ash, plants—which I transform into pigments and glazes. These interventions are attempts to engage in dialogue with nature, to "give voice" to its invisible layers, and to question our ways of interfering with its balance. This approach serves both as a tool for revelation and an invitation to reconsider our physical and emotional engagements with the places we inhabit or traverse.

I aim to question how our sensory interactions with the natural world transform our perceptions and foster a deeper understanding of our place in shifting ecosystems. Working at the intersection of art,

science, and ecology, my work seeks to transcend a purely utilitarian or aesthetic view of nature, promoting a more reciprocal, respectful, and engaged relationship with life.

BIOGRAPHY

Violaine Barrois' practice is grounded in an experimental, process-oriented approach, often enriched by collaborations with environmental institutions, scientists, and local communities. She explores the relationship between humans and the natural world as a lived and transformative experience, examining landscapes as spaces of memory, identity, and implicit knowledge. Through immersive installations, the collection of raw materials (rocks, sand, plants) transformed into pigments or glazes, and site-specific interventions, her work serves as a tool for revelation, highlighting the hidden layers of places and questioning our emotional and physical engagement with nature.

During residencies at institutions such as the Port-Cros National Park (2024), Fluxus Arts Projects (2024), and the Bureau des Guides GR2013 (2024), she deepens her research on the connections between landscapes, human practices, and ecological concerns.

Violaine Barrois' work has been showcased at the Design Parade in Toulon (2024), the Slovak Design Center in Bratislava (2022), and the CAC Briançon (2022). Her insights are also shared through international conferences and workshops, including at the Complutense University of Madrid, FIEDBA in Argentina, and FADU UBA in Buenos Aires. Violaine Barrois lives and works in the forest north of Aix-en-Provence, continuing her civic engagement as a member of the collegiate council of SOS Durance Vivante.

DAEMONOL- OGIE

COVE PARK, HELENSBURGH, ÉCOSSE

This critical project examines the connections between patriarchal domination, the subjugation of women, and the reification of nature. In *The Death of Nature*, Carolyn Merchant describes how, at the dawn of modernity, the pursuit of scientific truth was accompanied by metaphors of domination: the penetration of nature's secrets through dissection, the violation of its mysteries, and the use of violent tools such as forceps—symbols of masculine control over the female body.

The title echoes James VI of Scotland's work on witchcraft and possession but subverts its meaning to pose a central question: how have human and natural bodies been demonized, subjected, and exploited in the name of scientific and social progress? On the Rosneath Peninsula, a strategic base for North Atlantic nuclear submarines, the project invites the public to a sensory and reflective experience where control gives way to listening, and the pursuit of scientific truth is reinterpreted as a dialogue with life—far from the conquering gestures that have marked history. Scotland, with its historical controversies surrounding witch trials, provides fertile ground for reexamining these narratives and reviving a dialogue between humanity and the living world.

Daemonologie seeks to uncover how the violent metaphors of modern science have shaped our relationship to the world while opening the door to a reimagination of these connections. The works offer no solutions but create a space of confrontation: they present a sensitive, chaotic, autonomous nature and invite us to acknowledge the otherness of the living world rather than seeking to dominate it.

A series of sculptures, crafted from materials collected at low tide along Loch Long—wild clay, pumice stone, ceramic shards, and oxidized metal—recalls ancient artifacts such as jugs or farming tools, repurposed into ambiguous objects oscillating between violence and repair. The project takes the form of a ceramic installation accompanied by a publication.



LA MER POURPRE

ÉTANG DE BERRE

CHROME LABORATORY OF THE UNIVERSITY OF NÎMES
INRAE MONTPELLIER
ECO-CITIZEN INSTITUTE FOR POLLUTION RESEARCH
GIPREB (INTERCOMMUNAL MANAGEMENT AND RESTORATION GROUP OF THE
ÉTANG DE BERRE)

Plastic and invasive exotic species represent forms of intrusion into natural ecosystems. Plastic, omnipresent in oceans and along coastlines, has become an inescapable component of marine and terrestrial environments. It infiltrates species' life cycles and, by fragmenting into microplastics, integrates into the food web. Both forms of pollution—chemical and biological—often follow pathways created by human activities. For instance, the discharge of ship ballast water is responsible for the arrival of *Rapana venosa* (native to Japan) in the Étang de Berre.

By linking the visibility of plastic to an invasive exotic species rather than to a heritage species (such as turtles or seals), this approach addresses the tension between a sacralized vision of nature—often detached from the tangible realities of the world—and the biophysical dynamics in which we live. It repositions humans within a process of renewal and invention in response to the ever-changing constraints of the environment, restoring nature's active role in our shared future.

The color of the landscape, derived from the transformation of local materials, becomes both an artistic and ecological proposition, deeply rooted in the bioregion. This project draws inspiration from reflections by Inge Boesken Kanold, a painter and expert on the color purple, who focuses on rare, ancient, and lost pigments.

RAPANA VENOSA





VILLA NOAILLES

CURATION MARTIN LICHTIG

PAR LES BLÉS

DESIGN PARADE 2024

TOULON

There are other ways to narrate the territory. They differ from those of yesterday, the framed and fixed landscapes, the few unavoidable and proven viewpoints. Other voices replicate a single narrative, reduced and reproduced in paintings and postcards. Here, these artists' voices reveal themselves to be even more unique as they participate in the relativization of a myth, perhaps a mirage, namely that of the South, Provence, the coastline, and the Mediterranean hinterland. Among these alternative ways of narrating the territory, there may first and foremost be different ways of relating to it. The investigation sometimes tends towards introspection. Neither the paths taken, nor the gazes held, nor the collected objects claim objectivity or belong to an exact science of the territory. Instead, these choices reveal particular attentions often directed towards significant fragments (a quarry, a harbor, a pile of rubble), but also towards fragments as seemingly trivial as a piece of land, invested with new meaning. Thus, a fragment of a shared territory is associated with an intimate memory and, in fact, capable of reactivating it. These fragments, considered momentarily for themselves alone, ultimately provide privileged access points, or even links, to the ecosystem from which they were extracted, allowing us to reconnect. Through them, the walls and other opaque sections of murals become open doors to a reformulated, subjective territory, to new geographies.

BOUES 1 À 30
H: 16 x L: 18 x D: 2 cm
3D PRINTED CLAY
VIEW OF THE EXHIBITION

VOYONS VOIR

5 WEEKS RESIDENCY

GÉORÉSON- NANCES

PORT-CROS NATIONAL PARK

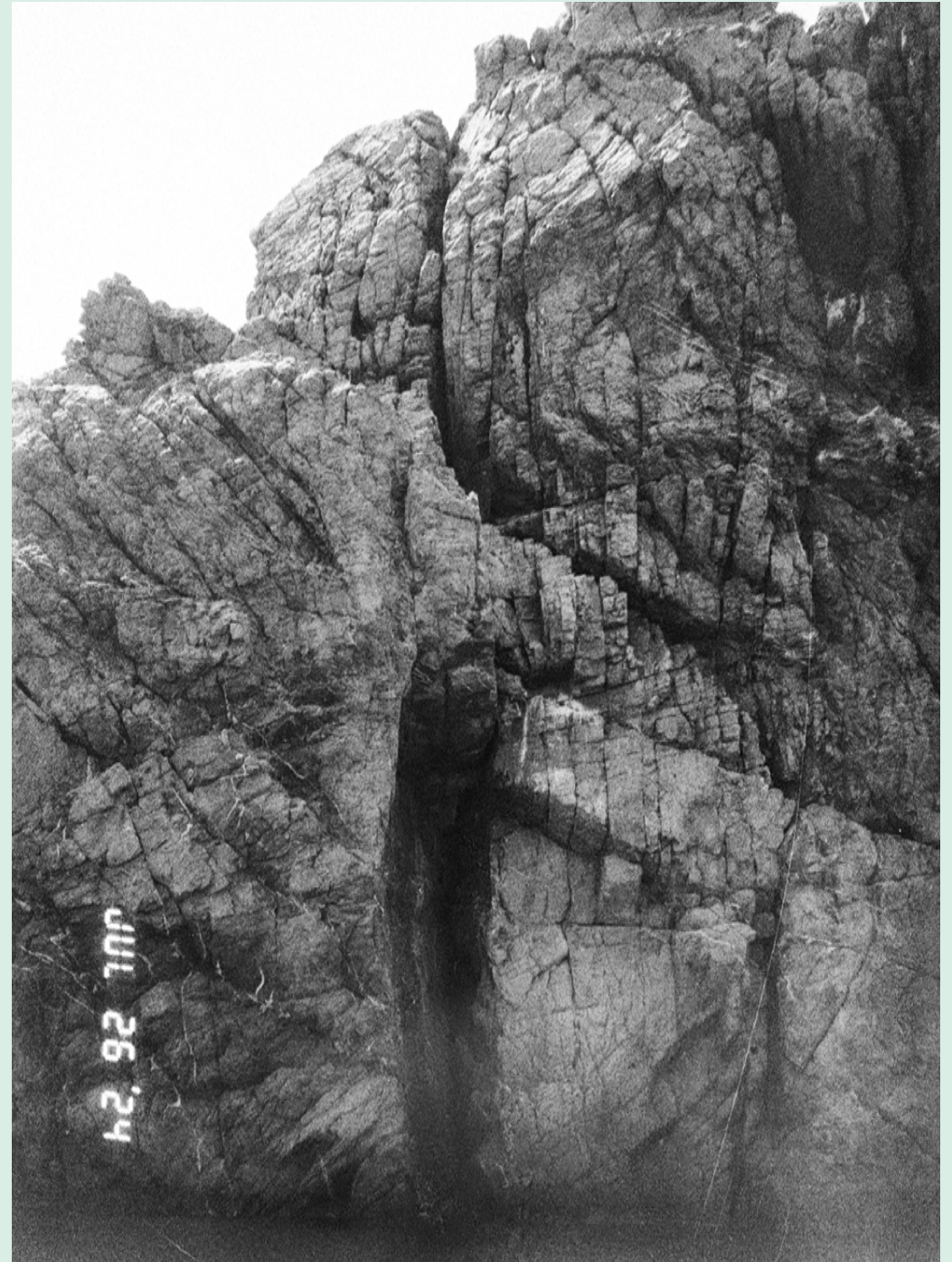
IN COLLABORATION WITH ENVIRONMENTAL PHILOSOPHER AND RESEARCHER
TOM SIDAINE

Immersed for five weeks in the heart of the Port-Cros National Park, off the coast of her hometown of Hyères, the artist explored the relationships we maintain with our environment and proposed a re-evaluation of these connections. How can we, as a species, listen to and respect these landscapes that shape us just as much as we transform them?

Barrois employed her distinctive methodological approach, gathering raw materials—rocks, plants, ash—along with ancestral local practices and knowledge tied to the application of pigments and dyes. She integrates these elements into her work to uncover the invisible layers of the territory.

This approach underscores the importance of reinvesting in our sensory and emotional relationships with the landscape, viewing it not as a mere backdrop, but as a living entity with which we must coexist.

FORT DU PRADEAU, SEPTEMBER 2025





INSTALLATION

WITH NM MOSCATELLI

L'ASCENSION DU MONT VENTOUX

SAVOILLANS

Inspired by the rocky region of the Baronnies Provençales, between the Drôme and the Alpes de Haute-Provence, “L’Ascension du Mont Ventoux” is a dry stone pyramid, constructed without mortar, paying homage to the endemic architecture of bories and shepherd’s refuges. At the foot of the northern slope of Mont Ventoux, the structure evokes the mountain through its formal analogy and embraces the zenith sunrays within its heart. The arrow slit allows a glimpse, without fully revealing, an unconsecrated relic that embodies the miracle of light and its power in its materiality. A form of devotion to the world, this altar exists between the nature and culture of these places, emphasizing their profound interdependence.

H: 2 X L: 2 X D: 2 M
DRY STONE MASONRY

CAC DE BRIANÇON

WITH NM MOSCATELLI

BÉNITIERS SAUVAGES

BRIANÇON

The stones used in this installation were found in the bed of the Sacha torrent or in its immediate surroundings. Water and time have polished them, leaving traces of their passage: natural hollows have formed over the years. These hollows were widened using chisels to create true basins of raw rock. The goal is not to impose a shape, but to continue their initial momentum, to mimic the work of water and its patient contact with the stone. Each basin contains water from a different stream in the valley, tinted with fluorescein that glows under black light.

ROCKS, WATER FROM SACHA RIVER, WATER FROM DURANCE, WATER FROM PEYRA
DES MERLES, WATER FROM THE COMMUNAL CANALS, FLUORESCÉINE.

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VIEW OF THE EXHIBITION ARTISTIC TRANSHUMANCES
CAC DE BRIANÇON, 2022





INSTALLATION

WITH NM MOSCATELLI

FRACTIONS

BRIANÇON

The living world, the biological, and the non-living, the mineral, follow the same cycles of birth, emergence of form, and decomposition. At the end of each cycle lies dust, the primordial atoms that recompose and thus become form once again. This valley is a privileged place to observe this cycle. "Fractions" positions itself just before the restart, at the moment when things lose their identity in anticipation of transformation. The logs recovered from the paths between Pierre Feu and Puy-Saint-André are gnawed by microbes and termites, digested by fungi before merging with the forest humus. The sand mixed with gravel from the bed of the Durance River continues its slow disintegration before finally settling on the seabed and becoming rocks again.

SAND 0.4 FROM THE DURANCE,
DECOMPOSING TREE TRUNKS

VIEW OF THE EXHIBITION ARTISTIC TRANSHUMANCES
CAC DE BRIANÇON, 2022

LE TERRITOIRE DU VIDE

SALIN DES PESQUIERS, HYÈRES

Maintained by humans and inhabited by birds, the Salins de Hyères blur the boundary between nature and culture, between human and animal agency. By focusing on gestures and practices rather than the authors of these gestures, we move beyond the framework of classical historical understanding to align more closely with a new ecological and post-anthropocentric philosophical thought. From the first steps of human beings to the grand constructions of our civilizations, understanding space, its arrangement, and its geographical, political, and social significance formed the foundation of this collective work.

A journey of artworks and site-specific interventions within the accessible area of Salin des Pesquiers was conceived, along with an exhibition on a larger scale, in dialogue with external artworks and the archives of Salins d'Hyères. The Mucem contributed its photographic collection to enrich this dialogue and expand it to other salt marshes in France and the Mediterranean region.

VIEW OF THE EXHIBITION "LE TERRITOIRE DU VIDE"
HYÈRES, 2022





LE TERRITOIRE
DU VIDE





INSTALLATION

CAMELLE

PRESQU'ÎLE DE GIENS

This in-situ installation questions the deep and often idealized connection we maintain with the places of our childhood. When we leave these territories that shaped our earliest memories, they become fixed, trapped in a static memory, cut off from the new experiences that typically nourish our perception. Through my work, I attempt to respond to the void left by childhood memories while exploring their ephemeral and unattainable nature. I create reversible installations, grounded in the place and moment, aiming to rekindle my first emotions using raw and essential materials – here sand, rubble, barbed wire – elements of construction as fragile as they are symbolic.

This approach resonates with my early explorations on the Giens Peninsula, where the “camelle,” a monumental salt pyramid, was a key landmark in my daily life. In 1995, the closure of the salt site marked the disappearance of this white mound, transforming a symbol of my childhood into a mere memory. Through this installation, I re-enact the gestures of the workers who, under the scorching August sun, bagged the salt. Here, it is sand – 100 bags of 100 kg each – forming a vulnerable pyramid, destined to collapse under the whims of the weather, like a reminiscence of the past that cannot endure. Each bag, meant to rupture, releases its sand, reintegrating with the earth that so carefully connects the island to the mainland.

My works, whether monumental or small-scale, are imbued with an introspective and intimate charge, fragments of my own story shared to evoke a universal dialogue on memory. It is not about roots, but rather about a space where everyone can project their own memories and fantasies. These fragile, ephemeral constructions symbolize the endless rupture between past and future, between the individual and their lineage. They raise essential questions: should one detach, assert oneself, or stay? Leave, return, or take root, at the risk of becoming immobilized, like a statue of salt.

BEACH SAND, RUBBLE SACKS, BARBED WIRE, PVC PIPING
VARIABLE DIMENSIONS



ESDM
DSAA DESIGN
MENTION GRAPHISME

UCM UNIVERSIDAD
COMPLUTENSE
MADRID
B1 HISTOIRE DE L'ART

IED MADRID
B3 GRAPHIC DESIGN

UNIVERSITÉ TOULON
VAR
L3 LLCE ESPAGNOL

7/05/1984
VAR
TRILINGUE FRANÇAIS ANGLAIS ESPAGNOL
HYÈRES (83)



EXPOSITIONS SOLO-SHOWS
Hyères Fort du Pradeau Parc Nat. de Port-Cros 25
La Garde Galerie G A Portrait of the Artist 9/23
Marseille Poc Festival Chambord 10/21
Marseille Destré Espace Libre PING PING! 10/20

COLLECTIVES
Toulon Design Parade Par les Blés 06/24
Briançon CAC Briançon Fractions 10/22
Sète Chapelle du Q. Haut Dérivoires 10/22
Hyères Salins TPM Le Territoire du Vide 9/22
Port-de-Bouc CA Fernand Léger Hybrid'Art 6/22
Bratislava C Design Slovaque Krehký Betón 5/22
Marseille Buropolis De l'intérieur ça se voit 3/22
Marseille Travaux Publics Buffet Froid 1/22
Marseille Buropolis Autodidaxie 7/21
Marseille La Platine Quadrifluox 12/19

INSTALLATIONS
Puy-St-André avec N Moscatelli Fragile Permanent 10/22
Hyères avec N Moscatelli Camelle 8/22
Savoillans avec N Moscatelli L'Ascension du Mt Ventoux 6/22

RÉSIDENCES
Rezi.dance (République Tchèque) 08/25
Magnetic 3 Cove Park (Écosse) 11/24
Le Laboratoire Plastique Fluxus Art Projects 6-7/24
Parc National de Port Cros Voyons Voir 5-9/24
Rouvrir le Monde / Été Culturel CAC Chateauvert 8/24
8 Pillards Bureau des Guides 11/23
Rouvrir le Monde / Été Culturel CAC Chateauvert 10/23
Dos Mares Ateliers Blancarde 2/23
Transhumances CAC Briançon 6-10/22
Rouvrir le Monde / Été Culturel Salins TPM 7-9/22
Autodidaxie Buropolis 7/21

PÉDAGOGIE PROFESSEURE D'ARTS APPLIQUÉS depuis 2016

ATELIERS
Fems - Okhra L'imagier + 2°C
EAC Var Classe mer et littoral du Parc Nat. de Port-Cros
Bureau des Guides Systèmes du Plasticocène
Facultad de Bellas Artes Madrid (UCM) Labo photo alternatif
CAUE Var Atelier Paysage
École de la Deuxième Chance, Brignoles Édition collective
Galerie G La Plante Compagne
Musée des Gueules Rouges, Tourves Bingo Design
St Jo Les Maristes, Marseille Édition expérimentale
Imprimerie Colophon, Grignan Linogravure et typographie
Intuit.lab Riso Apocalypse
Facultad de Bellas Artes Madrid (UCM) Diseño participativo

CONFÉRENCES
Colorama Bellas Artes UCM Madrid
Diseño y post-pandemia 13ª Jornada FIEDBA
Post Books ESDM
Édition expérimentale St-Jo Les Maristes
Experimental graphic design in the age of Instagram UCES
Gráfica Experimental FADU UBA
Photography in Graphic Design FADU UBA

PUBLICATIONS
La Política Como Campo de Acción UCES DG 08/22
ITV por Fabián Carreras UCES DG 09/19

ÉDITIONS
The Death of Nature
Le Territoire du Vide Studio A2
Soft Porn Éditions Zéro
Catalogue d'Objets Dysfonctionnels
Femmes au Bord de la Crise d'Ado La Platine
Mini Posters Quadrifluox

LAURÉATE 2024
MAGNETIC 3 RESIDENCY
FLUXUS ART PROJECT

FINA 2019
BUENOS AIRES

BIENAL DE ARTE JOVEN 2019
CENTRO CULTURAL RECOLETA