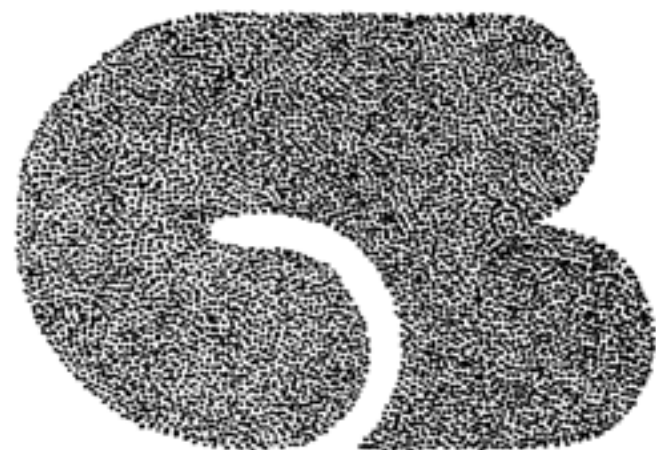


Gladys Bourdon
visual artist



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contact@
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Intrigued by the infinitely large and the infinitely small, by materials and textures, Gladys Bourdon is on the lookout for any curious banality.

She questions the perception of reality through drawing, installation and video.

In her practice, she mostly uses scientific data, especially astronomical data.

She shares her questions with the public through exhibitions, exchanges and artistic practice times, conferences in duo with astronomers or physicists.

Gladys Bourdon is a visual artist who was born in Reims in 1989. She studied graphic design at the Estienne School in Paris, the Charles de Gaulle High School in Chaumont, the Royal Academy of Art in The Hague and the Higher Institute of Fine Arts of Besançon.

She has collaborated with the Immanence space, the Saline Royale d'Arc-et-Senans, the Ateliers Médicis, the Centre Pompidou-Metz, the Syndicat Potentiel, the Palais du Tau, the Fine Arts Museum of Reims, the Saint-Ex digital cultural center, etc.

Personal exhibitions

Bubble Culture, from 23rd June to 10th September 2022,
Syndicat Potentiel, Strasbourg, France

Prendre position, from 2nd to 26th June 2021,
Immanence space, Paris, France

The Fith Picture, virtual exhibition, from 2nd July
2020, Internet

Macadam, 11th June 2013, Higher Institute of Fine
Arts of Besançon, Besançon, France

Group exhibitions

Summer Capsule, 24th June to 9th September 2023,
Immanence space, Paris, France

Le jardin des artistes, 25th and 26th September 2021,
French Institute, Aachen, Germany

Salon des Beaux Arts, from 1st to 12th June 2021,
Deyrolle, Paris, France

Salon des Beaux Arts, from 12th to 15th December
2019, Carrousel du Louvre, Paris, France

Aux Origines, European Museum Night, 19th May 2018,
Fine Arts Museum, Reims, France

Cartographies Subjectives I, from 25th September
to 17th October 2015, Syndicat Potentiel, Strasbourg, France

Master 2013, from 12th December to 18th May 2014,
Micropolis exhibition center, Besançon, France

Diep Festival 2012 of the Alabaster Coast,
from 29th July to 26th August 2012, Dieppe, France

In situ interventions

Phōs sýnthesis, 2022, installation,
planetarium of Reims, Reims, France

The Majestic Banalities, 2022, in situ collage,
Saint-Ex digital cultural center, Reims, France

Blackstone, 2021, fresco,
Regional Institute of Administration, Metz, France

The Sky of Possibilities, 2020, fresco,
Centre Pompidou-Metz, Metz, France

Always Doing Something Interesting,
2012, in situ collage, The Hague, Netherlands

Lectures

(In)visibles Worlds, 2022, with the
astronomer Sébastien Derriere, Syndicat Potentiel,
Strasbourg, France

**`Oumuamua, Interstellar Visitor, and Its
Imaginary Potential**, 2022, with the geophysicist
Renaud Toussaint, as part of the Curieux Festival,
Le Vaisseau, Strasbourg, France

Residencies

Fileuse, artistic wasteland, associate artist, October 2023 to October 2025, Reims, France

Prendre position, fablab of the Saint-Ex digital cultural center, October and November 2020, Reims, France

Transat, Centre Pompidou-Metz in partnership with the Ateliers Médicis, from 10th August to 13th September 2020, Metz, France

Fileuse, artistic wasteland, October 2016, Reims, France

Pépinière Art & Design, from February 2014 to June 2016, Reims, France

Grants

Support for artistic creation, Grand Est region, 2022

Support for emergence, Grand Est region, sponsored by the Syndicat Potentiel (Strasbourg, France), 2020

Support for artistic creation, DRAC Grand Est, 2019

Support for emergence, Grand Est region, sponsored by the Syndicat Potentiel (Strasbourg, France), 2018

Education

DNSEP visual communication, Higher Institute of Fine Arts of Besançon, France, 2013

ERASMUS, Royal Academy of Art The Hague, Netherlands, 2012

DNAP visual communication, Higher Institute of Fine Arts of Besançon, France, 2011

Bachelor's degree in graphic design and publishing, Charles de Gaulle High School in Chaumont, France, 2010

BTS visual communication, Estienne School of Graphic Arts and Industries in Paris, France, 2009

BAC STI Applied Arts, Marc Chagall High School in Reims, France, 2007

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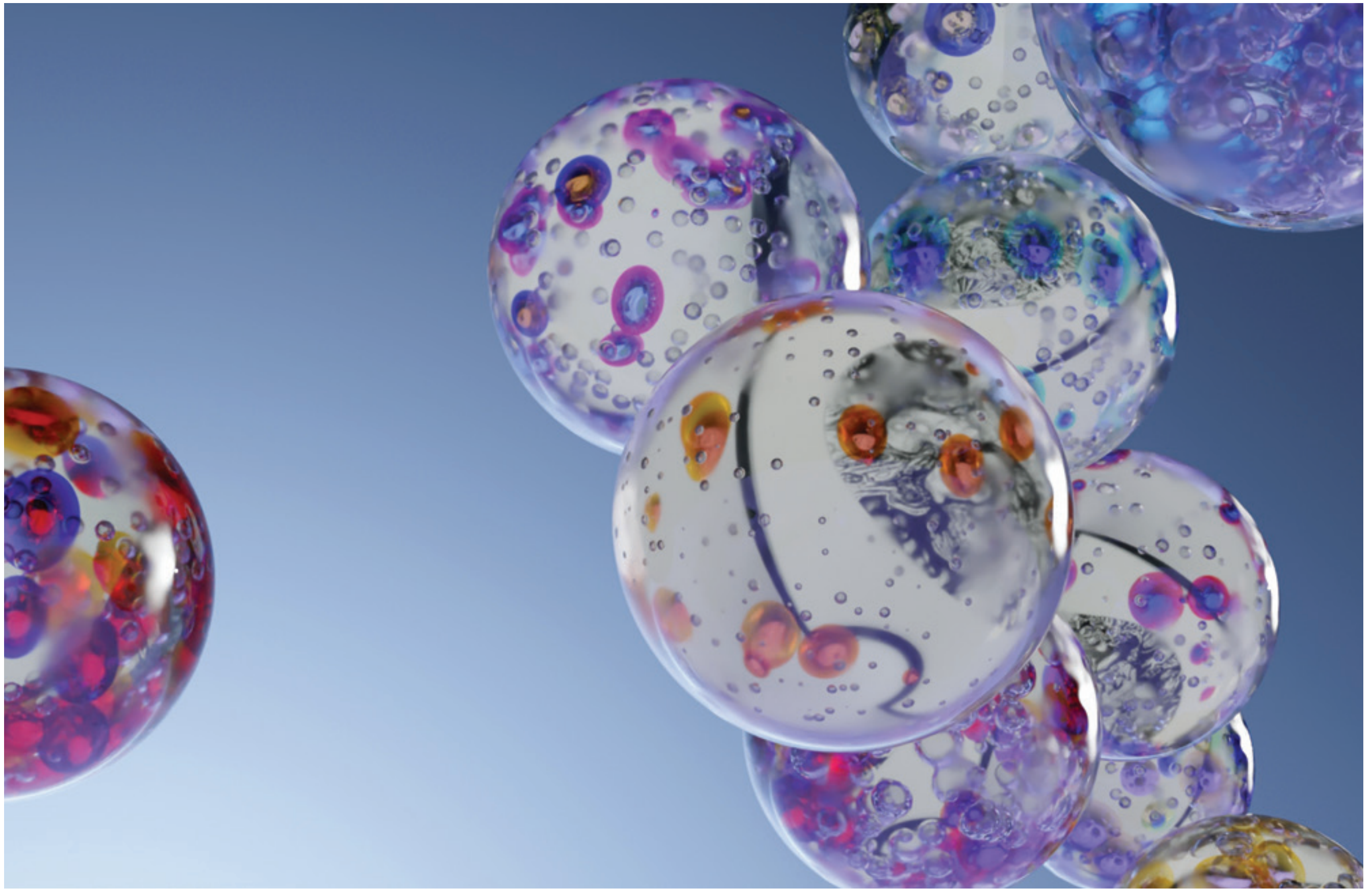






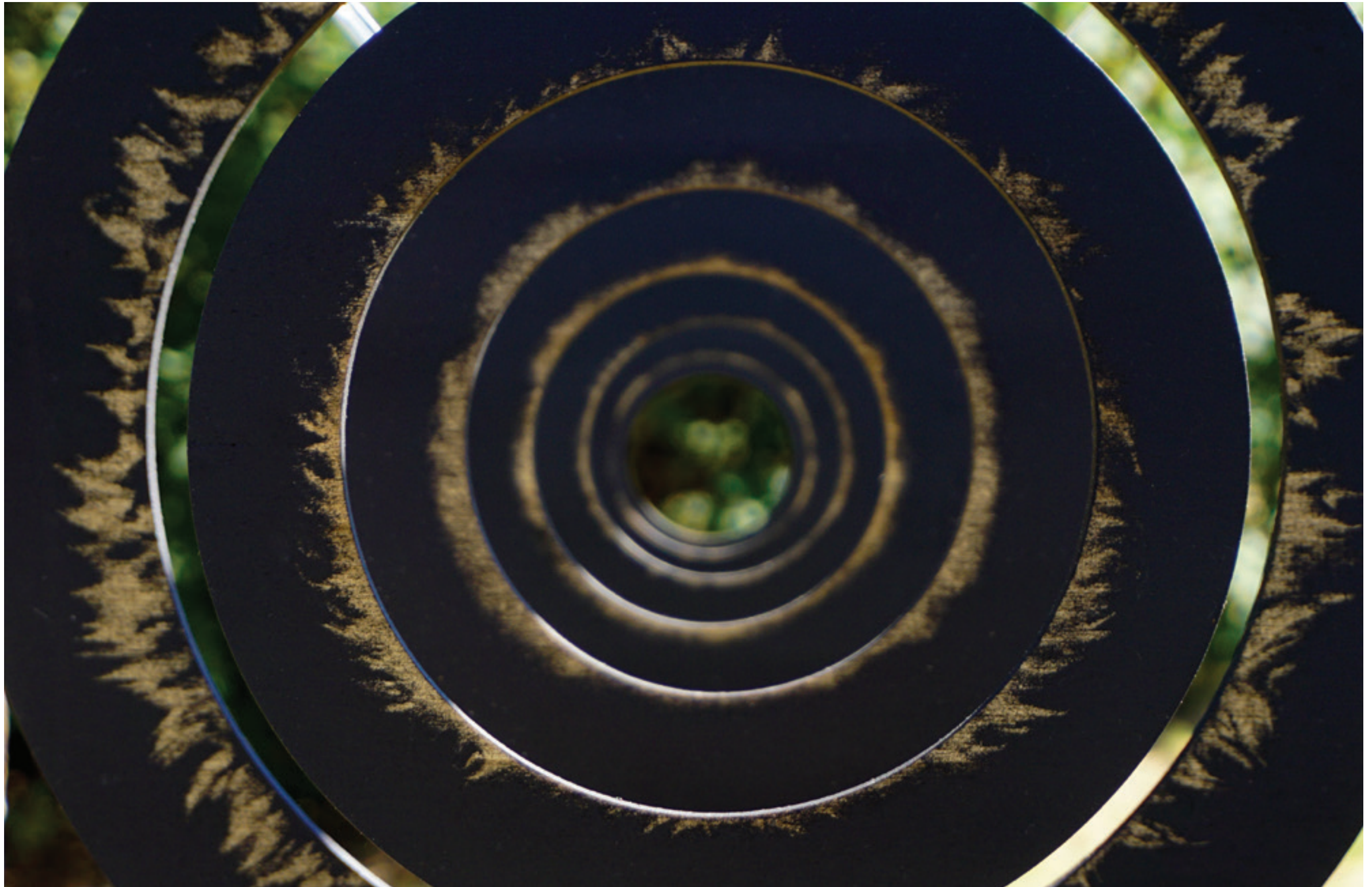








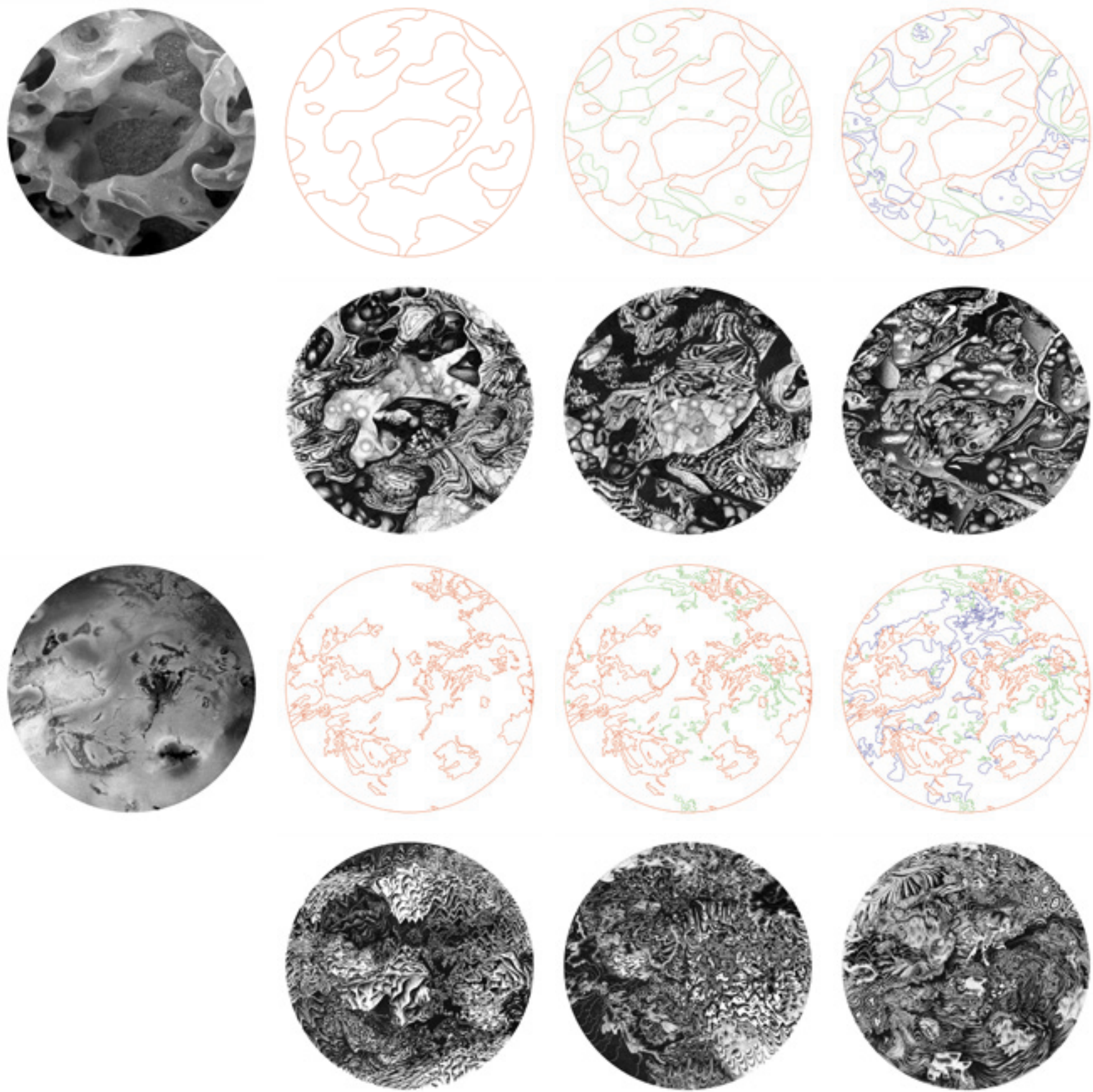








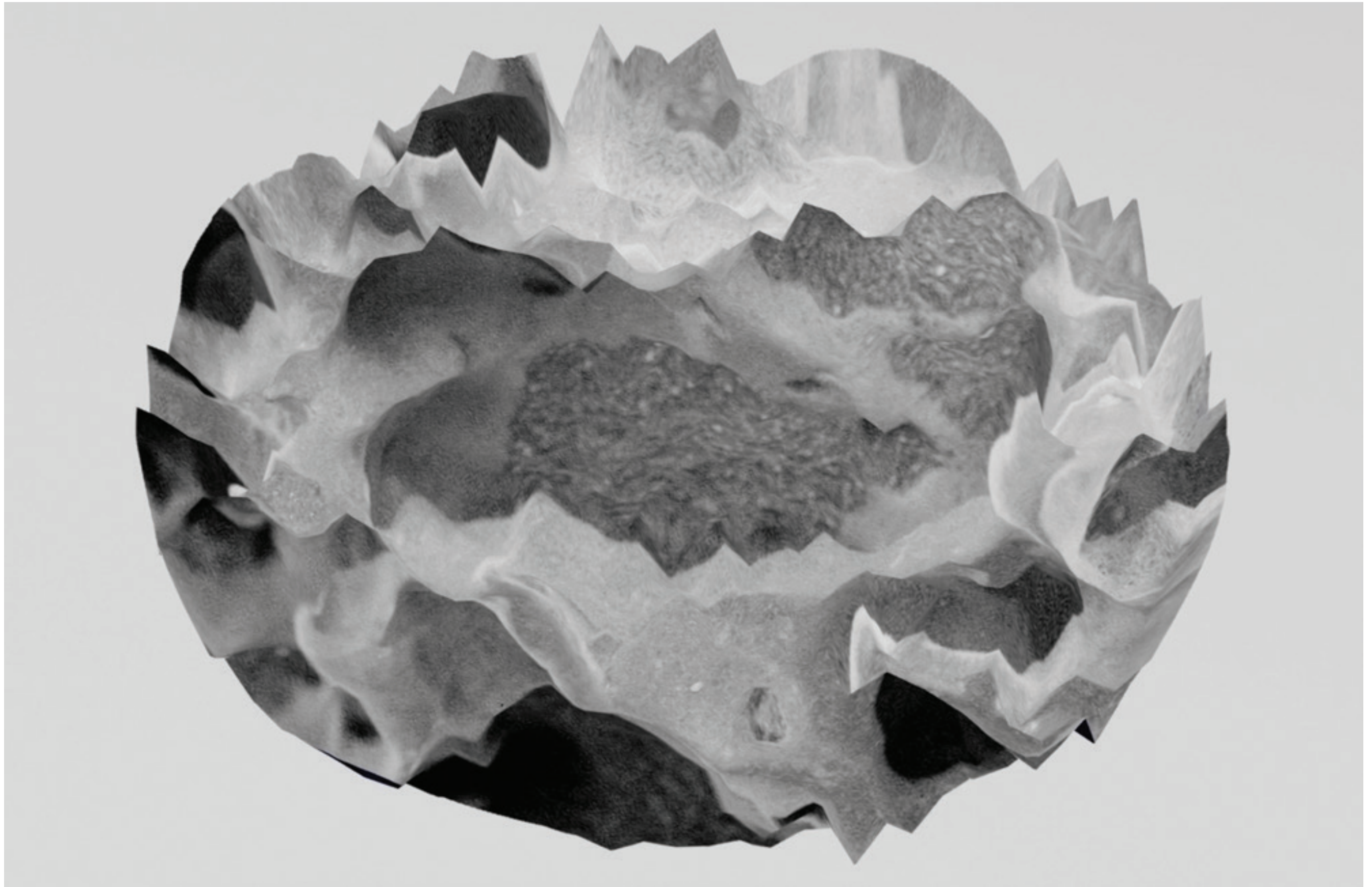






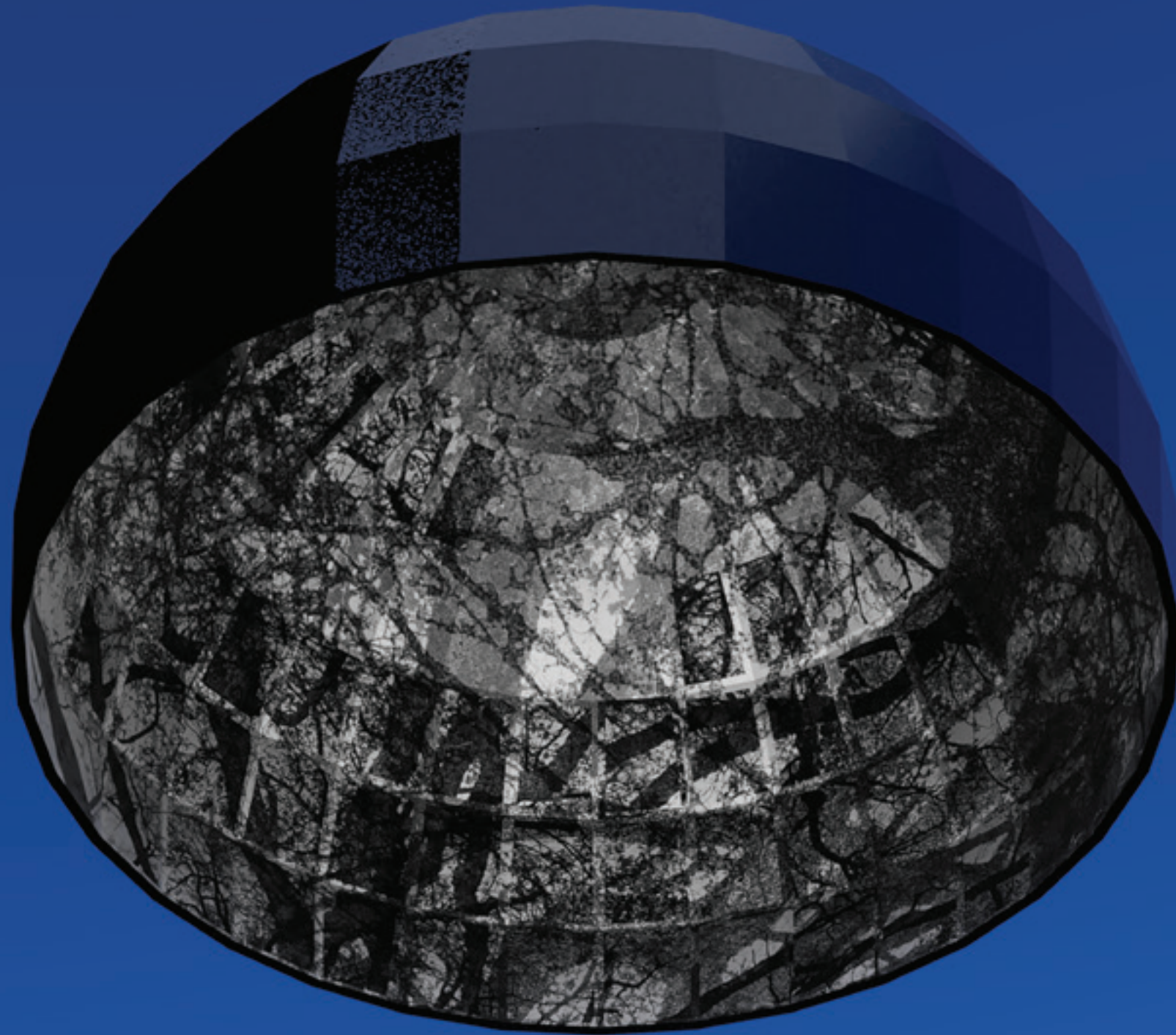
















Captions

P. 1. à 4. & p. 6.:

Bubble Culture, 2022, view of the exhibition at the Syndicat Potentiel in Strasbourg.

Bubble Culture has changed temporalities in order to highlight not the works themselves but the different phases of their display.

P. 5.:

Couronne #1, #2 & #3, 2022, black stone, Ø 680 mm. View of the Bubble Culture exhibition at the Syndicat Potentiel.

The sun's corona, although so majestic, is only visible during a total eclipse or with a coronagraph, but also with instruments capable of observing in the extreme ultraviolet.

Couronne refers to the AIA instrument on the SDO Satellite. This instrument generates ten images every ten seconds of the Sun in different aspects not visible to the naked eye.

The drawings have also existed through an installation (*Phōs synthèse*) and a set of outdoor collages (*Majestic Banalities*).

Couronne shakes up our reference points and invites us to apprehend our world beyond conventions, opening up a new field of possibilities, thus pushing us to look towards the interstices and to reveal the invisible.

P. 7.:

Multiverse, 2022, video preview, 3 min. 27 s., image 1080*1920 px. Link to video: <https://vu.fr/hEZA>.

In a society where artists struggle to share their work due to a lack of opportunities and means, should we review the principles of displaying works of art and question the means undertaken to arouse curiosity

and reactivate the imagination? Should works of art be made more desirable? Moreover, these virtual “bubble works” refer us to cosmogonic representations, and question the possibility of asserting the process of creating works.

P. 8.:

(In)visible worlds, 2022, conference overview.

The visual artist Gladys Bourdon invited the public at the Syndicat Potentiel in Strasbourg to a conversation with the astronomer Sébastien Derriere, under a geodesic dome. This half-bubble, at once open and closed; just like in the artist's drawings, provided a framework but without limits.

Through the references that nourish her work, Gladys Bourdon was led to question her attachment to playing with the visible and the invisible, but also her sensibilities and what drives her in her creative process. Sébastien Derriere, astronomer at the Strasbourg Observatory, presented an atlas of the sky developed by the Strasbourg Astronomical Data Center, the Aladin software tool.

P. 9. & 10.:

Phōs synthèse, 2022, oak, poplar painted with black vine pigment, laser engraving, stainless steel, fluorocarbon, 2270*1270*2400 mm.

Installation in the park of the planetarium in Reims.

Phōs synthèse brings the importance of plants in urban areas back into focus, challenging us on the importance that our star, the Sun, can have, especially on our biodiversity. *Phōs synthèse* is part of the *Couronne* project, referring to data from the SDO satellite.

P. 11. à 12.:

Majestic Banalities, 2022, six collages, prints on blue back, Ø 500 mm and Ø 1300 mm.

Collages on the forecourt of the Saint-Ex digital cultural center in Reims. They are the sharing of a focused and curious look at the banalities of everyday life. *Majestic Banalities* is part of the *Couronne* project, referring to data from the SDO satellite.

P. 13.:

Prendre position, 2021, view of the exhibition at the Immanence space in Paris.

One is a microscopic view taken by the Spirit rover on a Martian rock called GongGong, while the other is a view of a detail of Jupiter's satellite, Io, taken by Galileo. By reading two images at two different scales, astronomical and microscopic, *Prendre position* is an invitation to question our perception of reality. By revealing the underlying dimensions of these scientific visual data, we are called upon to adopt new points of view.

P. 14. :

From left to right and top to bottom:

Prendre position, GongGong © NASA/JPL-Caltech/Cornell/USGS, 2019, microscopic view taken by the Spirit rover on a Martian rock called GongGong, cropped image, 279*279 mm. The original work is an inkjet print.

Prendre position, structure #1, #2 & #3, 2019, digital images, 279*279 mm. The original works are inkjet prints.

Prendre position #1, #2 & #3, 2020, black ink with micro-pigments, 279*279 mm. The drawings are framed in black aluminium of 400*400 mm.

Prendre position, Io © NASA/JPL-Caltech/PDS Ring-

Moon Systems Node, 2019, detail of Jupiter's satellite, Io by Galileo, cropped image, 279*279 mm. The original work is an inkjet print.

Prendre position, structure #4, #5 & #6, 2019, digital images, 279*279 mm. The original works are inkjet prints.

Prendre position #4, #5 & #6, 2020, encre noire à micro pigments, 279*279 mm.

Les dessins sont pourvus d'un encadrement noir en alluminium de 400*400 mm.

P. 15. :

Prendre position #4, 2020, black ink with micro-pigments, 400*400 mm.

P. 16. :

Prendre position #4, zoom, 2020, black ink with micro-pigments, 400*400 mm.

P. 17. :

Prendre position #12, 2020, painted wood and engravings on backlit plexiglas, 100*320*320 mm.

P. 18. :

Prendre position, dimensionalité, 2021, video overview, 4 min. 52 s., 1080*1920 px. Link to the video: <https://vu.fr/VsZF>.

P. 19. & 20. :

The Sky of Possibilities, 2020, laser print and black felt pen on paper, 6270*2072mm.

Overview of the participative fresco in the Capsule space of the Centre Pompidou-Metz.

Following a period of confinement that we had to confine ourselves to closed and restricted spaces, it was imperative to think about redefining these everyday places, and to expand our boundaries of imaginary.

The sky of possibilities is a generalizable device which took the form of an “open-air” laboratory where it was possible to reveal new dimensions.

P. 21. :

Passerelle, work in progress, video overview.

The *Passerelle* project will display two dome-shaped installations integrating digital drawing work, a video and virtual reality views offered via headsets.

In her practice, Gladys Bourson frequently uses astronomical data. It therefore seemed important to her to be able to take an interest in the places that give rise to it. *Passerelle* will explore the multidimensional power of observatory space. Last year, she was able to visit the Pic du Midi and Haute-Provence observatories. *Passerelle* will be an exhibition on a human scale which will offer you the opportunity to adopt new points of view to regain awareness of our world through the spectrum of light.

The project is supported by the Grand Est region.

The domes will measure approximately 2.35 metres in height and 1.60 metres in diameter. The video projection will be up to 3 metres wide. The exhibition is planned for early 2025.

P. 22. & 23. :

Nothing Is Lost, Nothing Is Created, Everything

Is Transformed. #6 & #9, digital drawing printed

on Hahnemuhle paper in five signed prints, 378*292 mm.

Nothing is lost, nothing is created, everything is transformed.

is a digital drawing that has evolved over time.

At the present time, Gladys Bourdon wishes to experiment with the use of digital drawing in order to question its power and potential. Unlike a drawing made directly on a sheet of paper, it has the power to change, to move easily and indefinitely, and therefore not to be frozen. As her work aims to offer a generalisable device with the aim of deconditioning and not imposing a vision, digital drawing becomes for her a path of exploration that should not be neglected.

Next page, it is possible to discover a detail of *Nothing is lost, nothing is created, everything is transformed. #3*

For more information about the projects, please visit www.gladysbourdon.com.

