

BIANCA BONDI



The Daydream

2021

Site specific installation, Open space, Louis Vuitton Foundation, Paris

Mixed media, (salt, rainwater, bird bones, shells, stabilised vegetation...); soundtrack, and scent.

Ephemeral, poetic, and in perpetual metamorphosis, Bianca Bondi's hybrid works result from the meeting of objects with organic and inorganic materials, selected for their symbolic aura. For Open Space #8, Bianca Bondi has transformed the gallery into an artificial landscape composed of natural elements. This interior garden – inspired by sacred springs, such as Mexican cenotes – offers a multisensory immersion. Pursuing her interest in ritual practices, offerings and the occult, the artist evokes the act of “scrying” or the ancient art of divination connecting us to the invisible world. A place of meditation, conducive to reflection and reverie, The Daydream invites us, according to the artist, to experience “the surreal anchored within the real.”

“I’ve imagined The Daydream as a garden-like space. We are met with hydrangeas, fine bleach bone-like ferns, amaranths, eucalyptus, and algae-like leaves spiraling downwards. The heart of the installation is a sculpture with a cascade of colored ponds, seashells, and bird bones. We are accompanied by a soundtrack, in which we recognize distant water and birdsong, a raw guitar and the ripple effect; and on a rare, occasion there is silence. The Daydream has a mineral, earthy yet slightly minty smell; it is an invitation to breathe deeply, to slow down and take your time. The title is a reference to the liminal moment of dreaming with eyes open. There exists a transitional stage of dreaming while still awake, the scientific term is hypnagogia: it is a moment of threshold consciousness where lucid dreaming can occur. In this project, I wanted to continue exploring the concept of daydreaming, which allows our mind to drift.”

SOUND DESIGN : JENN HUTT (MUSICIAN : MARC-ANTOINE PERRIO : GUITAR) FLORAL DESIGN : TARA MSELLATI
OLFACTIVE AMBIANCE : YANN VASNIER, PERFUMER





Synonyms for sinkholes (the hours..)

2021

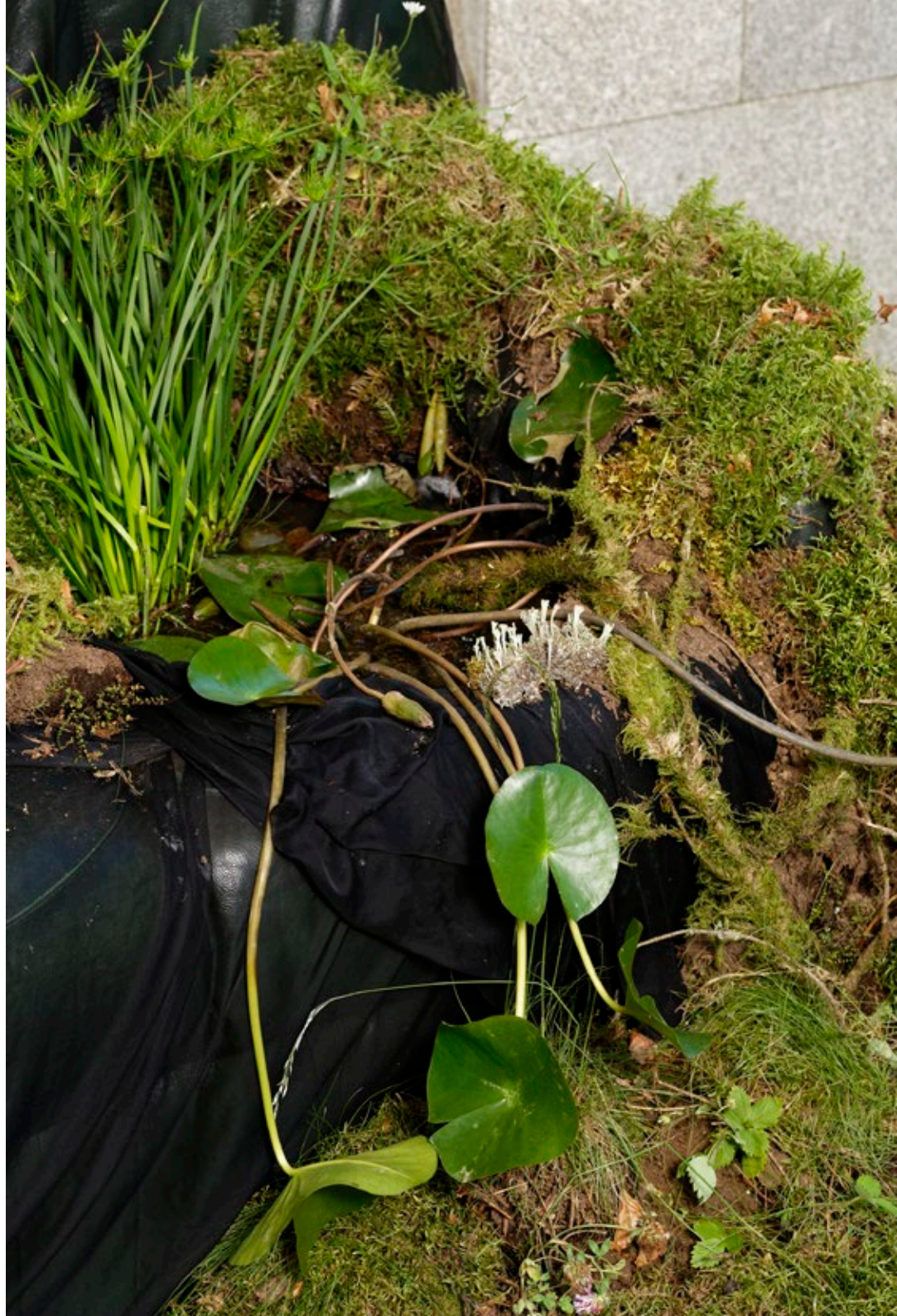
Site specific installation, CIAP Vassivière
mixed media (salt, salt water, copper coins, crystal ball..)

For *Life to Itself*, Bondi tells a story in mirror image inside and outside the building. The work comprises of a lounge scene, as if abandoned, on which the environment acts and is influenced in return. Indoors, the furniture undergoes crystallization and significant oxidation that retains elements within it. Outside, moss and earth invade the piece, as if the environment was invited to settle there. Two sinkholes mark the sofas where water with forgotten coins crystallizes on one side, while the other welcomes fauna and flora. Several elements testify to this abandonment: an unfinished cigarette, an unopened letter. *Synonyms for sinkholes (the hours that pass devour us)* has a circular character that evokes a double-edged notion of time: it is the hours of the climate catastrophe that arrive and devour us, but also those of the day that passes over the mirrored tables arranged in a circle (like a magic circle), like the path of light.









Life to Itself is a group exhibition which transforms over time: works conceived specifically for the project are designed to react and change in relation to the site. Together they compose a sensitive, spectral organism that comes to life in rhythm with the island and its inhabitants. It is not always easy to consider the earth as a living being: to perceive its extremely slow or overly-fast movements, to understand its cycles and often-distant causal relationships. Life itself seeks the vitality of matter, its fleeting rhythms. *Rather than proposing fixed works that become objects of the human gaze, the exhibition presents dynamic works whose transformations are not always perceptible.* Little by little, the artworks depart from their original state and change beyond the control of the artist. They may also play with the building itself or take root outdoors. What matters is to let the works develop, to abandon them almost, in order to let new possible forms emerge.

The exhibition Life to Itself was planned before the Covid-19 pandemic. During our initial conversations in November 2019, we discussed ways in which the works might live off the building and one another. Michel Serres's book *Le Parasite* (1980) was our starting point: in it the philosopher explains that the parasite is never invited anywhere, but always manages to intrude, and not necessarily by coming through the front door. The parasite is difficult to pin down because it is constantly transforming itself, even sometimes inverting its role with that of the host. The parasite is not so much a defined being as it is one that mutates through connections. It forces us to think about things not as fixed objects but as continuously changing forms, dependent on their interactions. Serres gave much consideration to the ways in which we might approach climate change. One way was to no longer think of things as fixed, but as transient and parasitical, constantly changing. Since the pandemic began the exhibition has been postponed twice: it was initially due to take place in summer 2020 and then in March 2021. Gradually we moved away from the image of the parasite, perhaps because it was too close to current events. The idea of the reactive artwork then emerged as something interesting; since the artworks would interact with each other, we could say that they were reactive. The works on view are sensitive to moisture, the movements of other beings, and variations in light. They can grow, deteriorate, merge with others, mutate. Instead of a fixed group of objects to look at, the exhibition can be considered as a gathering of sentient beings. It is not so much a question of appreciating a work of art and judging its visual qualities, but more a question of asking what it is and what it is becoming. Presenting a piece of work or an exhibition that is reactive is to enable the work itself to assume its own aesthetic qualities and to go beyond the traditional situation of a subject observing an object. The reactive work of art no longer needs to be looked at, it simply develops in harmony with its environment, with or without a human presence.

The exhibition is imagined as a way in which a reactive artwork can address the problems of the Anthropocene period: if climate change calls for human beings to be less egocentric and become more sensitive to the environment, then they need to find new ways of looking at things. The key is to no longer think of the earth as a resource but as a sensitive being closely interconnected with other beings, and whose interactions are therefore sometimes very subtle, but may still have significant consequences. Moreover, a reactive work of art can be produced by contact with other living things: it has an ability to create new forms that were not predetermined by the artist who initially created it. The work transforms itself in relation to its environment and to other living beings, and opens itself up to new possibilities that are only revealed as time passes.

- Flora Katz



The Faint House of Yes

2021

Site specific installation, Le Temple du Goût, Voyage à Nantes

Mixed media, (sacred salt, incandescent light bulb, organic herbs, untreated beeswax, fertility crops, incense, Amaranths...)

The Temple du Goût is a former 18th century mansion. Before the filling of the Loire, the water came to the foot of this investment property. Boats docked at the quayside to unload their merchandise and store it in small warehouses and shops on the ground floor of the building. There were tenants of various social origins there, depending on the size and prestige of the apartments. With its pyramidal-shaped facade characteristic of the Nantes Baroque style, also known as the rococo style with mascarons and ornaments of marine and naturalistic inspiration, the Temple du Goût is classified as a historical monument.

Bianca Bondi's site specific installation is inspired by the history of the city, the presence and then the absence of water, port activity along the river, the arrival of goods, exchanges with other worlds... and is not unrelated to the current pandemic context. Each space of this *Temple de Gout* is considered a cavity dedicated to a restorative and protective material: salt, beeswax, aromatic herbs, water and light. The visitor is invited to enter a completely transformed place, the floor of which recalls the Roman baths from which a fountain emerges in the center. The domes are covered by fabrics, beeswax, adorned with salt crystals, embellished with floral arches or a crystal ball. The Temple sublimates these simple and humble substances frequently used by the artist in her practice, and who honors "the protective, healthy, nourishing side, and the benevolence of each of these, for an immersive and healing experience".

Bianca Bondi perfumes the space with the corrosive and preservative properties of salt, of the curative and protective properties of beeswax which help reduce the risk of contamination, of rosemary - considered as a cognitive stimulant and anti-inflammatory or of thyme, antibacterial, insecticide and antifungal, widely used for embalming or to protect against the black plague, the therapeutic virtues of light sought after in Roman, Greek or Egyptian cultures, of the sacred, primordial and purifying character of the water present in many religions and cultures.

From room to room, the visitor is welcome in this fiction with colors, shapes, scents and metamorphoses whose chemical ceremony set up by the artist transports us to a philanthropic elsewhere.

- Marie Dupas







Salle de Bain
The Bath House









The Fall and Rise

2021

Site specific installation, mixed media (cristilised whale skeleton replica, salt...)
Fondation Carmignac

In part because of the massive size of whales, scientists have long speculated on the ecological effects of whale carcasses sinking to the deep-ocean floor. When great whales die, their bodies shuttle carbon down to the seafloor. Each sinking whale carcass sequesters an average of 33 tonnes of CO₂. The falls of large whales are vast sources of labile organic matter which end up on the deep-sea floor and provide rare minerals and gases to an array of lifeforms that would not have access otherwise. Whale falls become ecosystems unto themselves.

The Fall and Rise (2021) a site-specific 12metre long whale skeleton, frankensteined together from several different species, some currently living, others from the dinosaur era. This chimeric creature hangs upside down from the museums ceiling, a supine attitude of death but also a suspended position of resurrection - an embodied collapse of the line between life and death, an elegant affront to the linearity of time.









Scrying in Astral Ponds

2020

Site specific installation, Centre d'art le Parvis.

Mixed media, (Holy water from Lourdes, salt, pigment, brass and velvet benches, natural vegetation..)

Soundscape commission by Jenn Hutt, 26min 8 point surround sound

Bianca Bondi creates site specific spaces, immersive projects often with restorative and healing virtues. Her installations are the result of a chemical ceremony, an unpredictable transformation of matter through temporal performance. These spaces open up fields wherein anyone can experiment and project themselves into a past, a present or a future as in a kind of retro archeology of the hereafter.

Thus, at the Parvis, the artist constructs a dreamlike landscape suspended in time, and punctuated by moments of saline crystallization. Entitled “Scrying in Astral Ponds”, the immersive work draws inspiration from the occult practice of “Scrying”, the ancient art of revelation that connects us to the world of the Invisible. For this exhibition, Bianca Bondi transforms the art center into a space of contemplation conducive to reflection. Scrying is performed using a reflective surface: a mirror, a puddle of water, a crystal globe. Here, the artist creates a landscape composed of fourteen pools of salt water evoking the shapes of Wiccan daisy wheels, protective flowers dating from pre-Christian pagan spiritual practices. These reservoirs, each one-meter-fifty in diameter, find refuge in basins made of a mixture of flour and salt built onto the ground. Filled with the miraculous water of the Sanctuaries of Lourdes, they welcome in an astonishing syncretism various objects and materials which will *activate* in the saline solution that the artist has composed for them. Copper coins, flowers and seashells will thus be immersed in these aqueous expanses.

Surrounding the puddles and their “clairvoyant” reflections, velvet benches invite visitors to sit down and attempt for themselves the practice of scrying. That is to say, to attempt to reach, for the price of a moment of intense concentration, a modified level of consciousness. What Carl Jung defined as the “collective unconscious” made up of archetypes, the main one of which, the Self, enables the realization of a person’s psychic and metaphysical unity. Enveloping the installation, monumental floral arrangements created by Fanie Testa Genovese are gradually covered in salt. Their slow withering to the colors of autumn changes the atmosphere of the exhibition by playing into - with complicity - the encounter of strength and fragility, between life and death. All the while a soundscape, especially designed by Jennifer Eliz Hutt, guides the visitor’s stroll through this twilight and alchemical landscape, allowing one to access a state of enchantment.

- Magali Gentet









The Antechamber (Tundra Swan)

2020

Site specific installation, various objects and materials and 6 tons of unrefined salt
at MoCa Busan in the context of the Busan Biennale, cur. Jacob Fabricius

Poet KIM Hyesoon writes: “Birth is always a fall” and “death is taking flight”. The work of Bianca BONDI is an attempt to freeze these in-between moments so as to better feel a human connection to our environment. Her installations display found objects covered with crystalized salt, as if the world was breaking apart and cracking in a thousand pieces. Her first work using salt, *A Studden Stir And Hope in the Lungs* (2014), is like the discovery after a storm of a vestige of old copper vessels sunk deep down under the sea. Green-grey rust appears to have taken on life in the dark-blue abyss, almost illustrating the intermediary state called Bardo in Buddhism: between death and rebirth.

BONDI's new installation for Busan Biennial, *Tundra Swan*, is a translation of KIM Hyesoon's eponymous poem. As Bondi states: “salt is essential for life but too much brings death”. Taking inspiration from paintings such as Henri Gervex's *Rolla* (1878) or John Everett Millais's *Ophelia* (1851-1852), we observe a clinical but feminine bedroom setting composed of a bed with a pond in it, echoing a circular mirror above a dresser at the end of a pathway through the tundra. All is covered with salt except the pond and the mirror. We are then invited to cross over an open-air cosmic digestive space where salt represents preservation but also resurrection. A swan stands alone. It symbolizes the force of art and poetry, capable of singing even better before its death. We are living in a system that leads us to death and we are all survivors in resistance like the phoenix rising from our ashes. Nothing is lost, everything is transformed. The salt can dissolve in water and later recrystallize and oxidize around itself.

BONDI's installations are ecosystems that pay tribute to both our agencies and vulnerabilities so as to offer a shared moment of meditation on the condition of “hyperobjects”, to borrow philosopher Timothy MORTON's concept: “Instead of inhabiting a world, we find ourselves inside a number of hyperobjects, such as climate, nuclear weapons, evolution, or relativity.” Vital energy emerges from the interaction of human and nonhuman forces. Apocalypse, like in Lars von Trier's film *Melancolia*, is both the end of a status quo and the possibility for a more sustainable order of things to take place.

- Mélanie Bouteloup





Tundra Swan

A white tundra swan that failed to join the flock flying home
Came to the Busan Wildlife Rehabilitation Center
They had to cover her face with white cloth
And cut away at the damaged wings
With her wings clipped, the white swan stopped eating
Reluctantly, they had to cover her eyes, tie up her beak And push
gruel through the slit

How I used to dwell among clusters of birds
How I, past the cloisters of feathers
Used to drive a train into the caverns of eyes

Feathers of summer are as cool as fans
Feathers of winter are as soft as clouds

Things like this happen:
You cannot walk ever again
Sentenced to this, Mother was placed on a bed
She could not unfetter from that bed and return home ever again

One night when I uncovered her bed
A white swan with a tied beak was lying there
She could not even speak, but pleaded with her eyes:
Please take me home

When I held my mother
It felt like I was embracing her from a time a hundred years later The blunt
place of the swan's clipped wing hit my rib

I was expelled far away from feathers
The train mournfully called out for the eye-cavern as it ran

You cannot soar again
You cannot see her again
When the moment for those words arrives
When the moment when there's nothing to be done arrives

The white tundra swan was in the hospital for four years
And now she is in a reservoir
The white tundra swan that took me on her back
From the chamber of feathers and sailed the black heavens
For ten thousand meters, from the North Pole to the South overnight, Is
now by those waters
Now, the swan's wings cannot fold

Like those waves fluttering into the wind
Through the CCTV screen in the rehab center We faced each other every
day, she and I





The Private Lives of Non-Human Entities,

2020

Site specific installation
mixed media (salt, salt water, copper, neon..)

Responding to the penetrating cellar architecture of Het HEM, Bondi invites us into an intimate installation setting that breathes the dynamics of being together without necessarily being physically present — is this from the past, from the future, or are we inside a memory. An abandoned dining table as a reminder of companionship; a feeling that is still present in the air or dissolved and fused with its surroundings.

The materials create their own unique bonds with each other. Bondi does not attempt to control the mutual reactions, but guides them to take their own course. In this process the most improbable creations develop: a play of colour, form and space.





The Sacred Spring and Necessary Reservoirs

2019

Site specific installation, mixed media (salt, salt water, copper, neon..)

Ex Fagor Brandt factories for the 15th edition of the Lyon Biennial, cur. le Palais de Tokyo

As is often the case when she takes on a project, Bianca Bondi began by investigating the past of the Fagor Brandt factories whose activity recently ceased. This brutal closure left an impact upon the area and the former employees which resonates within the stigma of the place: markings on the ground, odors, waste and invisible traces that have settled over the years. Rather than trying to erase this painful story, Bianca Bondi seized it and pays tribute by transforming negative energies into positives.

“My practice is rooted in the transformative potential of energy and matter. I try to revive the memory of places, to give them justice, while keeping in mind that in chemistry, for example, the notion of loss does not exist, that energy is simply transformed” explains the artist . In the second hall of the Fagor Factories we find a kitchen, literally as well as figuratively, that is reconstituted in a semi-enclosed space. In this familiar, domestic landscape, iced under a thin coat of white salt, only the containers filled with colorful chemical potions (the sink, the drum of the washing machine, the glasses and the saucers) continue to pour out. Perfectly liquid at the beginning of the biennale, they will change color and acquire matter over the forthcoming weeks, gradually freezing as they evaporate.

- Claire Moulène













Have you accepted Christ as your personal savior? I considered telling her we hung our gods from trees but thought better of it

2019

Neon, electric cables, steel structure, artificial vegetation
320cm x 180cm

The installation “Have you accepted Christ as your personal savior...” occupies the first room of the exhibition. We are presented with luminous crosses of different sizes and colors, superimposed within the space, their power supply cables drawing a network of veins connecting the earth to the sky. Vine plants, notably ivy, occupy the base of the installation. The idea of this piece came to her following the burning of the Notre-Dame. In the artist’s experience of the event it isn’t so much about the destruction of an emblematic monument, but rather a rare moment of collective consciousness and the pursuit of a “sacred” site’s slow transformation in an extended period of time. From the discovery of an 18th century pillar, historians presume that a pagan temple, dedicated to Jupiter, was erected on the cathedral’s actual location. These paleo Christian temples were sometimes built regarding a geographical particularity, or a remarkable landscape element such as a tree with a strange and meaningful shape. These transitions – from an animist then polytheist culture, to a single religion – are what Bianca Bondi is interested in, indeed she has intended this metaphoric piece to also represent her multicultural upbringing.

- Gaël Charbau



Jupiter in Sagittarius

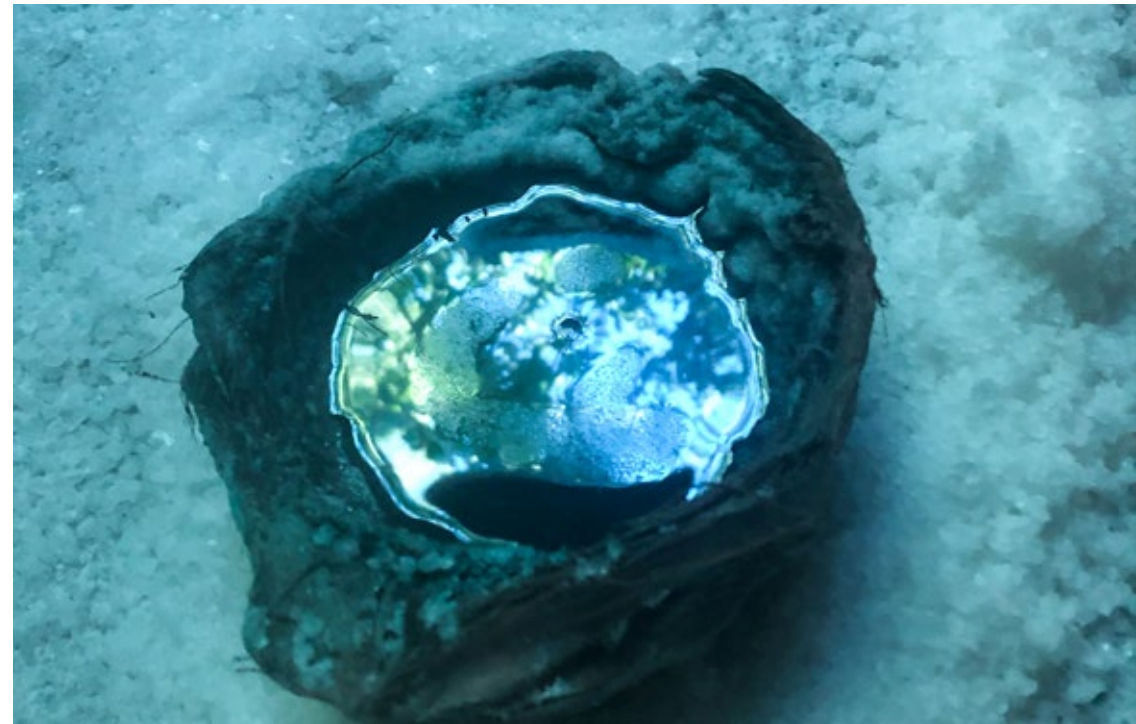
2019

Site specific installation : Salt, copper pigment, verdigris, coconut husks, hibiscus.
Exhibition views, Alchemy, 2019, cur. Claudia Paetzold, Sfer IK, Tulum, Mx.

Aura is also central here—equally Walter Benjamin’s view of an artwork and New Age beliefs in energy fields. In Bondi’s practice objects and materials almost have their own life. There is something ritualistic and altar-like in her work, yet she is strongly rooted in art. “It’s important for me that the work is inspired by those aesthetics. It’s important, in my practice, that an artwork is an activated product, that it carries a past life even in the most basic of ways, but it should not be a working talisman. It has lived, and now it’s ready for the museum. It’s not going to do something.”

Salt was her first unexplained obsession, and it still features in many of her installation works. “Salt is this beautiful, pure element that is completely linked to the Earth. It can be in the air, in a liquid form and as a solid form. Its intrinsic powers are so important. It’s sacred and it preserves,” Bondi explains. “Across all sorts of practices from the Catholic church to the Yoruba in Nigeria, the first thing they do is salt the water, or they put the salt in the ground. I think that there is something so primordial there.”

- Francesca Gavin





Ceremonial gloves (Hands bound)

2019

Mixed media (salt, silk, ceiba seeds, electric cable...)

Exhibition view, Alchemy, 2019, cur. Claudia Paetzold, SFER IK, Tulum, Mx.

Image: © Damian Arcuri.

The strikingly unusual architecture of SFER IK invites site-specific installations. All three artists in 'Alchemy' employ heavily manipulated or distressed materials – such as chunky cast metal and threadbare drapery – that appear to have been salvaged from a shipwreck. Bondi worked on-site over ten days, collecting materials from the jungle and nearby beaches; in her Ceremonial Gloves (Hands Bound) (2019), one oversized silk glove stuffed with ceiba nuts and crusted with glimmering salt lays dormant on the floor, while the other grips a bundle of discarded palm branches. A tourniquet of rubber-coated electrical wires splays out the fabric's delicate weave: a permeable structure of protection.

- Vanessa Thill



Hundred Wealth for Channeling purposes

2018

Bok choy, glycerin, Cape Gooseberry husks, glass tubes, copper joints, salts and soil, copper, water, flowers and herbs, avocado pit, potato plant, candles, garlic, animal jawbone.
Variable dimensions

Works of edible mediums straddle the categorisations of art and utility, the familiarity of the substance and the spectacularity given by its context. Rather than entering a gallery and seeing a product of marble or steel, we are confronting a composite not unlike our own, and like the human condition in a state of impermanence.

In Bianca Bondi's Hundred Wealth for Channeling Purposes (2018), the artist presents organic and inorganic objects, each emanating symbolic properties with varying cultural implications. The glass pipework connects the energies of the totems; channeling their properties in a portrait of an altar that travels down the wall and spreads on a bed of salt in front of the viewer... The motif of the pipework acts as an agent of transition; a translation between planes and material.

- Lucie Tourol





Stir (antioxidation series)

2018 -

Plastic, resin, printed text, synthetic hair, spices, edible flowers...

Art is the activity that aims to liberate the capability for metamorphosis inherent in each thing. That is why it is much closer to the alchemy of digestion – the art of metamorphosis par excellence - than to vision: the vitrines are open-air cosmic spaces of digestion, where the world reinvents itself at any given moment. They are translucent stomachs wherein the world invents its organic or inorganic future or tries – as with the plastic bags – to halt the transformation of certain of its elements. To turn artworks into « chambers of digestion » full of the matter of the world also means to transfigure the very idea of digestion itself. Art, that is the most sublime and refined form of technique, has to enable the digestion of the world by itself : to allow the cosmos to draw from itself, its flesh, its belly, the necessary energy to become what it is. Conversely, the relationship between an artwork and the world is no longer one of exception : it is the same relationship that exists between the stomach and an organism.

- Emanuele Coccia

2.



1.



1. Exhibition view, Diet & Psychology, 2018, Les Limbes, Saint Etienne.

2. Exhibition view, Art O Rama 2019 , VNH Gallery (solo show). Image: © JC Lett

3. Stir (New wave bone broth), 2018. Plastic, resin, printed text, synthetic hair, bones, syrup, gelatin candy, 60 x 53 x 20 cm

3.





1. Stir (Honey High), 2019. Plastic, resin, printed text, synthetic hair, super foods (pollen, baobab, camomile...), 54 x 37 x 9cm
2. Stir (Gut Flora Botanica), 2019, detail.
3. Stir (Nightshades), 2019, detail.
4. Stir (Young Again), 2019, detail.



1. Infusion: mineralizing, purifying and as hydrating as the Mediterranean Sea itself, 2018, detail.

2. Detail, , Stir (Cure for Cancer), 2019

3. Exhibition view, Art O Rama 2019 with VNH Gallery (solo show). Image: © JC Lett.

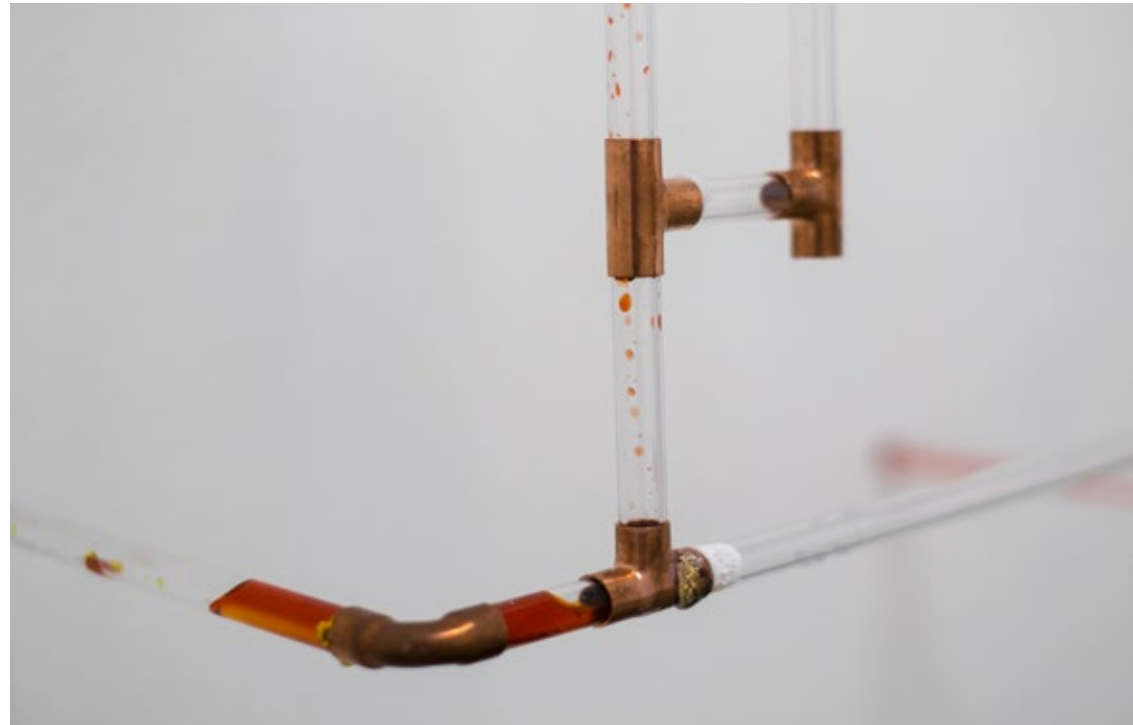
Things come undone, dissolve, thaw

2018

Mixed media,
Variable dimensions

Each material has an associated energy like in witchcraft and in chemistry, an energy that lives and continues to evolve after her intervention. They are conductors of heat, or on the contrary, prevent its passage. Like salt, latex plays an important role in the artists practice. Here it is disseminated across part of the gallery floor . Appearing animated but in the process of decrepitude, its fetishist character enhanced by its brilliance. Symbolic of an ebbing force unlike the salt that allows for the emergence of new forms. As if everything was a question of apparition and disappearance. In this back and forth between salt and latex a more mysterious role in the relationship of the artist to the materials is played out. Both serve to cover, protect and act as a second skin. They encircle us in order to preserve us. The properties of the chosen materials are transmitted in a way that can be both spiritual and libidinous.

- Marion Vasseur Raluy





Bloom 2017-

Mixed media

Bondi's vitrines (glass or plastic) can be interpreted as an attempt to artificially reproduce the ultimate metamorphic space, that of the egg. Every egg is a paradoxical stage in the life span of beings, a space capable to emulate life in a latent state, halfway between life and death, between past and future, between individuality and its multiplication. That way the living objects trapped in the vitrines are not mortified like butterflies nailed to a panel, but they do not live either as they would outside the vitrine. They are stationed within an intermediary state. The matter continues living, but following another set of rules.

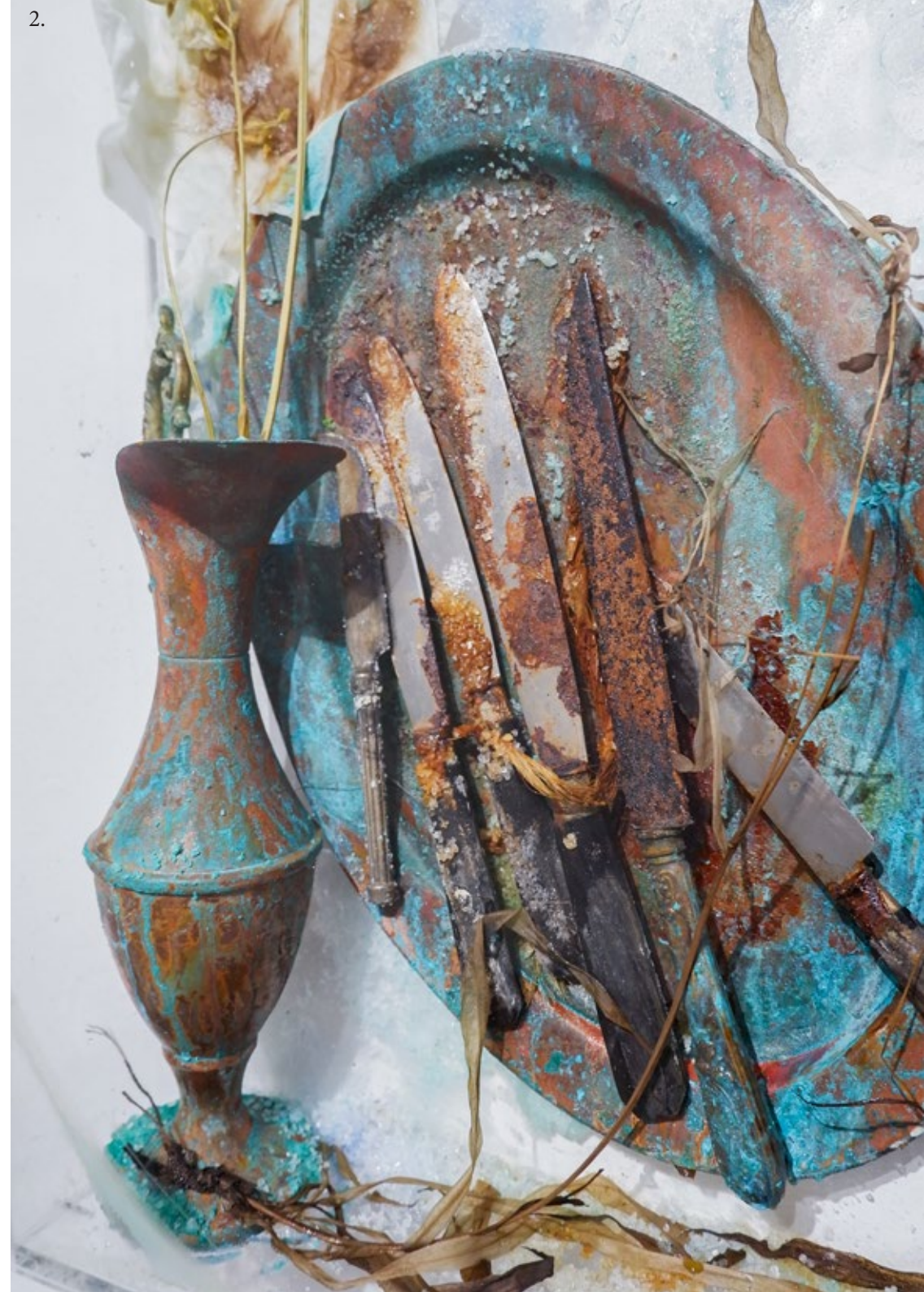
- Emanuele Coccia

The Bloom, series of works which refers to the moment of blossoming or being "in flower"; are vanitas of various organic and inorganic materials growing salt based chemical crystals and oxidising. Each object has been specifically chosen for "aura" -its passage through time,; for its geography and social or historical context but also for its materiality and the transformative aspect of this matter.



1. Exhibition view, Diet & Psychology, 2018, Les Limbes, Saint Etienne.

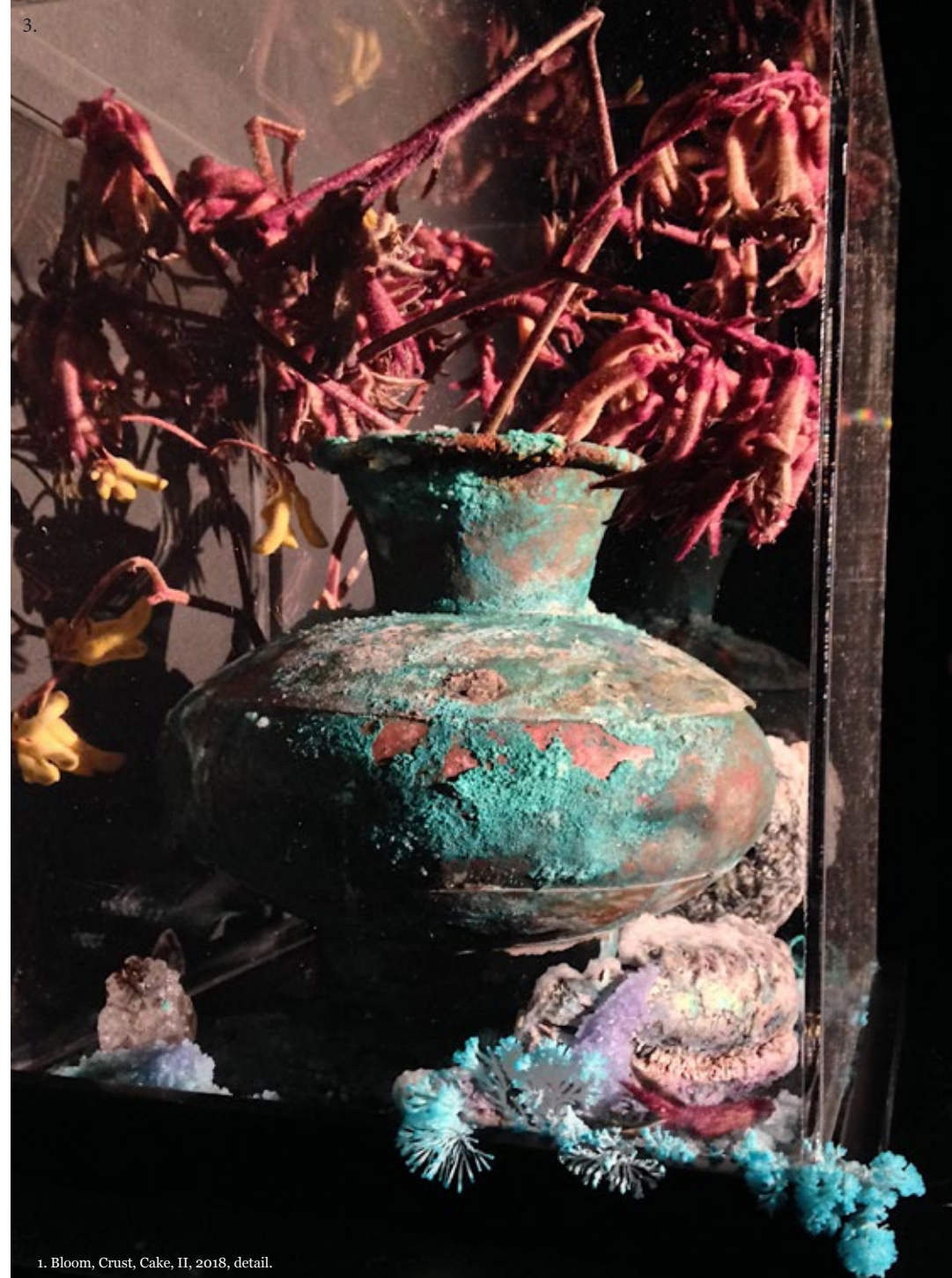
2. Bloom (Hormones), detail, 2018.



2.



Bloom (Hauntings), detail, 2018.



1. Bloom, Crust, Cake, II, 2018, detail.

2. Exhibition view, Crashtest, 2018, La Panacée MoCo – Montpellier. Photo: ©Aurélien Mole.

3. Posy, 2017, detail



Stand view, ART Cologne, 2018 with Galerie 22,48m2

1.



2.



3.



1. Exhibition view, *Moths drink the tears of sleeping birds*, 2019, solo show, VNH Gallery. Image: © Johanna Benaïnous.
 2. *Ectoplasm (Son)*, 2019, mixed media (copper, silk, copper sulphate, ceiba seeds...); detail. Image: © Johanna Benaïnous.
 3. *Ectoplasm (Holy ghost)*, 2019, mixed media (copper, silk, palm nut, copper sulphate, ceiba seeds...); detail. . Image: © Johanna Benaïnous



Ectoplasm (Son), 2019, copper, silk, salt, copper sulphate, Ceiba seed; detail. Image: © Johanna Benainous.

Here, not here (Psychic)

2017 -

Neon

“Here, Not here”, composed of three neons each with the inscription “psychic”, and arranged above unused doorways around the (Lot) village, only one located on a hill at the entrance of a ruin, lights up at nightfall for two hours. This installation, whose illumination or non-illumination of neon lights indicates both presence and absence, ends up activating the spiritual process put in place by the artist in order to create: “an environment resembling the moment of waking when the brain hesitates between the truth and the fiction of the night.” In other words, an environment that presents a state of consciousness in constant remembrance capable of fusing form and non form.

- Julia Raymond

The first editions of this series were presented in the Lot, France during my three-month residency at Ateliers des Arques. Opposite the village, the lit word was placed on a hill far from any other light source. It shone in the night like a strange blue star, hovering slightly lower and brighter than the stars around it. The word was the result of various encounters and experiences I partook in during my time in the region.



Exhibition view, Alchemy, 2019, cur. Claudia Paetzold, Sfer IK, Tulum, Mx. © Damian Arcuri.

Exhibition view, Ainsi jouent les enfants seuls, 2017, Les Ateliers des Arques, image : © Nelly Blaya.





Repressed memories return as symptoms of an inner disorder, they also return as myths

2017

Site specific installation, mixed media, 700 x 300 cm
Cité des Sciences – Carte blanche : SOCLIM mission report
By invitation of Gaël Charbau

The role of the oceans in climate change is the subject of “SOCLIM Mission: The Southern Ocean Faced with Climate Change”, which describes the experiments carried out by scientists during an oceanographic campaign. The South African artist Bianca Bondi has a particular way of questioning this type of expedition. Her installation, conceived as a waiting room, is inspired by the diaries of the two reporters, Yseult Berger and Julien Boulanger, who explored the Southern Ocean and followed the scientific expedition SOCLIM their entire time at sea.







An arrangement with the bottom, (l'air de l'eau) 2017

Latex, ultramarine light pigment, plastic, aluminium

Many of Bondi's works play with display highlighting the materials in transformation. Things are suspended, hanging on walls, or housed in clear plastic bags or Perspex boxes. She wants us to rethink our relationship to space, and looking. To tweak the concept of eye levels and perspective. Here works are in suspension or limbo. The floor is also an active space for Bondi's installations. Spills and splashes are a recurring motif, particularly in her earlier work.

- Francesca Gavin

Born from the lines of André Breton's poem "l'Air de l'eau", and inspired by the mark making of once-submerged surfaces, this work represents ascension and a changing of elemental states. The image of the bottom of an emptied out, paint-peeled, unused greenblue pool, and its passage through time to become a skin ready to be shed. These are covers, folded and hung, another inflated gradually losing its breath.



Smash and Grab (love is electric)

2016

Neon, electric cables, artificial Ivy
700 cm x 500 cm

The work is an ongoing series of synonyms for the words “smash” and “grab”. The term “smash and grab” is especially common in South Africa where I am from, it references an act of burglary which involves the damage of property and seizing of valuables. The distinct elements of this sort of act are speed and surprise. Upon collecting the various synonyms for each word I was struck by their highly provocative nature, some words being simultaneously sexual slang. In South Africa we are so accustomed to this act, that the words have lost their shock value, which makes me think of words like rape, South Africa is a country with one of the highest rape statistics globally. I wanted to parallel the two, an act of theft and sex, while playing on the aesthetics of s&m - consensual sexual violence. The words are hung like vines, creating knots and nooses, and incorporating ivy - a common and poisonous evergreen associated with the female element and which is known to survive in even the hardest environments, by attaching itself to a host.



1. Smash and Grab (love is electric), 2016, detail.

2. Exhibition view, Freak Park, cur. Théo-Mario Coppola, La Villa Belleville, Paris.



Bound series

2016–

Techniques mixtes
Dimensions variables

Typically, a magical binding is simply a spell that restrains someone metaphysically, preventing them from action but binding can also be positive such as in keeping the bound elements in close proximity to one another. In this series we find a “Jeanette” a small ironing board, a typical symbol of the woman and domesticity, bound in delicate imperfect leather, by decorative knots typical of the Shibari style (a consensual Japanese-inspired bondage practice). In certain works of this series there are flowers in the form of offerings imprisoned in resin casing. They are locked into a hardened fluid shell, and bound by electric cables which are cut at both ends. The cut cable is not a loose end, on the contrary, it represents latent energy.

1.



2.



1. Tangle, 2017. Electric cable, flowers, resin, fabric. dimensions variable

2. Idle Hanging Piece, 2017. Leather, electric cable, chrome, 120 x 16cm.

3. Pendulum, 2019. Leather, electric cable, chrome, 96 x 17cm.

3.



Oxidation / Evaporation 2015 -

Mixed media

From her early fascination with chemistry and physics, Bianca Bondi has kept an eye for experimentation, an instinctive curiosity about the emergence of forms and their metamorphoses; but it is ultimately rather on the side of the proto-sciences that her work, tinged with esotericism, leans: for it is, in the end, not to capture a mathematically reproducible sensory mechanism but to convene within an “environmental perimeter” a synergistic process of forces, perhaps wherein a bit of this principle of all life, organic or mineral, which the alchemists called “Universal Spirit” intervenes.

- Victor Maziere

These works are part of a series of “paintings” of salt and latex on paper stretched on aluminum frames. The layers of material are arranged as superimposed strata, activated by a series of chemical reactions. The initial drawings are made of salt traces representing maps of oceanic mountain ranges as well as alchemical talismans. The final surface remains sensitive to light and humidity, possibly darkening over time.

2.

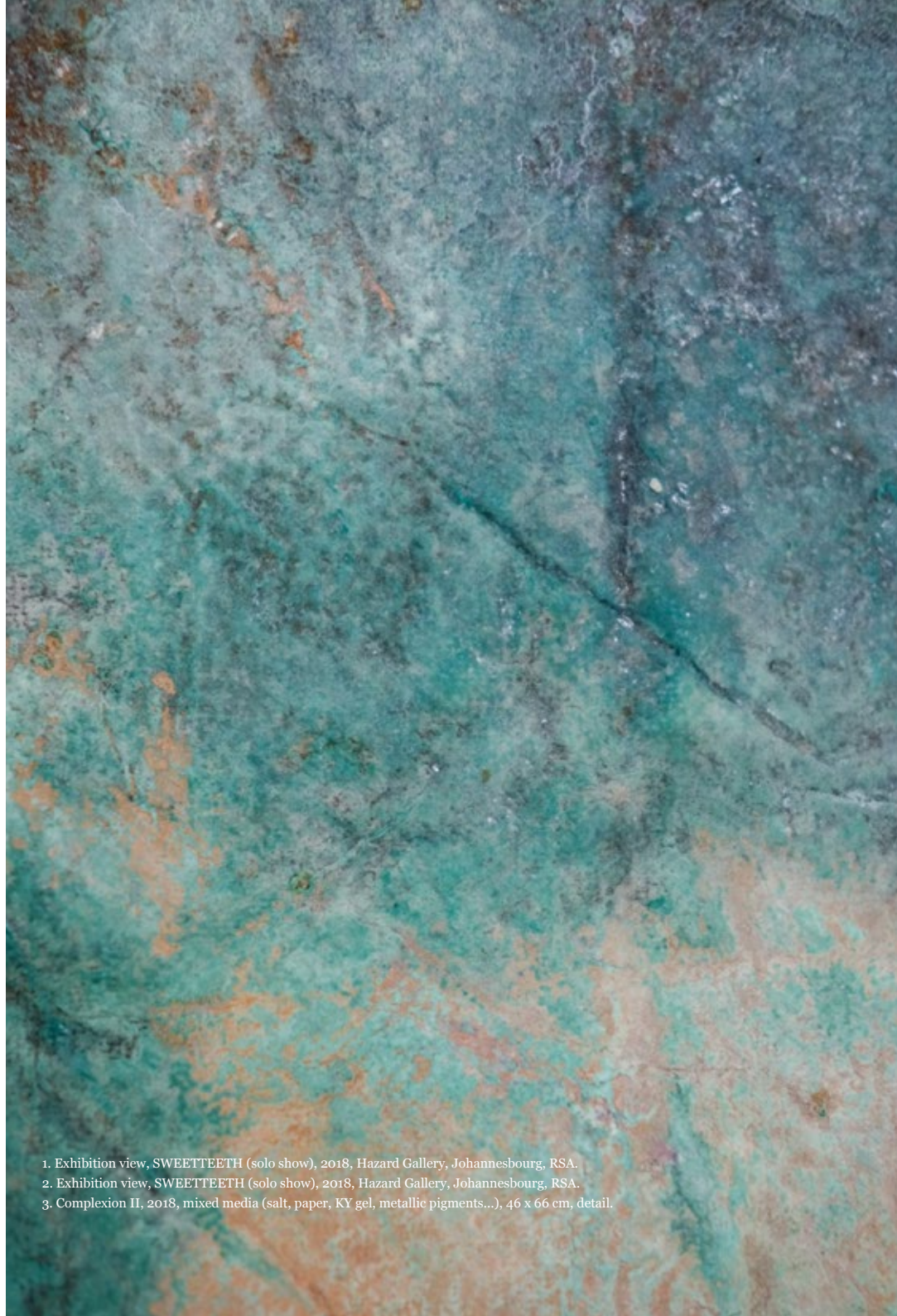
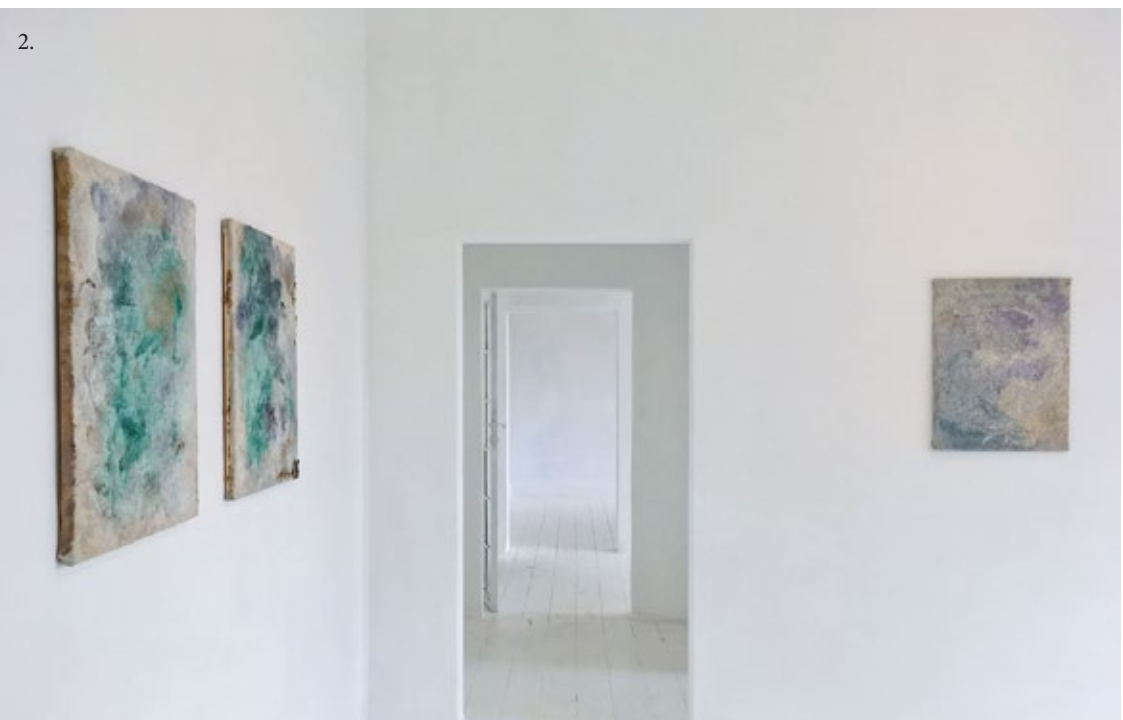


1. Untitled (Orto Botanico di Palermo), 2017. Charcoal, chalk, pastel, copper pigment, latex on paper, printed wallpaper, 120 x 60cm each & 300 x 240 cm (wallpaper). Exhibition view, les Vies de Cagliostro, Galerie 22,48m2 Paris.

2. Overlay (Hell), 2019. Latex, salt, pigments, charcoal, oxidation on paper, 130 x 100 cm. Exhibition view, Moths drink the tears of sleeping birds, VNH Gallery. Photo: © Johanna Benaïnous.



Overlay series, exhibition view, Moths drink the tears of sleeping birds, 2019, VNH Gallery. Photo: © Johanna Benainous.



1. Exhibition view, SWEETTEETH (solo show), 2018, Hazard Gallery, Johannesburg, RSA.
 2. Exhibition view, SWEETTEETH (solo show), 2018, Hazard Gallery, Johannesburg, RSA.
 3. Complexion II, 2018, mixed media (salt, paper, KY gel, metallic pigments...), 46 x 66 cm, detail.

A Sudden Stir And Hope In The Lungs

2014-

Site specific installation, mixed media. (salt water, salt crystals, copper..)

First shown in Slow Future, 2014, Centre for Contemporary Art Ujazdowski, Warsaw,
700 x 500 cm.

We are aware that the Earth's sea level is slowly rising; on the opposite side of the spectrum, another inexorable but real threat is that of ocean evaporation. This is due to a natural increase in solar intensity, and although this process has been estimated to be around one billion years, the future and outer space constantly challenge our predictions.

"A Sudden Stir And Hope In The Lungs" is a reconfigured map of the mountains of the world's ocean floor, using salt water, which forms crystals during the exhibition as it gradually evaporates. Nestled within this map are the remains of an underwater Dionysian feast in the form of 30 kilos of copper dishes which oxidize and slowly turn increasingly turquoise - an over salted dinner party at the bottom of the sea.



Virginia, Blue Ivy, April o' Neil, Shey ...

2012 -

Latex, pigments, aluminium, 50 cm x 95 cm roughly each

The skin is what both protects and what exposes us. The skin is our presence in the world and the memory of our actions as a group. The skin is coating film, layer, tissue, clothing, stratum, matter, surface, screen, mask; it is what it hides and what it reveals about humankind and our world.

Bianca Bondi points to the human skin and its social repercussions, a matter of either colour, gender, religion, old age or actions. Bianca Bondi works with latex, which looks like skin, but is colourless, to make androgynous jackets named after famous women, such as Virginia Woolf, and plays with the powers attributed to the jacket of the shaman, which acts like a mask in the passing from one state to another.

- Nicolas de Ribou

1.



2.



1. Petra, 2016 and April o' Neil, 2016

2. Virginia, 2012. Exhibition view, A Thousand Friends, New Jörg, Vienna, AT



1. Détail, Shey, 2017
 2. Blue Ivy, 2016 et Petra, 2016
 3. Shey, 2017. Vue d'exposition, Pillars, Carrington Gallery, BE. Photo: © Renato Ghiazza

BIANCA BONDI

Born 1986 in Johannesburg, South Africa. Lives and works in Paris, FR.

With a multidisciplinary approach that is often site-specific, Bianca Bondi’s practice being very much process based, is a blending of material experiment and method. Materials are chosen for their potential for transformation or their intrinsic properties; the combining of which results in entirely strange and new surfaces. Her work process can be likened to ritual practice or a sort of instinctive alchemy which encourages mutation in symbiosis with its environment – a conceptual performance of objects and their matter within the macro and micro. She relates these organic encounters to current situations or the history of the space placing an emphasis on ecology and the intangible while drawing her inspiration from the occult sciences.

EDUCATION

2012 DNSEP, École Nationale Supérieure d’Arts Paris – Cergy
 2010 DNAP , École Nationale Supérieure d’Arts Paris – Cergy
 2006 BAFA, Fine Arts, WITS University, Johannesburg, RSA

SOLO EXHIBITIONS

2021 Underland, Mor Charpentier, FR
 The Daydream, Open Space #8, cur: Claire Staebler, Ludovic Delalande, Foundation Louis Vuitton, FR
 The Faint House of Yes, Voyage à Nantes, Fr
 2020 Still Waters, Centre d’art le Parvis, Tarbes, FR
 2019 Mother Lemon, Apick Galley invites JosédelaFuenté Gallery, Turin, IT
 Moths drink the tears of sleeping birds, VNH Gallery, Paris, FR
 2018 Diet & Psychology, Les Limbes – Céphalopode, Saint Etienne, FR
 Gradually, then Suddenly, Galerie 22.48m2, Paris, FR
 SWEETTEETH, Hazard, Johannesburg, RSA
 2017 Repressed Memories Return..., cur: Gaël Charbau, Cité des Sciences, Paris, FR
 A Series of Discreet Events, La Villa Belleville, Paris, FR

COLLECTIVE EXHIBITIONS (Selection)

2021 (Moved to 2021) Jardins Partagés, cur: Anna Labouze and Henni Keimis, Magasins Generaux, Pantin, FR
 2ème Biennale de Thailand, Korat, TH
 Life to itself, cur: Flora Katz, CIAP Vassivière, FR
 La Mer Imaginaire, cur: Chris Sharp, Fondation Carmignac, FR
 La Vitrine, FRAC ile de France, FR
 A sunless future?, Mor Charpentier, Paris, FR
 2020 Crystal Clear, cur: Elena Sorokina, Pera Museum Istanbul, TR
 l’Homme Gris, cur: Benjamin Bianciotto, Casino Luxembourg, LU
 Words at an Exhibition, Busan Biennale, cur: Jacob Fabricius, KR
 Casa Dolce Casa, cur: Galerie 22.48m2, Paris, FR
 De(s)rives, cur: Galerie Aline Vidal, port de l’Arsenal à la Bastille, FR
 Your Friends & Neighbors, High Art, Paris, FR
 Anatomie du Quotidien, les Musées de Saint-Gervais, FR
 Composite Materiality, El Jundi Gallery, Marbella, SP
 Programme Spécial, cur: La Méditerranée, Gaël Charbau, Yvannoé Kruger, Ateliers Poush, Clichy, FR
 Chapter 3, cur: Maarten Spryt and Rieke Vos, Het HEM, Zaandam, NL
 Le Vaisseau d’Or, cur: Gaël Charbau, Galerie Vallois, Paris, FR

2019 From Flood to Flight. Myths, Songs & Other Stories, cur: Elena Sorokina, Premier Regard, Paris, FR
 Ou les eaux se melent, 15th Lyon Biennale , cur: Le Palais de Tokyo, anciennes usines Fagor Brandt, Lyon, FR
 Brasero, cur: Double Séjour, Chappelle de la Madeleine, Arles, FR
 MERDELAMERDELAMER..., cur: Kendell geers, Mario Mauroner Contemporary Art, Vienna, AT
 Have a Butcher’s, cur: Francesca Gavin, Ballon Rouge, BE
 IncarNations, cur: Kendell Geers, BOZAR, BE
 La baie aux 2 lunes, cur: Leila Simon, Espace d’art contemporain Les Roches, FR
 Some of us..., cur: Jérôme Cotinet-Alphaize, Marianne Derrien, Nord’art, Büdelsdorf, DE
 Alchemy, exposition collective cur: Claudia Paetzold, IK Lab, Tulum, MX
 Amitiés, cur: Exo Exo, David Giroire, Paris, FR
 2018 Exposition des artistes finalistes du 11ème Prix Meurice, cur: Claire Moulène, le Meurice Hotel, Paris, FR
 Décadence, cur: Double Séjour, Franklin Azzi Architecture, Paris, FR
 A Hole in Time, cur: Victor Mazière, CAC la Traverse, FR
 Se mettre au vert, cur: Clotilde Boitel, MAL de Laon, FR
 De fils ou de fibres, CAC Meymac
 Antoine Donzeaud: Une décision purement pratique, Centre Culturel de la Visitation, Périgueux , FR
 Material Narratives : Get It While It’s Hot, cur: M. Krüger, L. Touroul, DOC, Paris, FR
 Fading Away, cur: Céline Flécheux, Galerie 22.48m2, Paris, FR
 Born in the Purple, Artinkk Galerie, Brussels, BE
 INTOTO, cur: Thomas Fougérol, Julien Carreyn, Fondation Ricard, Paris, FR
 Angle mort, Ici Gallery, Paris, FR
 Biennale de Jeune Création, Centre d’art la Graineterie, Houilles, FR
 Crashtest, cur: Nicolas Bourriaud, La Panacée, Montpellier, FR
 Continent des anecdotes (HOTEL EUROPA), cur: Théo-Mario Coppola, Galerie Felix Frachon, BE
 2017 Pillars, cur: Jota Castro, Carrington gallery, Gent, BE
 Built like a memory, Tag Team Studio, Bergen, NO
 8th Young Triennial, cur: R. Demidenko, Center of Polish Sculpture, Oronsko, PL
 Dans la place, cur: Stéphane Corréard, Pavillon Carré de Baudoin, Paris, FR
 La piel del mundo, cur: Nicolas de Ribou, Gallery Jose Luis de la Fuente, Santander, ES
 Ainsi jouaient les enfants seuls, cur: Pierre Ardouvin, Presbytère les Arques, FR
 Intoto 3 cur: Thomas Fougérol, Le Molière, Paris, FR
 Agora, Galerie R-2, cur: 2 AI, Paris, FR
 Sans Titre 2016 (vol3), cur: Marie Madec, Paris, FR
 Preparatory portrait of a young girl, cur: Michal Novotny, Plato, Ostrava, CZ
 Les vies de Cagliostro, cur: Marianne Derrien, Galerie 22.48 m2 , Paris FR
 Freak Park, cur: Théo-Mario Coppola, La Villa Belleville , Paris, FR
 2016 Assemblage #2, Possibilités du Noir, Julio, Paris, FR
 A Thousand Friends (part 2), cur: Exo Exo, New Jörg, Vienna, AT
 Né un 2 juillet, Galerie Derouillon, Paris, FR
 I Would’ve Done Everything For You/Gimme More!, cur: Cedric Fauq, The Plug, London, UK
 En Flamme, Firma, Bruxelles, BE
 The Garden, cur: Room E1027, Cité des Arts, Paris, FR
 2015 Empiristes, cur: Gaël Charbau, Bourse Révélations Emerige, Villa Emerige, Paris, FR
 Odradek, cur: Flora Katz and Mikaela Assolent, Instants Chavirés, Montreuil, FR
 EUREKA! cur: Kendell Geers, Galerist, Istanbul, TR
 Unplugged, cur: A. Pontet, JM. Brinon, N. Renaude, M. Waquant, Château de la Roche Guyon, FR
 Floating Reverie / Post digital 2014, Kalashnikovv Gallery, Johannesburg, RSA
 2014 D’ING X.II, cur: Jolien Direx and Sarah Vierstraete, Kunstencentrum Belgie, Hasselt, BE
 48°28’39”N 2°12’47”E, cur: Emmanuelle Day and Allison Somers, Auvers-Saint-Georges, FR
 Slow Future, cur: Jota Castro, Centre for Contemporary Art Ujazdowski Castle, Warsaw, PO
 Meme l’Imprevue est Quantifiable, cur: by A. Pontet, JM. Brinon, Château de la Roche Guyon, FR
 2013 Si nous continuons (...), cur: by Flora Katz, Mikaela Assolent, Treize, Paris, FR

PRIX, NOMINATIONS & BOURSES

2021	Awarded for Talents Contemporains 2020, Fondation François Schneider, Wattwiller, FR
2020	Shortlisted for the AWARE (the Archive of Women Artists) prize, FR
2019	Shortlisted for Le Prix des Amis de Palais de Tokyo
2018	Shortlisted for the 11th edition of Prix Maurice, Paris, FR
	Shortlisted for Talents Contemporains Fondation François Schneider, cat. peinture, Wattwiller, FR
2017	CNAP grant for a first solo show in a French gallery
2015	Shortlisted for La Bourse Révélation Émergence 2015, Paris, FR
	Shortlisted for Talents Contemporains 2014, Fondation François Schneider, cat. installation, Wattwiller, FR
2014	Shortlisted for Talents Contemporains 2013, Fondation François Schneider, cat. sculpture, Wattwiller, FR

FOIRES & BENEFITS

2021	FIAC, Mor Charpentier Frieze, Mor Charpentier Artissima, Mor Charpentier FIAC Online, Mor Charpentier
2020	Miami Basel Online, Mor Charpentier
2020	For your eyes only, Galerie Bubenberg, exposition virtuelle, soutenir des artistes pendant COVID-19
2019	Art-o-Rama (solo show) VNH Gallery, Marseille, FR Drawing Now, VNH galerie, Paris, FR ARCO présentation en duo avec Marco Montiel-Soto, Josédelafuente galerie, ES
2018	Art Cologne (solo show), Galerie 22,48m2, Cologne, DE
2017	Hotel Europa, Art Vilnius, cur: Théo-Mario Coppola, Vilnius, LT
2016	ART IS HOPE, (benefit) Galerie Perrotin, Paris, FR

RÉSIDENCES

2021/ 22	Le Château du Marais, FR
2020/ 21	Manifesto, Poush, porte de Clichy, FR
2020	CIAP Vassivière (workshop)
2019	Manifesto, L'Orfèvrerie, Saint Denis, FR
2018	Nirox, Cradle of Mankind, RSA
2017	Aldea Residency, Bergen, NO Center of Polish Sculpture, Oronsko, PL Les Ateliers des Arques, Presbytère les Arques, FR
2016	Villa Belleville, Paris, FR
2014	Floating Reverie; digital, non site specific Chateau de la Roche Guyon, Roche Guyon, France
2011	Bandjoun Station, Cameroun (prof. Barthelémy Toguo, ORLAN, and Pierre Ardouvin)

ARTIST TALKS

2020	Bianca Bondi, in the context of the solo show, Still Waters, Parvis, FR Bianca Bondi invites Victor Maziene in the context of the solo show, Still Waters, au Parvis, FR
2017	Afropolitan festival , Art Talk Kendell Geers invites, BOZAR, Brussels, BE

PRINTED PRESS

2020	L'OFFICIEL Paris, artist feature by PA Mateos & C. Teyssous, Dec 2020 CURA No. 35, <i>An Aesthetic of the Possible</i> par Flora Katz Cosmopolitan Magazine Italy, April 2020 : <i>La Carica della Artiviste</i> by Mariacristina Ferraioli
2019	Beaux Arts Magazine, Nov 2019, BAM 425 : <i>Le Match des Biennales</i> by Emmanuelle Lequeux Emerige Revelations <i>5 years catalog</i> , Art Book Magazine Distribution Flashart No. 326, Jun-Aug 2019, <i>Bianca Bondi</i> by Emanuele Coccia CURA No. 31, <i>Bianca Bondi</i> interview by Francesca Gavin Alei Journal #6, interview <i>IncarNations</i> , exhibition catalog, BOZAR, BE Twin Magazine issue XX; <i>Experimental Objects : New Talents</i> <i>With Paris in Mind: Talking with artists...</i> Will Mountain Cox, Relegation Books publishing <i>This is Jackalope</i> , Issue no.2, 2019
2018	<i>Se mettre au vert</i> , exhibition catalog; Clotilde Boitel, MAL de Laon, FR <i>Material Narratives : Get It While It's Hot</i> , exhibition catalog; M. Krüger, L. Touroul, DOC, FR <i>Biennale de Jeune Création</i> , exhibition catalog; Centre d'art la Graineterie, Houilles, FR Talents Contemporains 2017, Fondation François Schneider, catalog of nominees <i>Art Press #453</i> , exhibition review by Julie Crenn April 2018 Technikart, review ' <i>Montpellier Crash testé</i> ', March 2018 <i>Crashtest, la révolution moléculaire</i> , exhibition catalog; N. Bourriaud, S. Hessler, La Panacée, Montpellier, FR Artaissime #18, introducing, Janvier / Avril 2018 edition #48, <i>Gradually then Suddenly</i> , exhibition catalog, Galerie 22,48m2, Paris, FR <i>SWEETTEETH</i> , exhibition catalog, Hazard Gallery, JHB, RSA
2017	Open Triennale : <i>8th Young Triennale</i> , exhibition catalog; Center of Polish Sculpture, Oronsko, PL <i>Ainsi jouaient les enfants seuls</i> , exhibition catalog, Les Ateliers des Arques Barbed Magazine, feature, <i>Surrender issue 05</i>
2015	ART AFRICA, interview: Baldi/ Bondi, March edition Empiristes, exhibition catalog, Révélation Émergence, 2015 <i>EUREKA!</i> exhibition catalog, Galerist ; Kendell Geers, Eda Berkman <i>For the Love of Being</i> , SAFFCA
2014	Slow Future, exhibition catalog; Centre for Contemporary Art Ujazdowski Castle, Warsaw, PO D'ING magazine, April edition, interview