

Alix Boillot

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Graduated from l'École nationale supérieure des Arts Décoratifs de Paris (2015), Alix Boillot conceives sculptures and performances ; what they all have in common is the quest for a certain side – romantic, mystical, playful – of our humanity, which is attached to what has no value other than the value we grant it. In other words, it's about gathering here below tangible traces of our attachment to sacredness, to the artefacts and rituals that resist modern productivism. Water, snow, salt, tattoos, coins and collections of found objects are some of the mediums used in her research.

She is a fellow at the Villa Medici in 2023-2024.

She is currently resident at the Fiminco Foundation, where she is furthering her research into overflow: the coming flood, tears and the female orgasm are at the heart of her work.

Performances and exhibitions

- Fondation Fiminco, Romainville (group show, 2025)
- Hiflow, Genève : « Leaving the Island » (group show, 2025)
- 7L, Paris : « Lorem Ipsum » (performance, 2024)
- Roma Diffusa, Rome : « Roma città eterna odierna » (festival, 2024)
- Villa Médicis, Rome : « Le Chant des Sirènes » (group show, 2024)
- Gaîté Lyrique, Paris : « ¡ Viva Villa ! » (festival, 2024)
- Ménagerie de Verre, Paris : « Les Inaccoutumés » (festival, 2024)
- 17ème Biennale de Lyon : « Les voix des fleuves » (group show, 2024)
- MAXXI L'Aquila : « Performative 04 » (festival, 2024)
- Demanio Marittimo.Km-278, Marzocca (festival, 2024)
- Collection Lambert, Avignon : « ¡ Viva Villa ! » (festival, 2024)
- Le Mât, Montrelais : « Nous les vagues » (group show, 2024)
- Villa Médicis, Rome : « A più voci » (group show, 2024)
- Thermes de Dioclétien, Rome : « Expodemic » (festival, 2024)
- Palazzo Esposizioni, Rome : « Expodemic » (group show, 2024)
- Mac Val, Vitry-sur-Seine : « Thophées / Trop faits » (group show, 2024)
- Fondation Carmignac, Porquerolles (performance for the opening of Alona Pardo's group show, « The Infinite Woman », 2024)
- Villa Medici, Rome : « Notte Bianca » (group show, 2023)
- Lafayette Anticipations/Festival d'Automne, Paris : « Échelle Humaine » (2023)
- Julio Artist Run Space, Paris : « Espace Commun » (group show, 2023)
- Tour Orion, Montreuil : « Flies » (group show, 2023)
- La Ménagerie de Verre, Paris : « Étrange Cargo » (festival, 2022)
- Les Subsistances, Lyon : « Subs Sylvestre » (festival, 2021)
- Potager du roi, Versailles : « Plastique Danse Flore » (festival, 2021)
- Musée Rodin, Meudon : journées du patrimoine (group show, 2021)
- Église Saint-Ignace, Paris : « Nuit Blanche » (performance, 2020)
- Beaux-Arts de Marseille, avec Manifesta 13, Triangle-Astérides et les Parallèles du Sud : « White Mountain Week-end » (group show, 2020)
- Hôtel Normandy, Paris : « Salon de Normandy by The Community » (2019)
- Fondation Ricard, Paris : A comme After (group show, 2019)
- Point Éphémère, Paris : « Chimique(s) » (festival, 2018)
- Silo U1, Château-Thierry : « Colorama : Bleu » (group show, 2017)

Résidences

- Fondation Fiminco, « La Fabrique » residency, 2024-2025
- Centre Chorégraphique National Mille Plateaux, La Rochelle, 2024
- Villa Arson : « Résidences Croisées », 2024
- French Academy in Rome — Villa Medici, fellow 2023-2024
- Hellerau, as part of the cross-residency programme between Hellerau and Les Subsistances, with the joint support of the Goethe Institut and the Institut Français d'Allemagne, Dresden, 2022
- Les Subsistances, Lyon, 2022-2023
- Kunstencentrum Buda, Kortrijk, 2021
- La Source — Rodin Grand Paris, Meudon, 2021
- Cité internationale des Arts, Paris, 2020
- « White Mountain College Summer Institute » / Beaux-Arts de Marseille, 2020
- La Source — La Guéroulde, 2018
- « Colorama : Bleu », residency at the Silo U1, Château-Thierry, 2017
- « Création en cours », creative residency initiated by the Ministry of Culture and the Ministry of Education, run by Ateliers Médicis, 2017

Publications

- Collective, « Le chant des sirènes », Empire, 4 Octobre 2024
- Rosita Boisseau, « Quand la batterie percute la danse », Le Monde, 3 October 2024
- Rosita Boisseau, « Une fontaine éphémère pleine d'«incertitude» », Le Monde, 3 August 2023
- Charlotte Fauve, « La plastique des fluides », Télérama, 19 July 2023
- Bernard Blistène, « Mondes Nouveaux », Beaux-Arts de Paris, 2023
- Margot Wallemme, « Scénographie potentielle à la Ménagerie de Verre, une étrangeté en bleu », Toute La Culture, 4 April 2022
- François Maurisse, « Figury (Przestrzenne) », Ma Culture, 28 February 2022
- Benjamin Delmotte, « Scénographie potentielle, Alix Boillot », Revue Décor #1, June 2021
- Guillaume Tion, « «Steve Jobs», seul à l'Apple », Libération, 12 March 2020
- Élora Weill-Engerer, « Jouer le jeu », Art'n Mag, pp 90-95, Sept.-Oct. 2019
- Anne Diatkine, « «Place», L'exil entre deux langues », Libération, 24 July 2019

Collaborations

- Ola Maciejewska, « The Second Body » (sculpture, 2023)
- César Vayssié, « RICORDA TI CHE È UN FILM COMICO » (performer, 2022-2023)
- Bastien Mignot, « Un regard suffit à rayer l'invisible » (performer, 2022)
- Ivana Müller, « Slowly, slowly... until the sun comes up » (artistic collaboration, 2022)
- César Vayssié, « Péter le cube » (performer, 2021)
- Marine Colard, « Le tir sacré » (scenographer, 2021)
- Émilie Labédan, « Mr. Splitfoot » (scenographer, 2021)
- Anaïs de Courson, « Shakespeare's sisters » (artistic collaboration, 2021)
- Yaïr Barelli, « Zaman, contre toi » (artistic collaboration, 2021)
- Ivana Müller, « Fäden » (artistic collaboration, 2021)
- Ivana Müller, « Forces de la nature » (artistic collaboration, 2020)
- Robert Cantarella, « Musée vivant » (performer, 2020)
- Robert Cantarella, « Steve Jobs » (scenographer, 2020)
- Dominique Gilliot, « Différentes choses » (artistic collaboration, 2019)
- De Quark, « CSC » (performer, 2018-2022)
- Tamara Al Saadi, « Place » (scenographer, 2018-2019)
- Eva Medin, « Storm Station » (artistic collaboration, 2018)
- César Vayssié, « Wow, you're so young and beautiful » (performer, 2018)
- Nicolas Giret-Famin, « Le temps des Hommes » (scenographer, 2018)
- Robert Cantarella, « Salon de la Mise en scène » (scenographer, 2018)
- Tino Sehgal, « This progress » (performer, 2017)
- Olivia Csky Trnka, « Protocole Valentina » (scenographer, 2017)
- Philippe Quesne, « La nuit des Taupes » (painting and sculpture, 2016)

Formation

- 2015 : École nationale supérieure des Arts Décoratifs, Paris
- 2022 : Formation in moulding techniques (Cellule B, Nantes)



Grace, 2023

Performance, 10 minutes

Villa Medici (piazzale fountain), for the « Notte Bianca »

With Valentina D'Angelo

Alix Boillot invites Valentina D'Angelo, a Roman drummer, into the fountain of the Villa Medici: she performs Jeff Buckley's *Grace*, contradicting for a moment the horizontal destiny of water. The song is said to be a premonition of its author's drowning in the muddy waters of a tributary of the Mississippi.

*And the rain is falling, and I believe
My time has come*¹

The pump is stopped: the water, horizontal, and the woman - also a watery body - both start moving. Half-submerged, the figure of Valentina is reminiscent of the ancient sculptures at the centre of fountains, conjuring up nymphs, naiads and other aquatic goddesses. But unlike these representations frozen in stone, the performer's living body anchors the fountain in the present time of the performance, whose feminine power brings heritage representations up to date.

Grace during the « Notte Bianca », Villa Medici, Rome (2023)

© Margherita Nuti, Daniele Molajoli

1. Jeff Buckley, *Grace* (1994)





At the Baths of Diocletian, Cloister of Michelangelo (Rome, June 2024, as part of *Expodemic* at Palazzo Esposizioni)
With Valentina D'Angelo
© Monkeys VideoLab



At Fondation Carmignac (Porquerolles, April 2024, on the occasion of the opening of Alona Pardo's exhibition, *The Infinite Woman*)
With Laurène Aguillon
© Thibaut Chapotot



Grace, 2024
Video, 8 minutes

In July 2024, at dawn, we shot a video of the performance, a work in its own right, in the fountain of the Villa Medici.

With Valentina D'Angelo
Coproduction A_FE, Villa Medici - French Academy in Rome, la Ménagerie de Verre, le CCN La Rochelle Mille Plateaux
With the support of ADAGP
Special thanks to César Vayssié ; Ismaïl Bahri, Séverine Ballon, Madison Bycroft, Youssef Chebbi and the Villa Medici teams



Giravolte, 2025 (work in progress)

Collective ex-voto (collection and melting down of coins from the Trevi Fountain)

On the morning of 2 April, as it does every week, the Catholic association Caritas Roma collects and sorts the thousands of coins dropped into the Trevi Fountain. We have recovered some of them, the equivalent of an average day (€3,835), which we will soon melt down.

What form should a collective ex-voto take? The sphere, a simple and playful geometric shape, stood out for its infinite potential: each point of this volume reflects a unique image of what surrounds it.

Foundry Fonderia del Giudice

Production Villa Medici, Les Pieux Établissements de la France à Rome et à Lorette

Special thanks to Blaise Parmentier, the Caritas Roma, the city of Rome, the Assessorato alla Cultura di Roma Capitale, Acea S.p.A., Sandra Malfait and Manuela Petrocchi

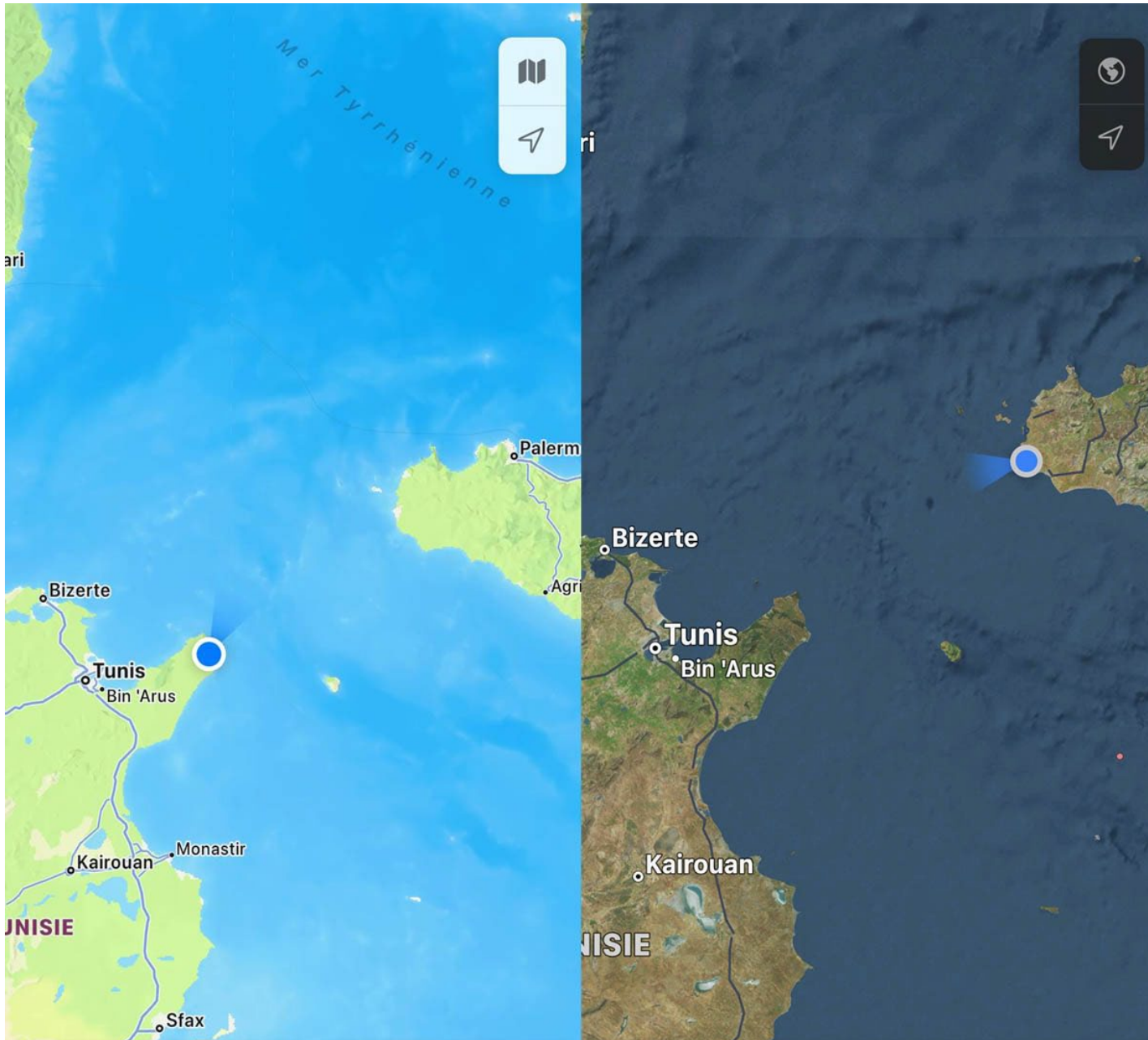


Kerkouane-Petrosino, 2024

With Ismaïl Bahri

Diptych (video, 1h05)

Ismaïl Bahri and Alix Boillot have arranged to meet on 13 May 2024, he on the Tunisian shore, she on the Sicilian shore, as close to each other as possible. The timeline is imposed by the sun, whose zeniths - 12:11 (UTC+1) at Kerkouane, 13:06 (UTC+2) at Petrosino - constitute the heart of the video.



From Kerkouane Ismaïl Bahri shoots north-east (56°), from Petrosino Alix Boillot shoots south-west (236°).



A warm little pond, 2024

Water blessed by a Catholic priest, water blessed by the artist

Variable dimensions



The blessing of water connects the here below to the higher principle: the spoken word produces the sacramental, the water becomes blessed and is charged with a dynamis, an unspeakable force. History plays with the signs: once the monotheistic religions had disappeared, the artist inherited the role of creator. In Catholicism, water can only be blessed by a man. Alix Boillot is neither a Catholic nor a man, but sharing the principle of the performativity of the word, she can, as an artist, bless and displace the value of water: then emerges the inframince (the imperceptible interval that separates water from blessed water), cousin of the transcendent.

Le titre *A warm little pond* evokes another point of water onto which the imagination is projected: Charles Darwin, faced with the mystery of origins, suggested that the cradle of life would be a *warm little pond*.

View of the exhibition *Le chant des Sirènes* at Villa Medici, Rome, curated by Caroline Courrioux and Sam Stourdézé, 2024-2025 © Alix Boillot



Lachrymatories, 2024

Rock salt, variable dimensions

A small Roman funerary vase made of terracotta or glass, believed to be used to collect the tears of mourners.

– CNRTL, definition of Lachrymatory

When the sodium deposits in these flasks were discovered, modern antiquarians put forward a poetic hypothesis: the salt summoned the tears of bereaved loved ones, they called them lachrymatories. Nowadays, archaeologists cautiously refer to them as balsamaires - considering the rest as a figment of the imagination, of no historical value. Here, the lachrymatories are turned into blocks of rock salt, the raw material of speculation.

Production Biennale de Lyon

Special thanks to Ludovic Picard

View of the exhibition « Crossing the water » – 17e Lyon Biennale, 2024-2025 © Alix Boillot



The Eternity (1), 2024

Performance, 10 minutes

With Maria Piera Fusi

Maria Piera Fusi is dressed in black, like the Italian mourners. She wears a necklace of white salt pearls and sings a cappella: one can recognise *Grace* by Jeff Buckley. Little by little, she lets her tears rise, whose origin is unknown to us. Usually silent, here they make her voice tremble and accompany the complaint to come.

In these harsh times we live in, we must make space for this intimate acqua alta that we have learned to contain. This liquefaction of our emotions ties us to the world: in the overflow of our lachrymal lakes are water molecules, whose residence time varies - 3,200 years in the ocean, 9 days in the atmosphere, 10 days in the human body. Tears have known the sea, and will shortly return to it:

She's been found.

What? Eternity.

It's the sea going

With the sun.

– Arthur Rimbaud, *L'Éternité* (extract)

Production Biennale de Lyon

View of the performance at the 99 Canelles Fountain, as part of the MAXXI L'Aquila « Performative 04 » Festival

© Alix Boillot



The Eternity (2), 2024
Pearls turned in blocks of salt
Variable dimensions



Before understanding their formation, Greek mythology projected onto oyster pearls the tears of the gods, deposited with the dew. Onirism has resisted our Cartesian explanations: we now think that the pearl, the only gem created by living beings, is a nacreous concretion secreted by certain molluscs around a parasitic body. In other words, the pearl could be a reaction to a wound or an intrusion: this definition could be that of a tear. All that remains of tears is salt, gathered together in a necklace of fragile pearls, as a reminder of our inner seas:

She's been found.

What? Eternity.

It's the sea going

With the sun.

– Arthur Rimbaud, *L'Éternité* (extract)

Production Biennale de Lyon

Special thanks to Ludovic Picard and the Salins group
View of the exhibition « Crossing the water » – 17e Lyon
Biennale, 2024-2025 © Alix Boillot



Mimicry, 2017

Photographs of children pretending to cry

Produced as part of « Création en cours », a residency programme initiated by the Ministry of Culture and the Ministry of Education and run by Ateliers Médicis

© Alix Boillot



Adieu Beauté, since 2021

Snow, 49 × 49 × 75 cm

Edition (1/8)

In his architectural essay, *De architectura*, Vitruvius sets out the principle of the superposition of the three classical orders: *firmitas*, *utilitas*, and *venustas* - strong (or perennial), useful and beautiful. This snow column, ephemeral and fragile, aims only at beauty.

Special thanks to le MAXXI L'Aquila, Julien Lacroix, Matteo Ludovico, Justinien Tribillon

1/8 Combe du glaçon, at the foot of the Grande Sassièrè national nature reserve (France), 2021

2/8 Col du petit Saint-Bernard, on the French-Italian border (France), 2021



3/8 Campo Imperatore, at the foot of the Gran Sasso, in
Abruzzo (Italy), 2024



The Second Body

2022-2023

Dance construction (form in ice)

Ice, variable dimensions

A Dance Construction is «an object that is specifically designed to produce and impose specific body conditions.»¹

This Dance Construction has its own timeline, it is unsuitable for dancing: despite the holds offered by its large scapula shape, the ice is hostile due to its temperature and ephemerality.

Concept, choreography and interpretation Ola Maciejewska

Dance Construction (form in ice) Alix Boillot

Prototype and molds Mathieu Peyroulet Ghilini

Special thanks to Samira Ahmadi Ghotbi, Charlotte Wallet, Pascal Chev , Gu na l Morvan

1. Fran ois Maurisse, « FIGURY (Przestrzenne) », Ma Culture, 2022



Ad Vitam, 2021
Mold in plaster split into four parts
Diameter 20 cm, height 25 cm
Unique piece

Undercooked faience, immersed
Diameter 7 cm, height 20 cm
Edition (1/8)



Only the mould is shown: the eight faience pieces are immersed in a river, a lake, a sea, an ocean. The faience is undercooked: the firing does not exceed the quartz point (573°C), the temperature beyond which the clay becomes ceramic. The sculpture won't last forever.

Its immersion takes place in the presence of witnesses: the first copy was immersed in the Mediterranean Sea off Marseille, in the presence of Simon Nicaise; the second in the Ourmes stream in Normandy, in the presence of Domitille Martin; the third in the Aegean, Ionian or Mediterranean Sea, depending on the map, to the south of Kythera (near Chytra), in the presence of Julien Lacroix; the fourth in the Loire, at the point where the river current meets the tidal current, in the presence of thirty-nine people who came to attend the vernissage.

Here at the Mac Val, for the *Trophées / Trop faits* exhibition, curated by Nicolas Surlapierre and Lahouari Mohammed Bakir:



Opposite: *Nous les Vagues* exhibition at MAT – Montrelais, curated by Antoine Dalègre, Matthieu Duperrex and Isabelle Tellier.

Previous page: studio views © Antoine Legond
Produced with the support of Beaux-Arts de Marseille - INSEAMM for White Mountain College (2020)



Rocky II, since 2021

Fake mole

Tattoo, variable dimensions

Unique pieces

In 1976, Ed Ruscha might have produced *Rocky II*, a fake rock made of fibreglass and local sand, hidden among the real ones in the Mojave Desert.

In 2015, Pierre Bismuth directed *Where is Rocky II?* a documentary about the quest of a private detective, recruited to find Ed Ruscha's rock.

Here, *Rocky II*, a realistic tattoo of a skin detail, transposes Ed Ruscha's gesture to the scale of the body, which has become landscape.

Tattoo Laurie Mhadhbi (Saint-Denis), Damiano Lucidi (Rome)
Photograph by Alix Boillot/César Vayssié

CONTRAT DE NON DIVULGATION

ENTRE LES SOUSSIGNÉS

Alix Boillot, née le 27/02/1992, exerçant la profession d'artiste plasticienne,

Ci-après dénommée « l'Artiste »,
D'une part,

ET

Jean-Charles
de Quillacy (prénom, nom),

Ci-après dénommé(e) « la Personne Tatouée »,
D'autre part,

ÉTANT PRÉALABLEMENT RAPPELÉ QUE

Dans le cadre d'un projet artistique intitulé « Rocky II » (ci-après « le Projet »), l'Artiste fait réaliser par Laurie Mhadhbi un tatouage représentant un grain de beauté (ci-après « le Tatouage ») sur la Personne Tatouée qui consent à ce que son corps serve de support matériel à la concrétisation du Projet. Les Parties s'engagent à ne pas divulguer les informations en lien avec celui-ci (ci-après « les Informations confidentielles »).

IL A ÉTÉ CONVENU ET ARRÊTÉ CE QUI SUIT

ARTICLE 1 – OBJET DU CONTRAT

Le présent contrat a pour objet de définir les modalités de non divulgation des informations confidentielles en lien avec la réalisation et l'exécution du Projet, telles que précisées à l'Article 2.

ARTICLE 2 – TATOUAGE

Le Tatouage a été réalisé par Laurie Mhadhbi sur la Personne Tatouée, qui a donné préalablement son consentement, et représente un grain de beauté.

Aux fins d'archivage du Tatouage, la teinte déposée dans l'épiderme de la Personne Tatouée lors de la réalisation de celui-ci par la Tatoueuse est reproduite ci-après. Cette teinte sert de référence pour toute modification du Tatouage après concertation des Parties selon les modalités de l'Article 5.3.



ARTICLE 3 – INFORMATIONS CONFIDENTIELLES

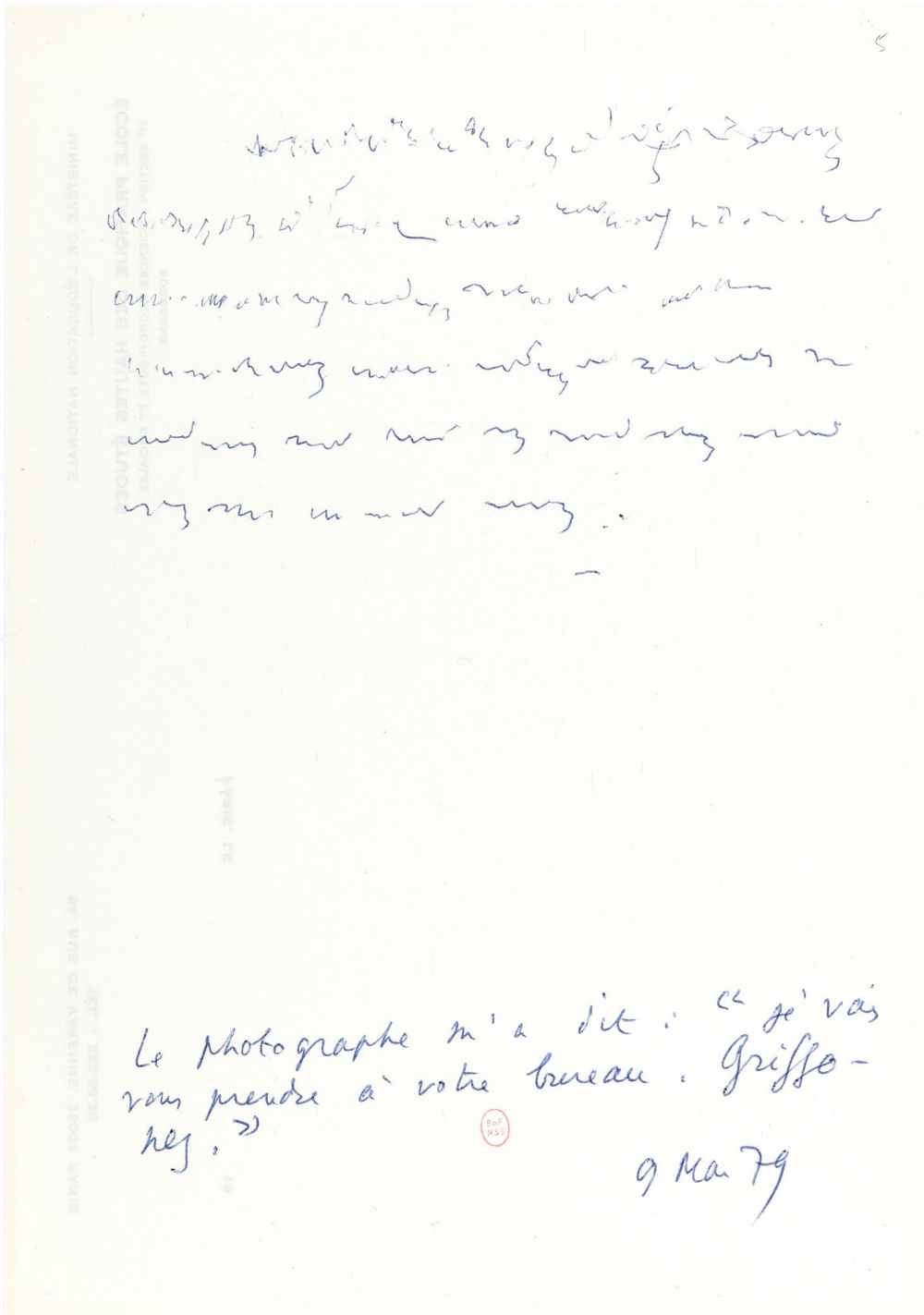
La réalisation du Projet entraîne la communication, entre l'Artiste et la Personne Tatouée d'un certain nombre d'informations, comprenant notamment des esquisses, des photographies, des notes sur le Projet. Les échanges entre les Parties dans le cadre de la réalisation du Projet sont couverts par le présent contrat.

Par ailleurs, constitue une Information confidentielle l'emplacement du Tatouage sur la Personne Tatouée.

ARTICLE 4 – PORTÉE DE LA NON DIVULGATION

Les Parties s'engagent à ne pas divulguer et à garder strictement confidentielles toutes les Informations confidentielles, dont les spécificités et l'emplacement du Tatouage sur la Personne Tatouée.

A non-disclosure agreement concerning the position of the mole ties the artist to the person who wears the tattoo - the tint deposited in the epidermis is reproduced on the contract, which acts as a certificate: to own the piece, you have to have it tattooed.



Lorem Ipsum, since 2017

Collection of writings by actors and actresses who write or pretend to write, in theatre or film.

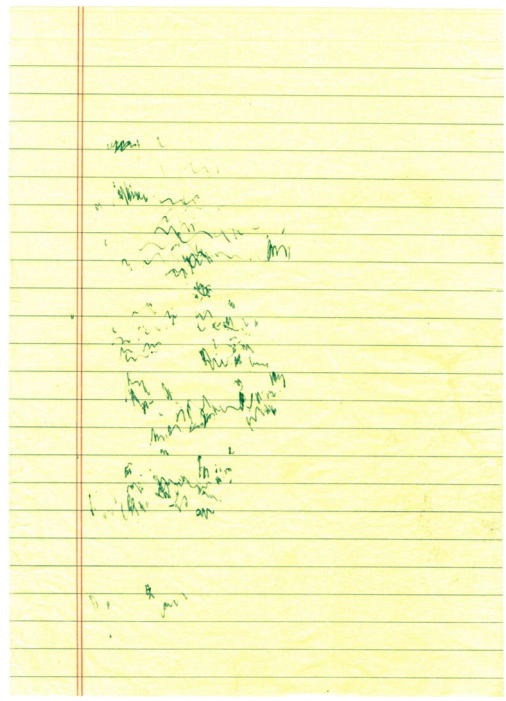
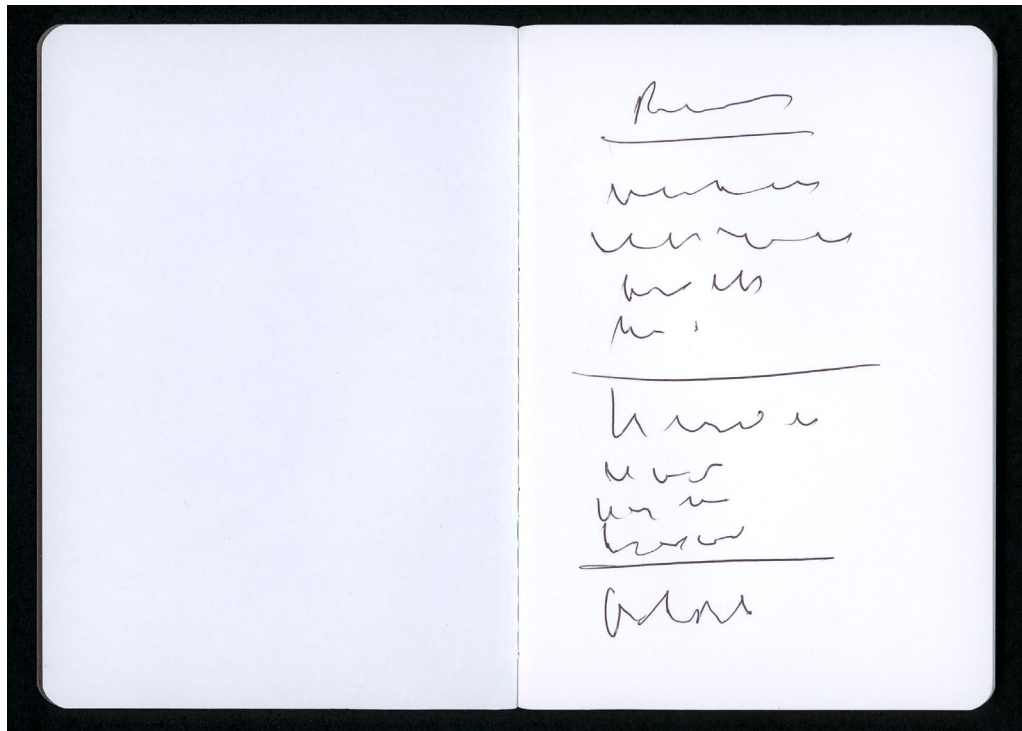
To date, the collection includes 57 writings. Most have several copies, one for each take or performance, similar but unique, 370 in total. Writing is taken in the broadest sense - notebooks, letters, drawings, plans, posters, but also embroidery, photographs, writings typed on a computer or typewriter.

Here, in order :

- writings of Roland Barthes pretending to write, 1979 © BNF (all rights reserved)
- writings of Valérie Dréville in « Liberté à Brême » by Cédric Gourmelon, 2019
- writings of a stranger, found in the drawer of a rented desk in a cinema furniture warehouse, 2017
- writings of Laura Den Hondt in « Foucault en Californie » by Lionel Baier, 2022
- writings of Dominique Gilliot in « À propos de la Ménagerie de Verre » by Dominique Gilliot, 2018

le 15 de ce mois, un époux tout à fait
à l'air insouciant et
Un époux tout à fait insouciant,
JOM, qui achève de faire 33 boules
afin de ne pas perdre de vue
dans le fait qu'il n'est plus
accès de père d'illies.
C'est à dire, nous et l'absence de

l'absence de solidarité
Se font un peu comme
tous les autres plans
me, d'ailleurs, c'est
le point de vue de la
de l'ensemble des parties
nouveau, mais qui se font
j'ai vu, j'ai vu, j'ai vu, j'ai vu
de repasser le, j'ai vu, j'ai vu,
de repasser le, j'ai vu, j'ai vu,
ce n'est pas tout

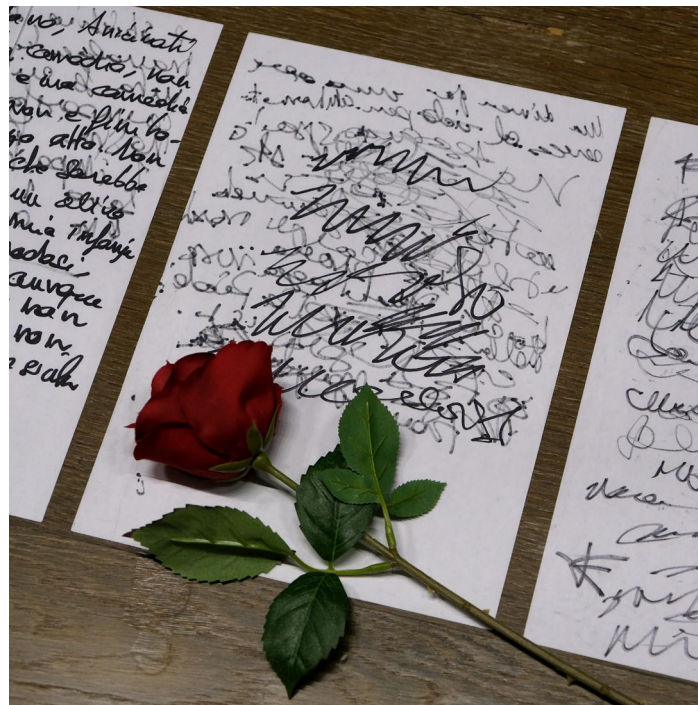
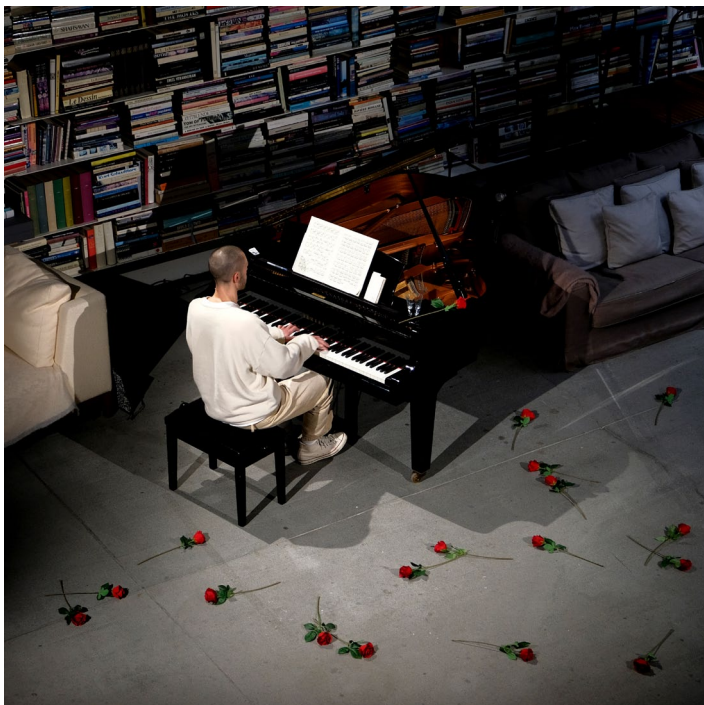
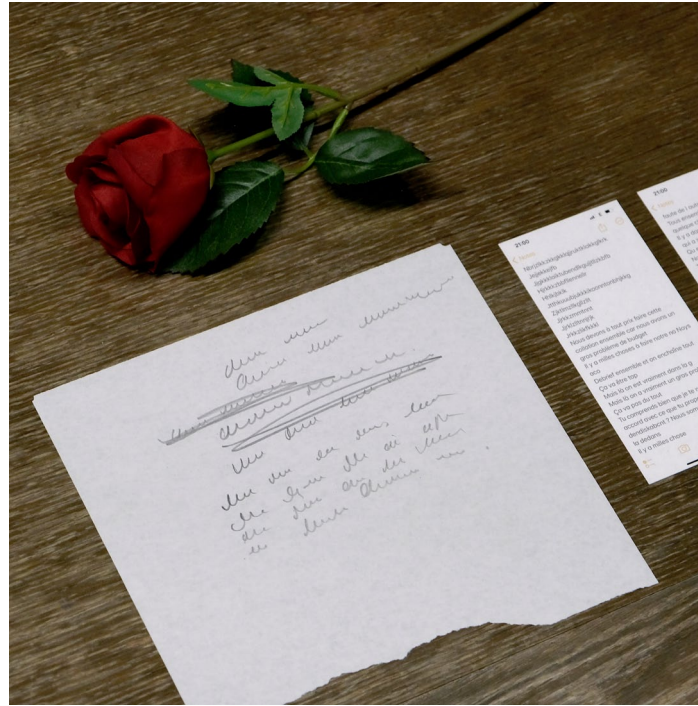
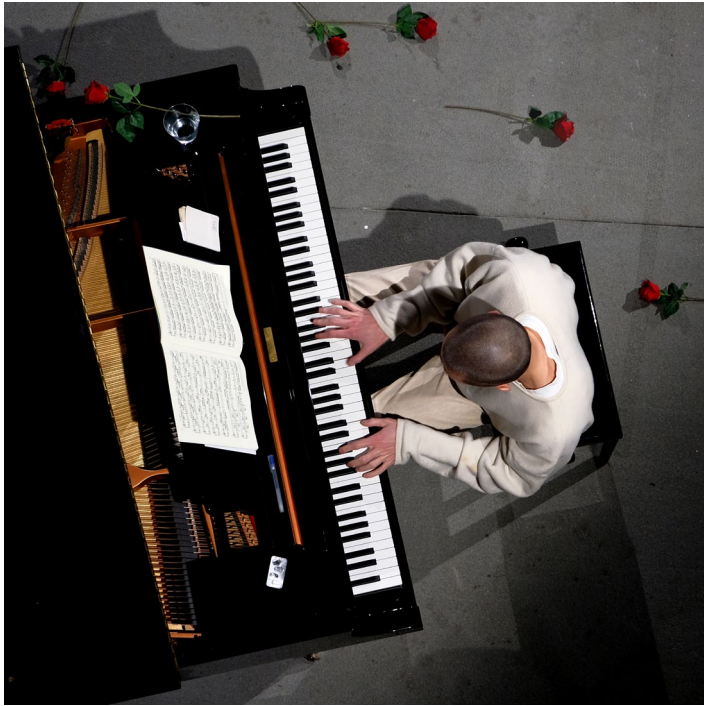


+ ...

alors là j'écris des trucs parce que j'ai eu une idée
12, 66 une autre idée, boume bam
hauiphdujek
teyye
jeuikdlldlomid
hdkeuik

III
Ihtyhujkkollpmma
tu sie gdgsg je suis et yfdd dhrdfrdhff s hfrgqeghjolfy
ouausd

o
he t h ehh ehg e
une idée, une idée, une idée12, -(
une autre idée



On 5 December 2024, Alix Boillot invited composer Joseph Schiano di Lombo to transpose this body of work into music, for a performance at the 7L bookshop.

Among the fake flowers, Joseph Schiano di Lombo pretended to play, almost sang, read the gibberish of actress Maud Wyler, interpreted a piece by a cat, played in the manner of Satie and Debussy, and ended with reminiscences of La Tempête.



Anytime arrival flag, 2020

Cotton, 152 × 204 cm

Unique piece

Activation at les Beaux-Arts de Marseille (2020)

© Alix Boillot/Blaise Parmentier

Activation at the Hôtel le Belvédère du Rayon Vert, in Cerbère, during « RICORDA TI CHE È UN FILM COMICO », performance and film from César Vayssié (2022)

© César Vayssié

Produced with the support of les Beaux-Arts de Marseille - INSEAMM during the « White Mountain College Summer Institute »



Elle est où l'exposition ?, 2017

Edition

9 × 14 cm, 160 pages

60 copies

This Progress is a work by Tino Sehgal. The room is empty, the walls are white, you can see people talking. As we walk into the room, a child catches up with us: he introduces himself, shakes our hands, explains that it's a work by Tino Sehgal, and invites us to follow him. He then has a question to ask. If we agreed, the child would ask what progress is. The discussion continued throughout the walk with a teenager, an adult and finally an elderly person.

At the Palais de Tokyo, between October and December 2016, I have compiled comments from visitors to this exhibition.

Studio views © Antoine Legend

Potential scenography, 2019-2024

Performance, variable duration

The performance is created according to the space that hosts it. Blue tints and permeates the landscape and the atmosphere it inhabits, porous to the bodies, smells and light it encounters. It is not the same when it takes over the black room of a theatre, the white of a gallery, the baroque of a church, an underground car park, an empty swimming pool, a luxuriant forest, a sports ground or any other atypical place of representation.

Concept and sculpture Alix Boillot

With Julien Lacroix and guests (human or animal, depending on the performance)

Lights Thomas Laigle

With the support of la Ménagerie de Verre, les Ateliers Médicis, Mille Plateaux - CCN La Rochelle



Ménagerie de Verre, Paris, 2022

With Julien Lacroix, Victoria Rose Roy, Kacha



'Plastique Danse Flore' Potager du Roi, Versailles, 2021

With Julien Lacroix, Victoria Rose Roy



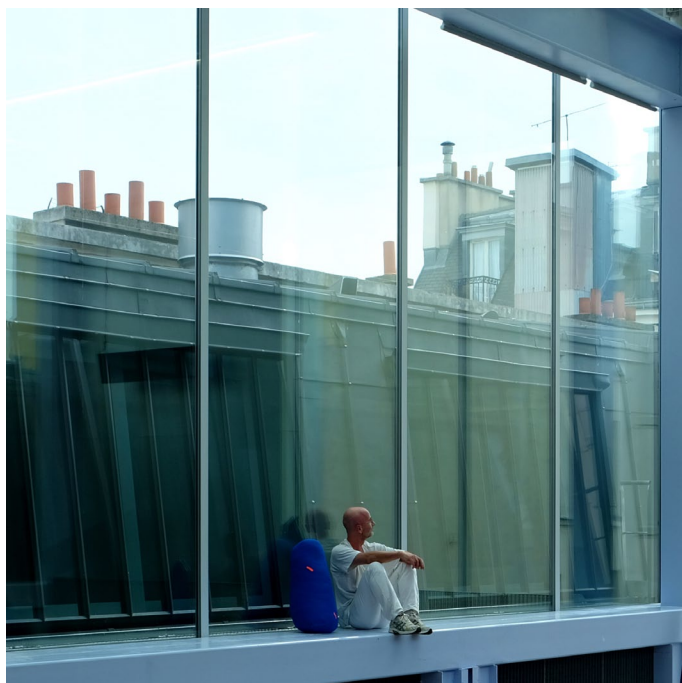
Vidéo set (ENSAD), Paris, 2022

With Julien Lacroix, Thomas Laigle



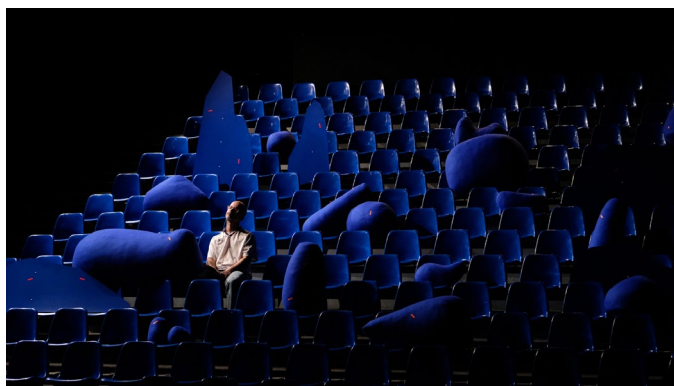
Kunstencentrum Buda, Courtrai, 2021

With Julien Lacroix, Victoria Rose Roy



Lafayette Anticipations, Paris, 2023 (Festival d'Automne)

Avec Julien Lacroix



Les Subsistances, 'Subs Sylvestre', Lyon, 2021

With Julien Lacroix, Thomas Laigle



Nuit Blanche, Église Saint-Ignace, Paris, 2020

With Yaïr Barelili, Pierre Queval



Nuit Blanche, Église Saint-Ignace, Paris, 2020
With Yaïr Barelli, Pierre Queval



Théâtre Paris-Villette, 'F.R.A.P.', Paris, 2019
With Julien Lacroix



Abandoned building, Saint-Cyr-l'École, 2017
With Olivia Csiky Trnka, Thomas Lourié



Colombes Tennis Club, 2019
With Julien Lacroix



Research residency 'Création en cours', 2017



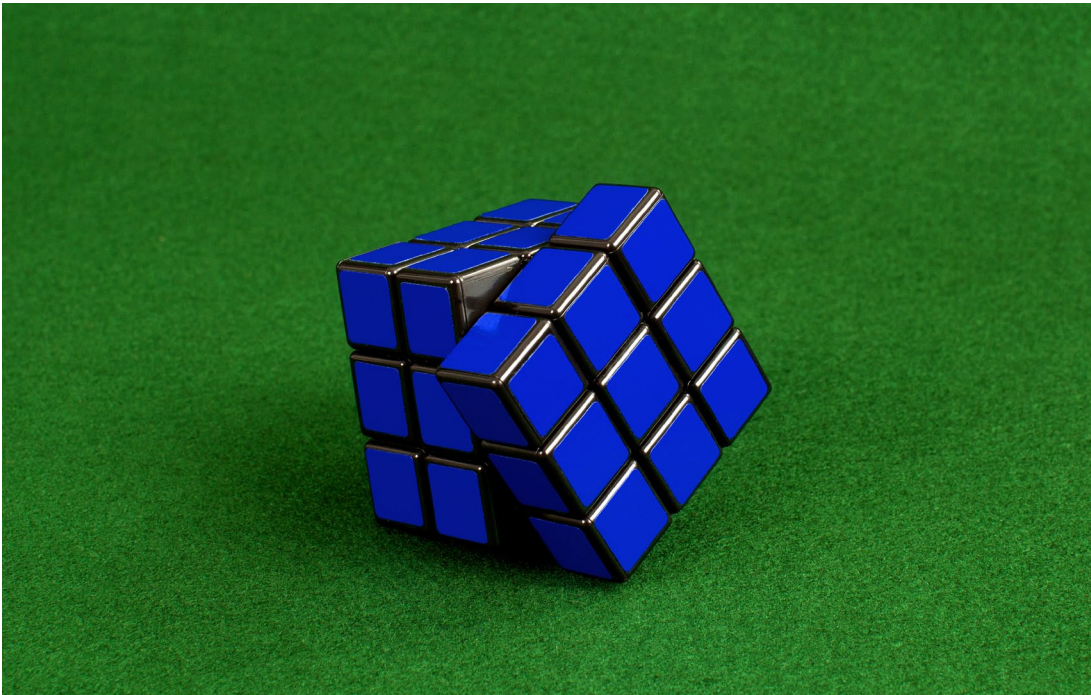
'Salon de Normandy by The Community',
Hôtel Normandy, Paris, 2019 ; with Julien Lacroix



Point Éphémère, 'Soirée Chimique(s)', Paris, 2018
With Jean Galmiche, Léa Tarral



Le Dancing, Val-de-Reuil, 2017
With Olivia Csiky Trnka, Thomas Lourié, Jean Galmiche



Surfaces potentielles, 2016

Games

Variable dimensions

These games cannot be played in the conventional way. Yet we know them, we know *how* to play them. They invite us to play the game in a different way: rather than logic, strategy or chance, we will have to use simulacrum. We can play victory, wa can also play defeat.

Studio view © Antoine Legond

View of the exhibition 'A comme After' at the Fondation Ricard, Paris, 2019 © Alix Boillot



Alice in wonderland, 2015

Performance

25 minutes

With Julien Lacroix, Nevil Bernard, Mylène Escande, Thomas

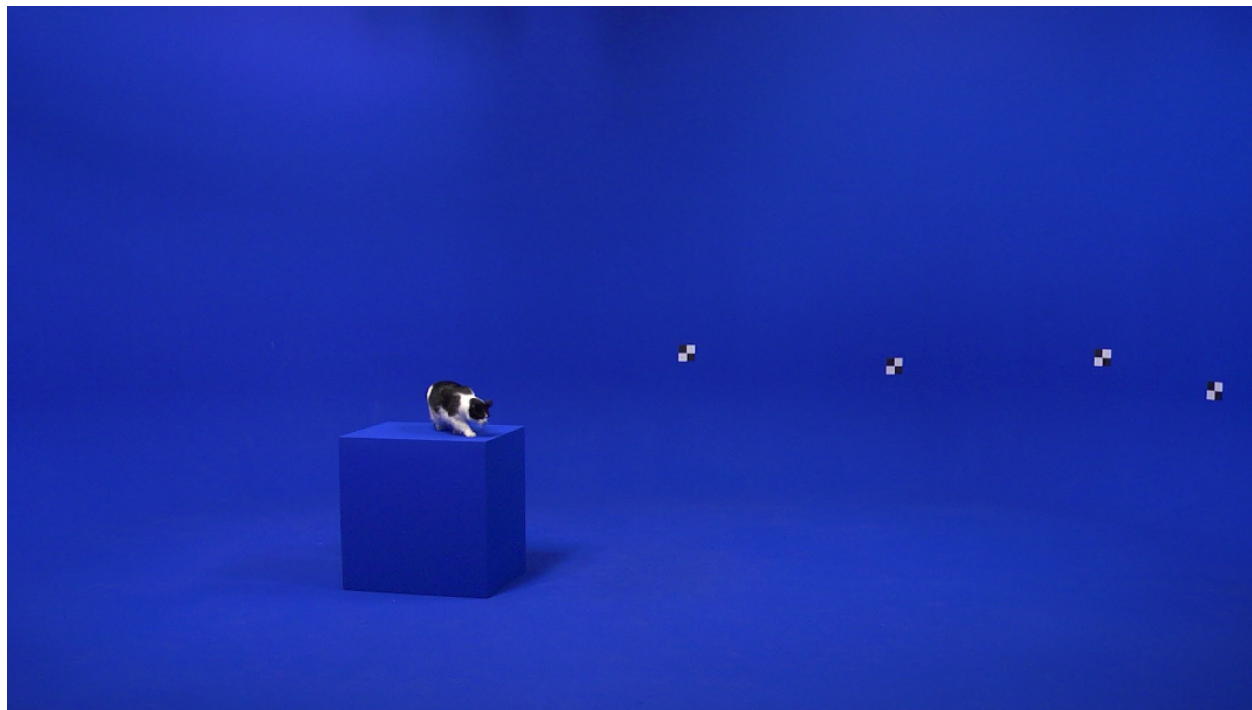
Lelouch, Lucas Leroy, Domitille Martin, Quentin Vuong

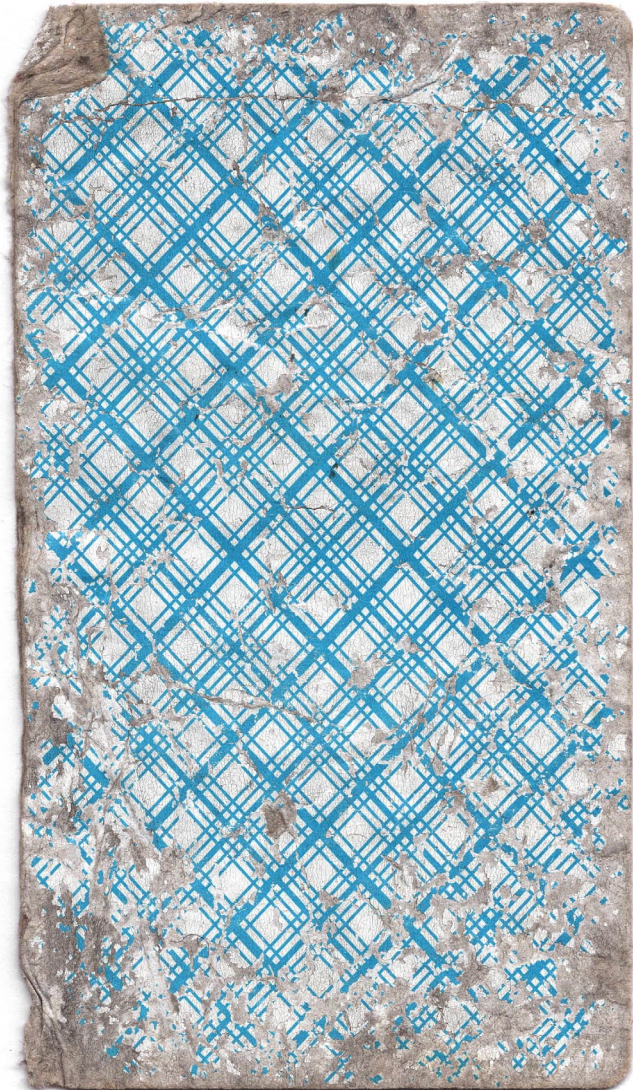
Costumes Manon Martin

From *Wonderland* remains the screen, the surface of projection, the one of the imaginary and the one of the dream. On this screen, a set of potential images: a cube can receive the projection of a table, a key or a white rabbit as long as it is named as one. And our huge library of images - the one that illustrates our own dreams - is invited to the performance, to fill the intangible objects dreamt by Alice.

Like her, the audience will have to accept the game rules that will allow them to enter *Wonderland*. In front of a performance space with conventions, they can choose to consider them as true.

Performance views © Alix Boillot





Augurs, since 2019
Collection of found playing cards
To date, 110 unique pieces
Variables sizes

Lost or abandoned playing cards, found far from their owners and their rules of the game. They are now part of a common hand, alongside foreign figures.

Here, an excuse found on boulevard Legzira, Mirleft (2023)



Steve Jobs, 2020

Scenography : Versailles wood flooring, snowdrifts, leopard print carpet, blue velvet curtains and musical instruments

Directed by Robert Cantarella

With Nicolas Maury, Frank Williams

Scenography Alix Boillot

Lights Philippe Gladieux

Costumes Constance de Corbière

Assistant Julien Lacroix et Cécile Fišera



Le Temps des Hommes, 2018

Scenography : printed silhouettes, fake grass

Directed by Nicolas Giret-Famin

With François-Xavier Borrel, Nans Laborde-Jourdàa, Alice

Pehlivanyan, Magali Song, Valentine Vittoz

Scenography Alix Boillot

Lighting Fabrice Bihet

Sound Bertrand Wolff

Artistic collaboration Céline Dauvergne