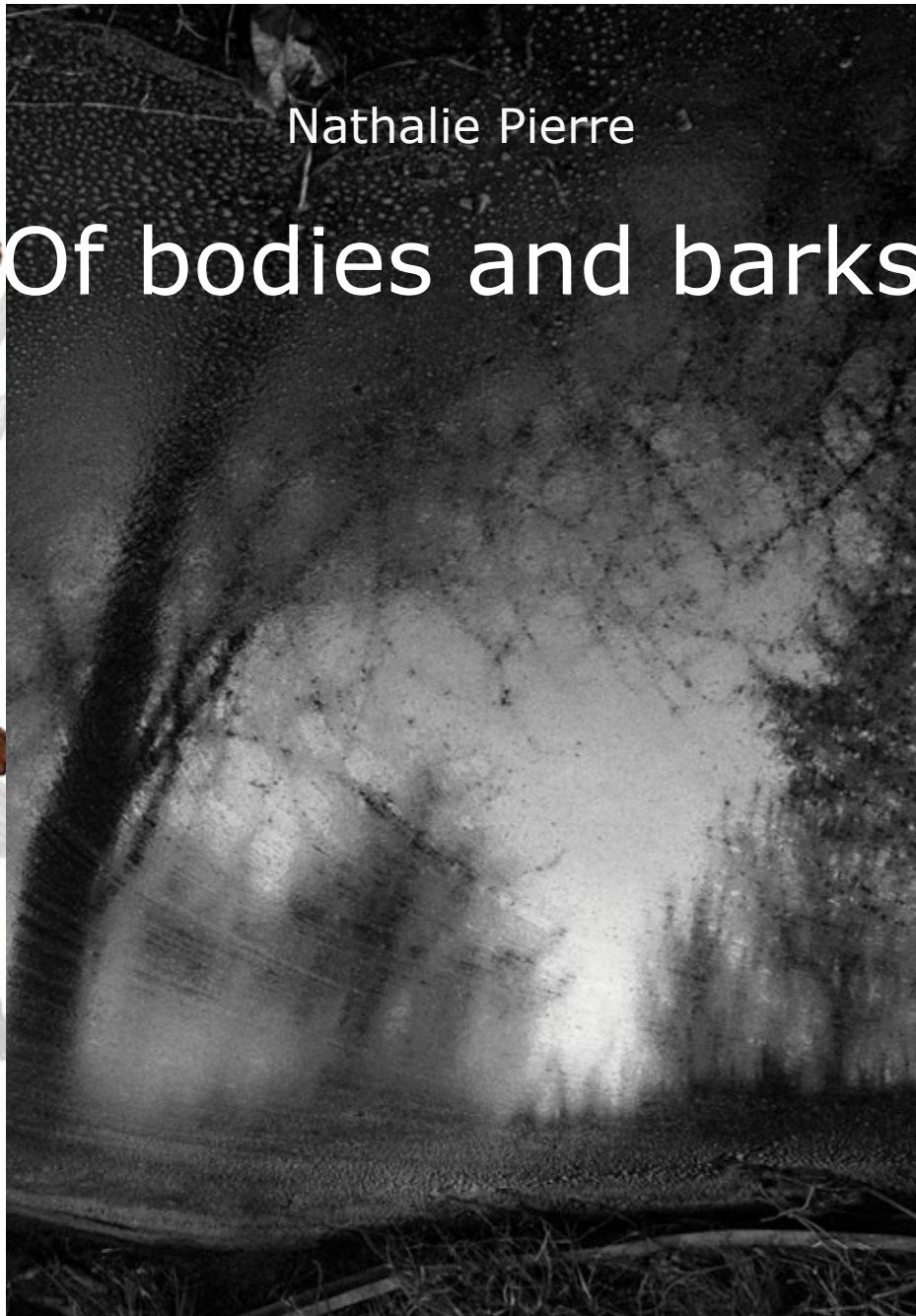


Nathalie Pierre

# Of bodies and barks



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## ARTISTIC PROCESS

The meaning of this work rests on the abolition of the boundaries between human and plant. Primordial ancestor, he is life, creator of our atmosphere, dispossessed depository, too long excluded from the living order.

And yet, our interdependence is found even in these silhouettes with our effigy, hidden in the bowels of trees, in fragments of «dead» wood.

Submerge, contemplate and transcribe what binds us, this extension of our bodies. Rediscover the meaning of time and humanity, or simply reconnect with the roots of our imagination and restore their dignity to those watchers of the continuity and harmony of life.

## NOTE OF RESEARCH AND ARTISTIC INTENTIONS

Originally was the drawing, then the sketch, more rigorous, more burdensome, devouring the hours in a seemingly out-of-time universe.

Then, the exchange with a certain vision of reality will unfold in a faster time space, photography.

With these same assets to reveal emotions, transcend reality, offer it another frame, another vibrancy.

Generate another question about what surrounds us. What is the weight and how many sails obscure our vision?

But photography made up of diverse and varied reports, oscillating between black/white and color, waving among human landscapes and microcosms, has its tactile limits. Abstract drawings, sculptures, mashed paper, wood, wire mesh, barbed wire and metal tubes will accompany my photographs.

With always more hidden moments, fell silent. Secret reflections, confidences with dead, fragile pieces of wood. To clean, consolidate, scratch, to sketch and bring back to life the portraits and silhouettes that shape them, draw them...

As much as I appreciate abstract art, so much of a plant visual, mineral will spring figuration. Captured, I could not contemplate its forms, its curves, its lines without perceiving a human or animal form.

Photographic failure that only the sketch could raise.

Reveal the imagination imposed on my eyes.

Making the presence of these so-called 'dead wood' bodies immanent, unavoidable, conceals lives of fixed appearances that embrace, intertwine juxtapose, slip away, develop, reflecting on this exponential spiral and its incessant movement from the infinitely small to the unambiguously large, in which our own bodies are inscribed.

Draw not head and go to the essentials according to memory, but exchange, take what these woods give me.

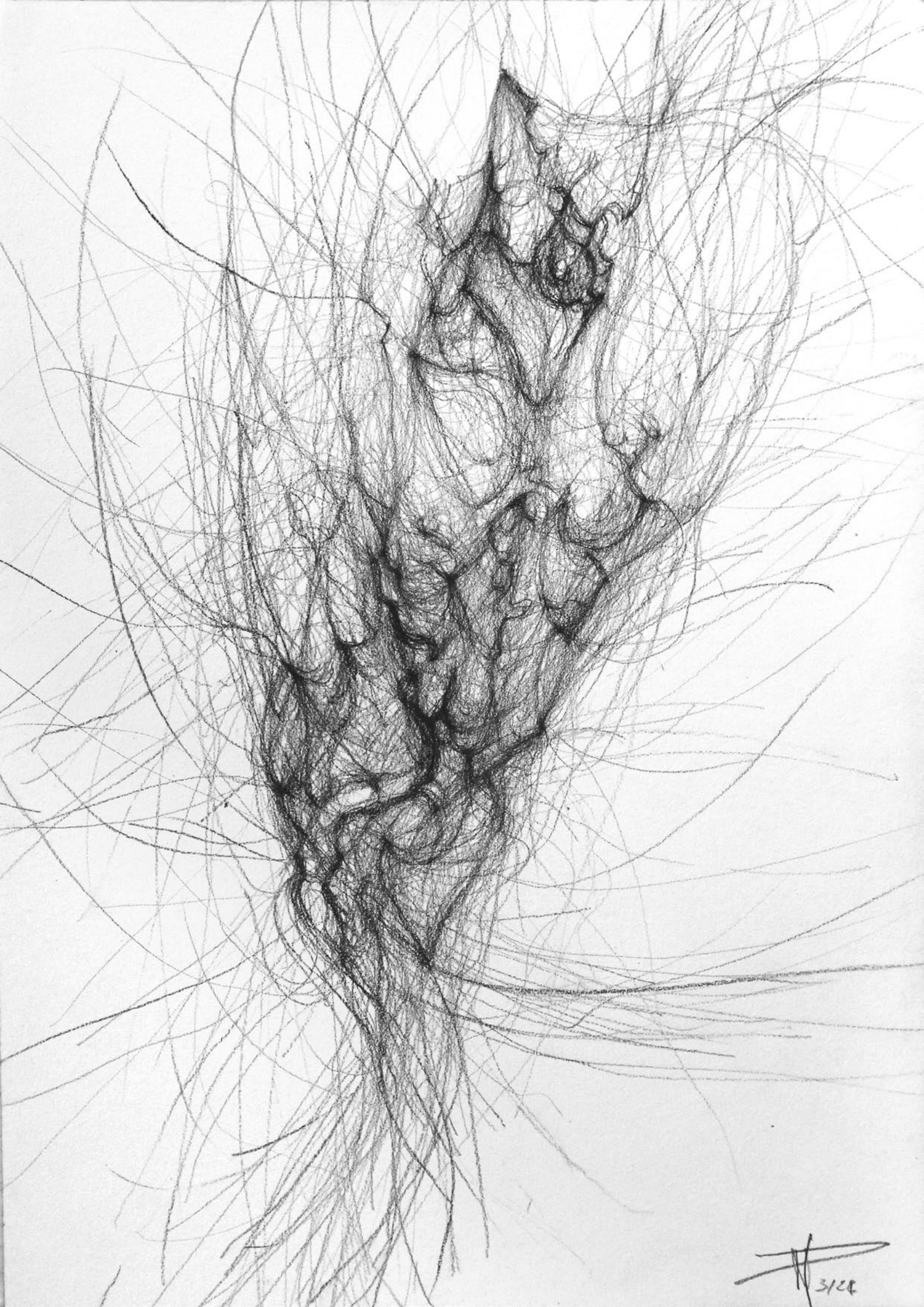
To be closest to them, in a living relationship, in a face-to-face with this sinuous, rough material that attracts me and loses me in its maze of human, wavein, aerial details.

Drawing and sculpture never cease to interpose, forcing a continuous alternation to allow the eye to glide serenely along a line, caressing curves and countercurves in the vertiginous fractal, evoking Benoît Mandelbrot.

Sketching to cherish this knowledge derived from an Asian conception that a master drawing untreatable, will have conveyed to me. Rethink the line, the pattern, the distance, the connection between all things. Maintain this very special relationship of drawing, practically without looking at the page, just to rest a lost mine, where everything is only correlation between eye, hand and pencil.

Sketch/drawing; the time of this gaze pause in search of a point, to accentuate bodies which impose themselves on my vision.

Inevitably, a series of photographs, trees and water, were inserted into this space, completing this plan to offer another vision of a landscape and its components. Give back their dignity to these personalities, marked by time, marked by stories. Capture, reveal their reality, their intimacy, their sensuality. Their resonances where this superhuman is reflected, defying the scale of our gaze and proposing, like Emanuele Coccia, another reading of the order of species.



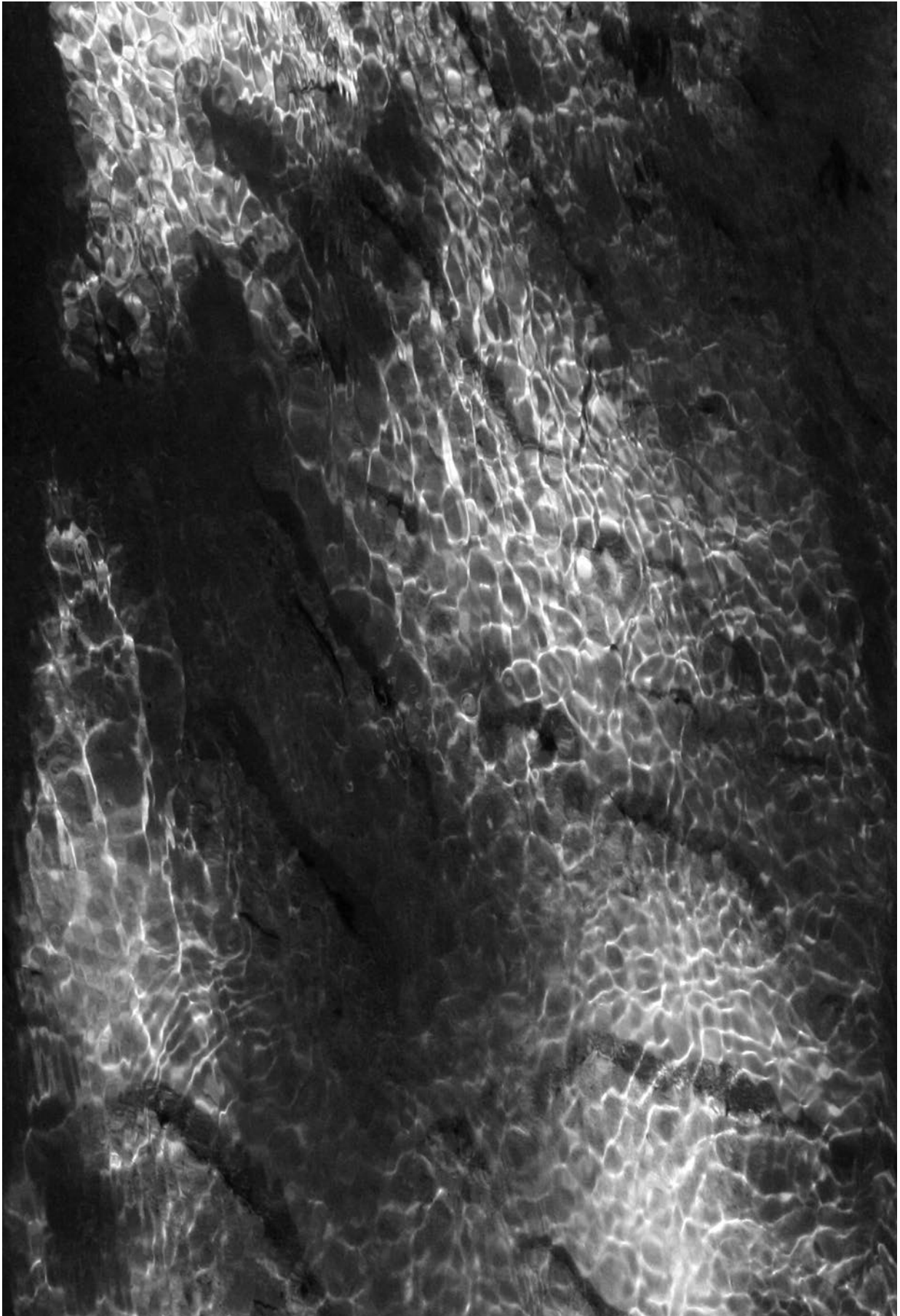
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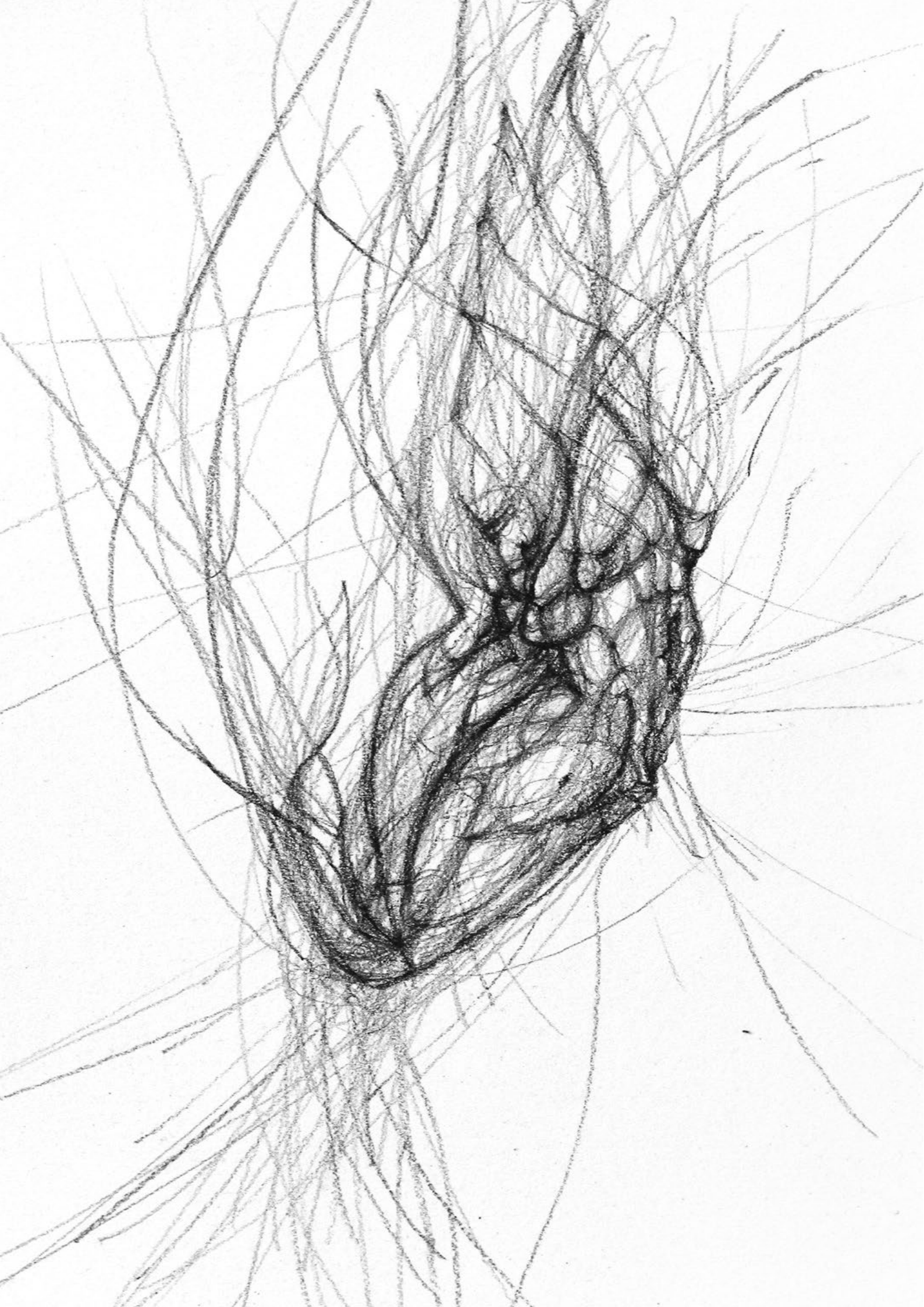
*Untitled* - H 30x10x7cm - 2017

*Untitled* - Sketch - Graphite and charcoal pencils - A3 - 2022



*Untitled* - Photography - Digital print - 40x60cm - 2020

*Untitled* - Sketch - Graphite, charcoal and lead pencils - A4 - 2021



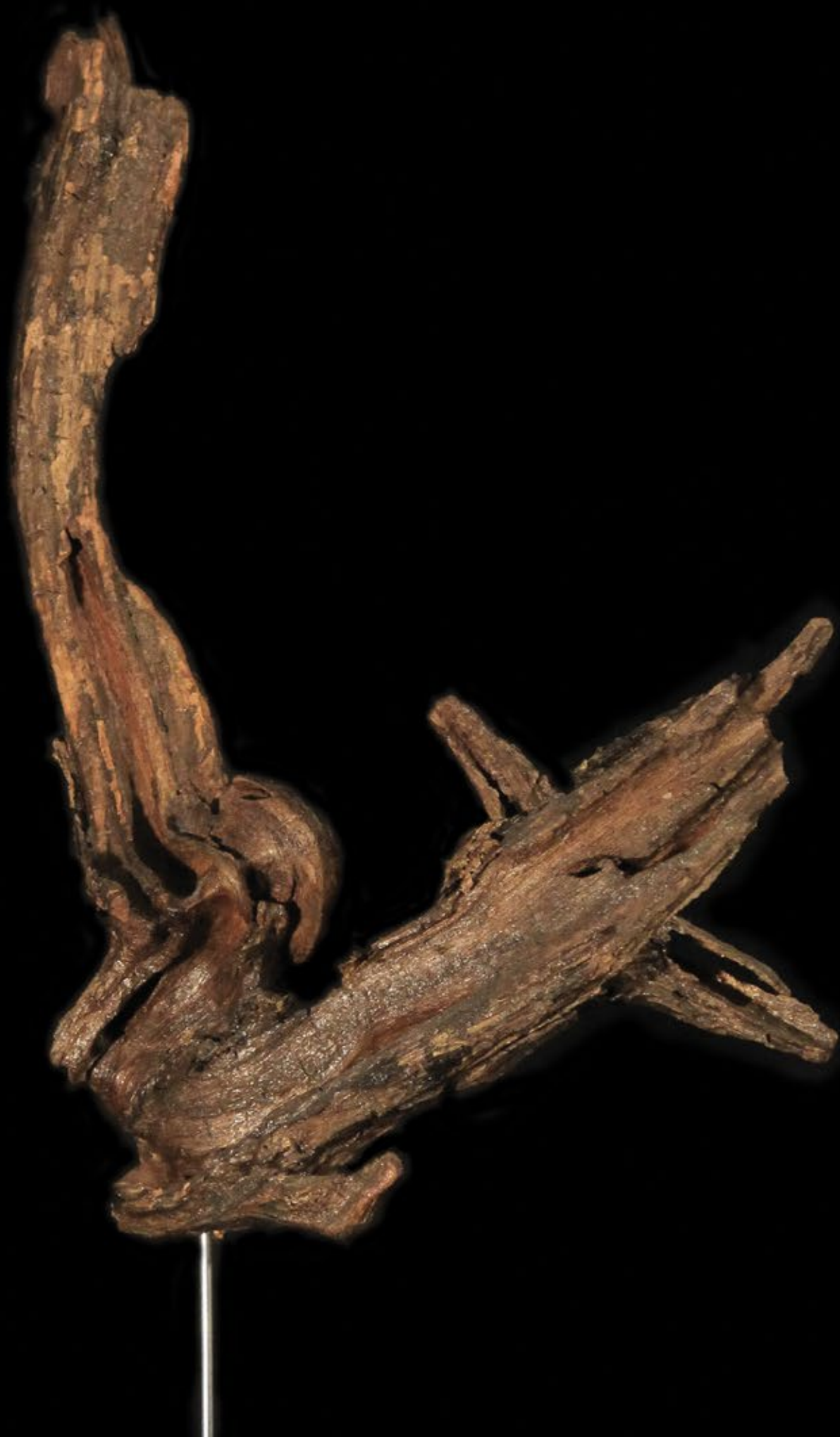




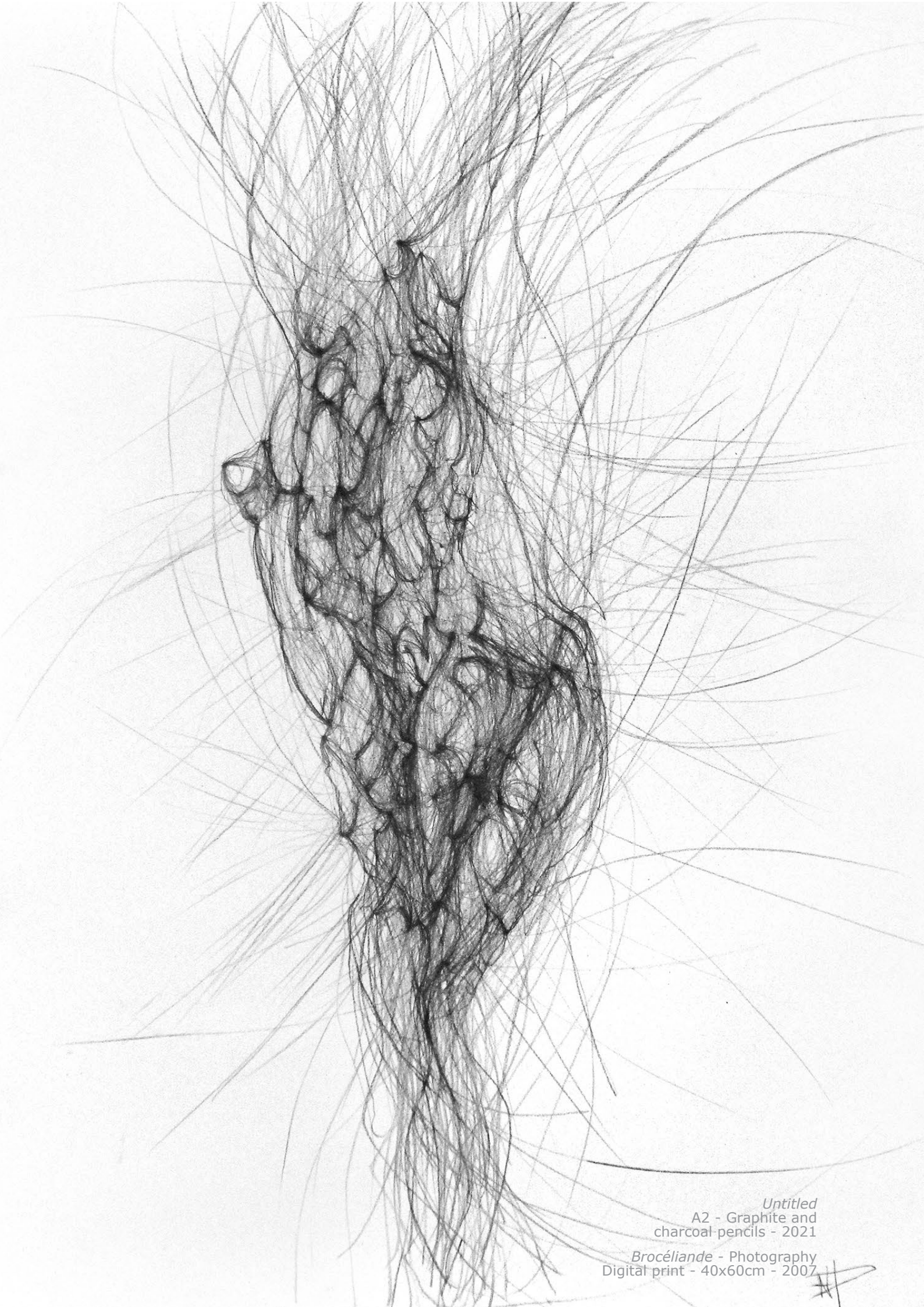
*Untitled* - Sketch - Graphite, charcoal and lead pencils - A4 - 2019

*Untitled* - H 41x20x12 cm - 2018









Untitled  
A2 - Graphite and  
charcoal-pencils - 2021

Brocéliande - Photography  
Digital print - 40x60cm - 2007











*Untitled*  
80x120cm - Graphite and  
charcoal pencils - 2023





For all exhibition the following parts are available :



- Sketches -

Mix graphite/charcoal pencils and lead mine -

Size A4 - 21x29,7 cm ; A3 - 29,7x42 cm ; A2 - 42x59,4 cm et 80x120 cm.

- Sculptures -

Various wood, stone bases - Pieces ranging from 22 to 65cm.

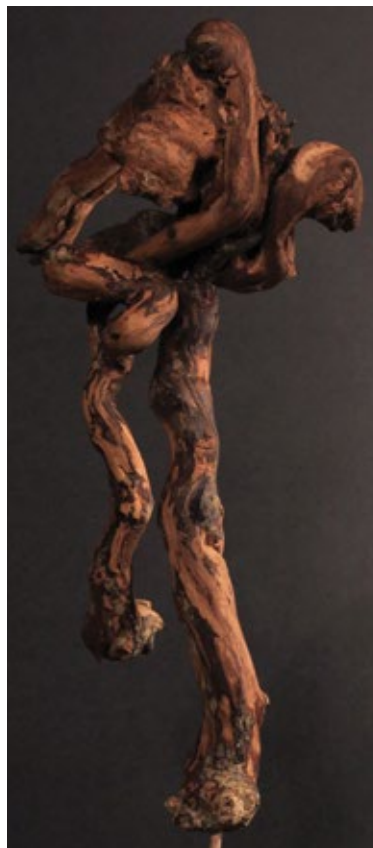
- Photographs -

Vertical digital prints - Black and White -

40 x 60 cm Landscapes / details of trees and water.

#The number of artworks depends on the exhibition site.

# Sculptures, drawings and photographs can be presented separately



Details - Sketch - Graphite, charcoal and lead pencils - A4 - 2019 / Sculpture - H 26 cm 2015 / Abidjan Lagoon - Photography - 40x60cm - 1999

## Background and approach

Literary and artistic education deeply rooted in republican values, within different social and cultural communities, will involve - before graduate studies in Arts schools - a year in the Faculty of Sociology to acquire his language and know authors such as P. Bourdieu, N. Chomsky, essential to my reflection on being(s) in the(x) world(s).

Plastically this research will focus on three mediums. The sculpture, a human-sized body of barbed wire and papier mâché from the Absurd, No Futur domain; the drawing, inspired by the masters of Expressionism; and the photography, Blacks and Whites, K. Tahara atmosphere, from urban places at night, deserts and yet strangely alive.

From a first meeting in 1990 with the Algerian Sahara doubt is no longer allowed in front of the minerals, the moving bodies of the dunes, the landscape lives. Scale imperceptible to human limits. Magic of ochres ; where lurking in the waves of sand, Humanity emerges with the nomads. Black and white loses its exclusivity.

The main lines are posed: alert through my sculptures of the dramatic human drift ; like this mermaid, framed and embodied in a performance of the Company Lackaal Ducrick, which will not cease to assert me.

Black and White photographic for slogans, graffiti collected on walls, calling to reflect on our humanity, in the image of Banksy ; color for drawing, for these nomadic encounters, poems, in other territories such as the universe of flora and insects, discovered on the documentary Au coeur de l'Étouyer.

With the alterglobalist movement, the demonstrations in the face of major societal and environmental upheavals, the human being takes place in my prints N/B. Evolutionary plastic and photographic series; philosophical, economic, mathematical, ecological readings to better understand human complexities and share them via visuals on monographic or collective exhibitions, mainly in alternative environments.

Volunteer responsible for communication, scenography at festivals, with the land Art to magnify places, and the creation of the art gallery Philomène in rural areas, allows me to participate in this wish of V. Hugo: They spread arts and knowledge to counter the evils of ignorance; they open up new horizons to crack down on everyday life that is often too culturally poor.

At the same time frequent and long trips to French-speaking West Africa in search of traditional tales and legends will allow the creation of two shows Algeria and Salamaleck. The production of a documentary fiction Les maîtres de l'eau, written notably under the aegis of the GREC at the Arthous Abbey in 2008, recounts the filiation between the Yemenis, Malian aquatic geniuses and the nomadic people of the Bozo fishermen, was interrupted in 2012 in the face of the tragic terrorist news.

2015, a look back on a daily life composed exclusively of visuals: documentary productions, photographs of film sets, dvd covers, websites; our digital society has awakened, screamed a desire to return to sketches with as only models these tree silhouettes that challenge me to better share, respect, deepen and explore the scale as without limits of the living.

Seize this fabulous privilege of being able to create to overcome human violence and to offer poetry around you with always in the shadow of my actions these characters/thoughts sirenians for those deprived of their freedom.



## Education

1992 : First year DNSEP, Art school of Quimper  
1991 : DNAP, Art school of Angoulême (actually EESI)

## Solo exhibitions

2023/20 : *Of bodies and bark*, La salle de Lichères // Halle des Chartrons, Bordeaux  
2017/18 : *Insects*, Roof terrace of Paul Bert Network, Bordeaux  
2006 : *African meetings*, Castel Saint-Germain of Confolens  
*Forbidden to display*, Alternative Local of Terre Blanche  
2005/04 : *African meetings*, Le Local alternatif, Bordeaux  
*Forbidden to display*, Local Associatif Ethnologie // Le Local alternatif, Bordeaux  
2002 : *Flora and insects of the Charente river*, The poacher's house of Saint-Groux

## Collectives exhibitions

2023 : *Of bodies and bark*, International biennale of contemporary art, La Rochefoucauld  
2007/06/05 : *Tout Va Bien, Elles/Mermaids // Turkey // Forbidden to display, Elles/Mermaids, Insects*, Gallery Philomène, Lichère // Castel St Germain de Confolens  
2004 : *African meetings, L'altermondialisme*, Gallery Philomène, Lichères

## Festivals

2009/10/11 : *Tout va bien, Elles/Mermaids*, Expressions à Vif, Castel St-G de Confolens  
2006 : *Turkey*, BarrObjectif - 7th Photo reportage festival, Barro  
*Forbidden to display*, Festisillac, Sillac // Flamenco, Castel St-G de Confolens  
2005 : *Salamaleck*, L'imprévu Festival, Church of Montemboeuf, Consulat du Groland  
*Forbidden to display*, Jazz colors, Castel St-G de Confolens  
*African meetings*, Entr'Autres, 10th Day of Ethnographic film, Musée d'Aquitaine, Bordeaux  
2004 : *L'altermondialisme*, Cabaret of Confolens Festival Off  
2003 : *L'altermondialisme*, BarrObjectif - Photo reportage festival, Barro  
*Algeria*, screening on 3 screens with Cie Mains Ecarlates, Percussions  
Multicultural Festival Algeria-France, A common story, Angoulême  
2002 : *African meetings, Salamaleck*, BarrObjectif - Photo reportage festival, Barro

## Shows

2007/05/04 : *Salamaleck*, Screenings on 3 screens with Cie Mains Ecarlates, Percussions  
Vocational school Louise Michèle, Ruffec // House of Peoples and Peace, Enfant Soleil, centre for autistic children, Angoulême // Secours Populaire, ESAT Ruffec  
2003 : *Algeria*, screening on 3 screens with Cie Mains Ecarlates, Percussions  
Festival multiculturel Algeria-France, A common story, Angoulême

## **Short film production**

2001 : *Céhelle, Short film on suicide prevention and creation of a website*

## **Documentary production**

*Nomadic life, another Algeria*

1993/1996 : Co-directed and broadcast with Alain Andrieux

1996 : Image/Imatge, Orthez ; Cinéma Africano, Milan

L'avant scène, Bordeaux ; Clap Vidéo 1ère, Bordeaux

1995 : Fespaco, Ouagadougou ; Vues d'Afrique, Montréal ; Journées du Cinéma Ethnographique, Bordeaux ; Le Village St Michel, Bordeaux

Hotel Lalanne, La Teste de Buch ; Chercheurs d'Ocre, Châteauroux

1994: Festival International du Film d'Environnement, Paris ;

Cycle Musiques Nomades, Pessac ; L'OCAJ et Fête Berbère, St Médard en Jalles

## **Photography and video creation orders**

2016 : *Maria Republika*, Clip, Song Didier Lazaro, Guitar Alain Veluet

2013 : *Humaquitaine*, creative documentary, Aquitaine Region

2011 : *The heart of the wise*, of Lionel Briand, Photos and coverage programming of the French cultural mission in Lebanon

2010 : *On the other side : women in resistance*, mission DRJSCS of Bourgogne

2007 : *Self-portraits*, Digital photography workshop, CEDIF, Roumazière

2001 : *Flora and Insects of the Charente River*, The house of the poacher of St-Groux

## **Conferences**

2012 : *The masters of the River*, Terre & Océan, Aquaforum, Rives d'Arcins, Bègles

*The photographic act*

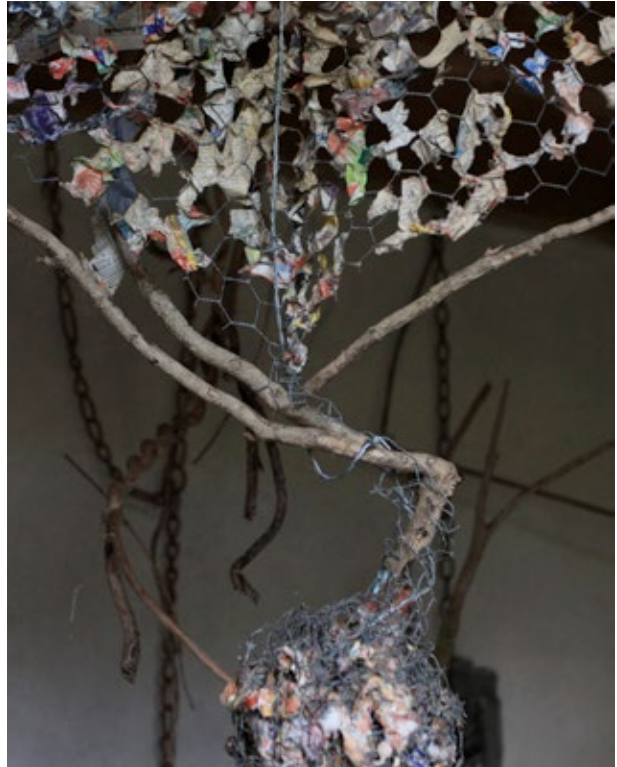
2010/2013 : Visual Anthropology, Bordeaux 3, Bordeaux

2010/2005 : IUT - Bordeaux 3 // University of Ethnology, Bordeaux

## Elles/Mermaids

An evolutionary series of human-sized bodies, barbed wire, wood and papier mâché, shaped and bogged down in bogus, outrageously advertising words.

Faced with a blind and absurd denial of upheavals, especially ecological ones, these emaciated beings, without heads, are the fossilized witnesses, caught in the dramatic drift of this century where even freedoms seem to dissolve.



Workshop - *Elles* - Mermaid in progress, H 1m90 - Charente - 2022



*Mermaid* - H 3x1m - Expression à vif - St Germain de Confolens - 2011



*Elle* - 2mx1m50 / *Blockhaus* NB A4 - Gallery Philomène - Charente - 2005



*Untitled* - Detail digital print 24x36 cm - Bordeaux - 2007



## CITIZEN !

Theme including 3 photographic series in Black and White **Altermondialisme**, **Forbidden Display** and **All is well**

Presented on cardboard packaging allowing live, mobile and aerial hanging ; graffiti and slogans re-question the meaning of our lives, of history, of our memories crossroads of centuries.



Festival Prés de l'or - Champniers - 2006 // *Untitled* - Digital print 24x36 cm 24x36 cm - Larzac-2003

## **Insects, fauna and flora, microcosm**

Through a series of portraits, intimate, reconsider, such as Vinciane Despret, *Vivants* and *Territoires* in their fragile diversity, facing human activity.

Insect, flora, plant... take part in my journey, shifting perspectives on identity, supremacy. Enter, share and respect their worlds, their points of view in this colorful magnificence.

*Bee and borage flower* - Roof terrace of the Network Paul Bert - Postcard - Bordeaux - 2017



*Untitled* - Detail silver print 24x36 cm - Charente - 2004





Yssouf Kayentao, fisherman Bozo // Nomo Aminata, daughter of Sombata, known for having lived 17 years under water in the company of aquatic geniuses, the Yegous // Djenne // Slides and digital prints - Djenne - Mali - 1999

## TRAVELS:

2 shows **Algeria** and **Salamaleck** screenings on 3 screens, 2x3m, with Cie Mains Ecarlates, Percussions.

Roads movies, screen games, games of sound and visual rhythms, from the port of Agéciras to the nomadic camp Zaoui in the orange dunes of the Western Erg of the Algerian Sahara, or further to the shores of Ivorian lagoons.

3 series of colour photographs **Nomade life, another Algeria / African meetings / Turkey**  
Every travel involves a need to transmit these multiple flavours, these chance encounters;  
to take time; to open other horizons, to contemplate, to transmit these dreams of osmosis  
between being and its natural and social environment.  
Without idealizing our species, return to the sources of our humanity.



*Shira Zaoui, Algeria - 1993 // River tree- Djenné - 1999 - Slides and digital print 24x36 cm*



*Untitled* - Photo montage - Silver print - 24x36cm - 1999



*Sahara, Algeria* - Cibachrome print - 24x36cm - 1993



*Installations - Festival Expressions à vif - Castel of St Germain de Confolens - 2010*

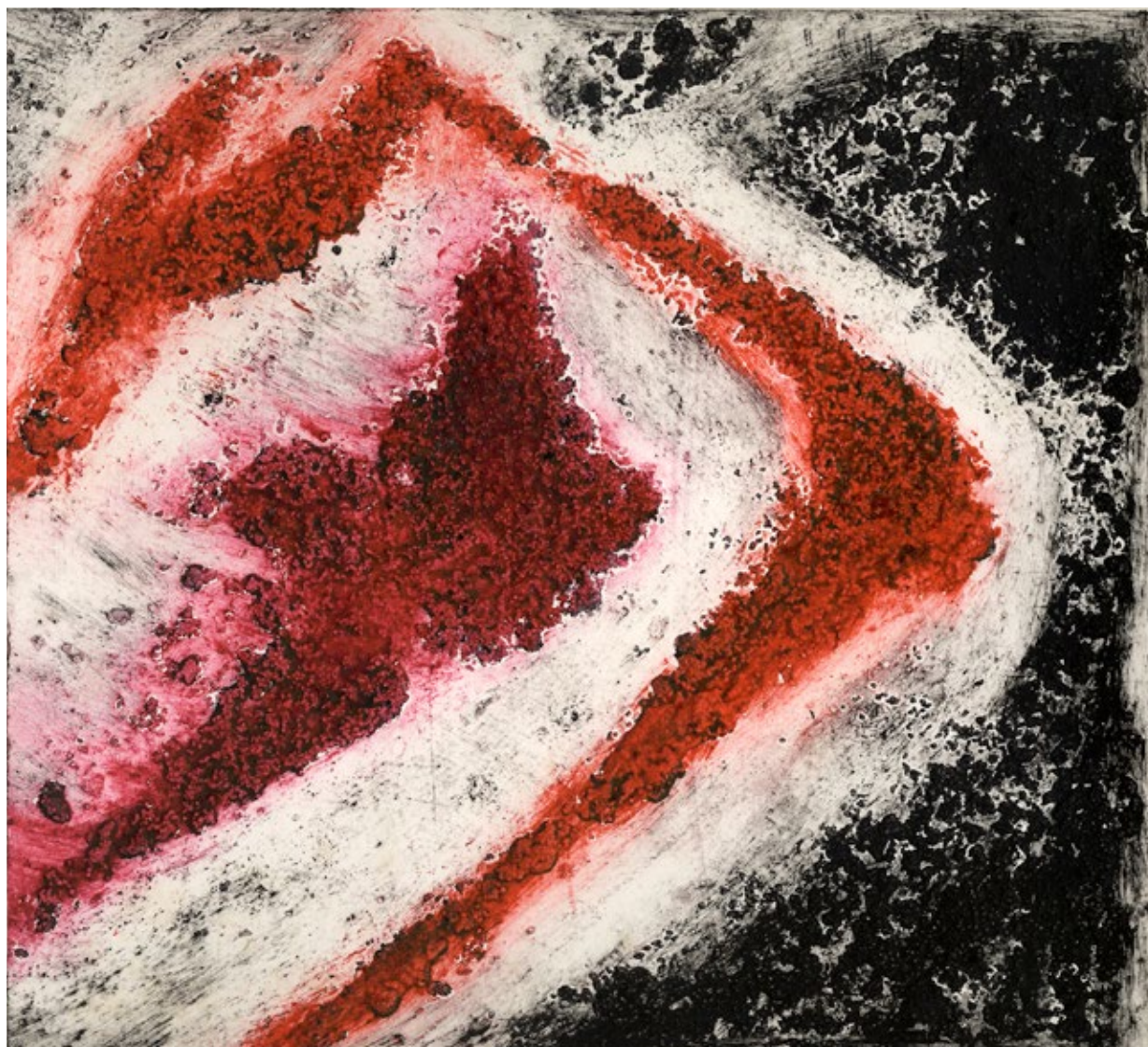


*No Futur, Kiel 1991 - This is not an installation - Silver print detail of an urban wasteland*

*Untitled - Detail, pastels, coloured pencils - 2000*



*Untitled* - Litho engraving - Winchester - 1992



DNAP - Angoulême - 1991

## Midnight suns

Universe of encounter and predilection with photography;  
transcend the real, give it another vibrance; restore the identity of places.

*Untitled* - Detail silver print - 24x36cm - 1989



*Untitled* - Silver print - 24x36cm - 1990