

Portfolio
Louis GUILLAUME
2026

Notre dit Pays, Le voyage à Nantes, 2026, Château des Ducs de Bretagne

BIOGRAPHY

Experiences

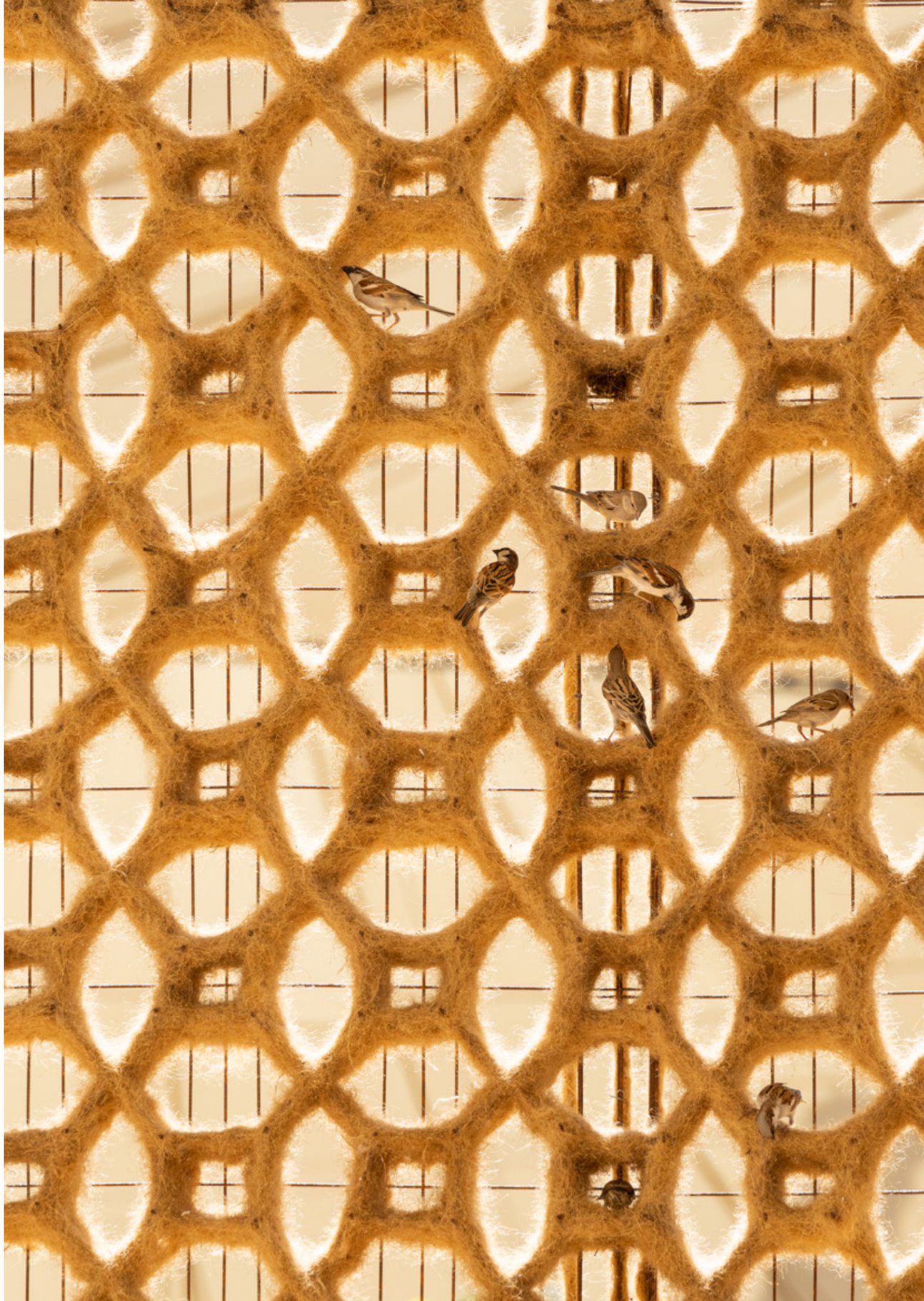
Born in 1995 in Rennes, where he graduated from the École des Beaux-Arts in 2019, Louis Guillaume lives and works in La Rochelle. Since then, he has completed numerous residencies in unusual settings, including one with the association Finisterrae, which took him to the island of Ledenez-Vraz off the coast of Brittany for several weeks for a residency titled “#Tempête.” In 2022, he spent several months in the Philippines through the Alliance Française and the Centre Intermondes, an experience that opened his practice up to film.

Selected among the laureates of the first edition of the Ministry of Culture’s “Mondes nouveaux” program, Louis carried out his project of collectively harvesting poplar catkins in May 2022, during an expedition by boat down the Loire between Angers and Nantes with about ten participants.

In 2024, Louis undertook a residency in Porto Alegre, in southern Brazil, at the Fundação Iberê Camargo, in partnership with the Alliance Française, the city of La Rochelle, and the Centre Intermondes. He then joined the Cité internationale des arts in Paris while also leading a joint project with the Centre d’art Le Cyclop, located in the Fontainebleau forest. It was during his time at the Cité internationale des arts that he met the future curators of the 2025 Islamic Arts Biennale in Jeddah, where he presented his new work “Lorsqu’on laissait encore passer le vent.” In February 2025, he took part in the 68th edition of the Salon de Montrouge. A partnership between France and Brazil and the Institut Français then allowed him to return to South America, to the Fazenda Serrinha near São Paulo. In 2026, his work centers on pine resin, with an exhibition at Traits Libres Gallery on rue des Archives in Paris, and the completion of “Notre dit Pays,” a 16-meter-high (about 52 feet) work presented as part of Le Voyage à Nantes in the moat of the Château des Ducs de Bretagne.

About his practice

Louis Guillaume’s practice explores the cycles of living things. To gather his materials, the artist travels through a wide range of territories, from protected natural areas to the flowerbeds of cities. His artistic research grows out of these explorations. Many of the species he collects originate from other parts of the world and were introduced locally for ornamental purposes, such as Stipa tenuissima from Central America, acanthus from the Mediterranean basin, and agapanthus from South Africa. The materials he selects are the result of chance encounters, guided by an attentive, alert eye. Each is chosen for its own sculptural qualities. As the artist spends time with it, the material gradually reveals its history, its plasticity, and its capacity for adaptation, along with the memory it carries within. The artist works within a relationship of reciprocity: the material suggests, time shapes form and color, and from this interaction a shared story emerges, a relationship that deepens over the long term.



When we still let the wind pass, Islamic arts Biennial, Jeddah, 2025







Our-so Called Land : part of the summer edition of Voyage à Nantes 2026

Whether it is seen as a tree from the distant East, a biblical motif, or an evocation of idyllic islands, palm trees have taken on so many forms in the collective unconscious that the origin of its domestication is difficult to pinpoint. In this work, it becomes part of the Château's history, since its shape is derived from in situ architectural elements.

A date palm rises from the castle moat where the "Tower of the Spaniards" once stood before being destroyed in a violent explosion in 1800.

Like the phoenix from which it takes its Latin name (Phoenix dactylifera), the tree emerges from traumatic ruins as a symbol of renewal and life's victory over time. Yet the palm also carries memories of colonial trade routes that intertwined the forced movement of plants with the trafficking of human beings.

Louis Guillaume works with living materials gathered during his explorations. Here, he engages directly with the castle's architecture: the trunk echoes stained-glass motifs, while the palms mirror the frond-vaulted ceiling of the staircase, a masterpiece of Flamboyant Gothic architecture.

The title comes from a 1466 text by Duke Francis II: Nostredict país. Guillaume reads it with mild irony as "our so-called country," a reminder that this territory was shaped through encounters and influences from elsewhere.

The installation combines natural and manufactured materials. Pine resin collected through tapping captures traces of the past, while hand-crafted ropes weave a structural network that holds this new ecosystem together, perhaps one day providing shelter for future inhabitants.





The resigned,
Traits Libres gallery, solo exhibition, from 29 May to 18 July 2026.

Les résignées presents Louis Guillaume's latest experiments and research using pine resin and plant-based materials gathered in both urban and preserved environments. Attuned to the phenomena of living things and the cycle of the seasons, Guillaume transforms materials such as pine resin, lichen, seeds, wood, ivy and poplar fibres into sculptures, paintings and installations through experimentation and traditional craft techniques. In the artist's compositions, materials and time seem to encapsulate elements in an a state between life and death.

Les résignées is also a reflection on acceptance and a tribute to overlooked, misunderstood, or unloved materials that nonetheless reveal essential keys to understanding our ecosystems and ways of life in the Anthropocene.

Exhibition text by Fabienne Bideaud, art critic and curator

Les résignées 2, 2026, black poplar fluff paper, Angico resin (*Anadenanthera colubrina*), 195 x 160 cm



The Resigned, Traits Libre Gallery, Paris 2026



Les résignées 1, 2026, paper made from black poplar fluff, pine resin (colophony), pastel, hemp, 190 x 228 см – Photo Aurélien Mole





Les résignées 3, 2026, *Stipa tenuissima*, charcoal powder, pine resin, 175 x 125 cm
Photo Aurélien Mole
Right: *Stipa tenuissima*, 175 x 125 cm

The Gravestones,
175x450cm seasonal installation at the Vascoz Winery, Annecy.

Les Tombales, is an installation consisting of 8 modules made of colophony (pine resin), into which elements of the landscape—collected on site or brought from the studio—are embedded. They are erected as a memorial, a place of rest where the memory of the site and the materials is laid to rest. They serve as a passage to another dimension between life, absorption, and death.

During this one-year residency, the focus was on defining a space—a place where the artwork could fully express itself and establish a connection between different timeframes and types of environments: the old dry-stone wall, the surrounding lush nature, and the vineyard. The installation, made of pine resin (mixed with burnt wood powder, which gives it its black color), uses mimicry and adaptation to incorporate each of these elements, thereby integrating as seamlessly as possible into the space provided.





When We Still Let The Wind Pass,
Islamic Arts Biennial, 2025
commissioned by Diriyah Biennale Foundation

Global structure: 10m x 12m x 5m (Sun diameter 6.40m x 25cm depth)

When we still let the wind pass is inspired by the mashrabiya a latticed, mostly wooden screen used in Islamic architecture to regulate light, airflow, and temperature.

For Guillaume, it symbolizes harmony between the human need for shelter and the natural elements. It is not a hard barrier, but a porous divider that increases the coolness, calmness, and privacy of the indoor spaces it protects. Maintaining its functionality, the geometric patterns of the mashrabiyas have become more complex over time, drawing from the diversity of cultures that settled in Jeddah due to its history as the gateway to Mecca. The artist created a large mashrabiya in circular shape to pay homage to this elegant construction, as well as celebrate those who invented and developed such an ingenious solution to the concerns related to living in arid climates.
Guillaume's interwoven threads made of seeds are reminiscent of crac patterns, pointing at future narratives of drought and climate change. They allow for translucency, with geometric shapes that resemble living cells, highlighting the similarities between a house and the human bodies' thermoregulatory system.

At a time when we are reaching record high temperatures every year, it is important to turn to ancestral knowledge instead of building unsustainable skyscrapers. Traditional ventilation methods such as mashrabiyas and wind towers require no electricity, while letting wind and information flow freely.







And time has become deaf,
La chapelle des Dames-Blanches, La Rochelle, summer 2025.

MANIFESTO FOR A RETURN TO OBSERVATION

This exhibition invites us to reconsider our place in the world and rediscover the importance of observation in how we perceive ourselves and our surroundings.

Bringing together materials drawn from human industry and the natural world, the works blur the boundaries between the organic and the manufactured. Electrical conduits echo climbing ivy; raw materials converse with forms shaped by human hands. Rather than distinguishing between origins, the exhibition encourages us to embrace this ambiguity and recognize the connections that unite seemingly different elements.

The artist draws our attention to what often escapes our gaze: what remains unseen, unspoken, or present through absence. These works invite a slower, more attentive way of looking, revealing what only time and contemplation can bring into focus.

Time lies at the heart of the artist's practice, from observing the natural cycles of the black poplar to gathering its cotton-like fibers and transforming them into works of art. Presented in their raw or transformed states, the materials are freed from the need to represent, leaving space for the imagination to take hold.

Throughout the exhibition, organic matter and human-made elements echo one another in form and appearance. Nature and human creation no longer stand in opposition but become part of a shared whole. By shifting our attention away from what separates us, the exhibition invites us to reconnect with the deep, visceral bonds that unite us with the living world.

Jeanne Guillaume

previous slide: *Coeurelle*, Tapestry, 2025.
This artwork is a tapestry made entirely from Stipa tenuissima seeds. After several years of research and reflection, it presents cords created from the same seeds. The tapestry depicts a tree – specifically a black poplar.

And time become deaf, tapestry made from harvested black poplar cotton - charred - 190x165cm













Black Poplar

From harvesting in the alluvial forests along the banks of
the Loire River to its use.

The steps:
.Harvesting (green fruits)
.Hatching (the fruits release a cottony fluff/picture on the right)
.Application (making handmade paper)



Mondes nouveaux Expedition, May 2022, photo by Célia Calvez. Opened
poplar fruits/stored to ENSA – Nantes School of Architecture allow them to open.



Sculpture en Ile, group exhibition with the COAL Art&Écologie association, Andrésy,2023. Installation of a geodesic dome to allow visitors to watch the fruit hatch in real time. Temperature under the dome: approximately 35°C.

Modus Operantis,
Collective exhibition,
results of a residency at the
Hôtel Crâon with the dotation
found «Encore» Groupe Chessé,
in La Rochelle, 2023

In the background, the charred poplar panels,
revealing the transparency of the material.
The puffer jacket was entirely crafted by
Kim-Anne Merlet, a fashion designer, using black
poplar down.
The model is Camara C.



STIPA TENUISSIMA (Angel Hair Seeds)

Harvesting from city flower beds (from Charentes-Maritime to Brittany)

Stipa tenuissima is the species that inspired my research on plants.

I first discovered Stipa and its seeds in 2015. It is a plant well-suited to urban environments because it is hardy: it requires little water and grows in poor, dry soil. It can be found everywhere—highly prized by urban planners, it populates our cities and roundabouts—and when it sways in the wind, it takes on the color and movement of Aphrodite's hair. Due to its characteristics and the way I use it, this material transcends the simple definition of "living," evoking elements of the human, the animal, and the plant, while pairing very well with other materials.



View of the exhibition at the 68th Salon de Montrouge, 2025.
Installation made from Stipa tenuissima seeds; the body is also made of Stipa fibers.

Frac Bretagne Exhibition, Finalists for the Art Norac Prize, 2022.
Stipa seeds covering a statue.



A 72-hour performance installation at Thabor Park, Rennes, July 2020.

The Statue Gardens,
Exhibition at the 3CHA Art Center,
Châteaugiron, 2023.

Installation made from *Stipa tenuissima* fiber and black poplar fluff.







Auxiliaire, Jardin des Arts, Ar Milin Park, Châteaubourg (35000), 2022



Forecasts,Escarelle Winery, La Celle (83), in collaboration with the LPO (League for the Protection of Birds), 2020. 25m long, Ivy wood and torchi

RESIDENCIES

2026

.DOMAINE DE VASCOZ -Vinyard, Annecy, March 2026.

2025

.FAZENDA SERRINHA, Bragança, State of Sao Paulo, Summer 2025

2024

.CITÉ INTERNATIONALE DES ARTS, Program 2-12, le Marais/ Atelier-logement.

.THE CYCLOP ART CENTER, Milly-la-Forêt, Essonne (92).

.Alliance française CONTEMPORARY ART PRIZE :CROSS-RESIDENCY BETWEEN FRANCE AND BRAZIL. Residency at the FONDATION IBERE CARMARGO, Porto Alegre, 2 months.

2023

.Sculpture en Ile, installation project on the island of Nancy with

2022 **COAL ART&ECOLOGY and the city of Andresy** (78).

.PARP Program, **RESIDENCY IN THE PHILIPPINES** under the anniversary of 75 years of French-Philippines diplomatic relations and the partnership between the **CENTER INTERMONDES, THE CITY OF LA ROCHELLE AND THE ALLIANCE FRANÇAISE DE MANILLE**, Sept/October.

.MAISON ARTAGON, two months residency in the Loiret.

2021

.FINISTERRAE, RESIDENCY TEMPÊTE#3 ***(Storm#3)*** **on the island Lédénez Vraz and Ouessant**, October/Nov.

. One month Residency at **CAAPP with BELLASTOCK**, architects collectif, Évry-Courcouronnes. Participation for ***Les Nuits des Forêts (the night's forest)*** **festival**, with **COAL** +festival ***Cité VIVANT*** **(city alive)** BELLASTOCK,15 to 18 July 2021.

. **LE PÉPIN MÛ,** a week residency with the association **Au bout du Plongeoir**, May, Rennes.

. **WORKSHOP AT DOMPIERRE-SUR-MER (17,139)**, *Plants manipulations,* for children at the social center Village d'Aunis.

2020

. Residency at **CHÂTEAU DE L'ESCARELLE,** vineyard**, WITH LPO (BIRD PROTECTION LEAGUE)**, Sept/Oct. La Celle, (83).

2019

. RESIDENCY ON THE BOAT OAO (Artistic Observatory of the Ocean), invited by Nicolas Floc'h, June.

2018

. **RESIDENCY AT FONDACION GERDA GRUBER**, Cholul, Yucatan, Mexico, Feb/Avril.

EXHIBITIONS

2026

. **LE VOYAGE À NANTES,** EDITION 2026
. **COAL, DIDAM ART CENTER,** Bayonne, spring 2026
. **TRAITS LIBRES GALLERY,** PARIS, RUE DES ARCHIVES

2025

. **LA CHAPELLE DES DAMES-BLANCHES**, La Rochelle.
. **68TH SALON DE MONTROUGE**, Paris.
. **BIENNALE OF ISLAMIC ARTS IN JEDDAH (Saudi Arabia)**, Western Hajj Terminal, King Abdulaziz International Airport.

2024

. ***QUAND LA NATURE DEVIENT MATIÈRE INVENTER*****, LE RADAR,** Bayeux, group show.

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. ***TONDRE, CUEILLIR ET CRÉER***, Cyclop art center, with Théophile Peris, Fontainebleau.
. ***COALITION***, **Gaïté Lyrique,** COAL Art&Écologie's 20th anniversary exhibition.
. ***SYNCHRETISMO***, exhibition at **Casa Ibere Camargo** + extension at the Porto Alegre Prefecture Porto Alegre, Brazil, residency feedback.
. **FRAC BRETAGNE,** exhibition of the four finalists for the **Prix Frac Bretagne art NORAC**.

2023

. ***LES JARDINS STATUAIRES (THE STATUARY GARDENS),*** **Art Center 3 CHA**, Châteaugiron, solo show, Autumn 2023.

2022

. ***IBONG NAPAPARAM (BIRD OF PASSAGE)***, solo show at the **gallery Altro Mondo, Manila, Philippines, for the 75 years of Fr-Ph. diplomatic relations and the partnership** between the city of La Rochelle, Centre Intermonde, Alliance française de Manille and gallery Altro Mondo.

. ***CONTRE TEMPS (SETBACK)***, collective exhibition organized by **COAL, at CCR d'Ambronay** (01500) listed in the "Resonances" of **BIENNALE OF LYON.**
. Collective exhibition at **AR MILIN', Chateaubourg, Jardin des Arts.**
. **MURMURATION OUESSANTINE,** solo show at **Le Volume**, Vern-sur-Seiche (35,000).

2021

. Exhibition at **ESPACES GENERATIONS NATURE** (Nature Generation Spaces), **World Conservation Congress of IUCN 2020**, with **COAL2020 Art prize**, Marseille, September.

2019

. ***CABANE (HUT)***, dance project by **Corinne Duval, choreographer**, conception and construction

PRIZE

2023 . **ALLIANCE FRANÇAISE CONTEMPORARY ART PRIZE**: France and Brazil 2-month residency at the **Fondation Ibere Carmargo**, Porto Alegre, with the Centre Intermondes de La Rochelle and the Alliance française de Porto Alegre.

. **FINALIST FOR THE PRIX FRAC BRETAGNE ART NORAC**, in partnership with **Instituto Inclusartiz**, Rio de Janeiro.

2021

. Laureate of ***MONDES NOUVEAUX***, initied by the **Ministry of Culture**.
. **A.C.B**, support grant from the Brittany region ***CONTRE VENTS ET MARÉES (AGAINST WIND AND TIDES),*** September.

2020

. Finalist **COAL2020 ART PRIZE, *THE LIVING AND THE BIODIVERSITY.***

ROUND TABLES/CONFERENCES/PUBLICATIONS

2023

. Publication in the journal of the last five years residencies of the association **FINISTERRAE**.
. **MONDES NOUVEAUX**, Beaux-arts edition Paris, around the project 8 DAYS on Loire.
. **PROFESSIONAL TRAINING** for Arts/design masters degrees, at the **4 Eesab sites (Brest, Lorient, Quimper,Rennes)**.

2022

. **LES CARNETS DU PAYSAGE (LANDSCAPE NOTEBOOKS)**, publication of the poplar project in the catalog: Air, November.
. Integration into the ***THINK TANK: FOR SUSTAINABLE ART***, a platform for exchange, ***La TRAVERSE*** art center.
. ***ECO-RESPONSIBILITY, WHAT CHALLENGES FOR THE WORLD OF TOMORROW?,*** discussion-conference with Yann Loch, as part of the **TEMPS FORT** organized **LES MOYENS DU BORD**, Morlaix.

2021

. ***CREATION LISTENING TO THE LIVING,*** facilitated by Arnaud Idelon with Claire Luna, Pascal Ferren, Nicolas Chapoulier, Virgile Abela–as part of the **BELLASTOCK Festival at the CAAPP.**

FORMATIONS

2014/19 . **DNSEP,** option art, obtained with mention research, Eesab Rennes.