

A woman in a black dress and white jacket is walking on a narrow, pink, rectangular beam that extends from the foreground towards the background. The beam is set on a grey concrete floor. The background wall is a solid, vibrant pink color. The scene is lit from the right, creating a bright area on the wall and floor. The overall atmosphere is minimalist and artistic.

Inhale-exhale from A to C

Public Art - In-Situ
& Collaborative Contexts

A

Cécile Pitois

The Dancer And her Light Rays

Guided visit in Quartier Balzac-Touraine-Marronniers
Vitry-sur-Seine, France, 2017

As a first step, Cécile Pitois follows a pragmatic and intuitive process that leads her to canvass a given area in order to capture a powerful feature or determine a work angle before developing it further, extending and refining this guiding thread through a series of investigations. For this, she bases her approach not only on documentary research but also on encounters that give her an opportunity to glean information about the location, its history and its social interactions. Gradually, through the inhabitants' intersecting perspectives, elements emerge and their significance becomes obvious to her.



The Dancer And her Light Rays

Commission 1% Culturel du Fonds mutualisé
Quartier Balzac-Touraine-Marronniers.
Vitry-sur-Seine, France, 2017

The Dancer And her Light Rays pays tribute both to the women of the district and female and feminist historical figures. It takes the form of a column on which stands a floating, twirling dancer. In each hand she holds a prism that projects rainbows onto the ground. The prism is replete with symbolism, and has both a metaphorical and poetic dimension. Prisms are concealed in seven different places in the area, attached to street lights. There is an accompanying story that acts as a new piece of urban mythology. The work is intended to be a place for interaction fostering the development of social bonds, with the light from the prisms involving local residents in a ritual of exchange.



The Dancer And her Light Rays

Commission 1% Culturel du Fonds mutualisé
Quartier Balzac-Touraine-Marronniers.
Vitry-sur-Seine, France, 2017

La danseuse de Lumière et ses Arc's

Il y a fort longtemps, se déployait ici un tout autre paysage. Les jours de repos, des familles venaient déjeuner autour d'une ancienne sablière remplie d'eau que l'on appelait la Piscine. Chacun apportait son plat régional et le partageait avec ses voisins. Quelques enfants de la fanfare du village en profitaient pour jouer des marches endiablées avec tambours et clairons et s'en donnaient à cœur joie. Les plus anciens leur apprenaient des airs de musique traditionnelle et folklorique, ce qui donnait l'occasion de danser et de bien s'amuser.

Certains des aînés se souviennent encore d'une histoire peu commune advenue dans cet endroit hors du temps. Jeannot aime la raconter aux plus jeunes :

• Quand j'avais à peu près votre âge, je me souviens d'un jour d'été où l'on aperçut un groupe de jeunes filles marcher en rang au bout du champ. Les orphelines de Groult comme on les appelait. Elles revenaient du travail à l'usine de verrerie-cristallerie sur la commune de Choisy-le-Roi. Tout à coup, je remarque que l'une des jeunes filles sautille en jetant un pied à droite, puis un autre à gauche. Quelle élégance ! Soudain, elle sort du rang et s'envole dans une danse magnétique. Les autres jeunes filles forment un cercle autour d'elle. Elle tient un morceau de verre dans chaque main, jouant avec le soleil et la lumière. Par magie, ses mains renvoient des arcs de couleurs sur le sol et sur les jeunes filles tout autour. Quelques enfants suivis de leurs parents approchent pour regarder cette scène féérique. Elle s'appelait Léna et tout le monde l'avait applaudie pour ce spectacle insolite. Les jeunes filles reprîrent ensuite discrètement le chemin du retour. •

Aujourd'hui, il est de coutume pour celui qui a la chance de voir un tatouage de lumière colorée apparaître sur son bras, de formuler et partager, ici même, un rêve en serrant la main d'un passant ou d'un ami.

The Dancer And her Light Rays



The Atomium's Lil' Sisters

Guided visit in Laeken, Bruxelles neighbourhood

Commissioned by 101e % Société du logement de la Région de Bruxelles-Capitale / Le Foyer Laekenois
Quartier Mutsaard, Laeken, Brussels, Belgium. 2012

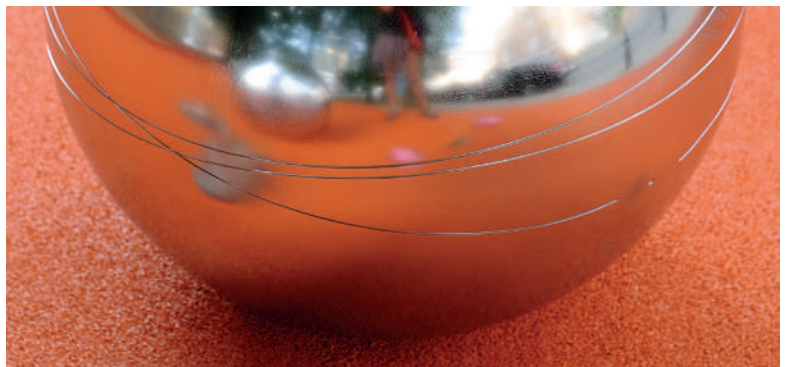
The Housing Authority of the Bruxelles-Capitale region –SLRB– commissioned Cécile Pitois to design a public work of art for the Laeken neighbourhood. This commission is part of the 101e % programme, where artists are commissioned to create perennial works of art that display a strong relationship with the specific context of social housing. Cécile Pitois' proposal includes three distinct yet complementary projects: The Refuge of Dreams, Requiem for a Star and The Atomium's Lil' Sisters. All three refer to the 1958 World's Fair and specifically to the nearby Atomium, recalling an era of prosperity, of dreams –of utopianism, even– that the inhabitants of Brussels still remember.



The Atomium's Lil' Sisters

Commissioned by 101e % Société du logement de la Région de Bruxelles-Capitale / Le Foyer Laekenois
Quartier Mutsaard, Laeken, Brussels, Belgium. 2012

The Housing Authority of the Bruxelles-Capitale region –SLRB– commissioned Cécile Pitois to design a public work of art for the Laeken neighbourhood. This commission is part of the 101e % programme, where artists are commissioned to create perennial works of art that display a strong relationship with the specific context of social housing. Cécile Pitois' proposal includes three distinct yet complementary projects: The Refuge of Dreams, Requiem for a Star and The Atomium's Lil' Sisters. All three refer to the 1958 World's Fair and specifically to the nearby Atomium, recalling an era of prosperity, of dreams –of utopianism, even– that the inhabitants of Brussels still remember.



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Quartier Mutsaard, Laeken, Brussels, Belgium, 2012



The Refuge of Dreams

Commissioned by 101e % Société du logement de la Région de Bruxelles-Capitale / Le Foyer Laekenois
Rue De Wand, Laeken, Brussels, Belgium. 2012

This piece is installed in the hallway of one of the social housing projects—an open porch situated not far from The Atomium’s Lil’ Sisters. As with most of the Wishful Sculptures, The Refuge of Dreams includes a narrative in text form and a visual element: in this case, a star motif scattered across the ceiling of the porch. Cécile Pitois adopts the technique of “sgraffito” that was widely used in Brussels at the beginning of the twentieth century to decorate building facades, adding a phosphorescent outline to the design. Under this celestial vault from which stars of all shapes emerge, we are invited to recount one of our childhood dreams.



Le Refuge des Rêves

Texte-légende imprimé sur plaque de lave émaillée fixée sur le mur de brique sous le porche

The Refuge of Dreams

Back in the day, children from around here used to play freely in the fields and swamps. They liked meeting up there, on the Field of the Three Apple Trees hill. From there, they could see several leagues around. Sometimes, once evening had come, their parents would join them to watch the spectacle of Brussels' city lights and the stars in the sky. Little by little, the great city spread all the way up there and the new brick houses, surrounded by gardens, were later names P'tites Maisons.

An unusual year witnessed the construction, not far from there, of the Universal Exposition. A humongous building, funny and startling, still dwells there, the Atomium. Close to this monument, during the festivities, a multitude of lights shaped like stars twinkled there. Everybody loved them. Aurore, a child from the P'tites Maisons, kept preciously under her bed a postcard with these magnificent stars which her father had given to her. Secretly, she grew up with this little piece of wonder which fed, each night, her wildest dreams. One day, Aurore left the P'tites Maisons for very far away.

From this day on, a star awaits for you to entrust it with your childhood dreams for the here and now. It is said that it will keep them dearly with all the others.

The Refuge of Dreams

Commissioned by 101e % Société du logement de la Région de Bruxelles-Capitale / Le Foyer Laekenois
Rue De Wand, Laeken, Brussels, Belgium. 2012



Requiem for a Star

Commissioned by 101e % Société du logement de la Région de Bruxelles-Capitale / Le Foyer Laekenois
Rue Gustave-Demanet, Laeken, Brussels, Belgium. 2012

In an open-air passageway on Rue Demanet, we are invited to share the worldview of Flor Van der Vinnen, a well-known offbeat character from the neighbourhood's past. The text and the ritual in which the artist invites us to take part complement those of The Refuge of Dreams, but they stem from a different thought process: here, the dreams that we are invited to recall are to be addressed to someone other than ourselves. Echoing this, a shining star flickers as if expressing the time we have allowed ourselves to spend before leaving our contribution for all to enjoy.



Requiem for a Star

Texte-légende imprimé sur plaque de lave émaillée fixée sur le mur de pierre à proximité de l'arche

Requiem for a Star

In days of old, this neighbourhood was covered with large marshes. This street was then called Paddenstraat, Toad Street. Not so long ago, just a few steps from here, these amphibians could be heard croaking their heads off in the pond of a small farm where Florimond, a man unlike any other, used to live. His lifestyle was considered simple by some, but he was proud of it. Having come from Bruges in 1908, his parents settled in the neighbourhood to grow flowers which were very sought after by the perfume industry. Water was plentiful here and they became very successful. Flor, as he was known, was an unusual child who had created a very personal universe for himself. Even as an adult, he could often be seen travelling in his thoughts.

One day, his neighbour interrupted him while he was gardening, brandishing a newspaper : "Hey Flor, listen to this thought, it makes me think of you : "The solitary man thinks alone and creates new values for the community". " Flor burst out laughing, stroked his moustache and said : "Thank you, you have understood me well for I have always had many more dreams for the world and for others than for myself."

Nowadays, this star doesn't shine like any of the others : its heart beats to the rhythm of dreams which passersby entrust it with. It reminds us that even here, it is possible to offer a unique dream to the world and to others. The star will then take care to pass it on for the here and now.

Requiem for a Star

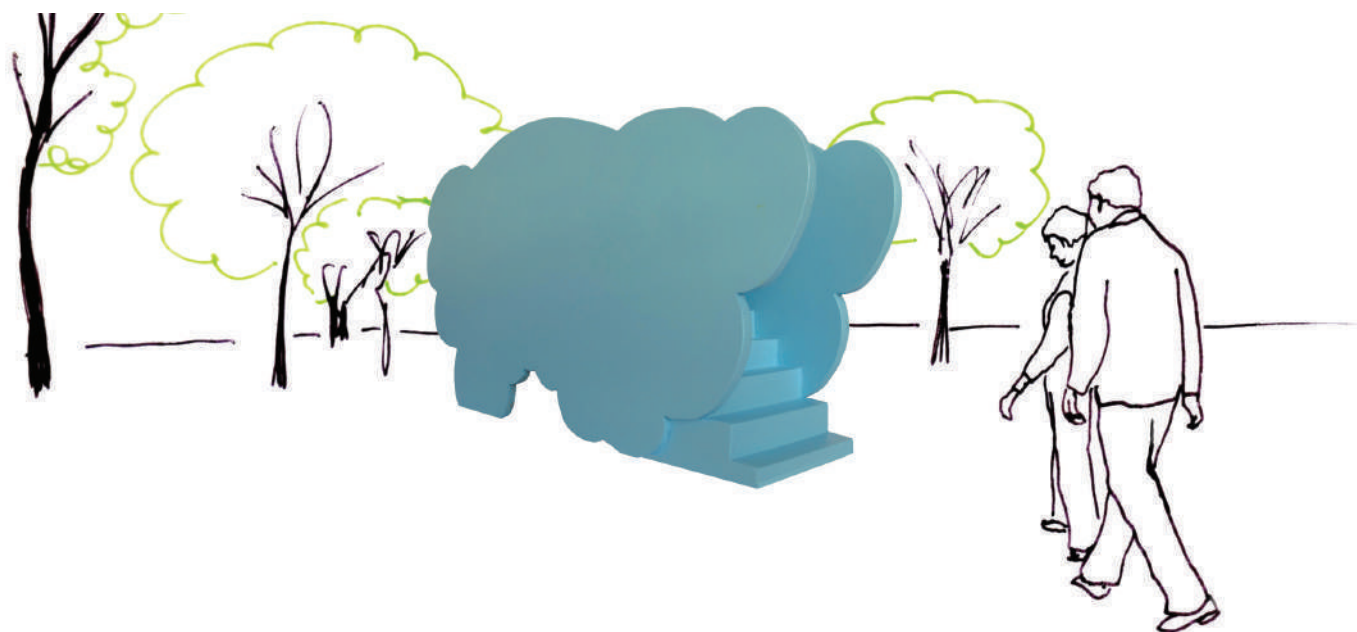
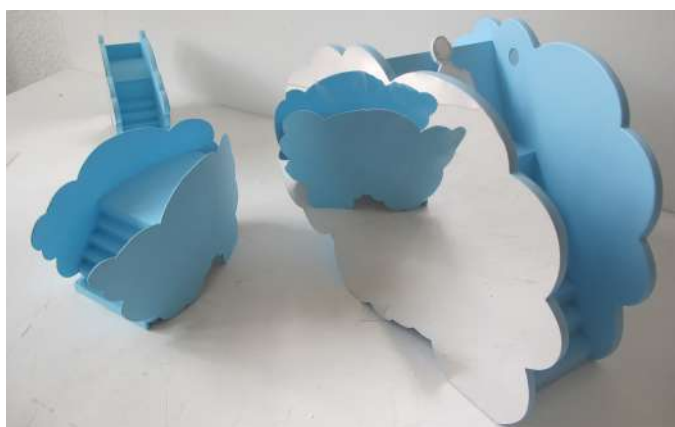
Commissioned by 101e % Société du logement de la Région de Bruxelles-Capitale / Le Foyer Laekenois
Rue Gustave-Demanet, Laeken, Brussels, Belgium. 2012



Wolken sind die Wurzeln Unserer Erde

Coopération Internationale Région Centre / Kunststiftung Saxe-Anhalt
Résidences : Bauhaus, Dessau / Fondation Novalis
Région Saxe-Anhalt, Allemagne, 2009-2010

Novalis war Schriftsteller der Frühromantik, Philosoph und Bergbauingenieur in Sachsen Anhalt. In der Wolken-Skulptur befindet sich ein eingebautes Soundsystem, das per Knopfdruck aktiviert wird. Aus den Lautsprechern, die sich auf Kopfhöhe des ruhenden Besuchers befinden, erklingen Stimmen von Personen, die aus den Fragmenten von Novalis lesen. „Wolken sind die Wurzeln unserer Erde“ wandert zwischen den verschiedenen Wohnorten und Wirkstätten Novalis: Artern, Oberwiederstedt, Wittenberg, Bad Dürrenberg, Leipzig, Dresden, Teplitz, Freiberg, Weißenfels, Jena, Tennstedt und Grüningen...



The Whistling Kiosque

Project - Bharati Park
Pondicherry, India. 2017-2018

Sculpture Proposal / Using the existing base of a kiosque destroyed in 2009 and rebuild a new one with a bench that can host people sitting and whistling birds sounds (story) or could be used also for concert by the Tourist Office

Foreseen technics / Either made of scaffolding wood sticks + flowers creepers (ephemeral) or a permanent solid metal structure. Roof top + holes = wind goes through. Text-Legend on enamelled lava stone



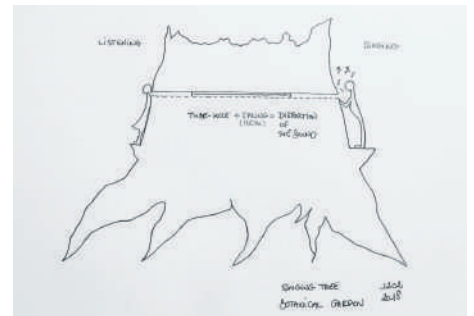
The Singing Tree

Project - Botanical garden
Pondicherry, India. 2017-2018

Sculpture Proposal / A giant tree stump where one can sing into a hollow space in order to be heard by someone on the other side

Story structure / Based on different types of human communications and solidarity in Nature in extreme circumstances

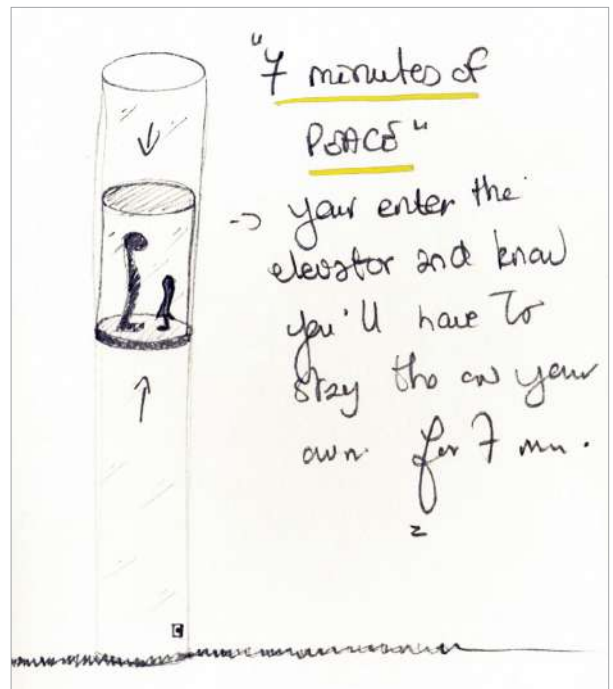
Foreseen technics / « Rocaille »: cementing technique, blue pigment, metal spring into the 7 meters tube that creates distortion of sound / Text-Legend on enamelled lava stone translated in 7 languages: Tamoul, Télougou, Kanada, Malayalam, Hindi, English, French



7 minutes of Peace Tribute to Philippe Petit

Study for the city of New York - Ground Zero
Manhattan, New York City, United States. 2007-2008

7 minutes of Peace is a tribute to the performance of Philippe Petit who, in 1974, used a tightrope to cross the space between the two towers of the World Trade Centre. The piece is made up of a monumental column that soars skyward, topped by the tightrope walker's silhouette. At its foot, a huge cylindrical glass elevator takes visitors on a seven-minute solitary journey. Their ascent gives them time to contemplate while offering them an alternative, silent view of a city in constant motion.



La Boite à Musique

The Music Box

Projet
Marray, France. 2019

The Marray wash house, once a place for lively social interaction, is now marginalised because it is no longer used. It is nonetheless sporadically occupied because it is next to the river and a nearby children's play area. It could become a vibrant space once again thanks to a project based on sound - the sound of the river and the sound of music - which everyone could enjoy. Thanks to Bluetooth speakers, people could bring their own music and sit, dance or relax, either alone or with others.



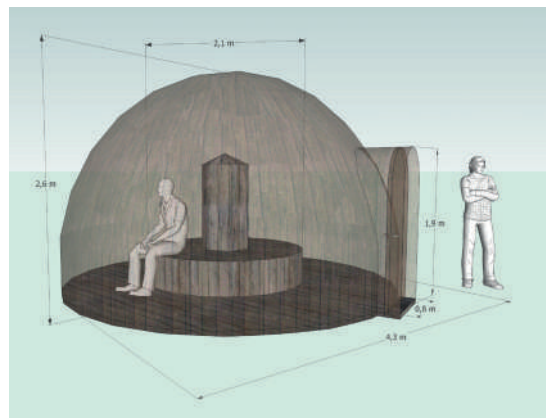
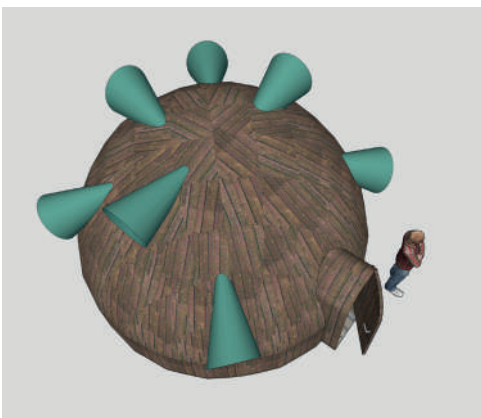
La Yourte des Passereaux

The Passerine Yurt

Project

Marray, France. 2009-2010

As she walked through the village, the artist noticed a Bird Protection League plaque on a house and decided to find out more about the subject. She met Jean-Marc and Christine, who are passionately involved in the protection of birds and their habitat. This resulted in a collaborative project where they came up with the idea of a special observation point in the diverse landscape around the village, which includes meadows, woodland and lakes. The idea is to create a “sound observatory” to help people learn about birds in an original way. This structure, called the Passerine Yurt, is a space where people can relax and listen to local birdsong, on the edge of a wood where footpaths intersect.



The Lover's Fountain

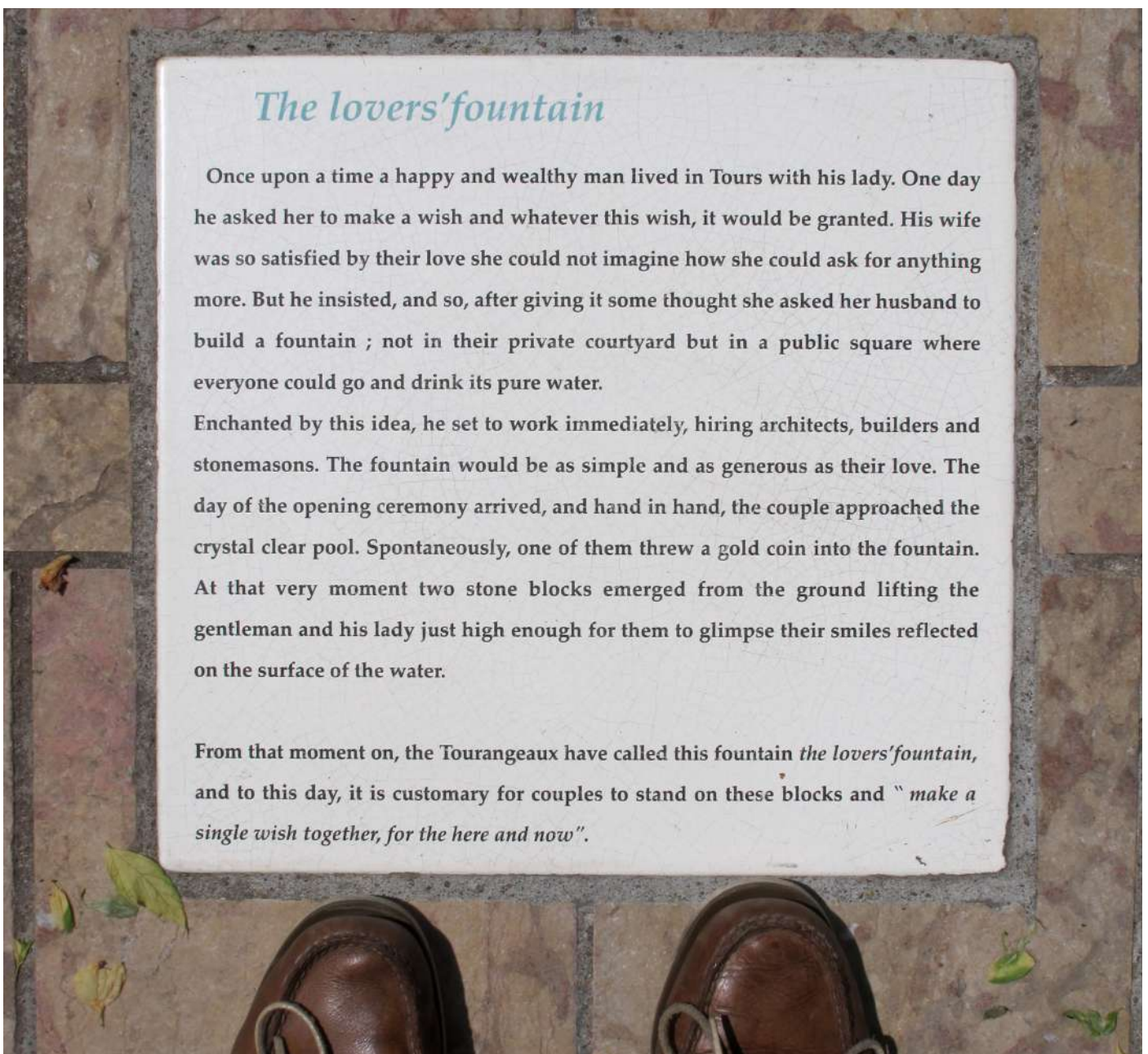
Public Commission
Eternal Network - Artistic Engineering
Place Beaune-Semblançay, City of Tours, France. 2006

The Beaune-Semblançay square is a reconstituted public space, a combination of architectural components that includes remains dating from the Renaissance and other added elements. The artist has created a story based on the birth of the fountain that occupies the square's central space. A sculpture to the side of it takes the form of two cushions that act as a pair of plinths or pedestals fixed to the ground. The sculpture prompts passersby to engage with it by expressing themselves: they are invited to do this in pairs. The work then enters a new phase, this time written in the present tense by the inhabitants themselves.



La Fontaine des Amoureux

Texte-légende imprimé sur plaque en lave émaillée située sur le sol pavé à proximité de la fontaine



The lovers' fountain

Once upon a time a happy and wealthy man lived in Tours with his lady. One day he asked her to make a wish and whatever this wish, it would be granted. His wife was so satisfied by their love she could not imagine how she could ask for anything more. But he insisted, and so, after giving it some thought she asked her husband to build a fountain ; not in their private courtyard but in a public square where everyone could go and drink its pure water.

Enchanted by this idea, he set to work immediately, hiring architects, builders and stonemasons. The fountain would be as simple and as generous as their love. The day of the opening ceremony arrived, and hand in hand, the couple approached the crystal clear pool. Spontaneously, one of them threw a gold coin into the fountain. At that very moment two stone blocks emerged from the ground lifting the gentleman and his lady just high enough for them to glimpse their smiles reflected on the surface of the water.

From that moment on, the Tourangeaux have called this fountain *the lovers' fountain*, and to this day, it is customary for couples to stand on these blocks and " *make a single wish together, for the here and now*".



Collaborative Contexts

Oh Ciels, Qu'Allons nous faire ?

Oh Terres, Qu'Avons nous fait ?

Opérette Sound and visual operetta in 3 scenes - Musical composition by Stevie Wishart

Site-specific exhibitions in private homes: Chantal and Jacques Terres - L' A.F.I.A.C, Fiac, France, 2023

Scene 1 | OH CIELS, QU'ALLONS NOUS FAIRE ? - Oh Heavens, what are we going to do ? - is set in the town hall square, with the existing backdrop: the castle wall, the trees, the water supply, the well, etc., plus a collage of elements that I've introduced: a «grasshopper» (hay bail lifter), which is an old piece of farm machinery, an inflatable canoe, jerry cans of water and survival blankets. Farm machinery has always been the object of speculation among farmers, who invest under the pressure of technological innovation, reflecting our capitalist society. The artist questions the audience with an inscription of the title painted in white on the machine with the words: Oh Heavens, what are we going to do ? **Musical composition by Stevie Wishart: «Last Dance? A Baroque Tango»**

Scene 2 | OH TERRES, QU'AVONS-NOUS FAIT ? - Oh Earth, What Have we Done ? - moves into one of the house's two verandas, each offering a view of sunrise or sunset against a backdrop of scenery stretching to the black mountains overhanging the valley. Here, in 'Côté Est', the artist, influenced by conversations with her guests, fills the veranda with water (visual), transforming it into a kind of aquarium. The upper part of the space is covered in a survival blanket, the silver side reflecting the variations in sunrise and

Scene 3 | SUITE - Suite - repeats the same montage, this time from the west side, so that you can sit on a bench and admire the brilliant variations in the sunset. The stretched survival blanket can be seen from the gold side. These variations, magical moments, are reflected in this colored mirror. The house seems completely submerged as visitors stroll through. The two verandas are like two eyes watching us. In some way, the world has taken refuge in this house and questions the viewer about its destiny. Oh Heavens, what are we going to do ? Oh Earth, what have we done ? **Composition musicale de Stevie Wishart: Frozen Particules - The Sound of gesture for Violin, Sensors and Computer**



Oh Ciels, Qu'Allons nous faire ?

Oh Terres, Qu'Avons nous fait ?

Opérette Sound and visual operetta in 3 scenes - Musical composition by Stevie Wishart

Site-specific exhibitions in private homes: Chantal and Jacques Terres - L' A.F.I.A.C, Fiac, France - 2023

My host family, called the Terres (lit. Earth), are retired but very active in local life. They have built a new house with an ingenious 6,000-litre rainwater collection system. Chantal, who is a member of the Local Heritage group, showed me around the village and talked about the issue of water, with the ten wells in the village and the 'Eiffel' water reservoir. The latter, located in the grounds of the château with its magnificent trees, overlooks the town hall square.



inhale-exhale from A to C

Performance of Myriam Gourfink, dancer and choreographer, 60'
Centre de Création Contemporaine, Tours, France, 2004

Cécile Pitois explores the capacity of sculpture to connect body and space. Her current work produces areas where physical space and mental space merge amidst the flow of contemporary life. These “breathing zones” offer the opportunity to stop, to reconnect to our deep desires. This piece was originally conceived in 2003 as a public art space project for New York City, but the installation *inhale-exhale from A to C* was presented in the CCC Gallery in Tours. To coincide with this exhibition, Cécile Pitois has given Myriam Gourfink the opportunity to freely create performance that interact with her installation.



inhale-exhale from A to C

Performance of Daniel Larrieu, dancer and choreographer, 40'
The French Institute Alliance Française, Crossing The Line Festival, New York, 2007

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To coincide with this exhibition, Cécile Pitois has given choreographers the opportunity to freely create performances that interact with her installation.



inhale-exhale from A to C

Performance of Kota Yamazaki, dancer and choreographer et Mina Nishimura, performer, 45'
The French Institute Alliance Française, Crossing The Line Festival, New York, 2007

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Rays of Space

Collaboration with Kota Yamazaki, choreographer, 5 dancers, 60'
Set design by Cecile Pitois
Danspace Project, St. Marks Church, New York, 2009

...The program includes a quotation from the German poet Novalis: "We are more closely connected to the invisible than to the visible." In Mr. Yamazaki's production, that idea is a guiding force. The set design, credited to Ms. Pitois, features strips of orange tape arranged on the floor like rays of light. Ms. Pitois, according to her program note explaining the work's concept, seems to be more intrigued by the abstract connection between the performers and the audience and how perspective is "experienced in ways both infinite and discrete." ...

Extract from GIA KOURLAS article in New York Times (December 19, 2009)



La Galerie des Signatures

Tirages sur papier cartonné encadrés (50 x 50cm) de 137 signatures des employés volontaires de l'entreprise. Installation dans le couloir principal (1,60 x 21 m)
Imprimerie Gault & Frémont, Saint-Pierre des Corps. 2004-2006

Plutôt que d'interroger ce que produit l'entreprise, Cécile Pitois s'est ici intéressée à son statut de collectivité et aux personnes qui la forment. Son projet entend ainsi mettre à jour les individualités qui contribuent, au-delà de toute organisation hiérarchique, à la réalisation du projet industriel global. La « Galerie de Signatures » fonctionne comme un « portrait de l'entreprise à un moment donné, réunissant l'énergie de chaque individu créant et participant à une collectivité ». Projet participatif et collectif mené, auprès de 180 employés, dans le cadre du programme "Artistes/ Entreprises" initié par le CCC et l'association "Projets pour la Touraine".



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Imprimerie Gault & Frémont, Saint-Pierre des Corps. 2004-2006



Réseaux

Networks | Permanent installation of 54 photographs in various formats and a line of purple adhesive dots glued to the company's walls, linking all the prints. Prints from 5.3 x 8 cm to 155 x 220 cm, mounted on aluminum. Imprimerie Facedim, Châtellerault. 2006-2007

For the artwork she created for the Facedim printing works, Cécile Pitois once again focused on the meaning of an everyday ritual performed unthinkingly. The energy received and produced by everyone involved in the life of the firm forms an invisible flow, materialized here via the use of the handshake. Volunteers were invited to photo sessions where hands were shaken in a strictly formal or more freely informal way. Selected black and white photographs of this habitual gesture were printed in a wide variety of formats and placed alone or in groups in different places: offices, workshops, the canteen, delivery bays, and so on. Mauve dots are scattered across the photos and the walls; essential factors of the artwork, they represent the Networks of imperceptible vitality that each person experiences in their professional and interpersonal relationships. The succession of dots represents the tenuous thread of energy that connects all the people in the company.







CÉCILE PITOIS



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Public Art Commissions

2021	<i>The Listening Donkey</i>	Commission 1%, Lycée Simone Veil, Gignac, France
2017	<i>The Dancer and her Light Rays</i>	Commission 1% Culturel, Vitry sur Seine, (Edition), France
2012	<i>The Atomium's Lil' Sisters</i>	Public commission 101e%, Laeken, Brussels, Belgium
2009	<i>Socles à partager...</i>	Public Space installation: European Capital of Culture, Linz, Austria
2006	<i>The Lover's Fountain</i>	City commission: Plaza Beaune-Semblancay, Tours, France
2005	<i>To my sole desire</i>	Fondation de France, Fondation Bernardaud - Château du Rivau, France
2000	<i>Petits instants...</i>	Sculpture Park collection, St Cyr sur Loire, France

Public Art Research Projects

2019	Commissioned study pending, Marray, Indre et Loire, France
2018	Residency Public Art Study, 6 weeks, San Francisco, U.S.A.
2017	Residency Public Art Study, 3 months, Pondichéry, India
2010	Bauhaus Residency, Public Art Study, 3 months, Sachsen-Anhalt, Germany
2007	Residency Public Art Study, 3 months, New York, U.S.A.

Private Commissions

2014	"(++-)"	Permanent installation, Domaine Yon Figeac, St Émilion, France
2012	<i>Intuition(s)</i>	Permanent commission, Banque Populaire, Tours, France
2007	<i>Network(s)</i>	Permanent installation, Facedim Factory, Châtellerauld, France
2006	<i>Signatures</i>	Permanent installation, G&F Factory, Saint-Pierre-des-Corps, France
2003	<i>Intuition(s)</i>	Public commission, High school, Fondettes, France

Solo Exhibitions (Selected)

2018	<i>Wishful Sculptures</i>	Eternal Gallery, Tours, France
2018	<i>Tribute to Philippe Petit</i>	Galerie infinie, Tours, France
2018	<i>Multiples et Objets dérivés</i>	Galerie Lyeuxcommuns, Tours, France,
2008	<i>A piece of the puzzle</i>	Mixar, Orléans in conjunction with White Office, Tours, France
2007	<i>inhale-exhale from A to C</i>	Fiaf, Crossing the line, New York, U.S.A. Collaboration with choreographers: Kota Yamakazi, Myriam Gourfink and Daniel Larrieu
2005	<i>inhale-exhale from A to C</i>	C.C.C, Project Room, Tours, France Guest choreographer: Myriam Gourfink
2005	<i>Poussières et partitions</i>	Galerie de l'ancien collège, Châtellerauld, France
2002	<i>Intuition(s)</i>	Galerie Yves Hoffmann, Paris, France
	<i>Territoirie(s)</i>	Chapelle Saint Jacques, St Gaudens. Exhibition catalogue
1999	<i>Un temps pour tous</i>	La Box, Bourges. Exhibition catalogue
	<i>Vernissage, 1H30</i>	École Supérieure des Beaux-Arts, Tours, France

Group exhibitions (Selected)

- 2023 *Archipel(s)*, Works in collaboration with the composer Stevie Wishart, l'AFIAC homestay, Fiac, France
- 2019 *Some of Us*, an overview of the French Art Scene, Kunstwerk Carlshütte, Büdelsdorf, Germany
- 2018 *30 Œuvres d'Art Public* in Indre-et-Loire, CAUE, La Laverie, La Riche, France
- 2008 *Seven-Sept-Sieben*, Sachsen-Anhalt House, Brussels, Belgium
- 2006 *Artistes-entreprises*, Collaboration between Artists and Companies, C.C.C., Tours, France
- 2005 *Artistes-entreprises*, Project review #1, C.C.C./ Chambre de commerce, Tours, France
- 2005 Atelier vitrail Debitus : *Perspectives Lumineuses*, Jour de Loire, Candès-St Martin, France
- 2003 *Galerie Duchamp*, A comme Anatomie, Yvetot, France
- 2001 *Spacex Gallery*, East of Eden, Exeter, United Kingdom
- 1999 *Parc Saint-Léger*, Centre d'Art Contemporain, Séjour 1999, Pougues-les-Eaux, France
Catalogue, interview with Emmanuelle Chérel
Centre de Création Contemporaine, La vitrine, Tours, France
- 1997 Artothèque de l'École Supérieure des Beaux-Arts du Mans, Le Mans, France
ICA Gallery, April Session, London / *Crow Gallery*, Tewkesbury, United Kingdom
- 1996 *European Parliament*, Brussels, Belgium
Whitechapel Gallery, Open, London, United Kingdom / *Open studios*, Catherine Grove, London, United Kingdom
- 1993 *In-Ex*, La Pléiade, La Riche, France

Residencies, Grants, Prizes, Collections

- **Grant et Résidency + Exhibition**, *Été Culturel*, *Eugénie dans les Campagnes* in l'Île Bouchard, Indre et Loire, France, 2023
- **Grant et Résidency + Exhibition** at Créalab-Fablab, Graulhet, Région Occitanie, France, 2022
- **Lauréate FRAC** - experimental approaches between art and architecture
Grant - women artists and architects from the region Centre-Val de Loire, France, 2021
- **Grant et Résidency** in Sachsen-Anhalt, Germany, Kunststiftung des Landes and Coopération Région Centre,
Project Clouds are the Roots of our Earth, 2021-2022
- **Residency High House**, Anthony Gormley, West Acre, Norfolk, United Kingdom, 2019-2020
- **Grand Prix Victor Martiny des Règles d'or de l'Urbanisme**, Brussels, Belgium, 2013
- **Residency La Métive** with choreographer Daniel Linehan, Moutier-d'Ahun, France, 2011
- **Bauhaus Residency**, Sachsen-Anhalt, Germany, 2010
- **Collaboration Rays of Space, Choreography**: Kota Yamazaki, Danspace, New York, U.S.A., 2009
- **Research Grant** for Public Art Studies, Kunststiftung Sachsen-Anhalt and Coopération Région Centre, Germany, 2009
- **FIACRE Research Grant** for a project in Southern India, French Ministry of Cultural Affairs, 1999
- **Artist in Residence**, Séjour 1999 at Art Center Pougues-les-Eaux, France, 1999
- **Production grant**, D.R.A.C. Centre (Regional Head of Cultural Affairs), France, 1998
- **O.F.A.J. Grant, Residency** Dresden Zoo, Germany, 1995
- **Collections**: FRAC Centre (Regional contemporary art collection) • FRAC Poitou-Charentes (Regional contemporary art collection) • Arthotèque (Art Library) • TALM, Le Mans • Artists Agency, C.C.C, Tours • Private collections

Education

Diplome Universitaire Médiation-Production en Arts Contemporains, Université Lille, 2022 / D.N.S.E.P., Master of Fine Arts, Beaux-Arts du Mans, France, 1992 / Licence d'Arts Plastiques, Visual Arts Degree, Université Rennes II, France, 1993
Continuing Professional Education: Advanced training with composite material in sculpture technique, Nantes, 2021 / Advanced training in screen printing technique, Grenade, 2021 / Introductory course in glass techniques, Nantes, 2020 et 2021 / Ceramic casting technical course, Tours, 2018 / Advanced foundry technical course, Montolieu, 2000 / Teacher training course, I.P.E.C., Tours, 1995 / Art Therapy (1st year), AFRATAPEM, Tours, 1994 / Stone carving course (granite), Etudes et Chantiers, Rennes, 1993

Teaching / Workshops

LECTURES

Norwich University of the Arts invited by Carl Rowe, 2020, U.K. • Beaux-Arts, Conservation departement, Tours, 2019 • A.I.L. Architektur-Institut Leipzig invited by Andreas Wolf, Germany, 2010 • C.C.C.O.D., Contemporary Art Center, Tours, 2009 • CUNY University, Sociology department invited by Sharon Zukin, New York, 2008 • Christies Education, New York with Sharon Zukin, Wishful Sculptures Studies in NY, 2007 • Christies Education, New York, 2006 • Ecole des Beaux-Arts du Mans, 2002 • Ecole Supérieure d'Art et Céramique de Tarbes, 2002 • École des Beaux-Arts de Tours, lecture and open studio to students for a month, 1999

ART COLLEGE AND UNIVERSITIES

Sculpture Installation Professor : Ecole Prépart, Paris, 2008-2009

Preparatory programme (foundation year) for art schools (fine arts, design, applied arts and architecture)

Workshops : Technical approaches to casting, Flexible casts (latex, elastomers...), rigid plaster moulds, principles of undercut casting

Guest Artist : Jury Atelier « Architecture et anthropologie », ULB Faculté d'Architecture La Cambre

Horta, Belgique, 2010 • Jury and critique of students' work, École des Beaux-Arts du Mans, 2002

Video workshop with students from Ecole Supérieure d'Art de Tarbes and St Gaudens' exhibition, 1997

PRIMARY AND SECONDARY SCHOOLS

Applied Arts teacher S.T.D.2.A. : Lycée Choiseul, Tours, 2014-2015

Applied Arts teacher : Professional High School, Amboise, 2002-2006

Graphic design, interior design and industrial design class

Fine arts teacher : Lycée Rabelais, Chinon, 2001-2002

Substitute teacher in fine arts and applied arts for middle schools and high schools, 2000-2001

Workshop Leader, Collection d'Art Contemporain, Château d'Oiron, 1993-1994

Studio tours for children, Residency in Centre d'Art Contemporain, Pougues-les-Eaux

Lecture at I.U.F.M. (Primary teacher training college), Nevers, 1999

Guest artist for an artistic project in Three Mills Park, London, 2001

Themes: stained glass, ex-voto (plaster imprints) and odorous sculptures

PRACTICAL WORKSHOPS AND ART CLASSES

Sculpture Techniques: École Municipale d'Arts Plastiques, St Cyr-sur-Loire / Primary, art foundation and adults students, 1998 /

Art classes for students in Greenwich + Lewisham + Blackheath, London, United Kingdom, 1996 / **Workshops in Prison,** Le Mans, 1991-92

/ **Drawing and sculpture classes for children,** Hackney Playground, London, 1990

Other Information

Language skills: Fluent English / Elementary German / Software: Elementary Photoshop, InDesign, Illustrator /

Guided visits at the Centre de Création Contemporaine (art centre), Tours, 1993-94 / **Artist in Studio Program**

Catherine Grove, London, 1994-1997 / Gallery Assistant, hanging and setting up of Exhibitions / Semester abroad

at the Wolverhampton Polytechnic Art School, United Kingdom, 1989

BIO



En général

Cécile Pitois | www.cecilepitois.com

Cécile Pitois investigates the relationship between beings and the spaces that surround them. This approach is materialized through various work processes and media. Amongst these formal visual directions, Cécile Pitois has been developing for the past ten years the series *Sculptures à Souhais - Wishful Sculptures*, works that are often installed in a public space. On the border between physical and mental reality, these sculptures function as a support for a story that reveals reality's superimposed layers, creating a type of ritual that opens onto the imaginary. The Lovers' Fountain created in 2006 in Touraine, the three distinct yet complementary projects In Brussels, Belgium: The Refuge of Dreams, Requiem for a Star and The Atomium's Lil' Sisters and the recent monumental piece in Vitry sur Seine: The Dancer and her light Rays are to be considered in the context of this relentless approach that is marked with generosity.