

Dossier [Catie de Balmann](#)

My work develops at the borders of various fields, artistic, economic and social. It is part of the landscape and fits into everyday life, where I live at the time of my research while taking into consideration the people around me. It belongs to the register of performance, of installation (ephemeral or not) in public space (rural or urban). To document it, I produce, photos reports.

I opt to use things that already exist. For example, homes where I re-draw the outline to create their extensions and to open the interior to the exterior and vice versa.

My proposals are re-initializations, forms of doubles, of inverses, a path backwards. They sometimes involve the co-creation of objects (pretexts) closely related to the clothing/shelter – the protection and the lining. They are interested in the movements, shifts that take place between - dressing and undressing - pattern and identity - skin and landscape - interior and exterior - the private (even the intimate) and public space.

It is the encounters, the crossings of life that motivate and concretize the fluctuating part of my works.



Photo Manling Chen



Dancing Floor 2013 detail

To protect the cork oak, I've started to 'detach' objects from its bark.
I plan to integrate them into everyday life, public spaces, the social fabric and even popular usage.



Clown Nose in Cork ©Catie de Balmann 03/2024

In cork (raw, granulated, glitter, powder or fabric) diameters: 45 to 55 mm,
circumferences: 141 to 172 mm, and volumes: 477 to 870 mm

I make an art object with the clown nose. To do this, I'm turning it into a piece of cork oak, an extract from the cork oak landscape, a mini circus, an object of cooperation to defend our ecosystem and a receptacle that can generate useful income for creation in the forest with cork oaks, artists and scientists in charge of their protection.

Isn't it prejudicial to let a clown display a piece of plastic on his nose, the ultimate waste product of a polluting society?

In this proposal, the clown becomes an exhibition medium, the voice of the cork oak and its surroundings.

This artistic object is ideal for cooperation, it fits in the hand and centres



Study for performance, landscape extract under the arm



Photo : Ludovic Blanchard,

Dancing Floor Georges Valbon park context
La Courneuve, Seine Saint Denis, France 2021



© 2003 Liéges HPK S.A.

Cork cross-longitudinal section (x 2500)



Dancing Floor, 2021 Nursery in Seine-Saint-Denis, France



Photos: Soraya Lattali

The traveler, 1998
Performances, Sevilla, Girona, Spain



dress with cork! 2014



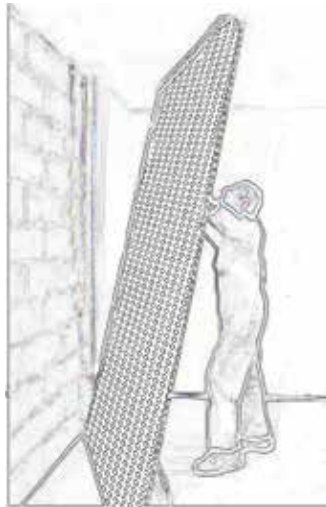
wall / letter / message 2014



Valence, France - Valencia Spain 1996. Study «V»



Exchange face-to-face with the art and science Tunisian group, advance our Mediterranean project



Corks collector wall. 2014
« painting » for creating insulators



© L'indépendant, du 2.1.02.13

Barking of a cork oak



Photo: Victoria Rodriguez

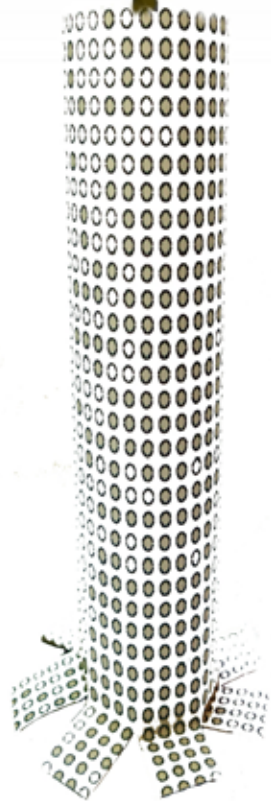
Performance, Cork Dress Huelva (Andalusia) Spain, 2013



Dancing Floor with corks actors Vivès (Perpignan) France Vivexpo, cork biennale 2022

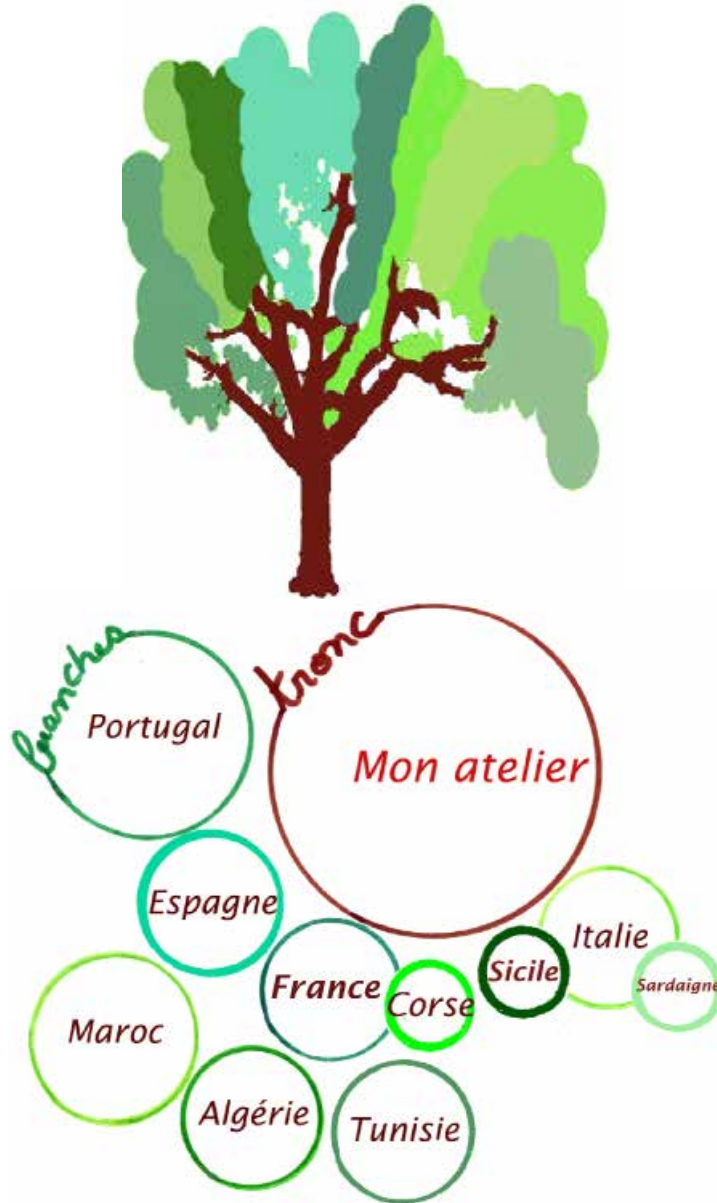
Dancing Floor, 2021- 22 game made with children in various nurseries as part of a residency with the Un neuf trois soleil Association and the dancer Céline Dauvergne Seine-Saint-Denis, France.





Landscape Dress Project, tree protection case. With reflector and corks. As the tree grows the trunk pushes the plugs outwards, the sheath can be removed

Various trees projects, Including this one with 7 oak grafts from the 7 unique cork-producing countries



Tree - Cartography- sketch



Sheath - tree case made of plugs



Cannon, Oak cork, protect a young tree



Trunk 2013-2024 (in progress) 1,57 m x 0,8 m 56 000 corks collected



Dancing Floor
Vivès, France, 2022 performance (detail)



Young cork tree in Tabarka Forest, 2023



Landscapes within Reach, 2021-22 detail, installation - performance - play. 37500 corks deploy and revisit the gestures: give, collect, roll up, unroll, assemble, trace, stretch, seed, disperse by **Catie de Balmann** with **Céline Dauvergne** dancer from Cie L'Eclaboussée. A co-production **Un neuf trois soleil** with the support of: **DRAC** île de France (Visual Arts,) **le Pavillon, Romainville**, Le Regard du Cygne, **Paris** City as part of « Art for Growing up », the department of **Seine-Saint-Denis** as part of the «Hisse et Oh » programs the Georges-Valbon departmental park, **La Courneuve**, the Houdremont Cultural Center, **La Courneuve** and the cork Mediterranean Institute, **Vivès, Occitanie France**.



Photo : Ludovic Blanchard

Dancing Floor 2013-22 detail, in drawing mode game device to inhabit with 5000 corks **Montreuil, France**, Beaumont Park with the **Un, neuf trois soleil** Association



Catie de Balmann

Dancing Floor, 2013-22 in Trunk mode with 50000 corks à **Vivès**



Photos : Francesc Magrinyà



The Amazing Tree, 2016, installation at the Vivès entrance, Perpignan, France

Grafting 2000 “sparkling” corks from a collection within the village onto a cork oak tree. How will the tree integrate the corks into its bark? Each year a annual photo is taken. After 12 years, the tree will be debarked. This bark will constitute one of the discussions elements. The cork festival with the Mediterranean Cork Institute by TV Press’ Cat. Interview is at 5’43”
 Cork Party with cork Mediterranean Institut TV Press’ Cat. Interview est à 5’43” <https://youtu.be/8xwwkCi-e4g>

Dancing Floor, 2013-2019, Yvetot (Normandy), France

Is a variable, living space, dimensions from 1.5 m2 to 100 m2. Made up of cork stoppers, it thus accommodates samples of landscapes from the 7 uniques cork-producing countries (France, Tunisia, Spain, Portugal, Morocco Italy Algeria) . There, landscape and recycling are associated. The cork collection creates various objects from which emerge, during exhibitions, - characters - animals - creations - debates - meals (improvised or programmed). The podium or the platform can be deployed and become piles or and lines . Images of the exhibition “Move to see”, Galerie Duchamp document at l’51” <https://vimeo.com/167755335>





PLANT

What is the essence of a landscape? “Round table” in situ on the planting site of the future cork oak forest.

50 cork oaks plant

with cork professionals as part of Vivexpo, Mediterranean Institute of Liège, June 2018

Text and photos. 1/12, [Juin 2018](#)

Renaud Piazzetta, Caroline Forgues, Maria Carolina Varela, Geneviève Etori, Bilal Roula, Jérôme Louvet, Salaheddine Essaghi, Paul Blondel, Caroline Forgues, Joaquín Herreros de Tejada Perales, Yongho Jeong, Pino Angelo Ruiiu, Nassima Belloula, Kamel Gouaref, Assia Azzi, Nene Mane, Smail Kedia, Lili Sisombat, Yassine Belhimer, Alain Sire, Serge Peyre, Nathalie Cals, Dominique Tourneix, Jean-François Astre, Bruno Mariton, Mathilde Guittet, Jean-Marie Aracil, Philippe Neubauer, Jérôme Louvet, Jacques & Caroline Arnaudies, Christian Bottein, Gilles Caillens, Pierre Dalou, Madeleine Fourquet, Ronan Franque.



Pas de Porte, 2017. Installation with 53 doormats exchanged with the residents of 11-13-15 rue Neuve des Boulets, Paris. The doormats are borrowed from residents and placed in the exhibition space. Project (pending) each doormat is exchanged for one of the artist's creation and displayed in front of participants doors.

mon quartier scintille

**pour toi vendredi samedi dimanche
8, 9 et 10 mai à 22h**

depuis chez vous participez 3 minutes
toutes les pièces éteintes sauf une
• créer un message lumineux en jouant de l'interrupteur
• filmez les réponses des immeubles d'en face
• partagez cette performance avec #monquartierscintille

en hommage à la liberté, la vie et à ceux que nous aimons

une proposition international à diffuser sans modération

de.balman.catie@gmail.com

For You My Neighborhood Sparkles 2016 - 2021

Announcements in 5 languages, broadcast on various media mainly via telephone and social networks. Creation of performances and a Road Movie video (in progress).

By exchanging luminous messages, residents create a dynamic within their neighborhood and/or building. Filming and sharing on social networks draws a constellation of vis-à-vis (exploded and mobile).

The telephone object becomes the one that «retranslates» the individual's particular «housing» while enhancing the collective experience of all the dwellings.

Experiments carried out in 2016 - 2021 to watch online :

<https://youtu.be/cVotKMG3vdk> 2017 durée 1'

#monquartierscintille, #elmeubarribrilla, #mibarriobrilla, #myneighborhoodsparkles, #ilmioquartierebrilla 2020

Sparkles (of Peace) at 78 rue des Amandiers, 75020 on April 29 and 30, 2021

<https://youtu.be/-tSCUsF7U3M>

Positive Messages 2021

Interventions in public space in participatory forms, films, photos.

The project is developed during creative residencies with inhabitants.

Thanks to the window lights, we produce alphabets and then words... We (re)formulate positive messages on the scale of building facades.

Live radio, for communication aspects, can echo and dialogue can be associated.

The interventions are filmed. These images find their sit in programs, exhibitions but also on social network

LA ROUE TOURNE (The Wheel spins) 06/2021

<https://youtu.be/6JM407ZxcSM> video mockup duration : 1'



Catie de Balmann

Coloring, Barcelona 2014
1/4 photographs



Mockups : *Positive Message I. Building 6b Saint Denis* | 1/2020

<https://youtu.be/spzcZJ7zzj8> duration : 38''

Cité Internationale des arts, Paris 01/2021 | <https://youtu.be/34wzkbYq9JE> 42''



PAIX (Peace) at 78 rue des Amandiers à Paris, le 8 july 2021

different mediums photograph

<https://youtu.be/acDTI BJK60>



The « je t'aime » from the 78 rue des Amandiers in Paris

<https://youtu.be/y-7ldlowvHk> different mediums photograph



Catie de Balmann

At the request of residents, a "C" is made and its photograph is hung in the hall

at 78 rue des Amandiers, Paris, detail, 10/2021





Coloring, performances Yvetot with la Maison de quartier and Saint-Valéry-en-Caux sea front. 2015.



Arabian Nights or The Home, Yvetot 2015, 1/12 photographs

Solo Colors document, performance <https://youtu.be/2loSFkU-gTg> duration 4'11"



Catie de Balmann



With the nursery staff, Maison de la petite enfance Clichy sous Bois
Solo Colors document, performance https://youtu.be/8DrMaD_YqWo 03/2023

Arabian Nights or The Home, 2014-18, work in progress, installation, photographs and vidéo à [Barcelone](#), [Yvetot](#), [Paris](#)...

In Barcelona, with 88 windows residents participation. 2 curtains for each window measuring (1.5 m x 3.3 m), that represent 792 m² of curtain installation. A neighborhood party and a "paella" meal were organized with Recreant Cruïlles and Idensitat, round tables and conferences were organized with the Antoni Tapiès and Eclectis foundation and with the artists Gianluca Cresciani, Maria Anwander, Laia Solé, Álvaro Muñoz Ledo, Col·lectiu ATLAS, Olaia Sendón, Dixpositius, Raons Públiques

At 9'53"
www.rtve.es/alacarta/videos/la-aventura-del-saber/aventura-del-saber-idensitat/2535871/

Comunicación y Ciudad, Miguel Ángel Chaves Martín, p 152 et 153
<http://fr.calameo.com/read/0044196590a295b7aaf3a>

This project was an attempt to put the inside outside : «privacy» exposed to a public space. It involves the inhabitants in their everyday lives underlining the various influxes of light by playing with the outside and the inside, as well as day and night.

All the inhabitants of the building participated. The apartment's curtains were floating as personalized family flags (each inhabitant could choose his favourite colors, this time, it was not possible to use their own curtains).

This gesture redesigned Antoni Bonet i Castellana's façade. It was also a virtual fabric between the inhabitants of the building, the artist, the cultural mediator and the users of the public space.

More precisely, *Arabian Nights or The Home* clothed the façade in a multicolored tide of curtains. How do the «inner» household items behave when they are on the exterior? What spaces do they produce ?

The project materialized the transaction «appropriation of public space by the inhabitant», using a moving element : the curtains.

From their own home, the inhabitants could modify the cityscape. They could introduce as well other creations and show them through their windows.

A picture printed as a postcard had fixed the new cityscape. With that s Une carte postale fixe son passage.

Voyage au 11-13-15 rue Neuve des Boulets, <https://youtu.be/nowfrzH5ZVM>, 3'07"

Scintillement, video document <https://youtu.be/6zQKgX2cUe07>

Rue de consell de Cent, 160, Germanetes, Eixample Barcelona, 1/12 photos





Arabian Nights or The Home, people in their kitchens

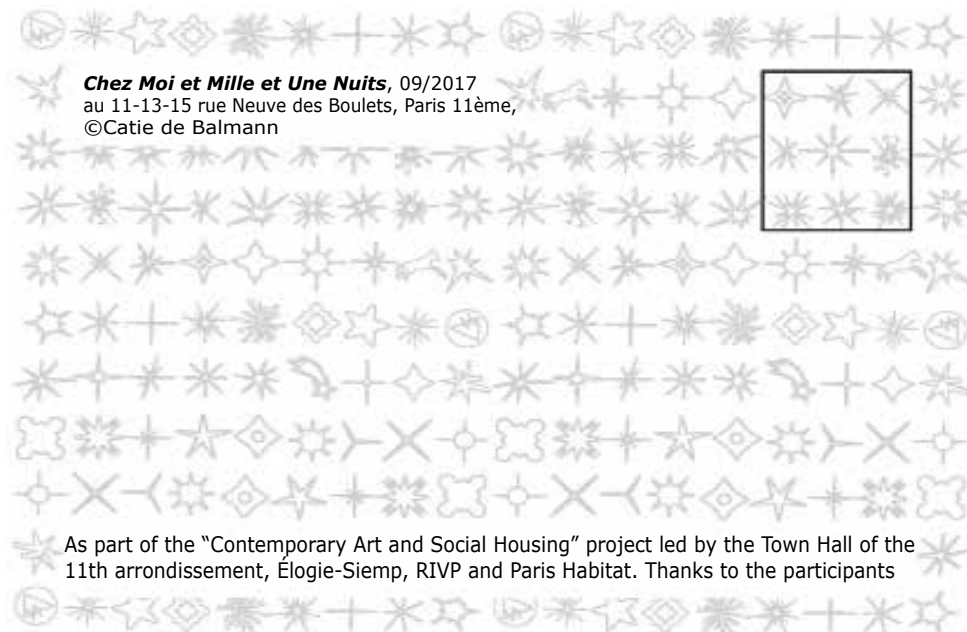
September 2017, Paris 11ème, 11-13-15 rue Neuve des Boulets.

62 kitchens windows are covered with curtains used in Yvetot and Barcelona.

The size of these kitchens is similar to that of a train compartment. therefrom, I make the color fly. The pictures are made from the inside and the outside.

In the common areas of the building, a friendly moment :

The Neighbors' Kitchen is initiated, the dishes are brought by each of the residents



Chez Moi et Mille et Une Nuits, 09/2017
 au 11-13-15 rue Neuve des Boulets, Paris 11ème,
 ©Catie de Balmann

As part of the "Contemporary Art and Social Housing" project led by the Town Hall of the 11th arrondissement, Élogie-Siemp, RIVP and Paris Habitat. Thanks to the participants



Excerpt from the filming *Sparkles* <https://youtu.be/cVotKMG3vdk> 1'



Sparkles <https://youtu.be/6zQKgX2cUe0> 4'41"

Voyage au 11-13-15 rue Neuve des Boulets

<https://youtu.be/nowfrzH5ZVM> 3'07'



Résidence au 11-13-15 rue Neuve des Boulets

<https://youtu.be/X7fjEkyqVeo> 7'46"



Catie de Balmann

Mutation of the Panot Flower 2016-19, Barcelona

Graphic intervention in public space, participatory process, photos and video. Creation, with users, of a flower fabric on the schoolchildren's path. Based on a module taken from the Fleur de Panot*, local workshops were set up to welcome children and adults, each person can create their own flower. In use, the flower fabric will reveal the pedestrians ebb and flow. "This ephemeral work defines a space for citizen initiatives while highlighting schoolchildren path. It implies a possible change in urban organization." Various achievements have been experimented with children and adults, from the neighborhoods of Fort Pienc, Sant Antoni and Sarria with the schools association participations (Ampas), the Colserola foundation and during "Barcelona Dibuixa" from the Picasso Museum with

the schools association participations (Ampas), the Colserola foundation and during "Barcelona Dibuixa" from the Picasso Museum

Spore, 2016, is the module extracted from the flower of the cobblestones of Barcelona, its dimensions : 26 cm x 20 cm

Documents

<https://youtu.be/vcUUpajlX10>

<https://youtu.be/rLtTDfrpY14>





Dresses Travels, Travels Dresses 1998-2019 France, Spain, Madagascar, Equateur,
 Costumes, performances, photographs, videos. The declawing performance 1998-2018 produces the dresses fabrics.
 Each dress is designed for performance as spinning, running, jumping, swapping, grafting, hiding...



The Declawing action consists of taking labels from clothes worn by passers, to create landscapes (fabrics). They are worn in dresses forms by women and men, in different contexts *Dresses Travels, Travels Dresses* move - locate - superimpose the landscape - plastic - local - global - economic in [Brussels](#), [Paris](#), [Pougues-les-Eaux](#)... Since 2007 Reverse Walk parades have been held in [Seville](#), [Antananarivo](#), [Madrid](#), [Tamatave](#), [Mahajanga](#), [Finarantsoa](#), [Nosy Be](#), [Tuléar](#), [Ambositra Antsirabe](#), [Granada](#), [Barcelona](#), [Rennes](#), [Château-Chinon](#), [Quito](#)... Were associated with the dresses, the seamstress Landy Ranaivoarison, the creators Hagamainty, Loa Andriasomanana, Angela Rajaonarivo, Juliana Anjavola, Evelyne Fock, Nasreen Toorawa, Mamy Rajoeliso and Renaud Buénerd, the Sotraex and Gash'Mlay sewing workshops and the Cotona and Labeltex industries.



Catie de Balmann

Lemur skin, 2008, France, Spain, Madagascar

Costumes, performances, photographs, videos

In the lalatsara forest in Madagascar, Jane Foltz, primatologist, observes the lemurs territories modifications.

Her work outfit, created especially for her, is entirely made up of labels woven with the names of cultural actors.

An Expedition documentary film and a series of photos, cover a Jane and her guides day work. They retrace changes in the lemurs' territories.

Nasreen Toorawa: making the patterns. Landy Ranivoarison: seams of the suit.

Renaud Buénerd: visual artist associated with the design and production of the costume

Partners: Labeltex Madagascar, Cotona, Sotraex Mad and Air France Madagascar.

Lemur Skin is part of the Dresses Travels, Travels Dresses collection. That collection of 18 dresses are shown during the shows Reverse Walk.



Return to the origins 3/24 photographs

First stage 2011-12

TransPorter/Lambahoany en Mouvement (TLM)

Artwork - Business, work in progress, Madagascar, France

Catie de Balmann signs a unique artistic concept.

She proposes to Ridha Andriantomanga, Pierrot Men, Jean-Yves Chen, Hemerson, Ndrematoa, Mamy Rajoeliso, Rfaral, Soaso Ratsifa and Mme Zo (Malagasy artists) to create lambahoanys. This operation is based on a long tradition of fabric production and the cultural value of lambahoany, threatened. Together they breathe new heritage life, keep it in progress and in resonance with his time. Artists, businesses and cultural structures involved thus establish a production chain of meaning with he industrial chain of these textiles, in a virtuous dynamic. Also sold on the markets at the usual price, these contemporary creations dress lambahoanys users, investing everyday life. The bet is to develop, thanks to artists, this local economy.

TransPorter/Lambahoany en Mouvement is very concrete on weave artists/companies/population. Lamba "Ho any": be there, go there, go beyond. It is also a matter of for an artist, to deploy her concepts beyond her own creations. To push the limits, to multiply the territories interventions/ inventions as well. To live and work here and there; to make people live and work.

This questions the way in which an artist can create work, with other artists, in a country that is not his own but in which he resides for a time.

Nathalie Travers / Art to be

Nathalie Travers / Art to be

<http://catiedebalmann.e-monsite.com/pages/transporter-lambahoany-en-mouvement.html>

Fonds international pour la diversité culturelle, Investir dans la créativité. Transformer les sociétés. P 30 et 31
https://unesdoc.unesco.org/ark:/48223/pf0000218699_fre



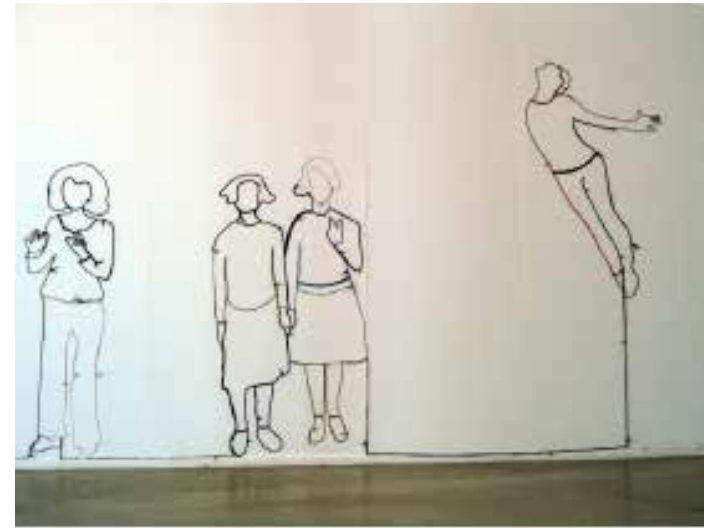
Poblenou, 2005, during a residency in *Barcelona*

“I exchange your used laces for news ones» is a performance that was first performed on the Rambla de Poblenou. It produce drawings and performances of people taking off their shoes. It connected the beach and the Can Felipa Cultural Center, 1km distances.

The laces of the loops are thus collected, then tied end to end. They become the continuous line of drawn silhouettes, in the exhibition space of the Can Felipa Cultural Center.

A self-service shoelace (to be reactivated) extends the exchanges.

Video document : <https://youtu.be/GClhMSTvkk>



Details : the *Poblenou* installation - interventions in public space



Le Crédac Ivry-sur-Seine, France



Double's Studio, work-in-progress / performance, 1997-2006 France, Espagne
Mobil structure; two chairs, a table, one video – photo module, a phone number.
The performance starts with the publication of an ad in local press and flyers all around the city (in shops, cinemas, etc...).
People call me and we arrange some meetings. I receive all the people. During the meeting, we chat freely on different set of subjects: hobbies, travel, holidays, doubles, personal background, identity. To a certain extent the work about double has echoes in the story of painting art (landscape, doubles, mirrors, portrait).



Announcement of the search Montgermont, Rennes Métropole, France

Nothing is prepared: the situation and/or the meeting can affect the essence of the work. For instance in Quimper I focussed my work on the first element of communication: smile. The ad became then "Looking for your smile".

Somewhere on earth I have a double. Genetically speaking we are different but small details of everyday's life make us look alike. I've been looking for him since 1997. I am brunette, brown-eyed, dark-shinned, 1,64 m tall and approximately 50 kg. On the whole, my artistic work is based upon interaction with other people's lives. I use different medias to build a communication system in which I try to involve the outside world. I want to meet people for my work about my double. I usually tape the encounters through the Energy data system (video item of double search). I use it also for the movie "Get near from my double".

Public and private spaces are intimately connected. It gives a touch of strangeness to the "advertising work". For instance, in the Rennes area, the ad "Look alike wanted, woman/girl, brunette, dark shinned, brown eyed, 1,64m, approximately 50 kg, PHONE..." was so big that people could read it from their houses or driving their car. In Madrid, the same ad was used during a march sponsored by a sport brand. People were asked to put on a white hat and walk. I put that white hat to introduce me and I gave them my ad. After an hour it seem that we were marching for double, as it was the only message we could see. It was a performance in itself.



Video installation, **Energy**, Fondation Espais, Gérone, Spain