

Par le corps

An exhibition by Elise Guillaume

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From March 20th to September 21st, 2025

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March 20 - September 22
Wednesday to Sunday, 2:30pm
6:30pm
Free Entry

Or by appointment

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A strange and solemn feeling emanates from *Regenerate*, this ensemble of forms gathered in the nave of "La Chapelle Jeanne d'Arc". Perhaps because they appear both obscure and luminous, they seem fragile and resilient at the same time. There is an enigmatic presence here, one might even call it extraordinary. While the space itself, with its religious connotations, certainly shapes the experience, it is also the unlikely conjunction of limestone and steel – the brittle with the stainless – that creates such surprising tensions beneath a surface of formal unity.

Perhaps here lies one of the keys to the enigma these scattered forms seem to carry – fragments subtly guided by the orthogonality of the chapel itself. Though different in nature, these materials and elements come together, giving rise to a sensation imbued with both the sacred and the secular. It is no mere metaphor to say that this feeling comes from afar. Elise Guillaume's work bears the imprint of a residency in the Arctic, where the constant awareness of imminent danger lingers everywhere, quietly veiled by the beauty of the landscape – the shimmering of water, the cracking of ice, the song of distant birds...

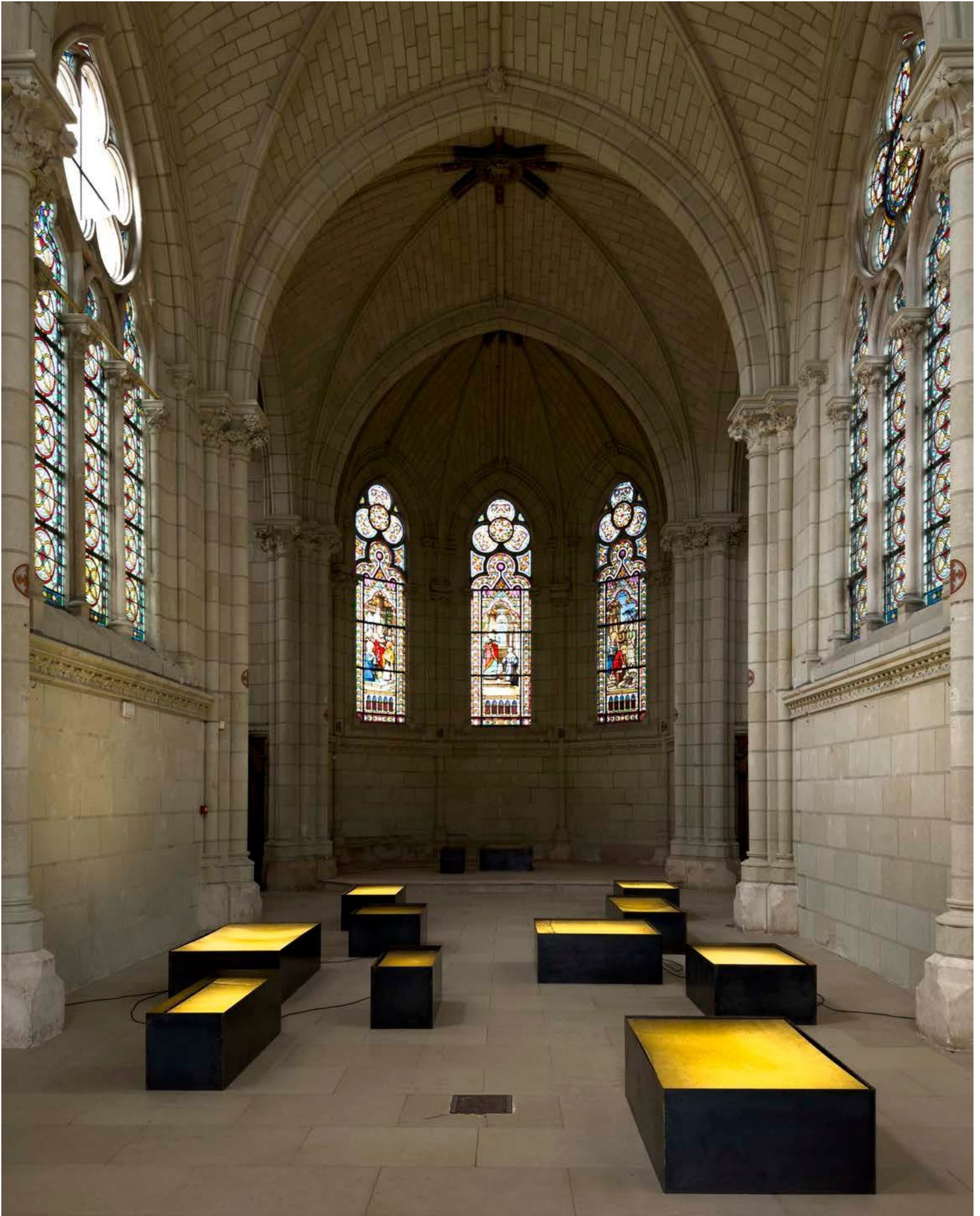
Everything seems calm, at least on the surface, but appearances can be misleading. Our gaze must travel further, descend below the horizon line. Perhaps it is a matter of listening in order to see... of closing one's eyes. What lies in the ocean's depths is beyond imagination, and largely inaudible to the human ear. Only highly sensitive hydrophones can detect its traces.

What we hear in the crypt is an iteration of *Waves of Resonance* – a research project exploring the psychological impact of ocean sounds. The work was developed in collaboration with psychologist Dr. Marine Severin and acoustic ecologist Dr. Clea Parcerisas, as part of the EMBracing the Ocean residency, organised by the European Marine Board. The soundscape navigates between the water's surface and the vastness of the deep sea. The astonishing – yet very real – porosity of our surroundings becomes palpable, as does the violence of certain anthropogenic sounds, such as the thudding reverberations from offshore pile-driving.

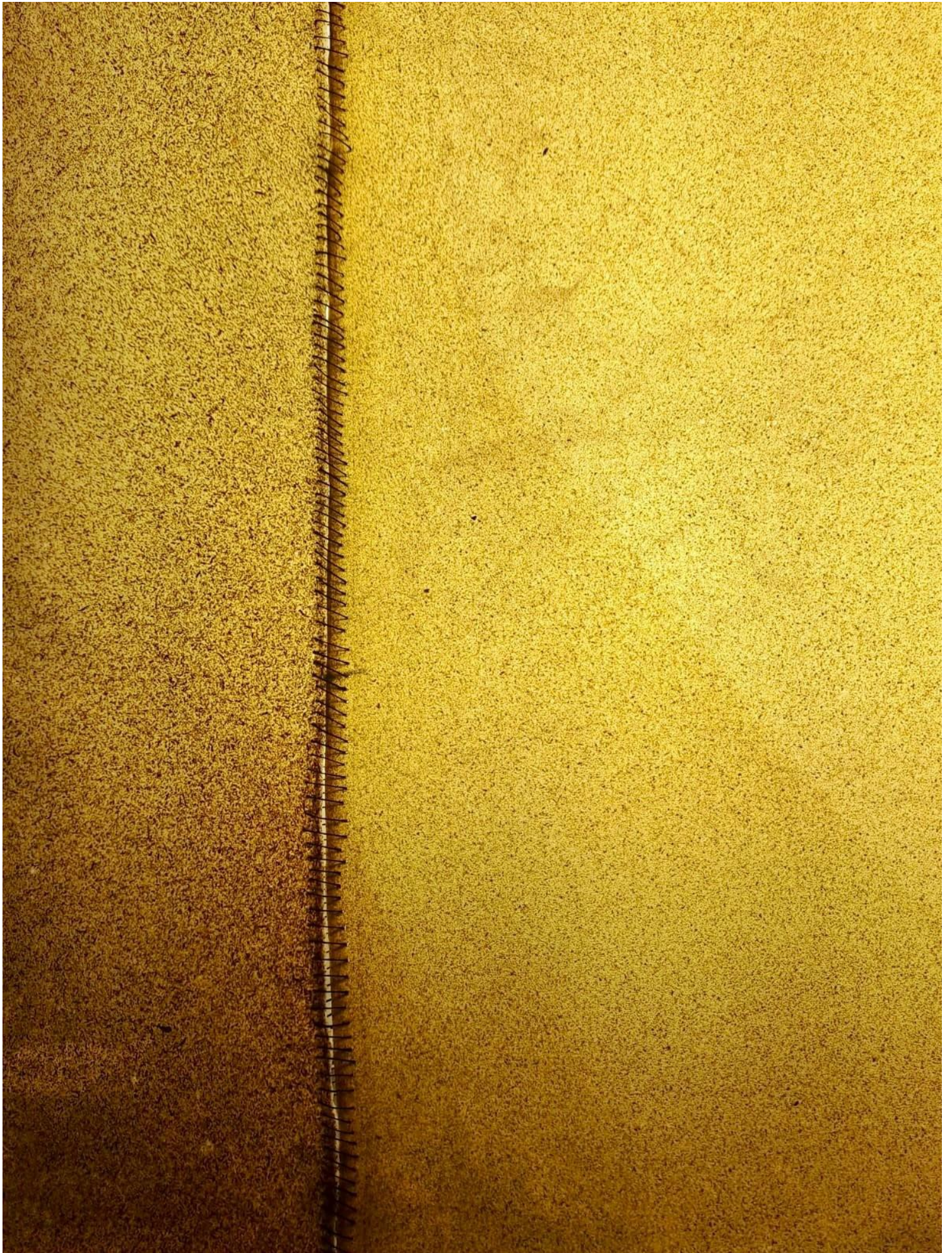
The ocean is a body of water. This idea resonates profoundly—morphologically, and metaphorically, providing us with a better understanding of its essence. Foraged from the North Sea, where it had washed ashore, the seaweed was cleaned, cooked, cast, dried, and sometimes sewn together in Elise Guillaume's studio. What emerged are these translucent skins – vesicular seaweed, with golden hues, fragile and yet powerful. They have come to us in their present form, bearing witness with delicate intensity, to the fact that the abyss of this body is not so distant from our own – it is a part of us, it is us.¹

Martial Déflacieux

¹ This text was originally written in French. English translation by Marie de Ganay.



Elise Guillaume. Exhibition view of *Par le corps*, La Chapelle Jeanne d'Arc (CACIN), 2025. © Elise Guillaume



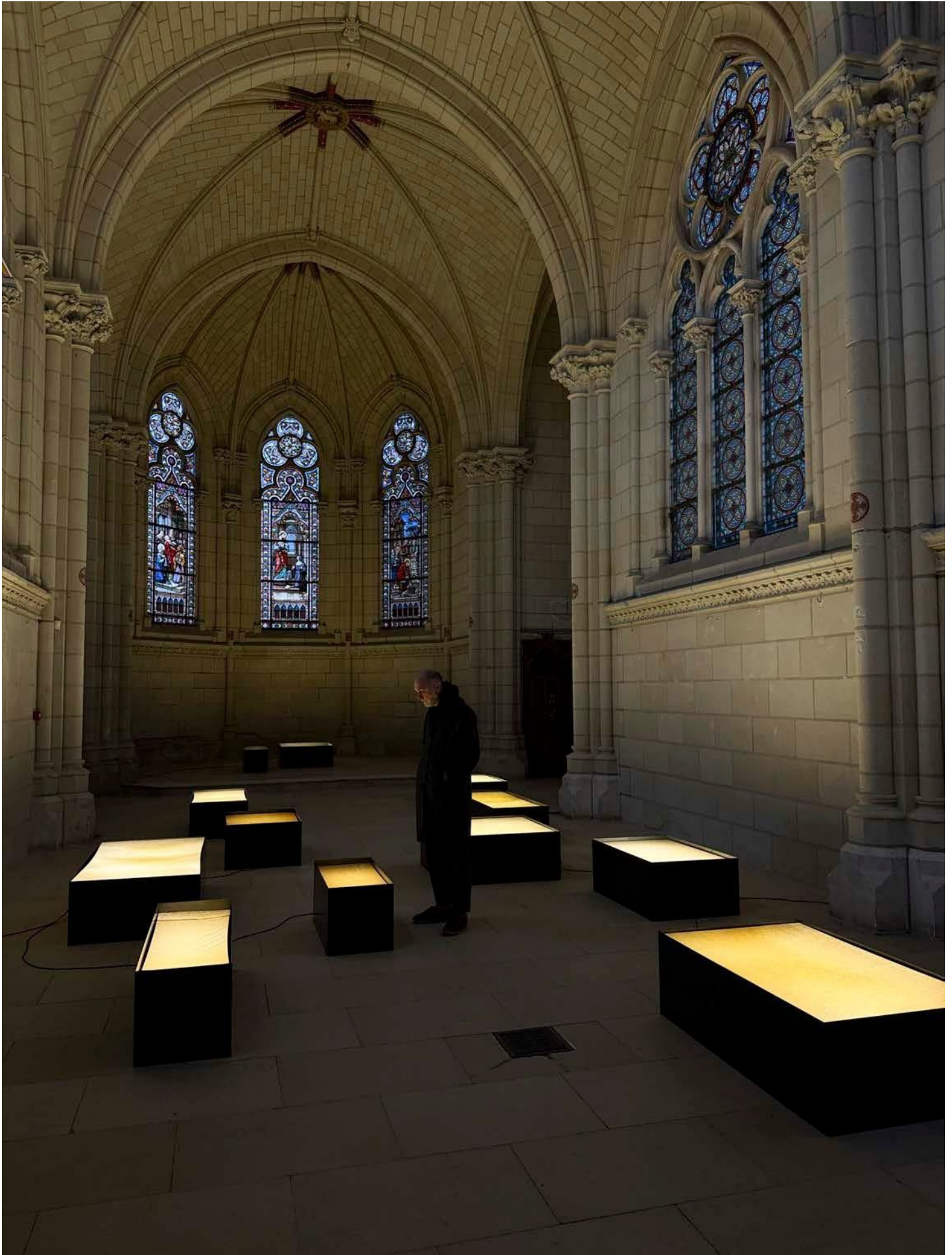
Elise Guillaume. Exhibition view of *Par le corps*, La Chapelle Jeanne d'Arc (CACIN), 2025. © Mathilde Hausermann Ramisse



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Elise Guillaume. Exhibition view of *Par le corps*, La Chapelle Jeanne d'Arc (CACIN), 2025. © Elise Guillaume



Elise Guillaume. Exhibition view of *Par le corps*, La Chapelle Jeanne d'Arc (CACIN), 2025. © Elise Guillaume



Elise Guillaume. Exhibition view of *Par le corps*, La Chapelle Jeanne d'Arc (CACIN), 2025. © Martial Déflacieux

Elise Guillaume

Elise Guillaume (1996) is a Belgian artist and filmmaker based in Brussels.

In 2024, she was selected for the EMBracing the Ocean grant and residency program, organized by the European Marine Board, to develop *Waves of Resonance*, a sound project based on research into the emotional impact of marine sounds, carried out in collaboration with scientists. She is also a recipient of the Science New Wave Film Fund 2024 and was selected for the Sound Image Culture program to develop her next film on grief and hope. In 2023, Elise Guillaume was selected for The Arctic Circle residency and held a solo exhibition at Espace Croisé, Centre d'Art Contemporain. In 2022, she graduated from the Royal College of Art (MA Contemporary Art Practice) and received a research and development grant from Arts Council England.

Her works have been presented on numerous occasions, including at La Centrale Centre d'Art Contemporain (2024, BE), Argos Centre for Audiovisual Arts (2024, BE), LMNO Gallery (2023, BE), Gasworks (2023, UK), KIKK Festival (2021, BE), CICA Museum (2021, KR), Imagine Science Film Festival (2022/2024, USA), VIDEOFORMES (2022, FR), and Alchemy Film and Arts (2021, UK), among others.

She was a finalist for the Aesthetica Art Prize (2022) and the Talents Contemporains 13 award by the François Schneider Foundation (2024) and was a winner of the Art Nova Prize at the Artelaguna Art Prize (2022). She has given lectures and workshops in academic settings, including at the Royal College of Art, The Sustainable Darkroom, ESA Dunkerque - Tourcoing, and the Zurich University of the Arts.

Her work has been featured in publications such as *Revue Facettes*, *Art Impact News*, *The Art Gorgeous*, *Aesthetica Magazine*, and *Moving Image Artists Journal*.

More information : www.eliseguillaumeart.com/



Elise Guillaume records the sounds of glacier ice melting in the Arctic using a hydrophone, Svalbard, 2023 © Tamara Šušā

La Chapelle Jeanne d'Arc - National Contemporary Art Center

Invited artists at the art center take ownership of the space by creating an original work specifically designed for the site, a neo-Gothic chapel. Developing an ambitious cultural project, the center considers both its geographical location and architectural setting, striving to create encounters that are constantly renewed and enriched.

To make art accessible to as many people as possible across the region, a mobile exhibition system has been created. Designed by Marie-Ange Guillemot in 2014, these stackable octagonal box columns can transform into display cases arranged in lines, circles, or various geometric shapes, opening up art to the public in innovative ways.

Educational workshops are conducted throughout the year in partnership with schools, high schools, psychiatric hospitals, retirement homes, and community associations as part of artistic and cultural education initiatives. The center also offers cultural outings, discussions, and conferences with contemporary art professionals, open to all.

Partnerships are established with higher education institutions in the arts. Approaching art as both a form of life and a form of expression, meetings are organized to engage with local communities, creating a space for debate and reflection on art, architecture, and heritage in public spaces.

Since January 2018, an educational program has been implemented at the center to develop outreach, information, and awareness for school audiences. Initiated by the Academic Delegation for Cultural Action (DAAC) of the Poitiers rectorate, the program aims to educate students and teachers on all forms of heritage, art, and culture, including scientific and technical culture as well as digital arts.

La Chapelle Jeanne d'Arc – National Contemporary Art Center (CACIN) is supported by the Ministry of Culture - DRAC Nouvelle-Aquitaine, the Nouvelle-Aquitaine Region, the Deux-Sèvres Department, the Community of Communes of Thouars, and the Academic Delegation for Cultural Action of the Poitiers rectorate.

The center is a member of DCA (French Association for the Development of Contemporary Art Centers), the Astre network (Plastic and Visual Arts Network of Nouvelle-Aquitaine), and BLA!, the national association of contemporary art mediators.

