

Tripping the night (detail), 2025
steel, glass, climbing shoes
variable dimensions

Lena Brudieux

Born in 1992 à Zaragoza, Spain

Lives and works between Bordeaux and Toulon

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EXHIBITIONS

- 2025 ***À deux mètres de mon lit***, solo show
curated by Sarah Lolley, Le Port des Créateurs, Toulon
Festival Arts and Sciences, group show
curated by Léo Fourdrinier, Le Port des Créateurs, Toulon
Les ailes du désir, group show
curated by Julien Carbone, Hangar de la Mouture Les Salins, Hyères
- 2023 ***Mondes Nouveaux X Beaux-Arts***, group show
curated by Caroline Naphegyi, Beaux-arts de Paris
- 2022 ***Open spaces***, solo show, Abbey of Beauport, Paimpol
- 2021 ***La Fatigue***, group show, chapter I, curated by Franck Balland,
Gallery Florence Loewy Paris
Lapin canard #44, group show, Zébra3 invites Lapin canard,
Fabrique Pola, Bordeaux
- 2019 ***Lapin canard #40*** - group show, A retrospective,
Le confort moderne, Poitiers
- 2018 ***5TANDBUY, 5UN7*** invites After Affect, 5UN7 runspace, Bordeaux
La lampada, Leaving Dakota invites AXAXAXA & Friends,
Brasserie Atlas, Brussels
- 2017 ***62ème Salon De Montrouge***, curated by Ami Barak and
Marie Gautier, Le Beffroi, Montrouge
Den Lille Havfrue -PT.2- group show, curated by Irwin Marchal and
Jocelyn Moisson, Silicone gallery, Bordeaux
- 2016 ***Graduate Show***, group show, Gallery ELAC, Lausanne
- 2015 ***Means of production***, group show, Festival Les Urbaines,
curated by La Harpe 45, Lausanne
Life is a bed of roses (un roman), group show,
curated by Stéphanie Moisdon, Fondation Pernod Ricard, Paris

Lena Brudieux

GRANT / RESIDENCY

- 2025 **Carte blanche**, grant, Région Sud
- 2024 **BOOSTER 8**, residency, Le Port des créateurs, Toulon
- 2023 **Maison Artagon** - residency fall semester, Vitry-aux-Loges
AIC, DRAC Nouvelle-Aquitaine
- 2021 **Mondes Nouveaux**, French Ministry of culture
Traversées grant, CIPAC – FRAAP – Diagonal network
AIC, DRAC Nouvelle-Aquitaine
- 2020 **The cultural and learning summer**,
FRAC Nouvelle Aquitaine - MECA, Bordeaux
- 2019 **Project grant, Emerging Artists Scheme**,
Hong Kong Arts Development Council, Hong Kong

EDITIONS AND PUBLICATIONS

- 2023 **Le grand livre Mondes Nouveaux**, edition of the Beaux Arts of Paris
- 2022 **Open spaces**, by Sandra Barré, published in Zerodeux
magazine <https://www.zerodeux.fr/reviews/lena-brudieux/>
- 2021 **Popular Problems**, 30 editions 64 pages,
Print Sermaidis Press, Athens, Greece
- 2018 **Popular Problems**, édition d'une affiche LC086, Collection
Lapin - Canard, 10 tirages 130 x 92,5 cm
- 2016 **Popular Problems - the edition**, 7 editions 80 pages, Self published,
in collaboration with Clément Rouzaud, Lausanne, Switzerland

CURATORIAL ACTIVITY

- 2017 **It's Happening!**, lead curator of the exhibition, OFF-site programming,
Parc Saint Léger Contemporary Art Center, France

COLLECTIONS

- 2022 Acquisition Artothèque of Lyon
- 2020 Acquisition by the National Art Center of Paris, France
- 2017 Acquisition by the private collection of Château Chasse-Spleen

WORKSHOPS

- 2025 *Living mountain*, School of arts of Bordeaux
Ordinaires/extraordinaires objets prospectifs, DNMADE Objet,
Lycée La grande Tourrache, Toulon
- 2020 *Le beau et le moche*, art and philosophy workshop in collaboration
with Claire Lambert, FRAC Nouvelle Aquitaine - MECA, Bordeaux
- 2017 *As far as possible*, workshop, Highschool Alain Colas, Nevers

EDUCATION

- 2016 Master European Art Ensemble,
Fine Art School of Lausanne, Switzerland
- 2014 Bachelor of Visual Arts, Fine Art School of Bordeaux, France

about Lena Brudieux's work

Lena Brudieux is developing a practice of photography, video, sculpture and installation inspired by situational opportunities arising from her everyday life. She creates sensitive narratives of cohabitation between animals, plants, humans and objects. Her work highlights poetic outcomes and reinterprets incongruous systems.

Her focus often turns to the ways we occupy space : the recurring presence of bodies constrained by public or private spatial structures reveals a persistent tension with our environment. She translates spontaneous gestures from photography into sculpture, transforming them into sculptural stagings. In particular, she emphasizes the absurdity and humor of clumsiness and tiredness. Her work bears witness to the importance of discreet actions that contribute to a process of individual and collective emancipation in our societies.

« Just two meters from her bed, Lena is already somewhere else: unveiling the contours of a universe where floating figures, temporary architectures, and gestures meant to heal the unhealable unfold. Here, a single sign can carry several meanings, and bodies wander, adapt, and contort themselves in order to survive. We awaken in an intermediate state in which some elements support each other—as if to keep themselves from collapsing—while others seem suspended in a semi-conscious drift. The artist attempts to articulate our parasomnic experiences—experiences that are difficult to express without distorting them, as they differ so greatly from one person to another.

She invites us to reflect on the exhaustion of bodies within the city and to question our fantasy of restorative sleep—so often denied to us. By showing us bodies that are flattened or slumped, decompressed and limp forms, the artist evokes the stuttering temporality of the night. She describes the bruises we collect on our hearts as much as on our elbows, the amnesia, asphyxia, anxiety, embarrassment, guilt, violence, gentleness, and even the bursts of hilarity that some of these nuanced situations can provoke.

Lena thus explores this little-known, quasi-parascientific interstitial zone, where studies on sleep are sometimes no more revealing than informal conversations, anecdotes, or online forums in which we share our experiences and collectively ask ourselves: how can we tame the monsters of the night when they live inside us? »

Excerpt from the exhibition text written by Sarah Lolley

A deux mètres de mon lit



Exhibition view, *À deux mètres de mon lit*, (*Two meters from my bed*), curated by Sarah Lolley, Le Port des Créateurs, Toulon, France - 2025



« For those who experience it differently, night is not a time of rest but “a fallow period, worked underground by mysterious forces that ferment in the dark and suddenly bring unexpected flowers to light².” For us, as for others, the night becomes a fragile terrain where we must feel our way forward—an environment where everything can be both threat and refuge, and where the boundary between body and mind blurs.

When Lena envisions a set of precariously balanced steel forms—seeming to levitate on pieces of glass and climbing shoes—she precisely captures the paths we take on impulse: the ones where we tear ourselves on edges, corners, and crevices, stumbling over the remnants of the night. These interminable and often futile meanderings also materialize in *The Sleepwalker*, which, in the context of the exhibition, becomes the portrait of a figure caught in a nocturnal trance.

At several moments, the artist also conveys the sensation of being suspended in midair, offering us a bolster like a lifeline—something to grasp in order to return to reality, anchor ourselves in the tangible, and attempt to wake up. »

[2] Chloé Thomas, *Parce que la nuit*, éd. Rivages, 2023.

Excerpt from Sarah Lolley's text

The sleepwalker, 2025
steel, concrete, photograph
200 x 100 x 30 cm



« In a kind of aesthetic drift, concrete feet obstruct certain images, physically echoing the psychic phenomenon in which the body and mind move forward on different rhythms. Nearby, a camp bed seems unwilling to offer rest, embodying the constant vigilance of those who walk while asleep. Two other mattresses made of pool tarpaulin occupy the space. They host three seals — strange, playful figures emerging from the uninterrupted flow of digital imagery, as numbing as the half-sleep of a sleepwalker. »

Phoques-gris-0049, 2025
print on glass, pool cover, chassis
190 x 180 x 100 cm





Nooks and Crannies, 2025

steel, glass

74 x 60 x 30 cm



Exhibition view, *À deux mètres de mon lit*



on the floor : *Tripping the night*, 2025, steel, glass, climbing shoes, variable dimensions



Tripping the night, 2025,
steel, glass, climbing shoes,
variable dimensions





Spooning, 2025
buoy, stainless steel, bolster
140 x 50 x 25 cm



Les sourdines, 2025 (Mute)
resin, steel, glass
8 x 8.5 x 0.5 cm

« Two meters from her bed, Lena is already elsewhere, revealing the contours of a universe where floating figures, temporary architectures, and gestures meant to heal the incurable unfold. Here, a single sign can hold multiple meanings, and bodies wander, adapt, and contort themselves in order to survive. We awaken in an in-between state where certain elements seem to support one another—as if to keep from collapsing—while others remain suspended in semi-consciousness. The artist seeks to translate our parasomnic experiences, which are difficult to convey without distorting them, as they vary so widely from one person to another. She invites us to reflect on the exhaustion of bodies in the city and to question our fantasy of restorative sleep, so often out of reach.

By showing us flattened or slumped bodies, decompressed and softened forms, the artist evokes the stuttering temporality of the night and maps the bruises we accumulate—on our hearts as much as on our elbows. She calls up amnesia, asphyxia, anxiety, embarrassment, guilt, violence, gentleness, and even the laughter that some of these nuanced states can provoke. Lena thus probes this little-known, quasi-parascientific interstitial zone where sleep studies can be as illuminating as informal conversations, anecdotes, or online forums in which we share our stories and collectively ask: how can we tame the monsters of the night when they live within us? »

Sarah Lolley



Les sourdines, 2025 (Mute)
resin, steel, glass
8 x 8.5 x 0.5 cm



Popular Problems (serie), 2024
steel, photograph, resin
41 x 28 x 4 cm



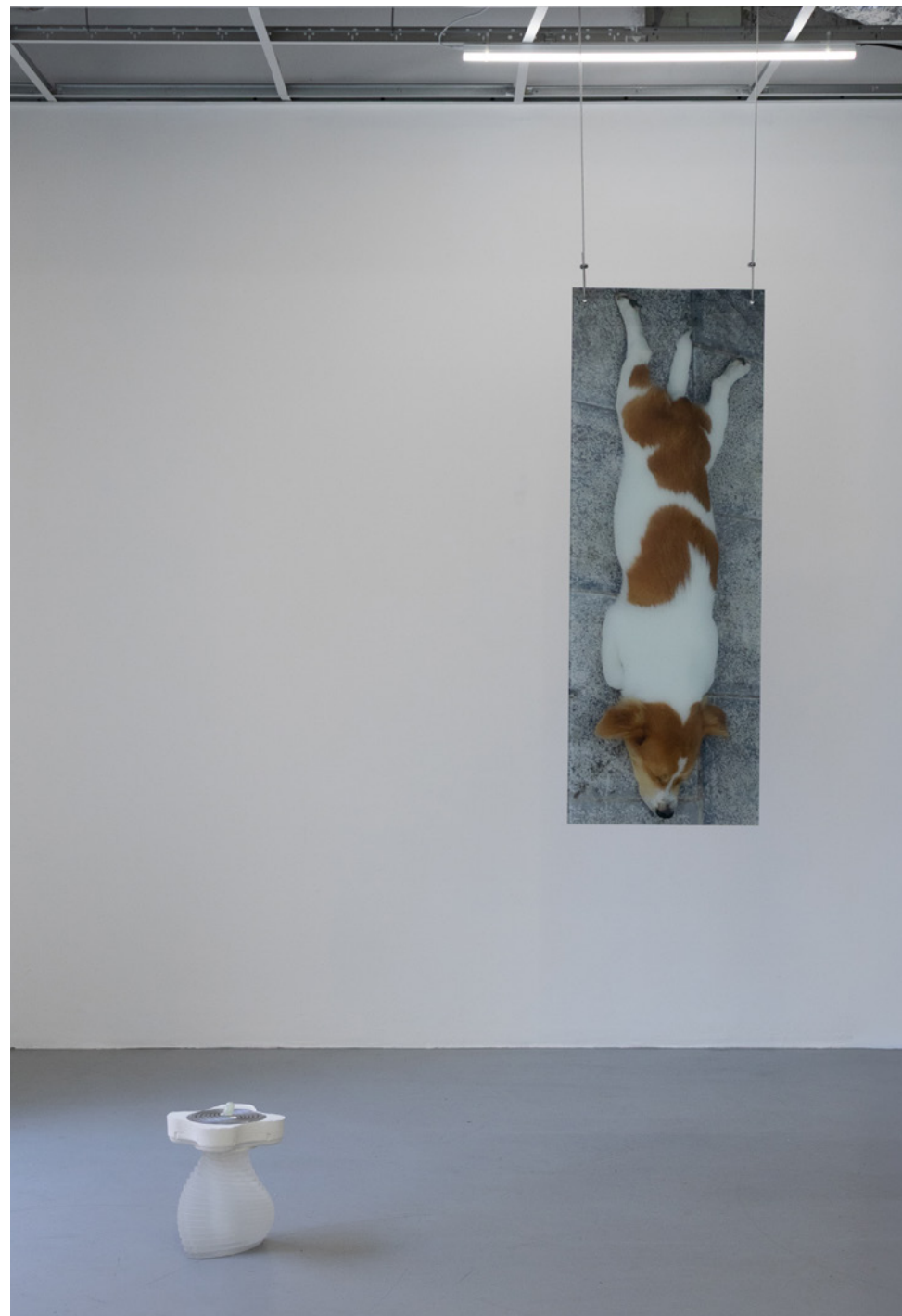
Nooks and Crannies, 2025
earpod packaging, plaster, stainless steel
24 x 18 x 5 cm

geste avec l'oreille, 2025
steel, photographic print, bolster pillow
200 x 100 x 30 cm

Popular Problems (serie), 2024
steel, photography, resin
41 x 28 x 4 cm



Nooks and Crannies, 2025
earpod packaging, plaster, stainless steel
24 x 18 x 5 cm



Nooks and Crannies, 2025
resin, plaster, steel, glass
24 x 19 x 22 cm

Chien tête en bas, 2025
print on glass
196 x 42 x 0.5 cm



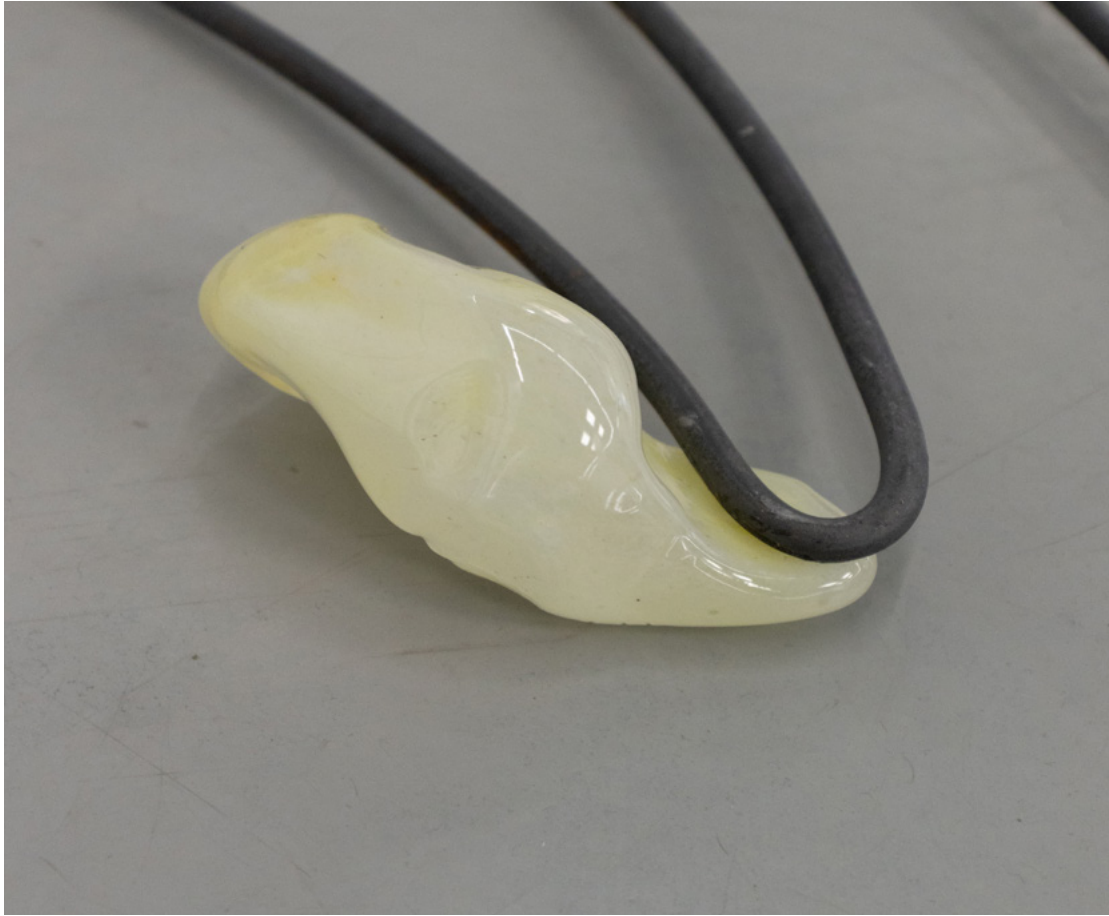
Dormir debout, (be asleep on your feet), 2025
siphon, vase, glass
87 x 30 x 5 cm





À deux mètres de mon lit, je suis déjà à l'étranger, 2024 (Two meters from my bed, I am already abroad)
15 x 15 x 10 cm
metal, glass





Nooks and Crannies, 2024

60 x 30 x 150 cm

Steel, glass

Exhibition view of the Festival *Arts and sciences*, curated by Léo Fourdrinier, Le Port des Créateurs, Toulon, France



Casper is the name of an albino peacock I met, a protagonist of my video *Alive Forces*. He is distinguished by a genetic mutation that prevents pigment from being deposited on his feathers. In this installation, the shape of his plumage mirrors that of the window placed before him. This formal echo creates a dialogue between the sculpture and the reconfiguration of the architectural space.

Casper à la fenêtre, 2025 (Casper by the window)

150 x 45 x 0.5 cm, 119.5 x 43 x 0.5 cm

Steel, window, print on glass

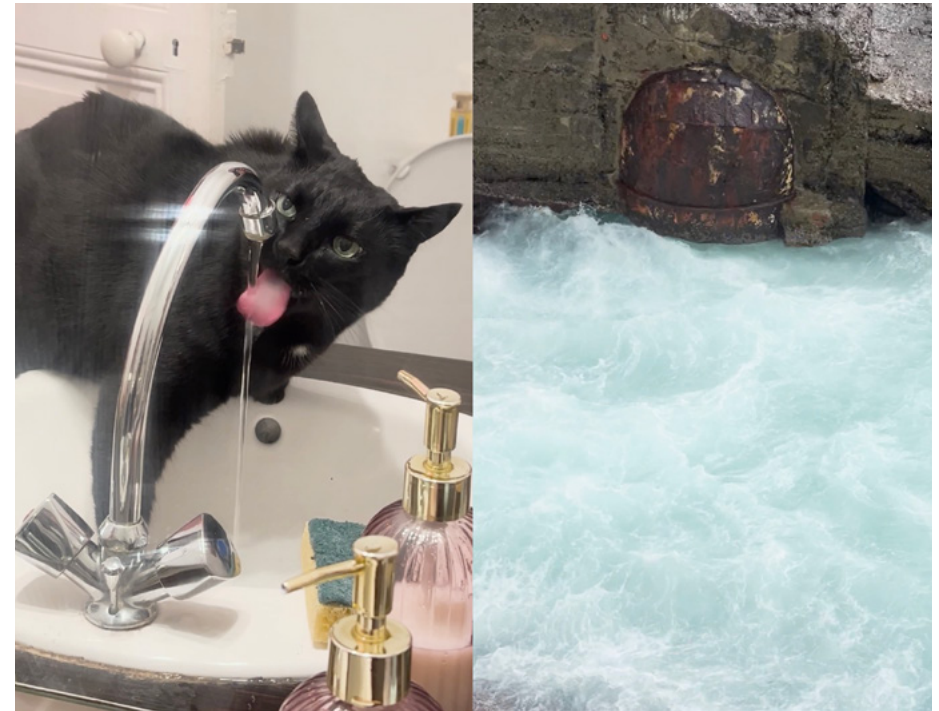
Exhibition view,, *Les Ailes du Désir*, curated by Julien Carbone, Hangar de la Mouture, Hyères - France



This video diptych is composed of short sequences filmed on a smartphone since 2017, gathering fragments of landscapes, animals, insects, and plants. These images bear witness to the vagaries of life—what connects us and what we share—revealing narratives that transcend interspecies relationships. The absence of hierarchy between the various situations grants each the same level of attention, expressing a form of sympathy toward every scene encountered. This state of equality, grounded in often absurd associations, evokes both sensitivity and humor.

Through repetitive gestures, occasionally chaotic rhythms, and visual echoes, the different protagonists enter into relation with one another. The clumsiness of a cat unable to climb down from a tree converses with the indifference of a parrot preening itself on a person's knee. In another sequence, a dog spends a long moment cleaning its hind leg, echoing three insects engaged in a disorderly scuffle, all set against the persistent buzzing of flies—a sound verging on irritation.

Link : <https://youtu.be/cA7bNsU7xZg>





Open spaces, the smell of funfair, 2022

220 x 60 x 60 cm,

Smell of funfair (notes of candy apple, cotton candy, caramel),

Soap (sodium olivate, aqua, glycerin, olea europaea, fruit Oil),

Structure (plexi, epoxy resin, fiberglass, submersible pump, water, pipes)

Exhibition view, in the cloister of the abbey of Beauport, Paimpol - France

At this very moment of their story – a few short days before their settling in the Beauport Abbey, and thus just before their public appearance – and as I write these words, Lena Brudieus's sculptures do not yet exist in their final form. It isn't because the artist fell behind schedule during the summer, but because, like most of the objects that fill our daily lives, these fountain works were produced in different workshops, depending on the trades required to make them. This is one of the particularities of art in its most contemporary form: it can sometimes take on the appearance of a construction kit and, even worse, condemn its effects to a few weeks of installation.

But everything in due time, and before we move on to the tragic future of the work at the moment of its self-destruction, let us retrace the thread of its fragile existence. As is often the case, a multitude of intentions are concentrated in the making of pieces. Some perfectly conscious, others less so. Amongst many of Lena Brudieus's clearly expressed initial desires is that of wanting to create soap sculptures for several years. The material is flexible, easily transformed, and its lightness responds to a certain nomadic lifestyle¹. Another advantage of the material is that soap's greasy consistency is known to retain scents (surely the main commercial argument for it) and to diffuse their fragrance, in a more or less delicate manner, when it is moistened. This particular point corresponds to another desire: that of creating sculptures that are not only "visual" but also olfactory. Like other artists of the young generation², this enlarged field of art allows one to experience it internally and thus to share a different access to what it conceals – however less determined by a purpose than by a sensitive, reminiscent dimension. By opting for a device that borrows not only the form but also the operation of a fountain, the odour imagined for each room can thus be spread continuously throughout the open spaces of the abbey.

The sculptures conceived by Lena Brudieus respond to a double objective consisting on the one hand of physically integrating into a grandiose environment³, and on the other, of telescoping a set of impressions that are necessarily foreign to this very place. Along the way, the fountains with their distinct shapes escort smells that simultaneously memories and sensations that are difficult to express, that the artist wanted to bring to light. In the cloister, the euphoric and sweet notes of a funfair rise up, supported by the mixed scents of candy apple and cotton candy. Nearby in the chapterhouse, she attempted to recreate the shock of an accident, the exact nature of which escapes us, through acrid chords of spices and smoke. In the impressive nave, the proposal is just as abstract, almost synesthetic, since the emanation with aquatic tones refers to the expression "to go under"⁴.

¹ An important parameter for someone who lived in Bordeaux, Lausanne, Pougues-les-Eaux, Honolulu, Paris, Hong Kong, Bègles, Athens, and recently Nérac, within the span of a relatively short period.

² A few French examples include Clémence de La Tour du Pin, Morgan Coutois, Antoine Renard, as well as international examples such as Sean Raspet and Anicka Yi.

³ In this respect, the project does not seem to be trying to compete with the masterly romantic impression offered by the ruins, but rather to respond to it with fluid and organic outgrowths.

⁴ Translator's note: in French the expression employed here is "drink the cup" which literally translates to "drink the cup", yet refers to a sensation of drowning, or going under.



Of course, all these olfactory compositions were created by a team of noses⁵ (the French term for perfumers), who accompanied Lena Brudieux in this complex translation exercise. It is easy to imagine the difficulty, for professionals used to harmoniously combining different fragrances, to prepare the blend that will adequately reflect such abstract notions as those expressed by the artist. Beyond the subjective projections that each person will link to his or her personal conception of the smell of an accident, or of drowning, there is the added difficulty of negotiating with perfume samples whose purpose remains, at this stage, essentially cosmetic. I previously mentioned the intentions, conscious or unconscious, retained in each work: we should now insist on the capacity of the audience to free itself from these intentions and to form new connections, new narratives from its own sensations.

One last thing must be mentioned, a corollary of the effects sought out by Lena Brudieux for the olfactory deployment of her work: that of the transformation of the materials that constitute it, starting with soap, whose wear and tear caused by the flow of water will lead to the constant metamorphosis of the fountains. The self-destructive event is not new in the history of art, from Jean Tinguely to Gustav Metzger, to name but a few, already widely referenced. However, here it is by no means definitive, since the consumable elements can be reproduced and replaced. It is, however, an entropic situation that is shown in the abbey, echoing Lucy Lippard's 1966 reflections on what she called "eccentric abstractions"⁶. She introduces in this term, qualifying the practice of a scene of female artists⁷, a whole register of elementary gestures informed by a sensitive, even sensual, approach to materials. She also insists on a certain phenomenon of "letting go" often present in the process of artistic creation. Feeding the shapelessness in the making with a soapy deliquescence, this letting go, as much as the space granted to multiple interpretations, appears to me as a current way to impose nothing in terms of meaning. It is rather a question of putting the notion of experience back at the core, and through a multiple sensory apprehension of the effects of the work, continuing to believe in what it can reach most intimately.

Franck Balland (translated by Katia Porro)

⁵ Studio Flair in Paris.

⁶ The exhibition "Eccentric Abstraction" curated by Lippard at Fischback Gallery in New York marked the first occurrence of the term.

⁷ Amongst which were Louise Bourgeois, Eva Hesse and Alice Adams.



Open spaces, the smell of the accident 2022

160 x 80 x 80 cm,

Smell of the accident (aldehyde notes, incense, clove),

Soap (sodium olivate, aqua, glycerin, olea europaea, fruit Oil),

Structure (plexi, epoxy resin, fiberglass, submersible pump, water, pipes)

Exhibition view, in the chapter room of the abbey of Beauport, Paimpol - France



Open spaces - the smell of drink the cup, 2022

200 x 250 x 80 cm,

Smell of drink the cup (aquatic notes, aldehydes, electric woods, ozone),

Soap (sodium olivate, aqua, glycerin, olea europaea, fruit Oil),

Structure (plexi, epoxy resin, fiberglass, submersible pump, water, pipes)

Exhibition view, in the nave of the abbey of Beauport, Paimpol

Popular Problems is a photographic series that began in 2014. Taken without staging, these smartphone images capture the vagaries of everyday life and what connects us through shared experiences. Each photograph can exist on its own, enter into dialogue with other images, or be presented alongside sculptures. Formal correspondences emerge between the images, weaving analogies that strengthen the narrative of the *Popular Problems* series, where subjects interact beyond species and context. These scenes reveal attempts to escape the imbalance of the world—or simply observations of it.

Here, we see a cactus that seems to have washed up on the concrete, as if it no longer has the strength to stand upright. And yet, it continues to grow outside the norm. Its evolution suggests a form of resistance to processes of standardization.



Popular Problems, 2021 (serie 2014-)
50 x 70 cm, baryta paper, inkjet printing, aluminum frame



Popular Problems, 2019 (serie 2014-)

50 x 70 cm, baryta paper, inkjet printing, aluminum frame

Exhibition view « La Fatigue » (the tiredness), chapter I, curated by Franck Balland, Galerie Florence Loewy, Paris, 2021



Popular Problems, 2021 (serie 2014-)

50 x 70 cm, baryta paper, inkjet printing, aluminum frame

Exhibition view « La Fatigue » (the tiredness), chapter I, curated by Franck Balland, Galerie Florence Loewy, Paris, 2021



Popular Problems, 2025 (serie 2014-)
50 x 70 cm, baryta paper, inkjet printing, aluminum frame



Popular Problems, 2024 (serie 2014-)
50 x 70 cm, baryta paper, inkjet printing, aluminum frame



Popular Problems, 2023 (serie 2014-)
50 x 70 cm, baryta paper, inkjet printing, aluminum frame



Popular Problems, 2019 (serie 2014-)
50 x 70 cm, baryta paper, inkjet printing, aluminum frame



Popular Problems, 2021 (serie 2014-)
50 x 70 cm, baryta paper, inkjet printing, aluminum frame



Popular Problems, 2023 (serie 2014-)
50 x 70 cm, baryta paper, inkjet printing, aluminum frame



Popular Problems, 2024 (serie 2014-)
50 x 70 cm, baryta paper, inkjet printing, aluminum frame



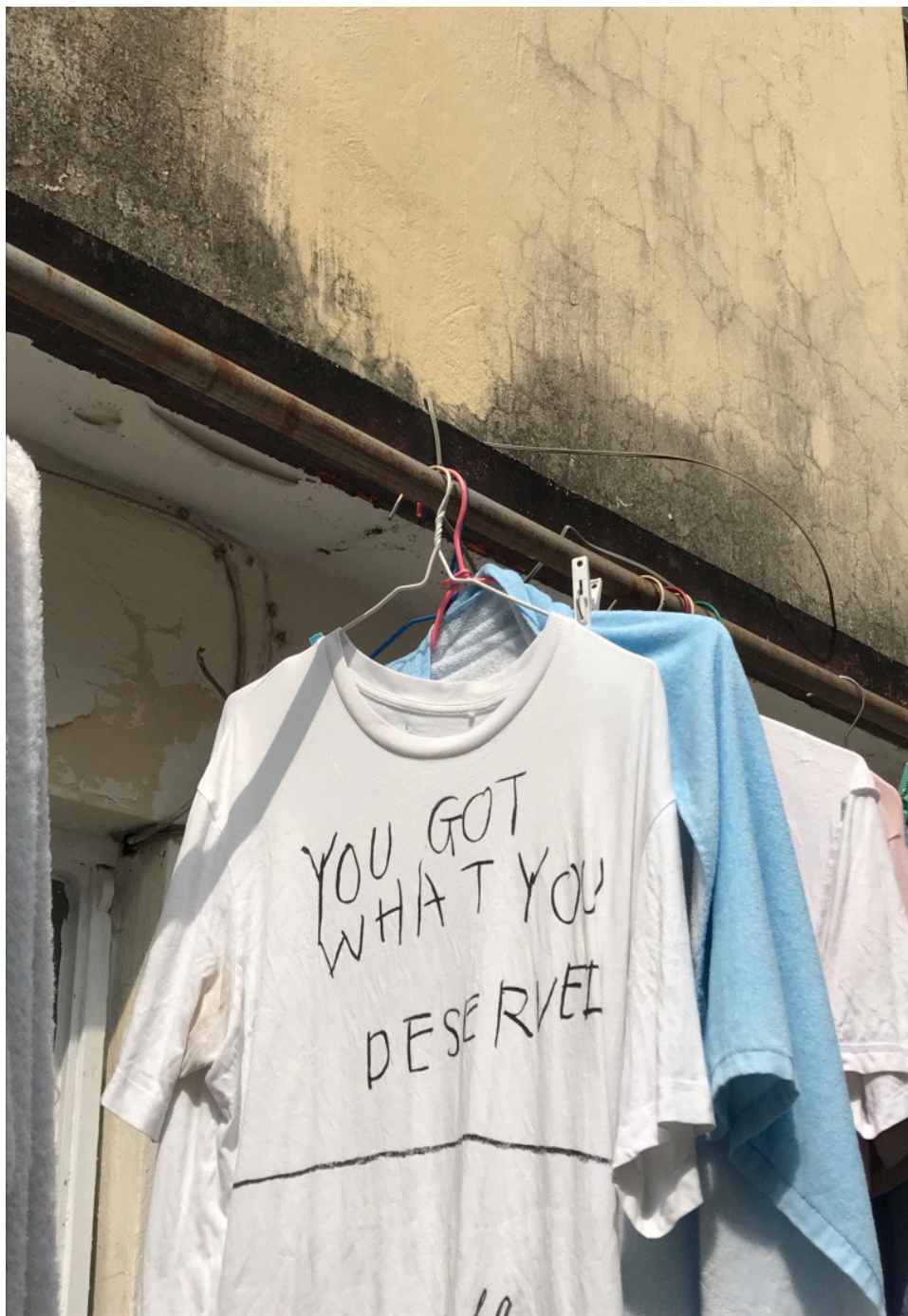
Popular Problems, 2019 (serie 2014-)
50 x 70 cm, baryta paper, inkjet printing, aluminum frame



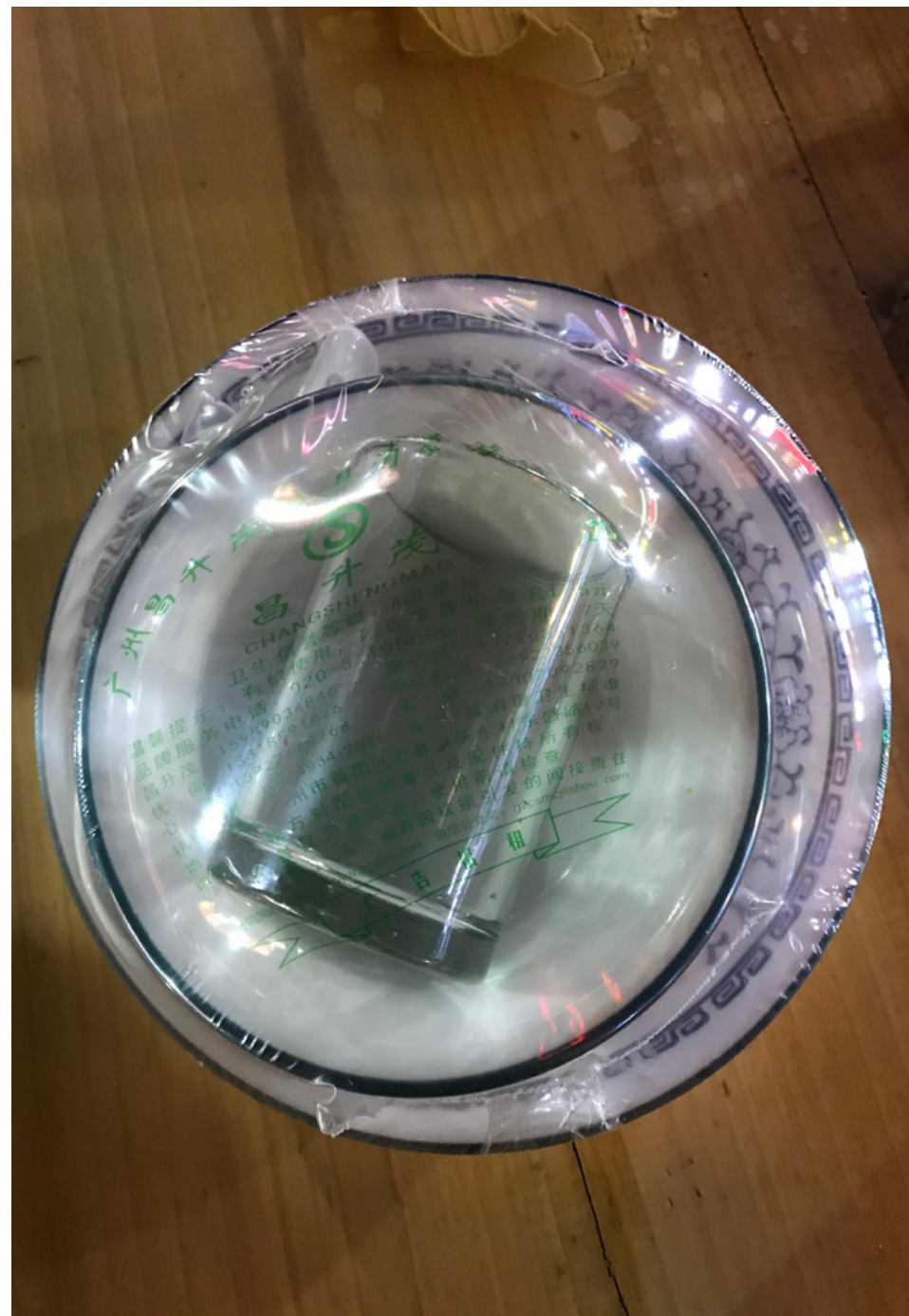
Popular Problems, 2020 (serie 2014-)
50 x 70 cm, baryta paper, inkjet printing, aluminum frame



Popular Problems, 2019 (serie 2014-)
50 x 70 cm, baryta paper, inkjet printing, aluminum frame



Popular Problems, 2019 (serie 2014-)
50 x 70 cm, baryta paper, inkjet printing, aluminum frame



Popular Problems, 2019 (serie 2014-)
50 x 70 cm, baryta paper, inkjet printing, aluminum frame



Popular Problems, 2018 (serie 2014-)
50 x 70 cm, baryta paper, inkjet printing, aluminum frame



Popular Problems, 2019 (serie 2014-)
50 x 70 cm, baryta paper, inkjet printing, aluminum frame