Vincent Gallais

Portfolio - 2020/2025 selection - ENG

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Milky Ways (detail), wall drawing, charcoal and water, variable dimensions, 2025. ©Wilfried Rion.

Vincent Gallais gathers, through numerous wanderings across the city materials – sensitive and metaphorical – which later take shape as artworks in the studio. Working through a process reminiscent of ancient builders, he constructs, assembles, and layers disparate elements into installations, sculptures, drawings, or photographs, weaving new narratives that in turn slowly transform spaces and objects. The experimentation born from extracting artifacts from the urban environment, followed by the near-sanctification of these discarded remnants turned artworks, allows Gallais to question our relationship to the materiality of the everyday, to forms, their uses, and their possible metamorphoses.

*A discreet poetry emerges from the enigmatic quality of certain works and their titles (**Stèle, Tombeau**), evoking imagined monuments that vainly commemorate what the artist calls "almost nothing" – a few plants or insects, the faint trace of a nature swallowed by the city.* [...]

Leïla Couradin (extract), 2021.

Vincent Gallais (Brétigny-sur-Orge, France, 1991) lives and works in Strasbourg.
He graduated in 2014 from the École Nationale Supérieure d'Art in Dijon, France, and completed his studies at the Haute École des Arts du Rhin in Strasbourg, France, in 2017. He undertook further training in 2025 at the CFPI, Strasbourg, France, a training centre for visual artists.

He has presented his work in several solo and duo exhibitions, notably at Atelier Mondial, 2025, Basel, CH ; at :DDDKunstHouse with Letizia Romanini, 2025, Erevan, ARM ; at Dalan Art Gallery, 2023, Erevan, ARM ; at Le Trésor, 2021, Reims, FR ; at A.B.C. cultural space with Alice Bidault, 2018, Dijon, FR. He participated to several group exhibitions includes at MATCA, 2025, Cluj-Napoca, RO ; at Armenian Center for Contemporary Experimental Art, 2023, Erevan, AMR ; at Chiffonnier, 2021, Dijon, FR ; at Kunsthalle Mulhouse, 2020, FR ; at Kunsthalle Basel, 2019, CH. He has had the opportunity to undertake various residencies in order to experiment and develop his practice, including in Armenia, Erevan, ARM ; at Bel Ordinaire, Pau, FR ; at Factatory, Lyon, FR and at Halle 38, Dijon, FR.

Æther

2025

Solo exhibition, Atelier Mondial, Basel, Switzerland.
Curator : Margot Rieder / le Tube association.



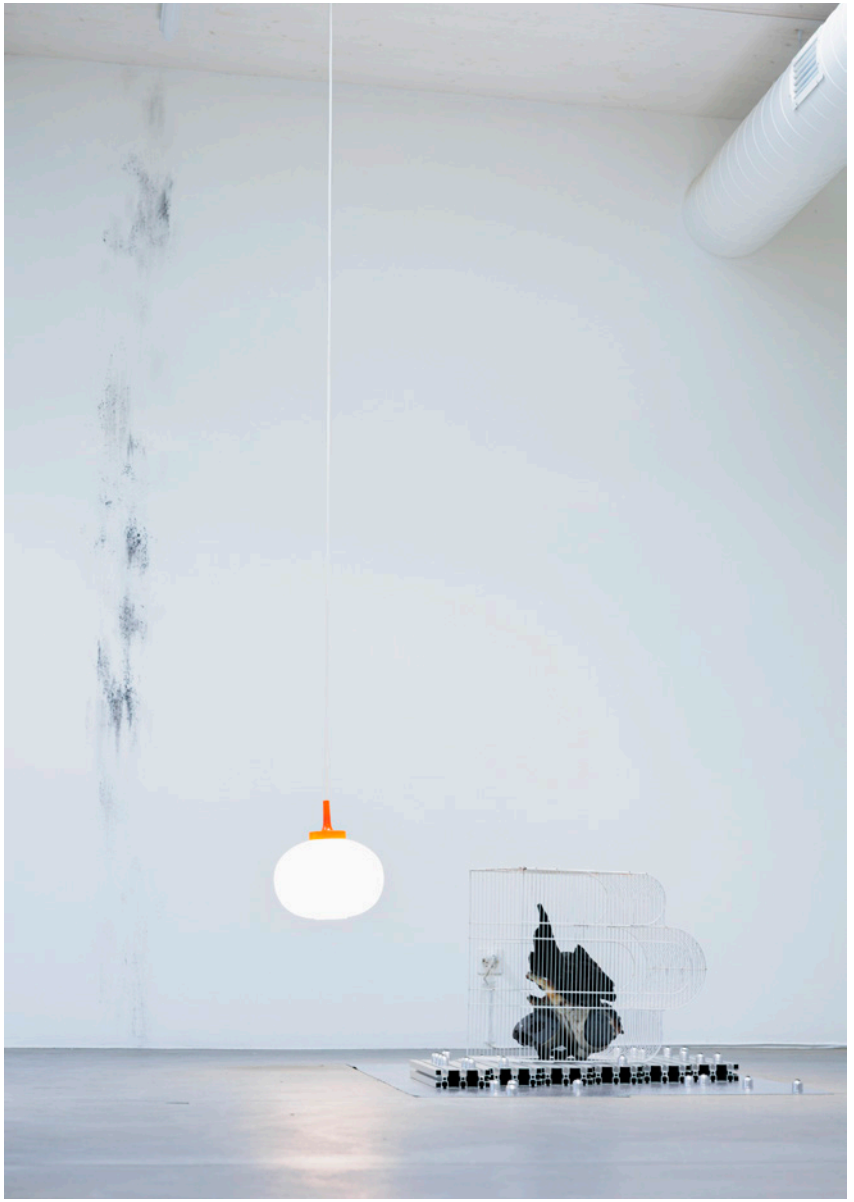
Quadrature du Cercle, limestone, scratched column of egg cartons, colored pin, lavender, cotton ribbon, balsa stick, umbrella frame, synthetic mesh, paraffin, metal, tape, elastic, sewing thread, 230 x 120 x 120 cm, 2025. ©Wilfried Rion.



Exhibition view ***Æther***, 2025. Atelier Mondial, Basel. ©Wilfried Rion.



Dart (detail), mixed media, 240 x 230 x 70 cm, 2025. ©Wilfried Rion.



Hypnôse, Lancôme Hypnôse perfume cap, birdcage, charred stump (Brocéliande forest), burned vacuum cleaner, aluminium, hammere sheet metal, light bulb socket, variable dimensions, 2025. ©Wilfried Rion.



Exhibition view ***Æther***, 2025. Atelier Mondial, Basel. ©Wilfried Rion.





Encounter Landscapes (details), mixed media, 226 x 152 x 10 cm, 2022/23.



Exhibition view ***Æther***, 2025. Atelier Mondial, Basel. ©Wilfried Rion.



Feshfesh (detail), aluminium, Honda frame, dried thistle, glass, resin, plastic, wrapping paper, wooden beam, plywood, acrylic paint, paraffin, threaded rod, 145 x 130 x 40 cm, 2025.

Adjust, arrange, divert, combine.
Gesture after gesture, forms emerge.
Ephemeral and composite, between recovery and intuition.
They draw on what is there: gathered objects, everyday materials, available fragments.
A shiver runs through the matter, a subtle vibration.

Motifs appear, layer upon layer,
Recurring, cyclical, assembled.
Like memories that insist, persist.
Fragile compositions that activate a space,
Between the intimate and the sacred, the ordinary and the extraordinary,
the geometric and the organic.

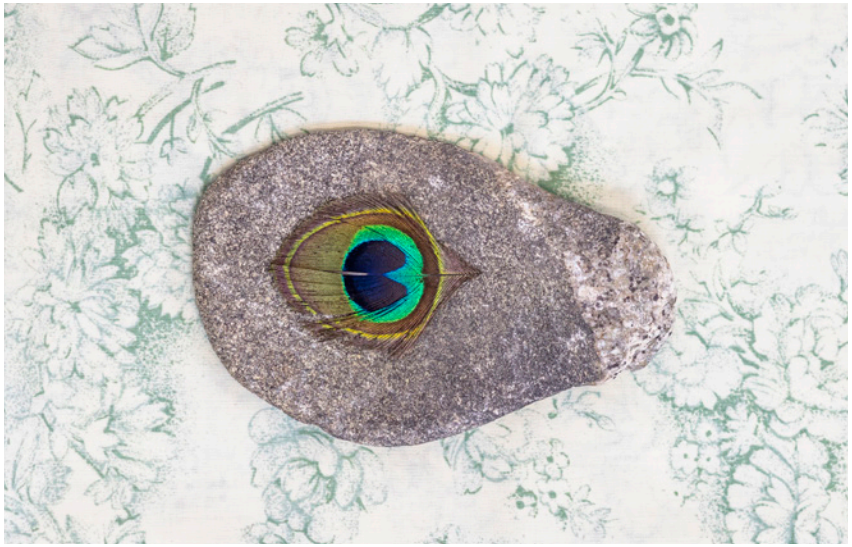
Ceilings, walls, floors, suspensions.
From one image to another, tensions arise.
The elements overlap, contradict, and arrange themselves.
Some junctions hold, others falter.
Situations. States. Zones.

Step by step, space becomes landscape.
A perspective, a horizon, vanishing points.
Not merely an image to contemplate, but an expanse to be crossed.
Each work is a territory to be experienced,
In the interstice, the fracture, the between-line.

Vincent Gallais composes with time.
His works take shape in duration and movement,
Between stretched present, traces of the past, and openings toward a speculative future.
He offers an exhibition to be lived as a passage.

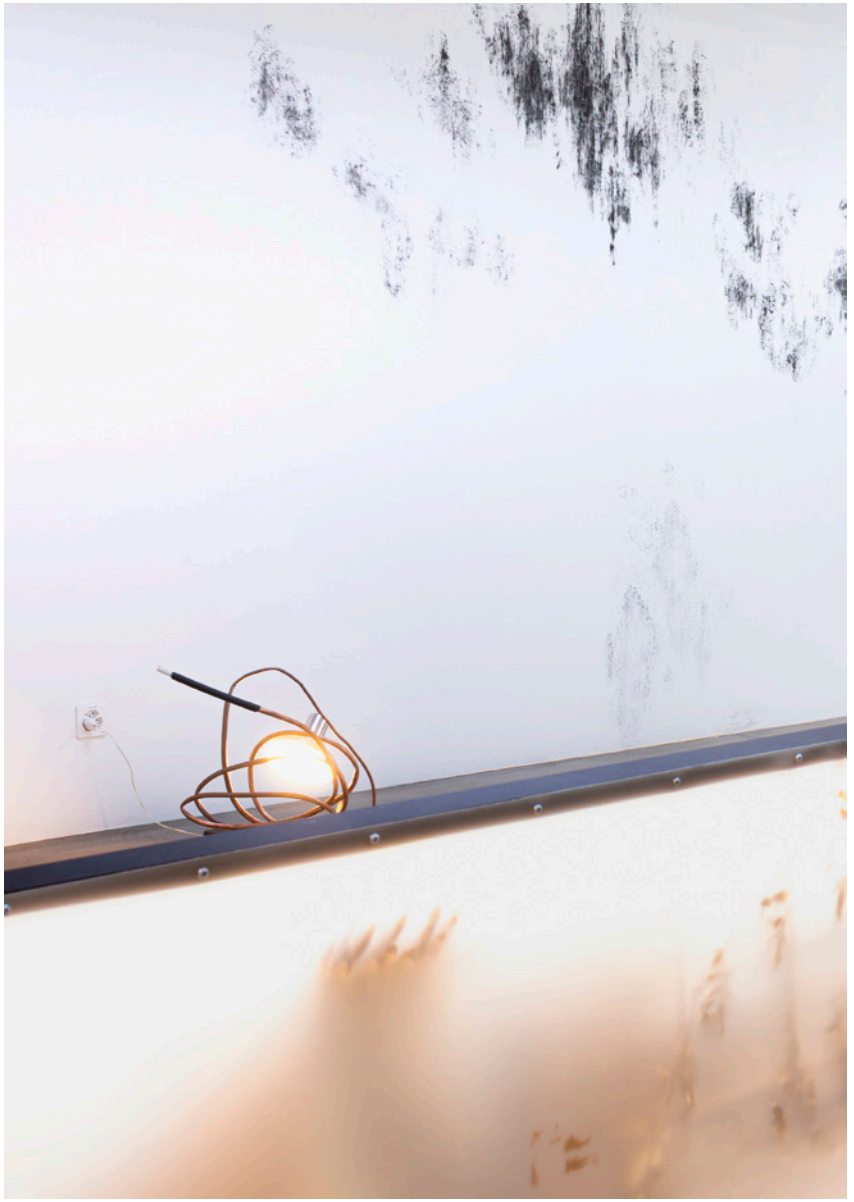
Here, the intimate becomes matter.
The ordinary becomes tension.
Fiction seeps into the hollows.

Margot Rieder, 2025.



Libellule (detail), peacock feather, stone, fabric, veneer wood, copper, felt, 260 x 38 x 14 cm, 2025. ©Wilfried Rion.





Furniture sculpture, mixed media, variable dimensions, 2025. ©Wilfried Rion.

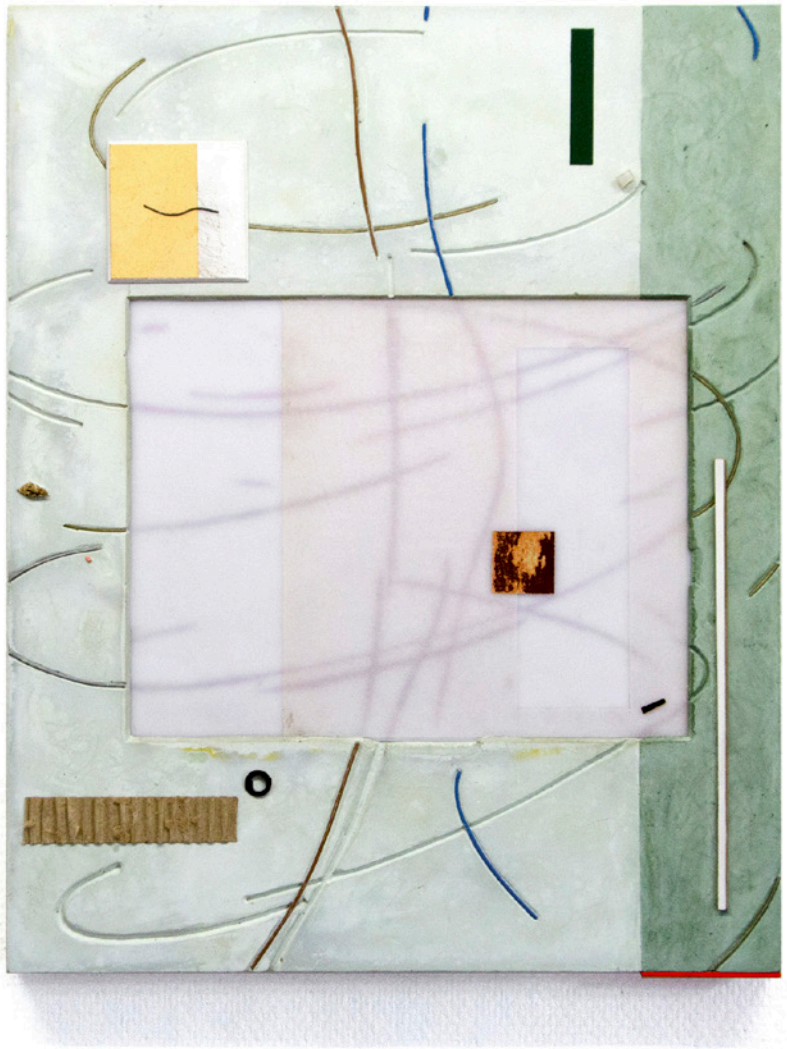




Exhibition view ***Æther***, 2025. Atelier Mondial, Basel. ©Wilfried Rion.



Blizzard, plaster, concrete, black MDF, oakum,
graphite powder, pigment, metal cable, 50 x 40 x 3 cm, 2024.



Storm, plaster, wood, metal, oakum, pigment,
plastic, acrylic glass, acrylic, papers (colored, tracing,
and sanded), cardboard, electrical cable, 50 x 40 x 3 cm, 2023.



Ultraviolet, plaster, wood, acrylic, metal, tow, fabric, graphite powder, electrical cable, 50 x 40 x 3 cm, 2023.

Faux-semblant

2025

The Common Torpedo Runs Now on Autopilot - Collectiv exhibition.
Part of the ***Primitive Logistics*** project.
MATCA artspace, Cluj-Napoca, Romania.

With Dan Beudean, Alexandra Boaru, George Crîngașu, Keresztesi Botond, Hortensia Mi Kafchin, Marta Mattioli, Cătălina Milea, Marina Oprea & Marina Sulima.



Faux-semblant, wood, photographic transfer, gesso, copper, aluminium, threading, 90 x 50 x 40 cm, 2025. © YAP Studio / Mădălin Mărgăritescu.







Exhibition view ***The Common Torpedo Runs Now on Autopilot***, 2025.
MATCA artspace, Cluj-Napoca. © YAP Studio / Mădălin Mărgăritescu.

Grow up

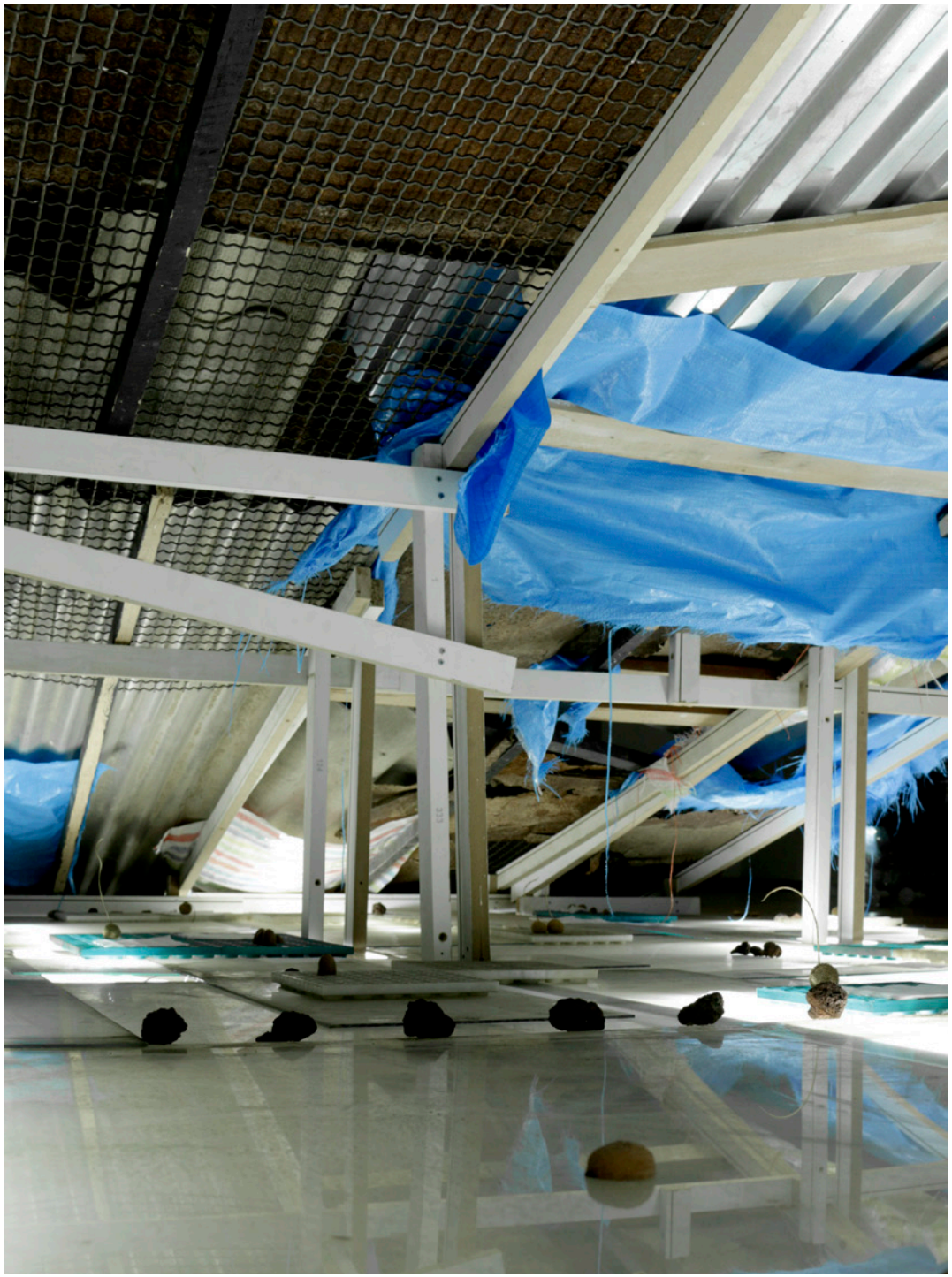
2023

Flow - Collectiv exhibition, 3rd Annual Festival of Installation Art.
Armenian Center for Contemporary Experimental Art, Erevan, Armenia.

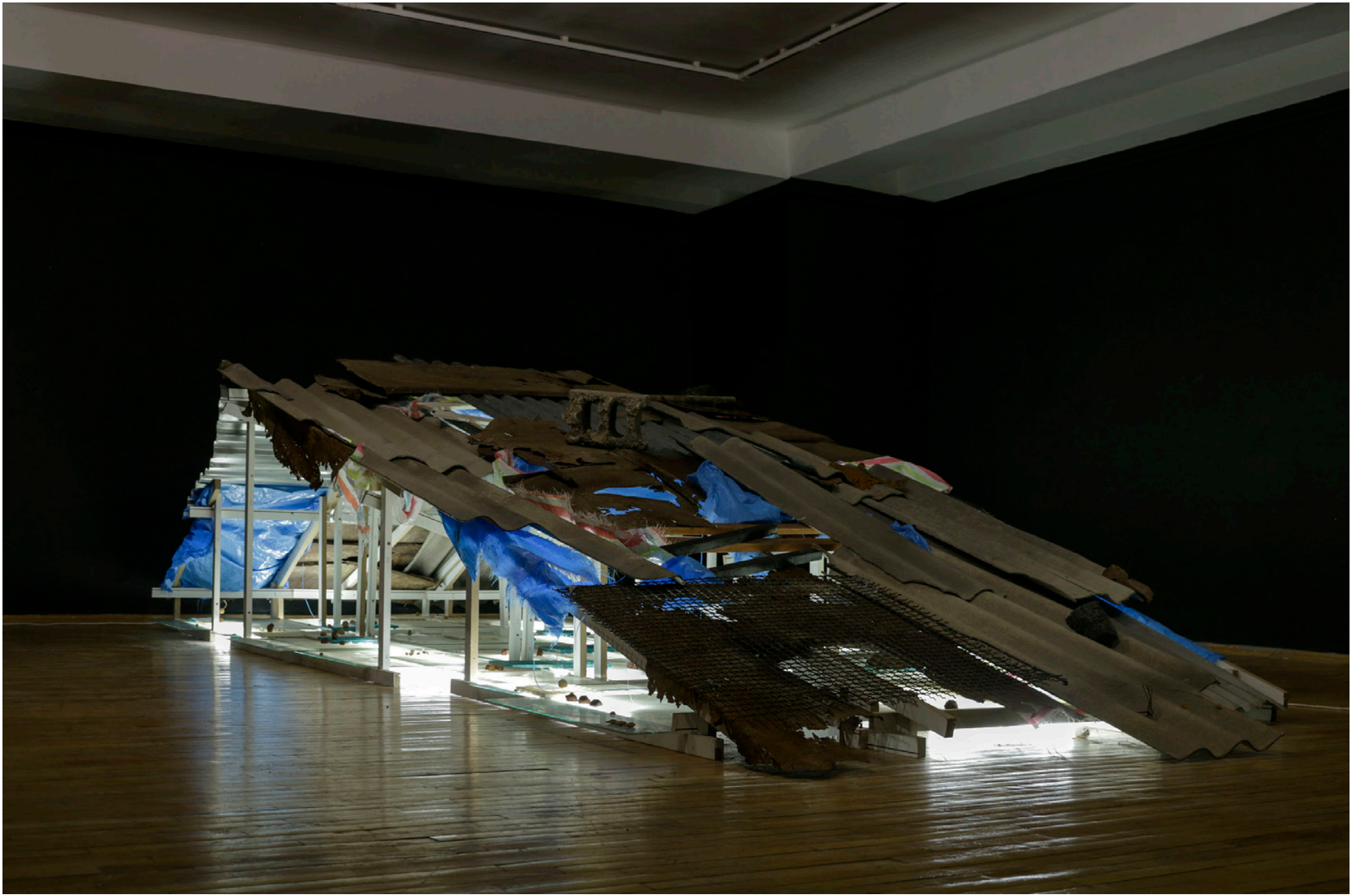
During a journey through southern Armenia, around Meghri, I was struck by the interwoven rooftops and houses,as systematic adaptations to a complex environment, sometimes sheltering fruits as they dried under the scorching summer sun.

Inspired by these fascinating structures, I chose to stage a variety of organic and mineral materials : seeds, small stones, arranged on glass plates that appear to float between the ground and the surrounding space.

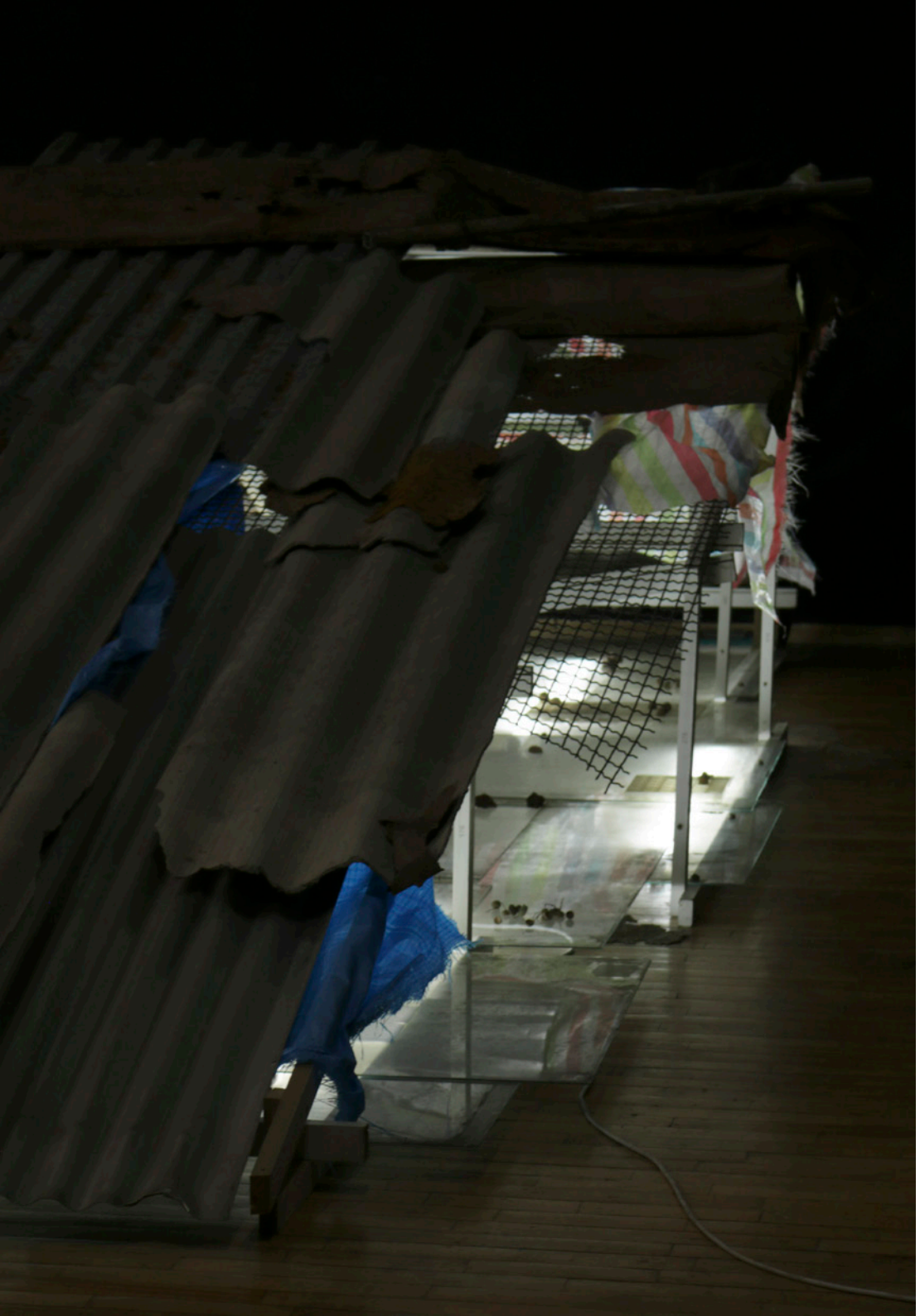
Awaiting potential growth, these protected elements also serve as a metaphor for human and/or animal development, as well as for the creative process itself.

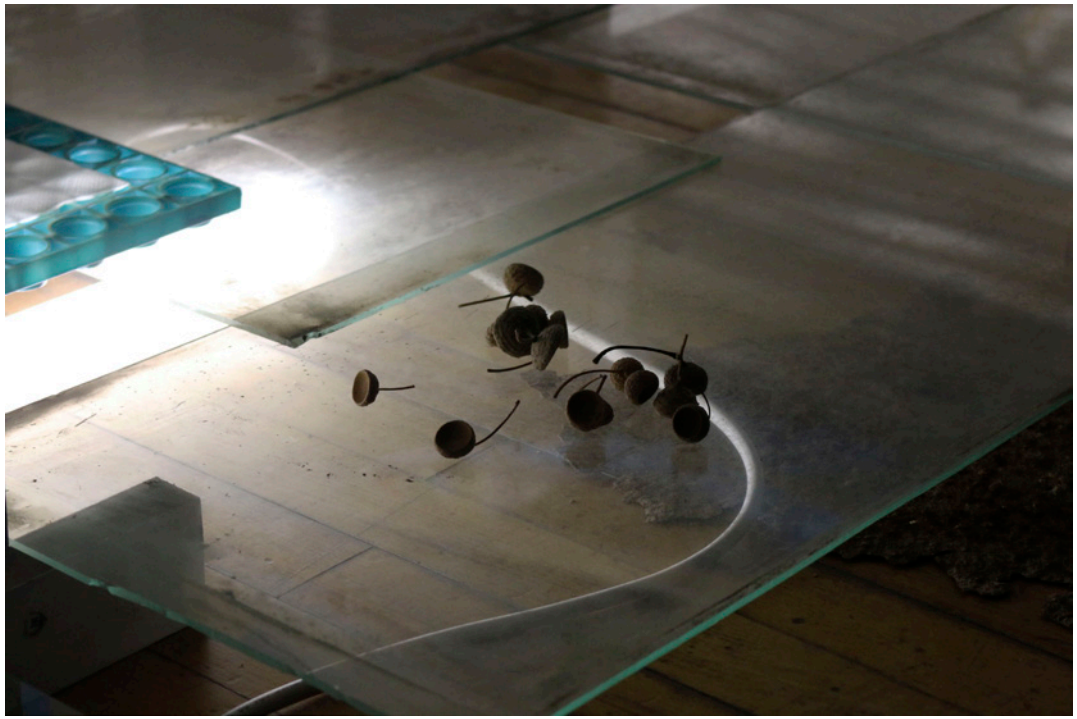


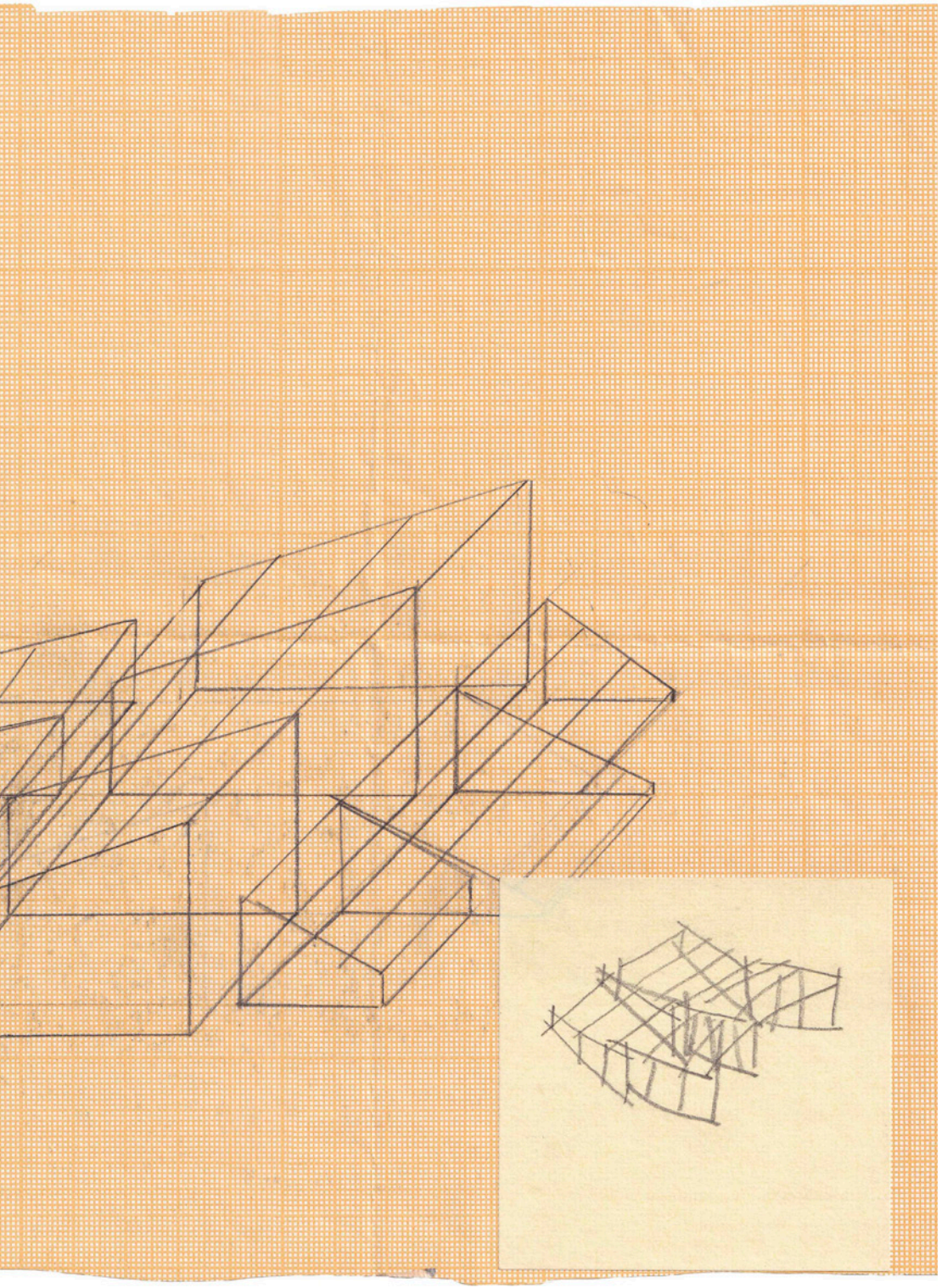
Grow up (detail), roof fragments, concrete, metal, tyres, wood, glass, neon lights, plastic, paper towels, mineral and organic elements, 620 x 260 x 140 cm, 2023.

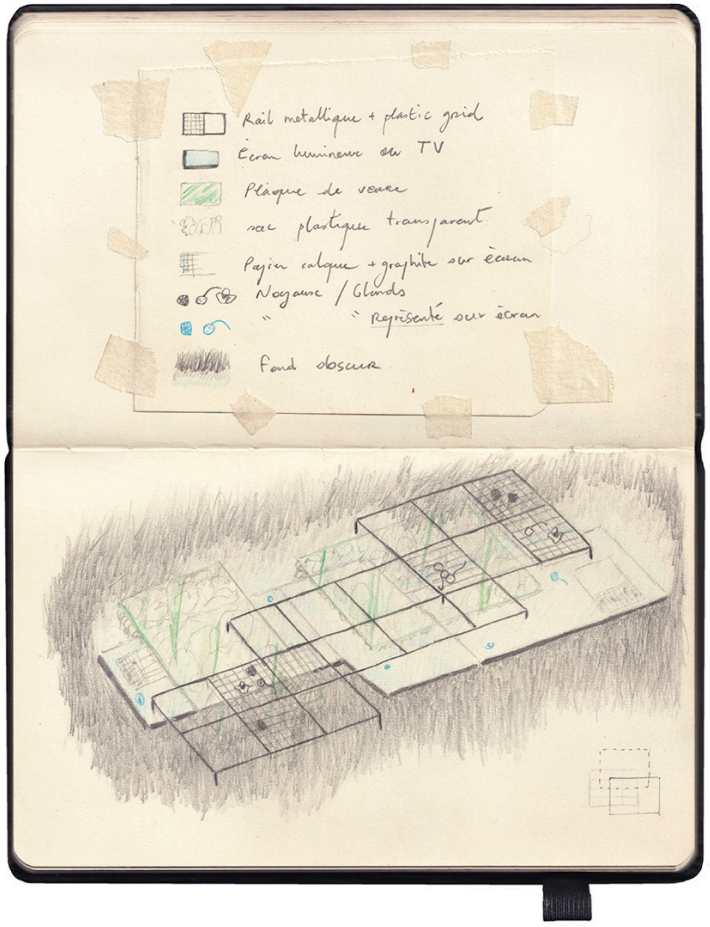


Grow up, roof fragments, concrete, metal, tyres, wood, glass, neon lights, plastic, paper towels, mineral and organic elements, 620 x 260 x 140 cm, 2023.









Drawing studies for the installation ***Grow up***, graphite and coloured pencil on papers, 2023.

All Around

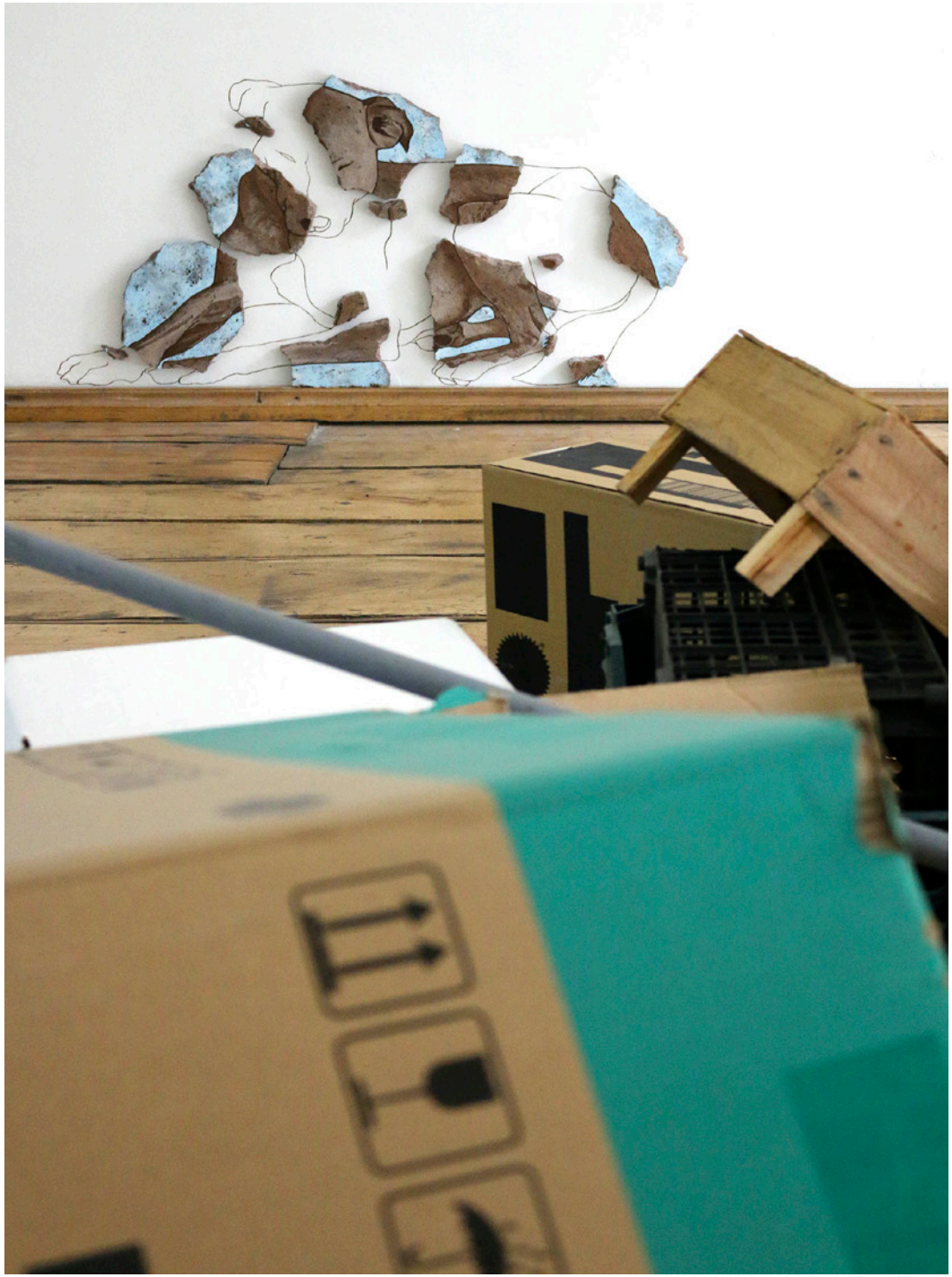
2023

Solo exhibition, Dalan art Gallery, Erevan, Armenia.
Curator : Sona Hovhannisyan.

The installation ***All Around*** by Vincent Gallais refers to both the present and the absent and what's around us.
Objects : banners, dogs, boxes, and even petroglyphs meant to be life-sized human sculptures are as real as they are made up by the artist. Some of them are connecting parts of history to our contemporary world, others like dogs walking around, waiting, or doing something, while words can represent more than just ameans of communication. It's an opportunity to develop the ability to see objects through other objects and connect the seen and unseen elements beyond our perception.

All Around is a form of research, dialogue between ourselves and others, a means of transforming ourselves maybe into something new.

Sona Hovhannisyan, 2023.



Exhibition view ***All Around***, 2023. Dalan art Gallery, Erevan.



Exhibition view ***All Around***, 2023. Dalan art Gallery, Erevan.

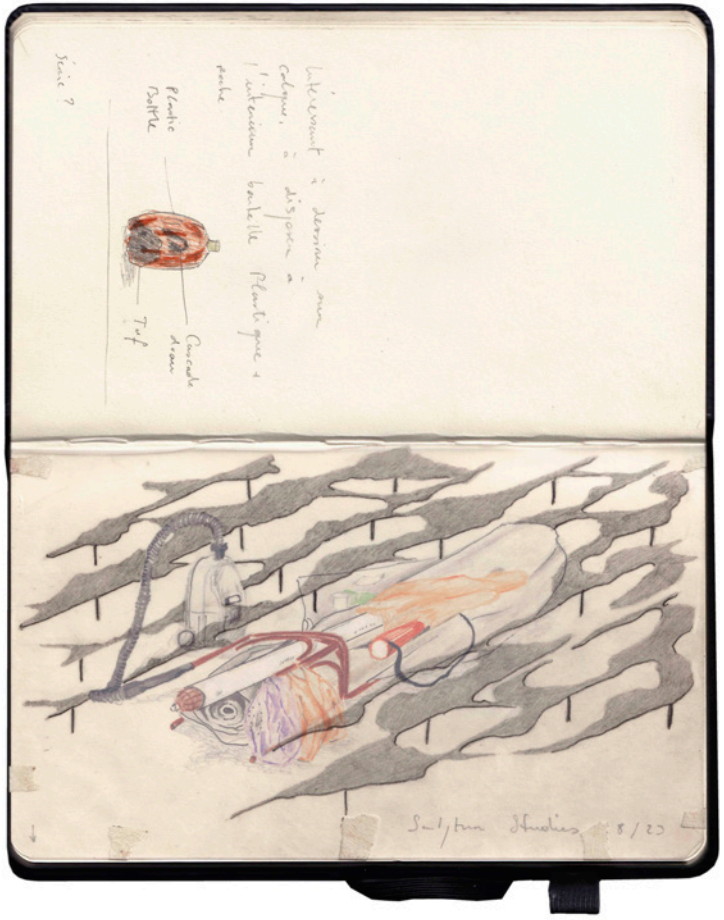




Exhibition view ***All Around***, 2023. Dalan art Gallery, Erevan.







Drawing studies for ***All Around***, graphite, coloured pencil and gouache on papers, 2023.

L’instant de plus

2021

Solo exhibition, Le Trésor, Reims, France.
Curator : Leïla Couradin.

[...] At the heart of Vincent Gallais’ practice, time and space collide to produce a form of poetic immediacy, continually sanctifying the living. The growing ambiguity between the tangible reality of the world and what it reveals to us allows for the appreciation of the fleeting moment, which, though elusive, crystallizes our awareness of the passage of time.

Thus, invited in 2021 to create an exhibition in the former residence of the treasurer of the Reims Cathedral Chapter, Vincent Gallais chose to work with golden proportions and sacred geometry within this historically charged space. The ventilation grille from a McDonald’s air-conditioning unit becomes the incense holder of a revered altar, while the sunflower becomes a relic within a strange mezzanine perched on lightning-struck stilts, in an area transformed into an enigmatic temple.

Whether organic or synthetic, material is omnipresent in Vincent Gallais’ work, as he seeks, guided by his intuition, to place it in a state of constant tension. In front of the mirror, everything is doubled or opposed: ascension and descent, water and fire, flow and stasis. The notion of transition, of change in state, even of transformation, allows these works to form a true architecture of the dream, one in which both body and mind reside and can move together.

Leïla Couradin, 2021.



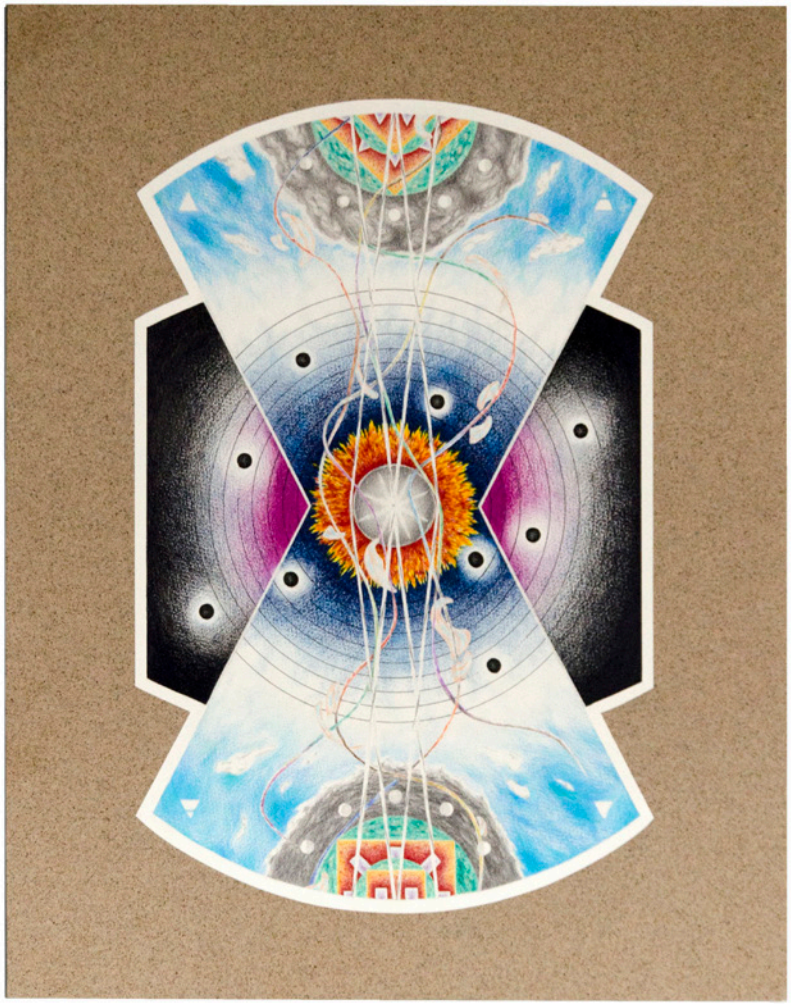
Exhibition view ***L’instant de plus***, 2021. Le local / le Trésor, Reims.



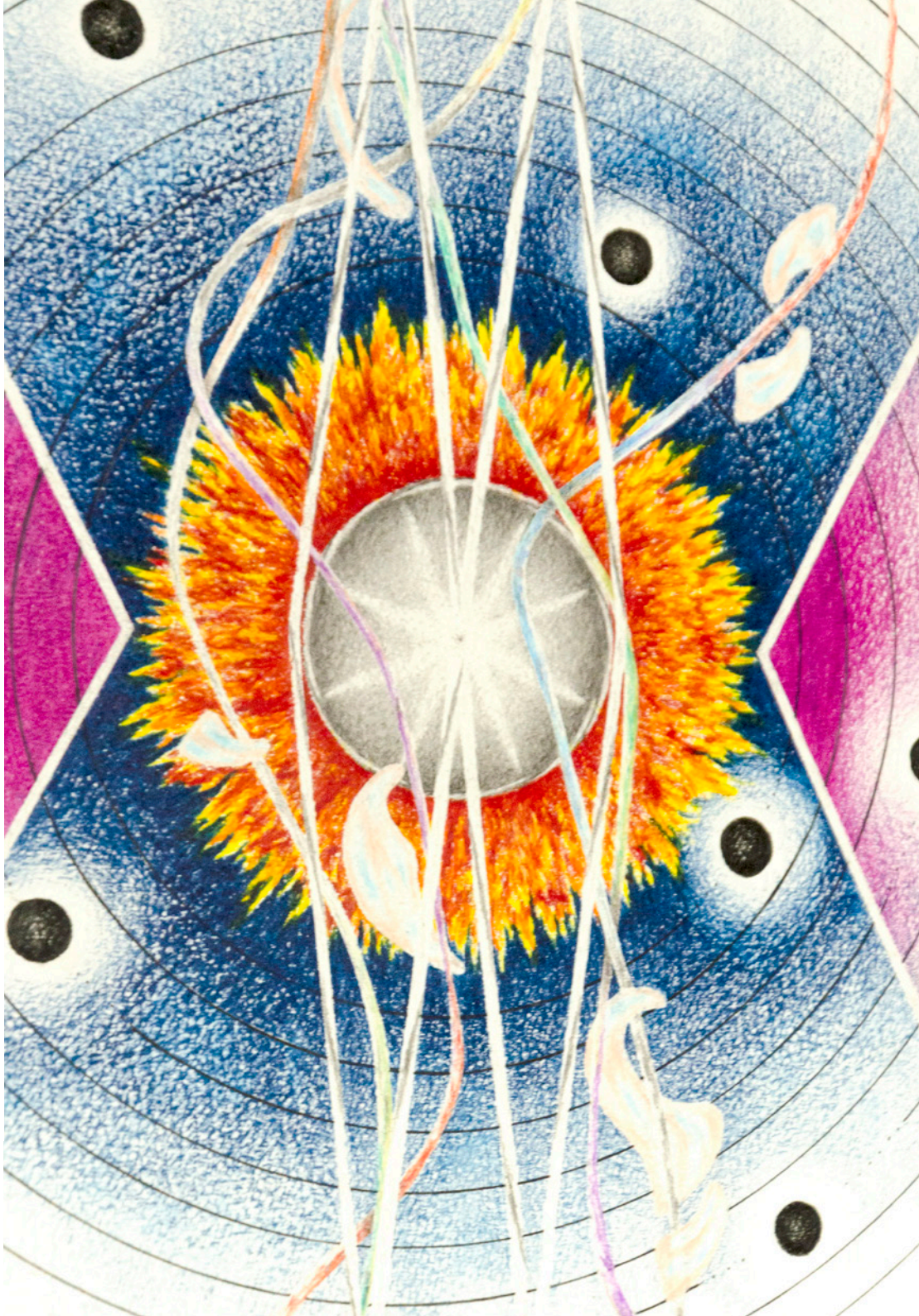
Ton'R, dried sunflower, duvets, metal, burnt wood, wood, 350 x 230 x 200 cm, 2021.







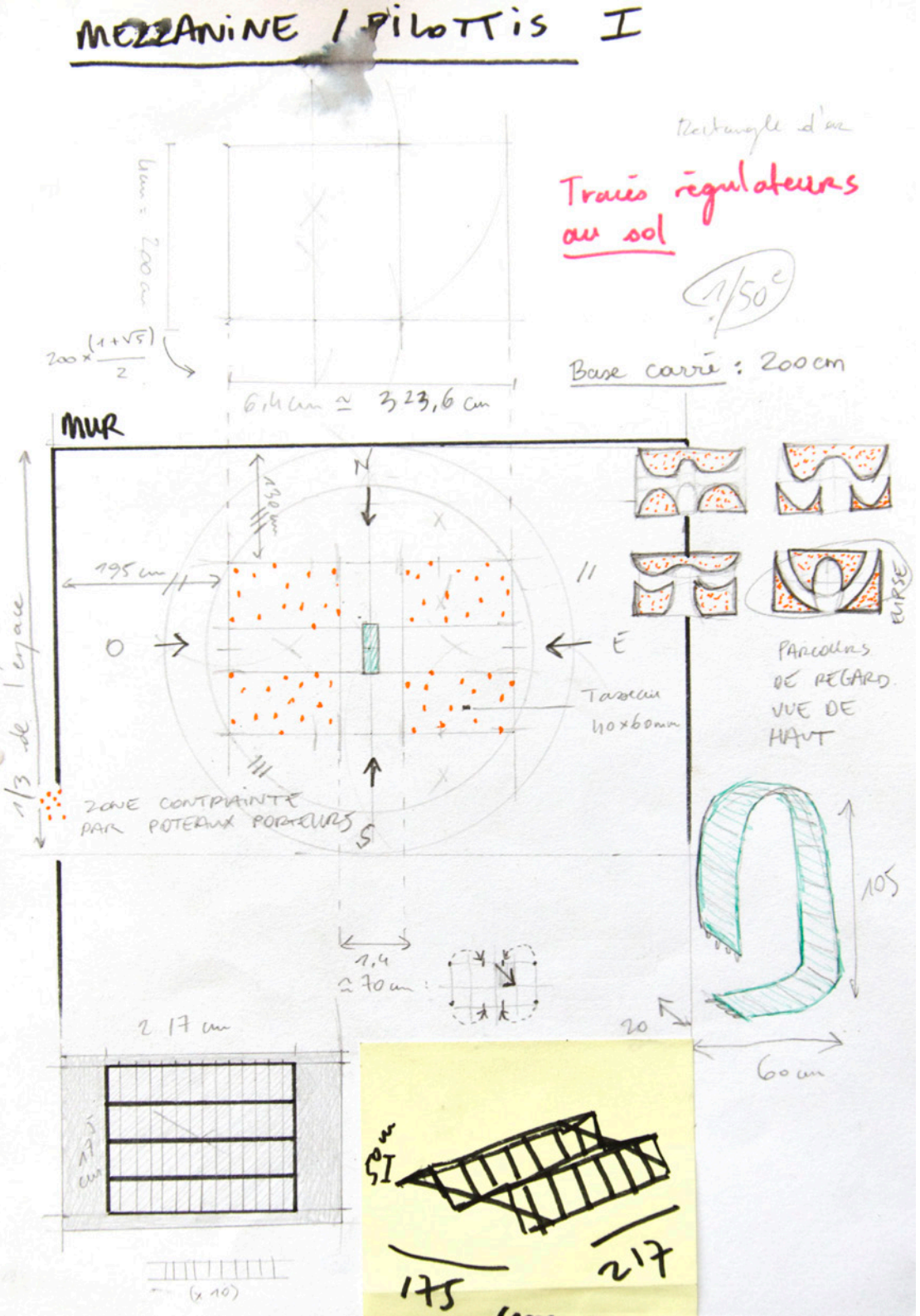
Utriusque Cosmi, coloured pencil and graphite
on paper, coffee paper mounted on Dibond, 72 x 56.5 cm, 2021.

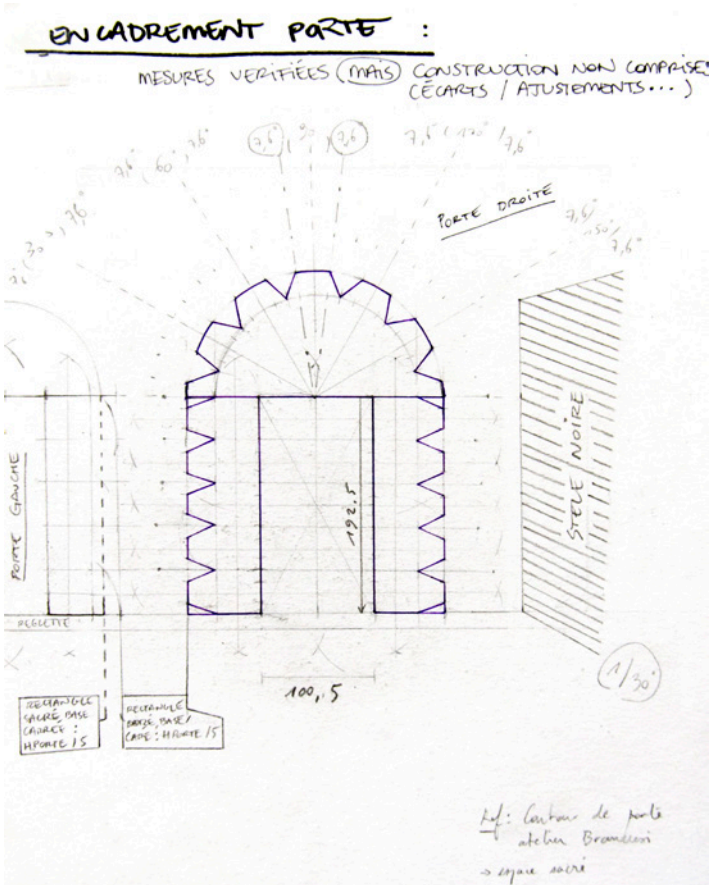






Fata Morgana & Fata Bromosa, metal fans, aluminium sheet, plaster, sandblasted glass, mortar, aluminium tape, lavender, sage, yarrow, 87 x 60 x 60 cm (each), 2021.

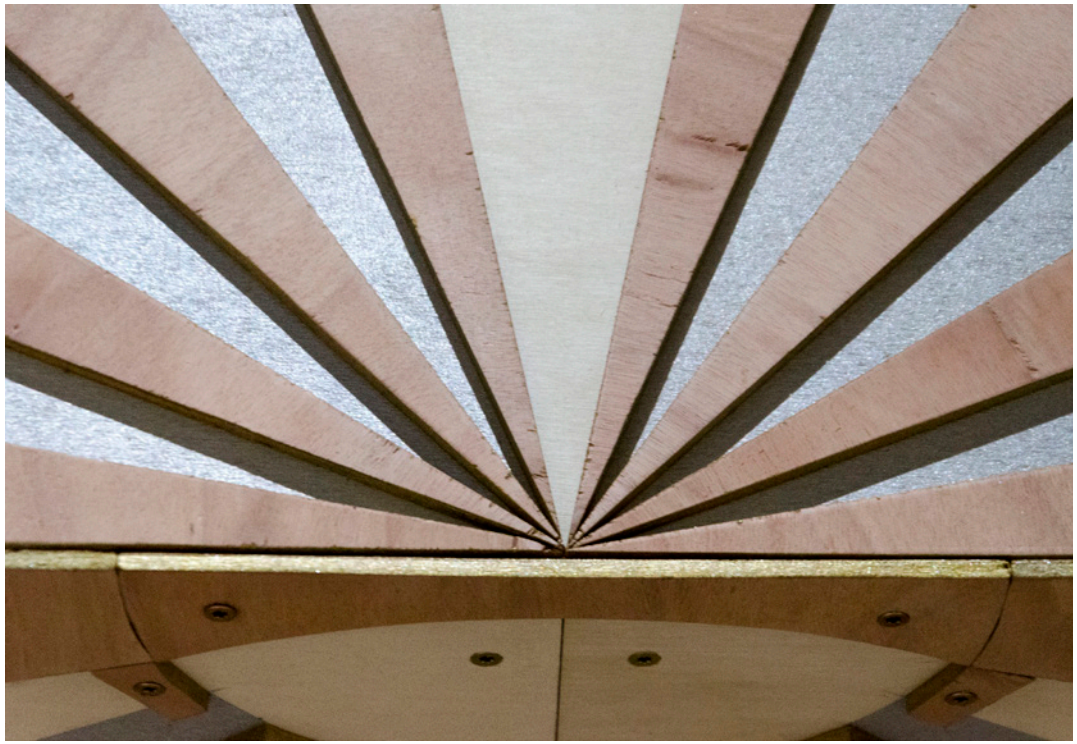




Drawing studies for ***L'instant de plus***,
graphite and pencil on papers, 2021.



De midi à minuit (Yule & Litha), wood and acrylic paint, 263.5 x 148 x 1.5 cm and 285.5 x 193 x 1.5 cm, 2021.





De midi à minuit (Yule & Litha), wood and acrylic paint,
263.5 x 148 x 1.5 cm and 285.5 x 193 x 1.5 cm, 2021.

Chaos Technique

2021

Au bord du Foyer - Collectiv exhibition, Chiffonnier, Dijon, France.

With Alice Bidault, Gabriel Delattre, Lou Gambotti, Naomi Heinrich, Jacques Herrmann, Alexandre Kato, Raphaël-Bachir Osman, Pierre-Louis Peny & Élise Planhard.
Curator : Violette Bras & Cie.



Chaos Technique (detail), ceramic, soil, PVC pipes, plastic pipes, coloured adhesive tape, cable ties, clothing, plaster, variable dimensions, 2021.



Chaos Technique, ceramic, soil, PVC pipes, plastic pipes, coloured adhesive tape, cable ties, clothing, plaster, variable dimensions, 2021.





Chaos Technique (details), ceramic, soil, PVC pipes, plastic pipes, coloured adhesive tape, cable ties, clothing, plaster, variable dimensions, 2021.

Xtratherms

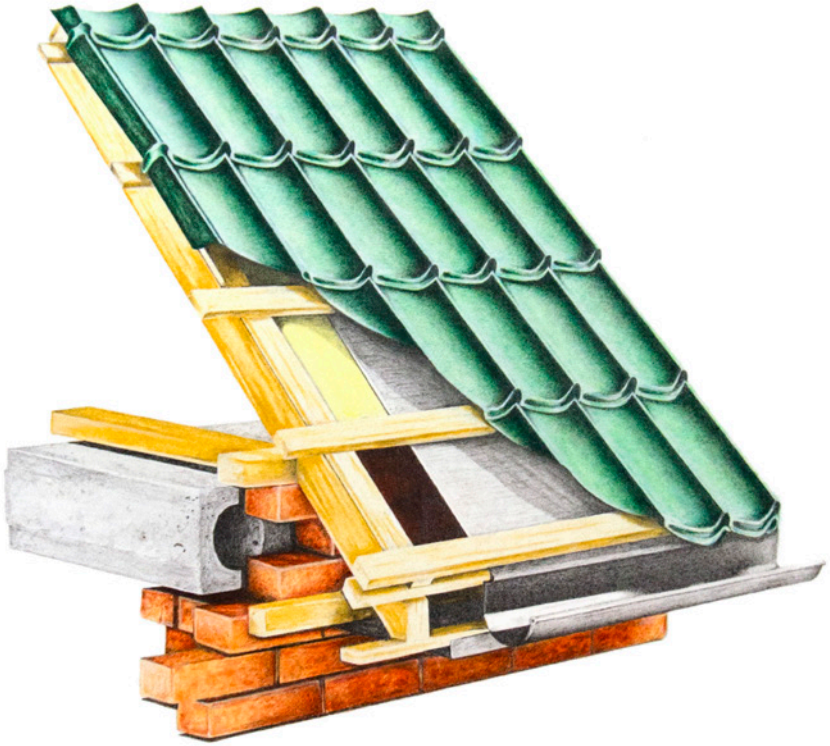
2020/2025



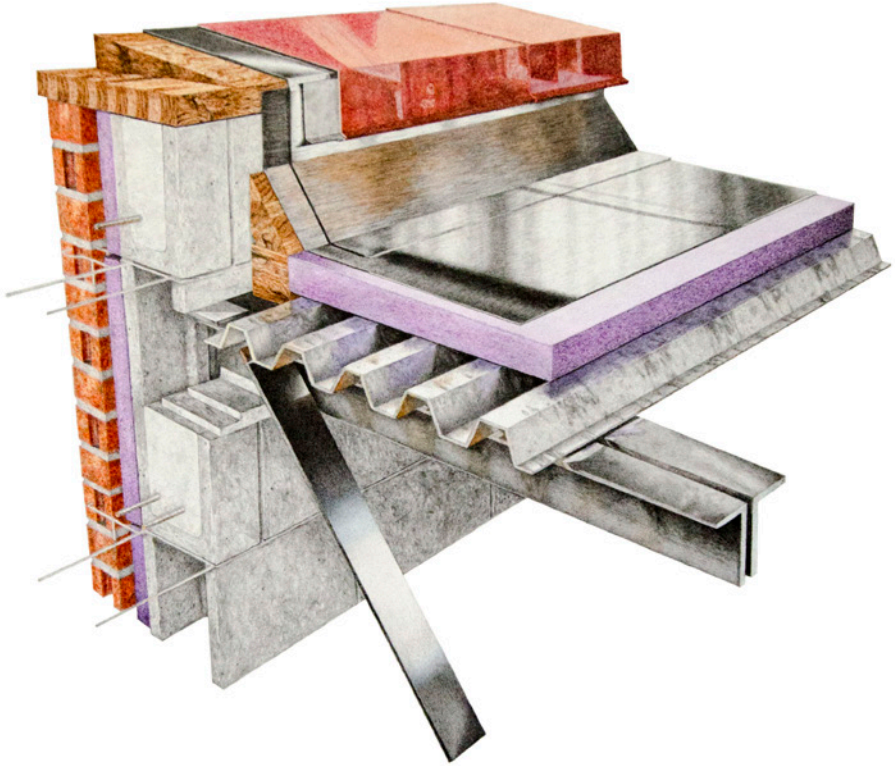
Xtratherm II (detail), watercolor, graphite and pastel on paper, 70 x 50 cm, 2020.



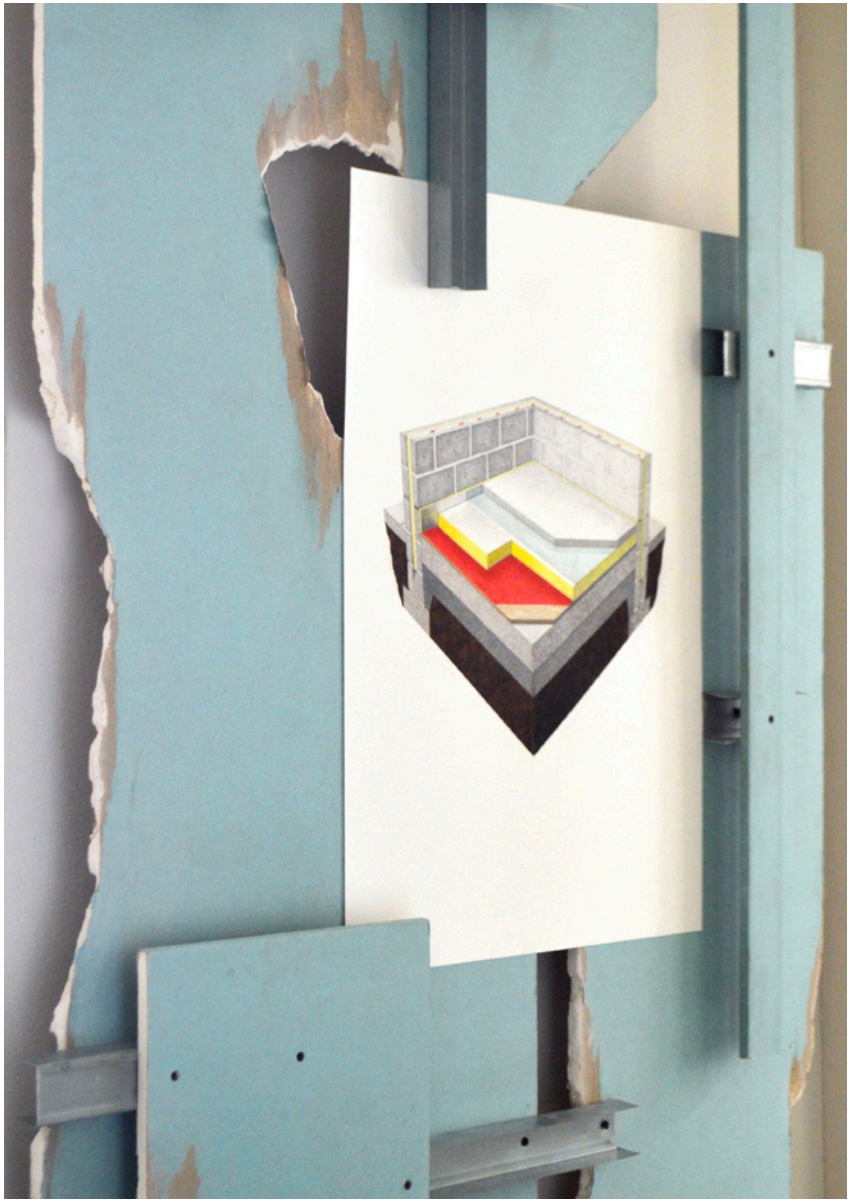
Xtratherm II, watercolor, graphite and pastel on paper, wood adaptation, variable dimensions, 2020.
Same Roof exhibition view. With Laurie Van Melle, Raphaël Maman, Cyril Aboucaya, Cyril Zarcone, Claire Trotignon & Quentin Lefranc, 2020. ©Quentin Lefranc.



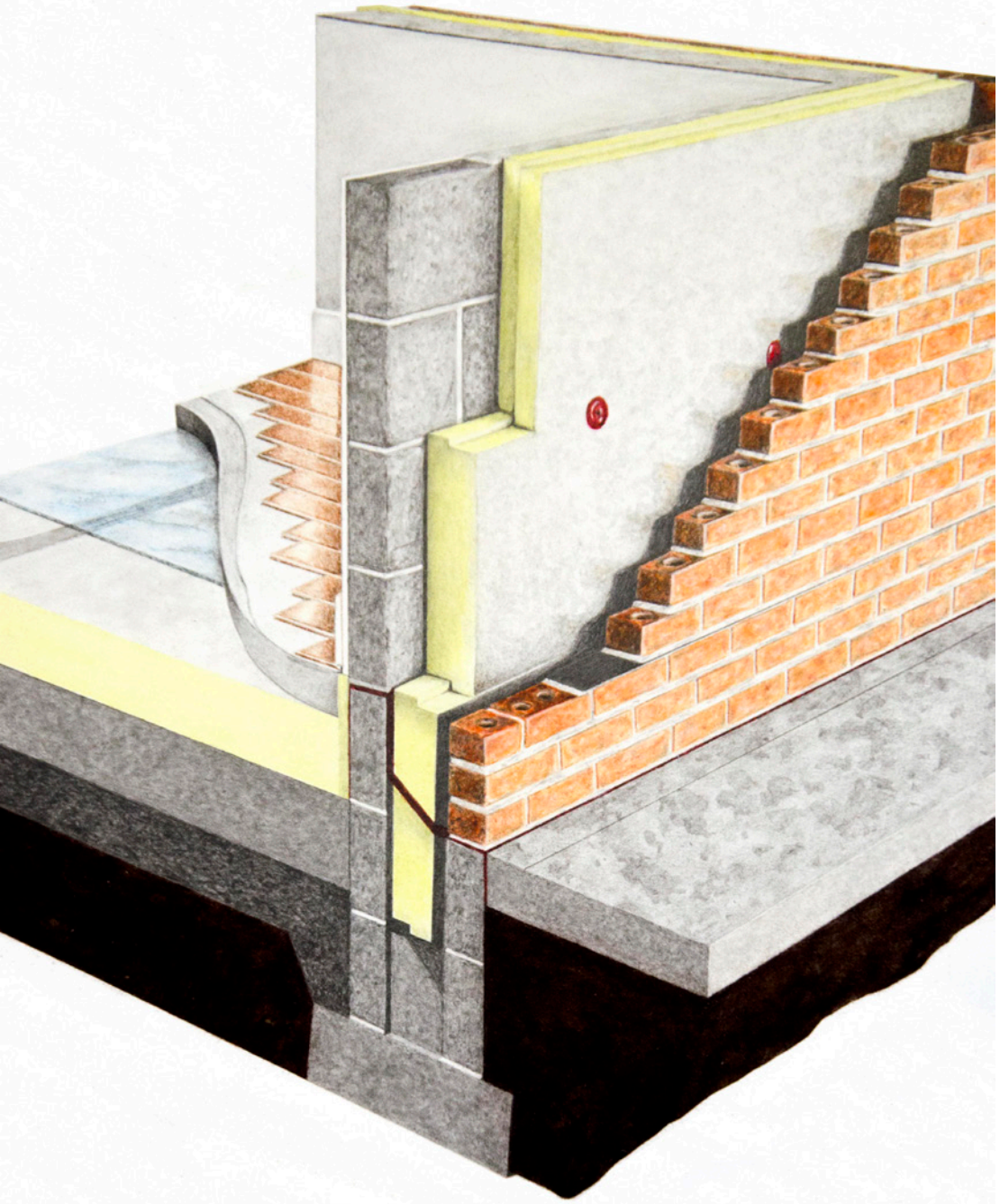
Xtratherm II, watercolor, graphite and pastel on paper, 70 x 50 cm, 2020.



Xtratherm IV, watercolor, graphite and pastel on paper, 70 x 50 cm, 2022.



Xtratherm I, watercolor, graphite and pastel on paper, 70 x 50 cm, 2020.
Adaptation on plaster board, variable dimensions, 2025.





Xtratherm III, watercolor, graphite and pastel on paper, 70 x 50 cm, 2022.
Adaptation on wood, variable dimensions, 2025.

Stèles

2019/2020

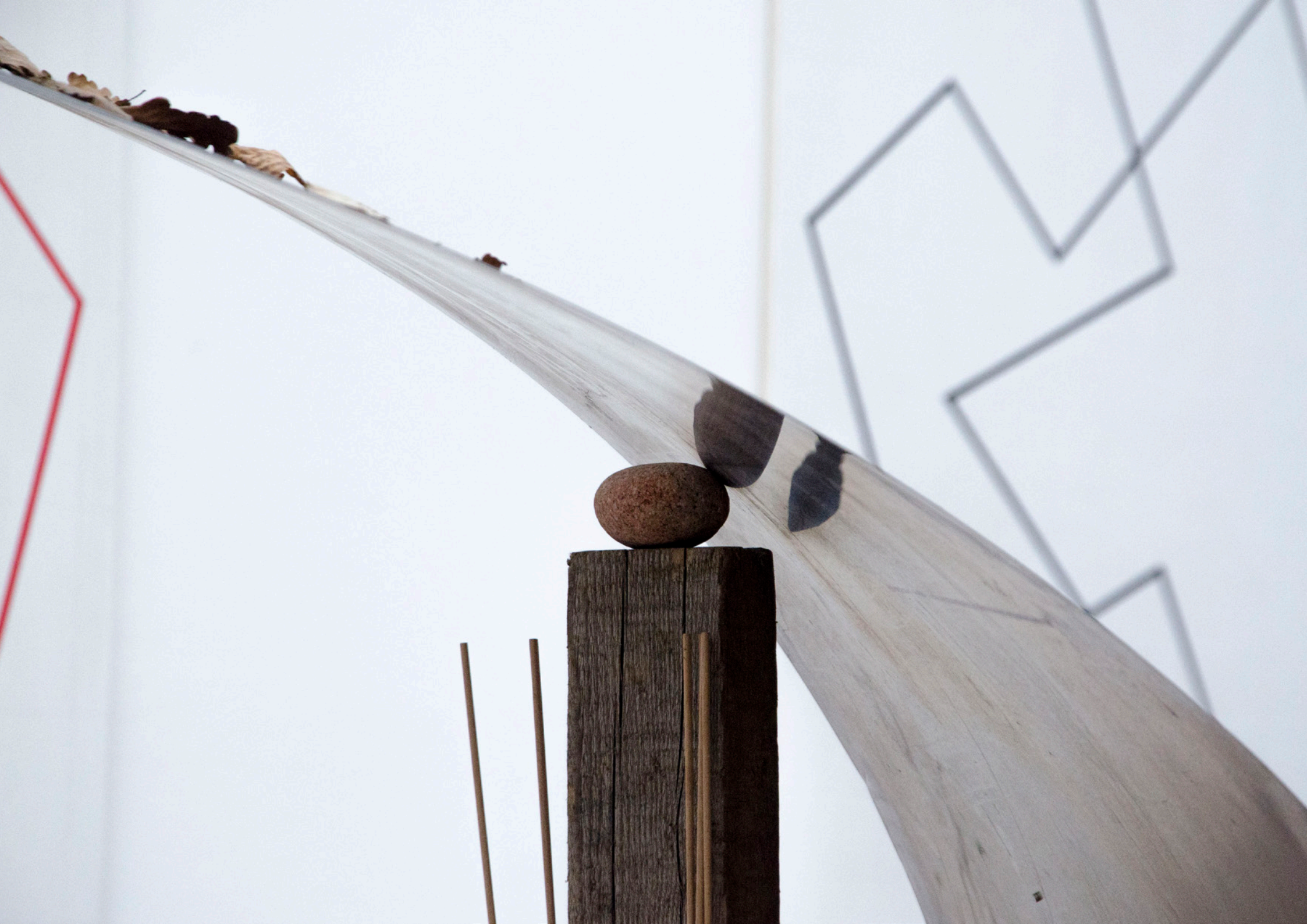


Wall / part of the ***Stèles*** series, found objects,
nails, drawing on paper, 200 x 200 x 200 cm, 2019.
Exhibition view ***Ein Karte -35/+65***, Kunsthalle, Basel, Switzerland.





Shelter / part of the ***Stèles*** series, found objects,
magnet, drawing on paper, 200 x 200 x 150 cm, 2019.
Exhibition view ***Ein Karte -35/+65***, Kunsthalle, Basel, Switzerland.





Screen v.2 / part of the ***Stèles*** series, found objects, plaster, video projection, 300 x 260 x 110 cm, 2020. Exhibition view ***La fête de l'insignifiance***, Kunsthalle, Mulhouse, France. ©Sébastien Bozon.





Screen v.2 / part of the ***Stèles*** series, found objects,
plaster, video projection, 300 x 260 x 110 cm, 2020.
Exhibition view ***La fête de l'insignifiance***, Kunsthalle, Mulhouse, France.
©Sébastien Bozon.

The Thing in Progress

Re-constructing and re-enchanting the world in the work of Vincent Gallais

Text by Vittorio Parisi, 2025.

Ruin is not in front of us,
it is neither a spectacle nor an object of love.
It is the experience itself […]

Jacques Derrida, Memoirs of the Blind.

At first glance, a construction site and a ruin have absolutely nothing in common. Indeed, these two words define two object-places with radically opposed statuses: while every construction site is a space in the process of becoming, every ruin is, by definition, a space in the process of coming undone. We might also say that, whereas the latter takes shape as a place that *is no longer*, the former prefigures a place that *is not yet*.

Nevertheless, at times a construction site can take on the appearance of a ruin, and conversely, a ruin can resemble a construction site. Or, in other words, sometimes the construction site *is* the ruin, and the ruin *is* the construction site. This is precisely the case with those interstitial spaces that proliferate throughout our cities: disused buildings, post-industrial architectures, wastelands and vacant lots… these places seem to exist in a state of temporal and ontological suspension, indeed, a *hauntological* one, where everything is hybrid and everything is metamorphic, from architecture to plants, from animals to waste.

In the artistic universe of Vincent Gallais, these *ruin-construction* sites and *construction-ruins* scattered along the margins of our cities appear to constitute a privileged point of departure.

This becomes evident when observing works produced prior to 2020, such as ***Point de fuite*** (2019), ***Ballon vert à la maison rose*** (2019), or the series ***Stèles*** (2020): perfectly completed opere aperte, capable of "showing the thing in progress," which present themselves to the viewer neither as reproductions of interstitial places nor as simulations, but rather as genuine *fictions*.

"Fictional construction site" is, moreover, a term that recurs frequently in conversations with Vincent Gallais. It aptly conveys the singular status of works that are themselves interstitial spaces: indeed, they do not resemble any actually existing space, yet at the same time they aspire to symbolically gather within themselves all possible transitional spaces, as if their ultimate ambition were to embody the very idea of the interstice, of spatial transition.

However, every point of departure implies a path that inevitably leads the traveler away from home. Thus, when comparing works produced before 2020 with those of more recent years, one can observe in Vincent Gallais's practice a shift toward something other than the idea and aesthetic of the construction-ruin.

Indeed, this "thing in progress" cannot be reduced solely to the process of construction taking place on a building site, nor merely to the process of decomposition occurring in a ruin. If Vincent Gallais's work seems to emerge from the hauntological fold that exists between the *no-longer* and the *not-yet*, it is today oriented toward forms of plastic exploration that are closer to the sensible and the living.

The Parisian suburbs, where the artist grew up and had his first experiences as a creator, represent for him a "border […] where the human and the non-human coexist." This border is therefore not only the place where residues and remnants of human fabrication accumulate, but also – and above all – a privileged site of encounter between the urban and non-human life. Whether found objects, inorganic or organic elements, "all elements, urban and natural, can be digested by the work."

A recent example is ***Grow Up***, produced in 2023 during a residency in Armenia. At first glance, one recognizes a roof. It is composed of several pieces of sheet metal, grates, and tarpaulins supported by a framework. It appears to have been torn from a pre-existing structure and placed on the ground, where neon lights illuminate, from below upward, the vault of this imposing sculpture – but above all seeds and seedlings laid out on glass plates. What initially seemed to be an improvised architecture, extracted from its original context, now becomes a greenhouse, or a third space destined to be invaded by natural elements and to merge with them.

Signs of this desire for hybridization were already present in a work such as ***Ton'R***, another large "construction", we emphasize the artist's use of this term rather than the more immediate "sculpture", dating from 2021 and presented as an assemblage of pointed wooden elements supporting textile materials, more precisely duvets. The work is intended as "(...) a monument, a receptacle for a sunflower," which we discover hidden beneath the duvets, following a logic of protection and honorific elevation of the natural element.

The relationship between the human and non-human life found in ***Ton'R*** and ***Grow Up*** is also, and above all, a comparison between two vital impulses, between two ways so different yet so similar of transforming reality. Nevertheless, in Vincent Gallais's work the presence of the human is only evoked through his constructions, as if by delegation. Indeed, rather than a presence, one should speak of a missed presence, or a marked absence: in other words, a *haunting*.

This is the impression one has when observing a work such as ***Chaos technique*** (2021), a network of pipes installed on a layer of earth which, as the artist states, "places the human body itself at the center of its disappearance."

This haunting becomes increasingly evident in ***All Around*** (2023), where crates for bottles and fruit are chaotically piled on the ground, and a luminous neon drawing seems almost to suggest the presence of an element other than terrestrial: ghost, tentacular creature, or formless entity, this presence haunts the work in the same way that the drawing haunts the sculpture.

All the sculptural "digestion" work Vincent Gallais speaks of finds its true points of departure in space through drawing, walking, photography, and the collection of found objects. Most often interdependent, all these practices possess the singular power to poetically reconfigure the world, and more specifically its interstitial spaces and its most concrete and ordinary objects. Whatever the mode of capture at the origin of the process, it should therefore not be understood simply as a project tool, but as a genuine "trace" of everything the artist observes.

In this sense, these practices act as catalysts for the artist's spatial and mental perception: they help transform ruin – Derrida might say – not into a spectacle or a fetishized object of contemplation, but into "the experience itself." They enable the artist to receive forms, materials, and ideas, to conceive potential points of departure, and thus to construct a continuity between the observed world and its *re-construction*.

If we return to the notion of the construction site, it is because this word does not merely define the place where humans carry out the material construction of their projects or their environment. Here, the term construction site is no longer used in its literal sense, but rather to define the tension between the fixity of a form – drawn, sculpted, or composite – and movement, passage, circulation, appearance and disappearance in other words, the state of uninterrupted metamorphosis that takes place within it.

This n*eo-construction-site-ization* of the world occurring in Vincent Gallais's creations is also, and more precisely, a re-enchantment of the world: a form of re-poeticization of existing reality against its rationalist and materialist uniformity – as Michel Maffesoli might say – and also a way of imagining alternatives to the univocal perspective of capitalism – as Silvia Federici might say. In this sense, contemporary ruins, those places produced by our society and abandoned within a few decades or even years once suddenly deprived of any utility, recover another vocation in the practices of artists such as Vincent Gallais, as well as graffiti artists, ravers, and urban explorers. They once again become the construction site of new transformations, new imaginaries, new uses, new creations. They once again become the *thing in progress*.

Vincent Gallais

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Solo / duo shows

2025 ***Lost Signals*** with Letizia Romanini, cur. Tereza Davtyan, :DDD Kunst House, Erevan (ARM)
Æther, cur. Margot Rieder/Letube association, Atelier Mondial, Basel (CH)
Errances, Strasbourg (FR)

2023 ***All around***, cur. Sona Hovhannisyan, Dalan Art Gallery, Erevan (ARM)

2021 ***L'instant de plus***, cur. Leïla Couradin, Le local, Reims (FR)

2018 ***COD (Complément d'Objet Direct)*** with Alice Bidault, Espace culturel ABC, Dijon, (FR)

Group exhibitions (selection)

2025 ***Place-Ment***, with Letizia Romanini, Armenian Center for Contemporary Experimental Art (NPAK/ACCEA), Erevan (ARM)
De la Grange à la Cité, with Kelly Weiss, La Maison du Jardinier, Chaux-lès-Port (FR)
Le temps des cerises, cur. Florent Meyer, Basse cour des miracles, Strasbourg (FR)
Allover, cur. Vincent Chevillon, CRIC collectiv, Strasbourg (FR)
The Common Torpedo Runs Now on Autopilot, MATCA artspace, Cluj-Napoca (RO)

2024 ***Ici et Maintenance***, with 'Dernier Souffle' collectiv, Phare Citadelle, Strasbourg (FR)

2023 ***Where Is Your Safe Space ? #4***, :DDDKunstHouse, Kond, Erevan (ARM)
Flow, Armenian Center for Contemporary Experimental Art (NPAK/ACCEA), Erevan (ARM)

2022 ***Paysages incertains***, Misha, university campus, Strasbourg (FR)
Salade de fruits, Bastion XIV, Strasbourg (FR)
Potos, André Malraux's presqu'île, Strasbourg (FR)

2021 ***St-art***, European Contemporary Art and Design Fair, Exhibition centre, Strasbourg (FR)
Au bord du foyer, Chiffonniers, Dijon (FR)
Automatca - Leveling zero, MATCA artspace, Cluj-Napoca (RO)
Syzygie, Bastion XIV, Strasbourg, (FR)

2020 ***Régionale21***, La fête de l'insignifiance, cur. Leïla Couradin, Kunsthalle, Mulhouse (FR)
Ends, Bastion XIV, Strasbourg (FR)
Same Roof, Galerie RUN, cur. Laurie Van Melle, Paris XIX^{ème} (FR)
Flirt en montagne, CURIOX Art Center, Ugine (FR)
Objects of speculation, Automat artspace, Saarbrüken (DE)

2019 ***Régionale20***, Eine Karte -35/65+, cur. Peter Pakesch, Kunsthalle, Bâle (CH)
Biennale de Mulhouse 019, Exhibition center, Mulhouse (FR)
Tu veux que je te fasse un dessin ? Le Séchoir, Mulhouse (FR)
Apparté, Embrayage collective, Paris XI^{ème} (FR)
Sillon - Itinéraire Art Drôme, Atelier Chroma, Drôme (FR)

2018 ***///*** , Lamartine wasteland, Lyon (FR)

2017 ***Playlist***, Erratum gallery, Berlin (DE)
Veaux d'or vaches maigres, Abbey Palace, Senones (FR)
Exposition des diplômes 2017, Haute École des Arts du Rhin (HEAR), Strasbourg (FR)
La topographie anecdotée du hasard, Musée d'Art Moderne et Contemporain (MAMCS), Strasbourg (FR)

2016 ***Vides partagés - Résonances électriques***, Shadok, Strasbourg (FR)
Bagdad, IX^{ème} siècle, Chevilles, École Nationale Supérieure des Beaux Arts (ENSBA), Paris (FR)
Écho du lieu II, Centre Européen d'Actions Artistiques Contemporaines (CEAAC), Strasbourg (FR)

2015 ***In-situ, enjeux actuels***, Patio de l'Université, Strasbourg (FR)

2014 ***Renaissance des fragments - Machine de l'intemporel***, Institut Supérieur des Beaux-Arts (ISBA), Besançon (FR)

Grants & acquistions

2025 **Support** from the Armenian French Institute for the **Sleepover Residency**, Yerevan (ARM)

2023 **Research grant**, Grand-Est Region (FR)

2022 **Individual Creation Grant**, DRAC Grand-Est (FR)
Support grant, Haute École des Arts du Rhin (HEAR), Strasbourg (FR)

2021 **Youth Experiences Grant**, solo exhibition ***L'instant de plus***, Grand-Est (FR)

2020 **Public acquisition**, art library, Strasbourg (FR)
Exceptional grant, National Center for Visual Arts (CNAP), Paris (FR)
Home-based residency grant, ***Au bord du foyer***, FRAC Alsace (FR)
Support grant, ***Au bord du foyer***, HEAR, Strasbourg (FR)
Youth Experiences Grant, ***Au bord du foyer***, Alsace Region (FR)

Residencies

2025 **Sleepover Residency**, :DDDKunst House, with Letizia Romanini, Yerevan (ARM)

2024 **Creative residency** with the collective *Dernier Souffle*, Phare Citadelle, Strasbourg (FR)
Resident artist at the '20,000 Lieues sous Grüber' studio, Strasbourg (FR)

2023 **Research and creation residency** (July–December) with Atelier Mondial and Kulturdialog Armenien, Yerevan (ARM)
Nomadic research residency in the Morbihan region, supported by DRAC Grand Est (FR)

2022 **Research and creation residency**, Le Bel Ordinaire, Pau (FR)

2019 **Creative residency**, Sillon – Itinéraire Art Drôme, Atelier Chroma, Drôme (FR)
Resident artist in the city studios, Bastion XIV, Strasbourg (FR)

2018 **Research and creation residency**, ***COD (Complément d'Objet Direct)*** with Alice Bidault, Halle 38, Dijon (FR)
Research and creation residency, Galerie Tator – Factatory, Lyon (FR)

Education

2024-2025 **CFPI**, school of interventions, Haute École des Arts du Rhin (HEAR), Strasbourg (FR)
2014-2017 **DNSEP** with congratulations, Haute École des Arts du Rhin (HEAR), Strasbourg (FR)
2010-2014 **DNAP** with congratulations, École Nationale Supérieure d'Art (ENSA), Dijon (FR)
2009-2010 **Art preparatory school**, Ateliers de Sèvres, Paris (FR)

Workshops & interventions (selection)

2025 **Radio 360°,** collective **intervention** with the **CFPI** group as part of the PNU (Urban Nature Plan), Hyperforêt research cycle with Nicolas Couturier & Cécile Tonizzo, Strasbourg (FR)
Se raconter, artistic **intervention** at GEM (Mutual Aid Group), L'Arche, Strasbourg (FR)
Carto-Musée, artistic **intervention** between the Würth Museum (Erstein) and the Aristide Briand primary school (Benfeld) with Camille Maupas, organised by Anne Matthaey (FR)

2024 **L'art à l'école**, artistic **intervention** in a primary school (Year 3 class), Selestat (FR)

2019 **Workshop**, 'Il faut reconstruire Notre-Dame (en 4 jours)', with Océan Delbès, Haute École des Arts du Rhin (HEAR), Strasbourg (FR)

Publications, articles, interviews & editions

2025 **Publication** on untitleddb for the duo exhibition with Letizia Romanini, ***Lost Signal***.
Publication on untitleddb for the solo show ***Æther***.
Vincent Gallais, ***Cascades***, self-published photographic edition.

2024 **Interview** with Emmanuel Dosda, NOVO Special Issue No. 28, *L'Art sur les chemins de traverse*, in partnership with Plan d'Est.

2023 **Publication** on Point Contemporain for the solo show ***All Around***.
Television interview on the Armenian channel Kentron TV for the exhibition ***All Around***.
Publication on Point Contemporain for the group exhibition ***Flow***.

2021 **Publication** on Point Contemporain for the solo exhibition ***L'instant de plus***.
Publication on Point Contemporain for the group exhibition ***Automatca – Leveling Zero***.

2019 **Interview** and article by Collectif Embrayage for the touring exhibition ***Apparté***.
Article in DNA for the ***Mulhouse Biennale 019***.
Exhibition catalogue for the ***Mulhouse Biennale 019***.
Publication on Point Contemporain for the exhibition ***Sillon – Itinéraire Art Drôme***.

2018 **Publication** on Point Contemporain for the duo show ***COD (Complément d'Objet Direct)*** with Alice Bidault.

2017 **Interview** by Annika Schubert for Radio en construction.
Catalogue of the 2017 Degree Show exhibition, HEAR edition.Editor-in-chief: David Cascaro.
Vincent Gallais, **+ – I**, protocol-based edition.
Vincent Gallais, **Bricolages, de l'objet à l'espace urbain**, HEAR edition.

2016 **Interview** for the exhibition ***Vides partagés***, *Résonances Électriques* festival.
Catalogue of the exhibition ***Vides partagés***, as part of the *Résonances Électriques* festival, Le Shadok / HEAR / Atelier Culturel.
Katrin Gattinger, *insitu - un lieu, des projets*, Cahier Chronique 27, SUAC / UNISTRA / HEAR, exhibition catalogue.University of Strasbourg film, Insitu, Current Issues. Director: Julien Knocloch. Interview: Audrey Bordonné.