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Laurène Fernandez / 1991

To the attention of the Academy of Arts of Barcelona:

This portfolio presents my work since my studies at the Toulouse School of Fine Arts, France. It therefore includes a significant amount of conceptual research and performance-based work.

As outlined in my motivation letter, as well as in the letter of recommendation from a professor at the École des Beaux-Arts of Bayonne, my current focus is oriented toward the body and sculpture, as well as academic drawing.

This is also the reason why I am applying to your program, whose approach deeply resonates with my artistic concerns.

Thank you for considering my application.”

Laurène

After studying design and applied arts, I began to develop and strengthen my artistic practice at the École des Beaux-Arts of Toulouse in 2011. Although I was initially drawn to hyper-realistic oil painting and the study of the human body, the school's teaching progressively led me to explore the concepts of wandering, trace, and traversal as forms of personal quest.

This notion of passage engages both birth and disappearance — a portal. These intermediate states, these threshold zones, have become the core of my research.

The wide range of forms and versatile materials I work with (analog photography, clay, marble, sound, and performance) reflects a parallel desire to cross disciplinary boundaries.

I had the opportunity to work in Madrid, where my origins gradually called me back, while also discovering more than twenty territories around the world. These migrations have deeply shaped my perspective and my way of creating.

Several years ago, I decided to reconnect with the human body and enrolled in life-drawing courses in the Fine Art School of Bayona. The body in motion remains the subject that fascinates me most, and more than ever, I wish to bring it back to life through sculpture and drawing, within a more academic dimension.

My diploma as a sports educator from the Basque Academy of Sport further enriched my practice, providing valuable insights into movement and anatomy.

I am currently seeking a residency or an institution where I can further develop this approach. My ultimate goal is to create large-scale urban sculptures, including site-specific commissions that respond to and transform the spaces they inhabit.



Self portrait
2018

Trajectory:

2010 : Bachelor of science and technology in Design and Applied Arts

2011 : I began to develop and strengthen my artistic practice at the **Fine Arts School of Toulouse**.

Although I initially drew to hyper-realistic oil painting and the human body, my studies led me to explore the concepts of errance, trace, and **traversal** as a form of personal quest.

2015 : I moved to Spain, where my origins gradually called me back, joining a **scenography workshop** in Getafe for the creation of theater sets allowed me to work on large-scale pieces and experiment with diverse materials such as wood, metal, and composites. Collaborating with professionals to develop tailored artistic projects became a true passion.

2017 : in Madrid, I decided to reconnect with the human body and enrolled in a **ceramics school**. Over several years, I learned to tame, manipulate, and deepen my understanding of this complex and delicate medium.

2021: After COVID, I returned to France and established my own **sculpture workshop** in the southwest.

2022: Diploma as **sports educator** from the Basque Academy of Sport in Biarritz

2024 : I joined Blaise Guirao's life sculpting classes at the **Fine Art School in Bayonne**, fully reconnecting with the body and academic sculpture. The study as a sports educator also enriched my knowledge of the human body, providing valuable insights into movement and anatomy.

2025 : **Sculpture teacher** in the school of image and digital technology "Anaten"

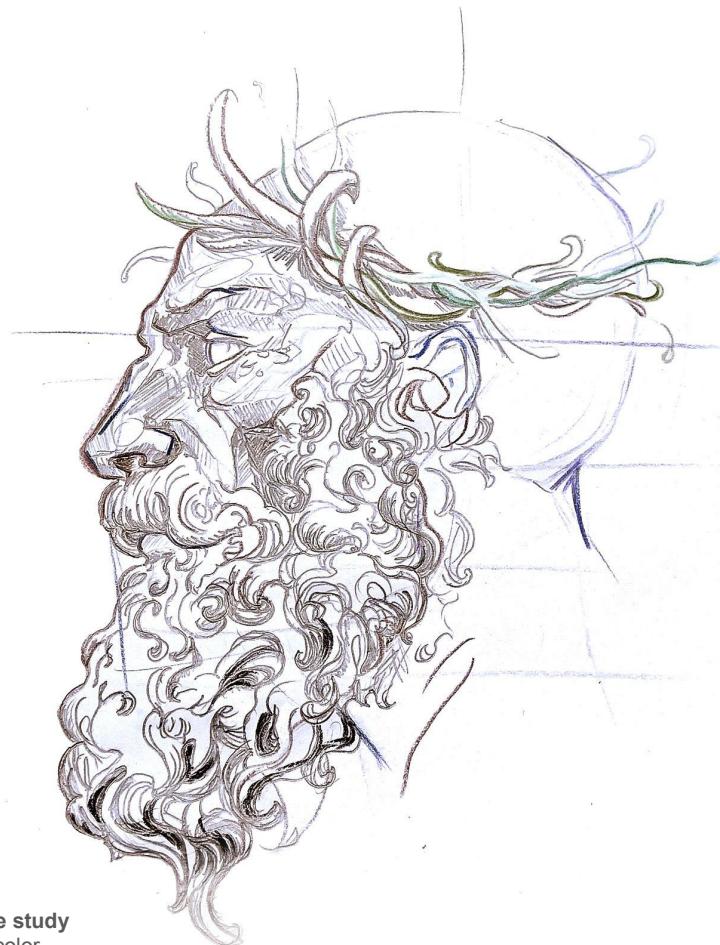
2026 : **French Guyana residency** in JPM Workshop and Carma Center

“First steps”

studies and painting.



Eye study
Pen / 2011



Face study
pencil
2012



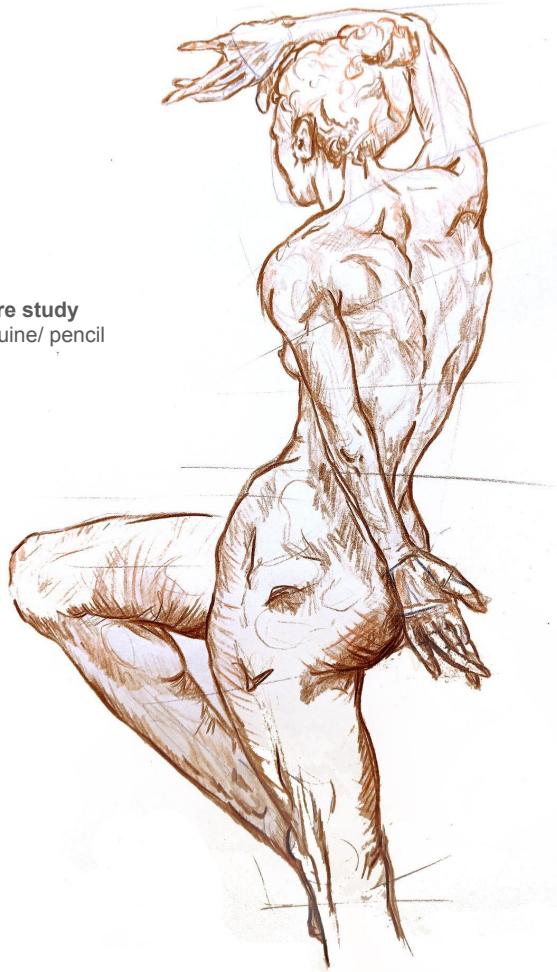
Twitter

Oil painting on canvas
250x100 cm
2014



Figure study
Lila Grogged stoneware
32x19x25cm
2021

Figure study
sanguine/ pencil
2013





Running Snail

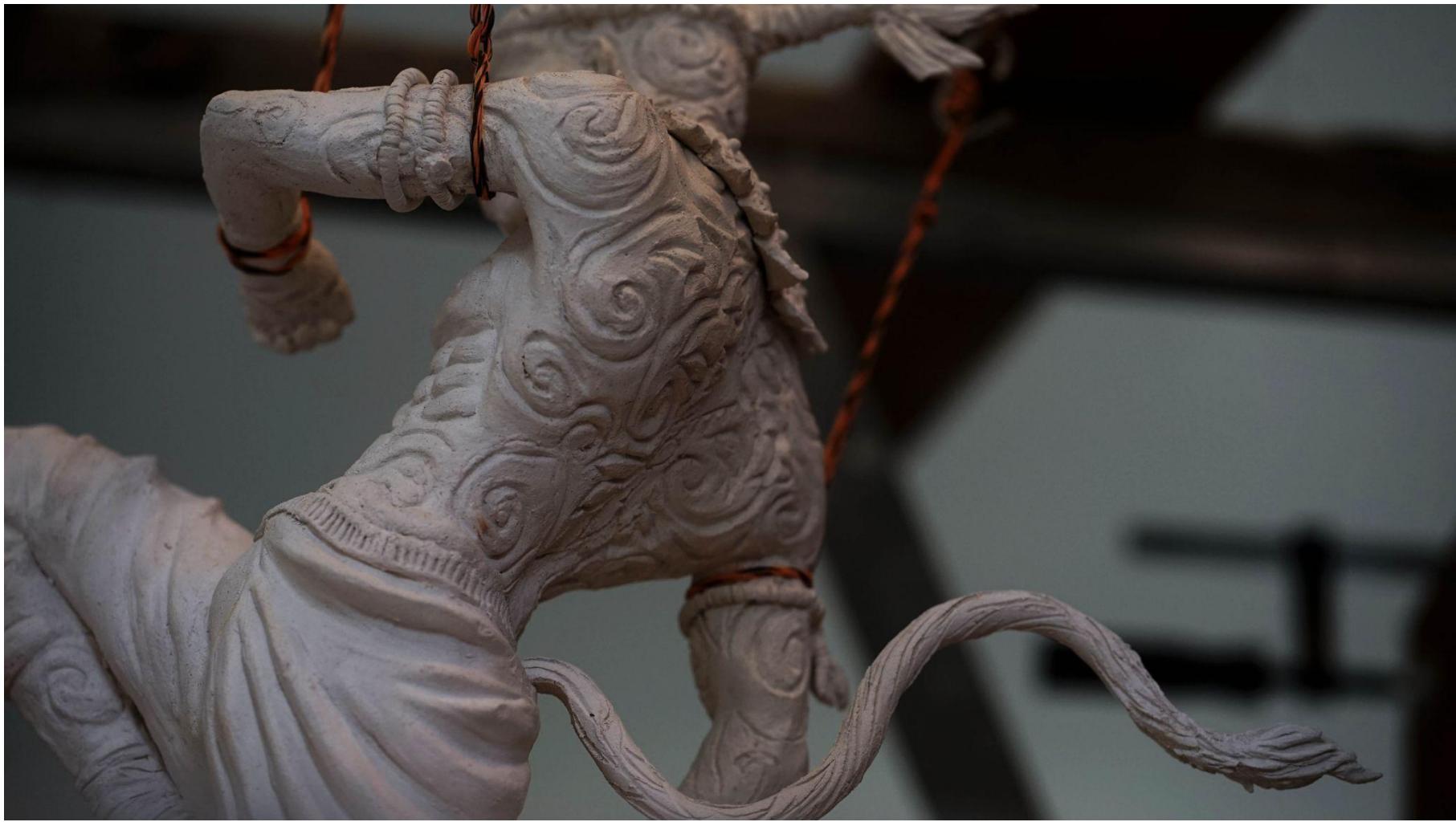
Lila Grogged stoneware & iron
35x16x32cm
2018

“Warrior”

Around the search for movement...



Taï Hanuman (a commission for
a Muay Thai event in Madrid)
Lila Grogged stoneware
60x45x41cm
2025





Karateka tokimeku (private comission)
white Grogged stoneware, Glaze
Glass fiber & resin
55x53x31cm
2024



“Young minotaur”

What passes through Us...

This sculpture shows the Minotaur with a new perspective. It still has a youthful, human face. Seated on a rock and chained, it carries the weight of a curse for crimes it didn't commit, caught between vulnerability and strength. Through this work, I explore the tension between innocence and punishment, and how identity can be shaped by circumstances beyond control.



Young minotaur study

red clay, iron chain

35x18x18cm

Bayonne 2025



Fine Art Toulouse 2011-2014

**Analog photography,
mold, granite & Land Art.**

19° 53'20" N - 102° 08'00" E



“Traversals”

What passes through Us...

An artistic investigation into
passage,trace, movement and the impact
of inner and outer trajectories

This studies resulted in a limited edition
of ten copies exhibit in the Abattoir

Toulouse 2011

Exploring the notions of trace and passage, i was interested in what remains once a body has moved on.

I chose vehicles as my field of research because they are the most common means of locomotion among my peers. They move through cities and open spaces, cross borders, zigzag, and carry with them lives, urgencies, and personal quests. Constant movement, ordinary and unavoidable.

Rather than representing individuals themselves, I focus on the traces they leave behind when they step outside their homes. The body disappears. The trace remains.

My attention gradually turned to tires, and more specifically to the geometric structures that compose their surfaces. The tire becomes an extension of the body in motion. What rolls inscribes the territory. Each trajectory is a form of writing, not a destination but an existence.

Working with analog photography, in black and white and in macro, allows me to reveal a dense grain and a strong material presence. The relief of the tire rises like stone—cold, imposing, almost geological.

For this reason, I chose to produce large-scale prints. At this scale, the image is no longer something to observe from a distance. It becomes a space to enter. The detail turns into a landscape, and the viewer is immersed in a labyrinth of lines and paths.

This labyrinth evokes an identity quest, a search for meaning, and the continuous effort each individual makes to construct their life. It is not a trap, but a condition we all share. We move through visible territories as much as through inner landscapes, where physical geography meets a psychic cartography.

The gaze slows down what life rushes through.





41°41'17.3N / 0°09'21.6W
Dedal project / Photomontage installation layout
2012



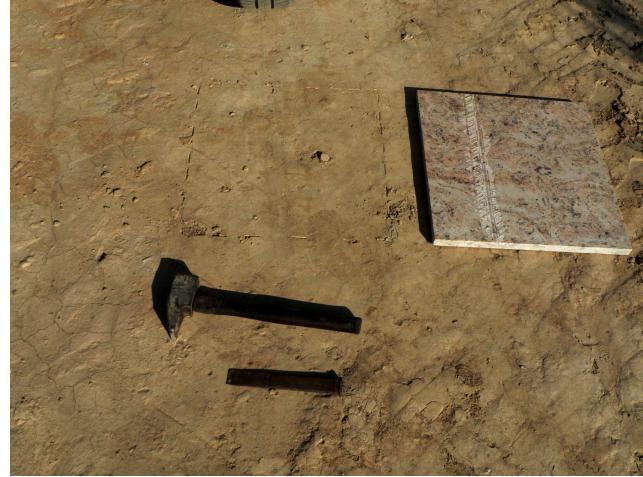
This is why the final stage of my work takes these traces into marble. Using aluminum sandblasting on stone, I chose to give permanence to what is usually invisible and fleeting. As speed disappears and memory endures, I wanted to immortalize what often goes unnoticed: at the center of these errant paths, lives are being built. Each moment matters, and each trace participates in shaping the individual.



Empreintes / 40 x 40 x 3 cm /aluminium sandblasting on granite / Toulouse 2012



Molt - track / 200 x 40 x 6cm / Aluminium sandblasting on granite / Cedar wood create / Toulouse 2013



Sans Titre
permanent installation
granite sandblasted
40x40x2cm
2022



Sans Titre
3 Analog Photographs
24 x 32 cm
Huesca 2012

“Who do the dead belong to”

The ownership of one's ancestor's remains
in France and other cultures...

While art has always been an act of accompaniment and care in giving form to the sacred, we are today witnessing a rupture with death. The body no longer belongs to the family, nor to loved ones, nor even to the dead themselves. Rituals are standardized, governed by codified gestures and an imposed temporality. It is forbidden to handle, preserve, or transform the body outside of the legal protocol. Within this context, the contemporary artist inherits a millennia-old tradition, yet now encounters legal, moral, and economic frameworks that restrict the relationship with the dead body. I therefore decided to create an open exchange for students and teachers in the amphitheater, in order to discuss this subject collectively.

How can contemporary art still honor the dead in a society where the body is legally indivisible, administered, and stripped of all sensitive rituality?

How can the artist reclaim their original function as a mediator between the living and the dead?



Porcelain skull fired in the Tristan Chambaud's traditional Anagama kiln in Abjat-sur-Bandiat (24), watch, silk tie, Roberto Fernandez's and his wife, Vicenta Garcia's vintage analog portrait, gold alliance.

Soues (65) 2013

Mirage

Monegros - Varanasi

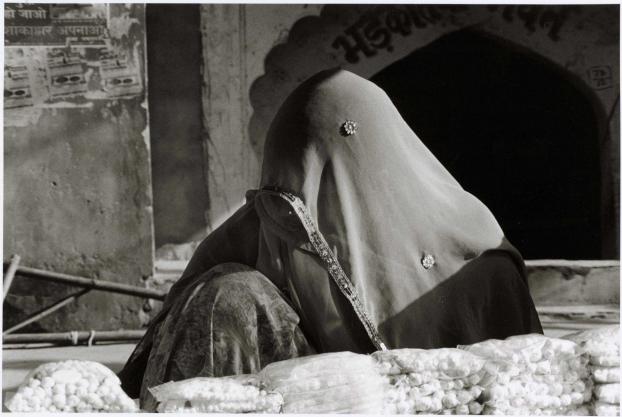
2013 - 2014



Vis à Vis / Analog photographs mirrored

1/ Back to Spain, Monegros desert 2013

2 / Quest, Desert's mother, Rajasthan 2014



Varanasi Moksha
Analog photography
24 x 32 cm
North India 2014

“Drifter”

The drifter does not conquer space - they are shaped by it...

The tourist, often perceived in a pejorative way, lies at the heart of my practice. Far from being a superficial or consumerist figure, he could be the one who observes, who takes the time to look, to listen, and to let themselves be permeated by the places they move through. I am going to call him the Drifter, which is an equally disreputable term, he traverse space with lucidity and openness, apprehending the planet as a vast open-air museum made of landscapes, traces, and narratives. The drifter thus becomes a body in motion, attentive to details, variations, and the transformations of the world.

My practice is situated at the intersection of a physical geography —and a psychic, inner, and sensitive cartography.

I use a plurality of mediums — as tools of traversal, chosen for their ability to adapt and to transform.

Mutation lies at the core of my process: my work evolves, shifts, and transforms me as much as I transform it. For me, creating means exploring, crossing, and inhabiting transitional states, in a constant movement between the exterior and the interior



Lonely Winter Migrations :

2011 : Morocco Spain-Tranversal marble installation
2012 : Laos Thailand Cambodge-analog photograph
2013 : North India - Portal - Death passage
2014 : Mexico - Pre-colombian museums
2015 : Sri Lanka place of worship, Adam's peak
2016: Costa Rica
2017 : Chile
2018 : Mauritius
2019 : lockdown
2020: back to France
2021 : poland
2022 : south India biennale / indonesia / australia
2023 : portugal
2024 : French Guyana Saul to Maripasoula expedition
2025 : sueden / French guyana residency

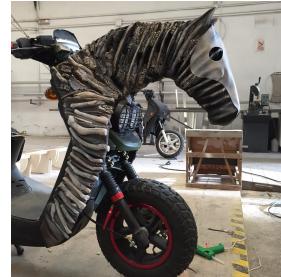


Scenic construction : **ESCÉNICA Getafe 2015 - 2017**

In 2015, i had the pleasure of joining “Escénica” Workshop’s Team:

This experience allowed me to improve my technical skills through custom-made commissions for theatres and museums, and above all to embrace a change of scale, moving towards monumental creations.

- “Pinguinas” de Fernando Arrabal pour les Abattoirs de Madrid
- Réalisation de la salle d’exposition “cueva” la grotte du musée des Sciences Naturelles de Madrid
- Scénographie de “Windermere” de Gabriel Olivares pour le théâtre Fernán Gómez
- “Menopause el musical Broadway” de jeanie Linders pour le théâtre Arlequin
- “16 personajes que maravillan y... Miguel de Cervantes”
réalisation de 8 livres géants pour “la capilla del oidor” à Alcalá de Henares



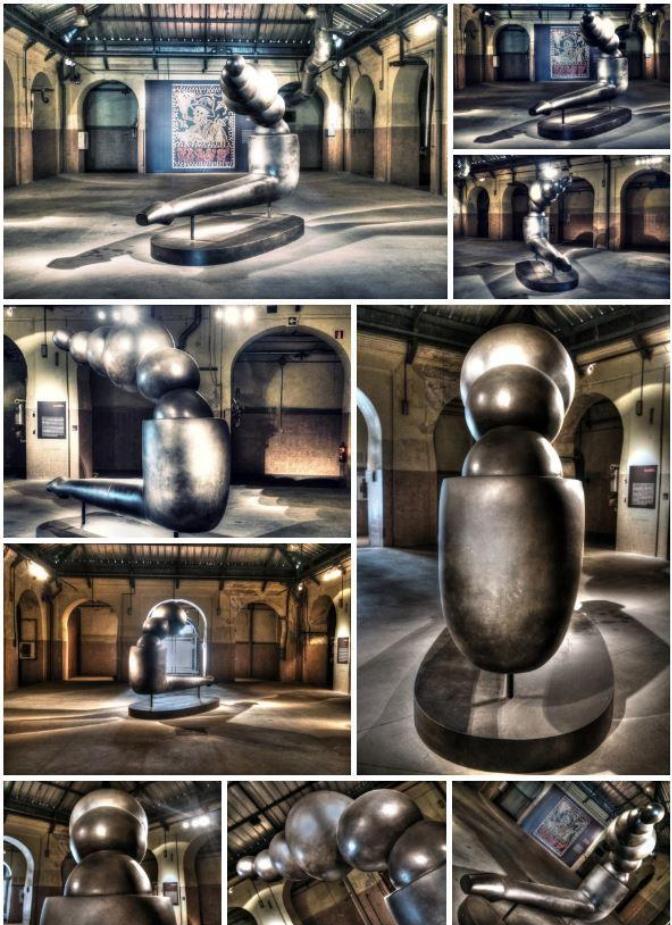
Retour en image atelier



Pinguinas, Pérez de la fuente, théâtre espagnol



The Giant Pipe of Bellver, resin & polystyrene, Tabacalera Madrid 2016



“16 Characters who amaze... Miguel de Cervantes”



Exhibition capilla del oidor, alcalá de henares,
Scale of the books : 200 x 450 x 80 cm
and behind the scenes studio photos



Back to India :

Kochi-Muziris Biennale 2021 - 2022

During this Biennale, I assisted with a ceramic project led by the Kochis school; together, the Team created a large-scale participatory Jar, inviting visitors to contribute by modeling their own clay pieces. I supported the group in assembling an unifying the many elements produced by voluntaries of all ages, transcending caste and borders, all brought together as equals through a shared collective creation.





Assembly of children's creations on the upper parts of the "Mother Jar" of Kochi, intervention of more than fifty children on the first day.

Appel à tous, amis tarbais ! *voisins et curieux d'Occitanie.*

À l'occasion des JEMA, la Journée des Métiers de l'Art et de l'Artisanat, j'ai le plaisir de vous inviter à un atelier collaboratif unique, qui se déroulera sur quatre après-midi.

DU mercredi 2 avril au dimanche 6 avril.

Ensemble, nous créerons une œuvre collective en céramique, avec l'accord préalable de l'artiste **Adec**, j'ai pensé vous accompagner pour réaliser une interprétation en bas-relief de son cheval des Haras de Tarbes, un symbole fort de notre ville et de son histoire.

Cet atelier est ouvert à tous, familles, enfants et aucune compétence préalable n'est nécessaire, je serai présente pour guider chaque participant et l'aider à modeler une partie de cette œuvre commune. Ce sera l'occasion de *mettre la main à la pâte*, de s'amuser et de vivre un moment de partage et de collaboration.

L'idée de ce projet est de créer ensemble, sans préférence, mais avec l'envie de construire un lien fort entre les habitants de notre ville. À travers cette initiative, nous célébrerons non seulement l'artisanat, mais aussi l'esprit de solidarité et d'unité locale.

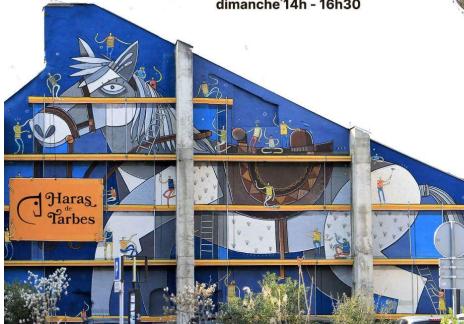
Nous oubliions trop souvent l'importance de chaque petit geste, alors bienvenu aux audacieux qui en ajoutant leur touche personnelle, contribue à ce puzzle qui une fois assemblé donnera naissance à une belle œuvre collective.

Une fois cuite et émaillée, cette œuvre sera offerte à notre ville, comme un symbole de notre patrimoine commun et de l'importance de préserver et transmettre nos savoir-faire.

Venez participer à cette belle aventure créative !

Chambre des métiers et de l'artisanat
10 Bis Rue du 4 Septembre, 65000 Tarbes

mercredi 14h - 16h30
jeudi 17h - 18h vernissage des JEMA
vendredi 14h - 16h30
samedi 14h - 16h30
dimanche 14h - 16h30



Jema workshop
Event poster
Tarbes 2023

“Jema 2023”

Peatonal Pop up workshop...

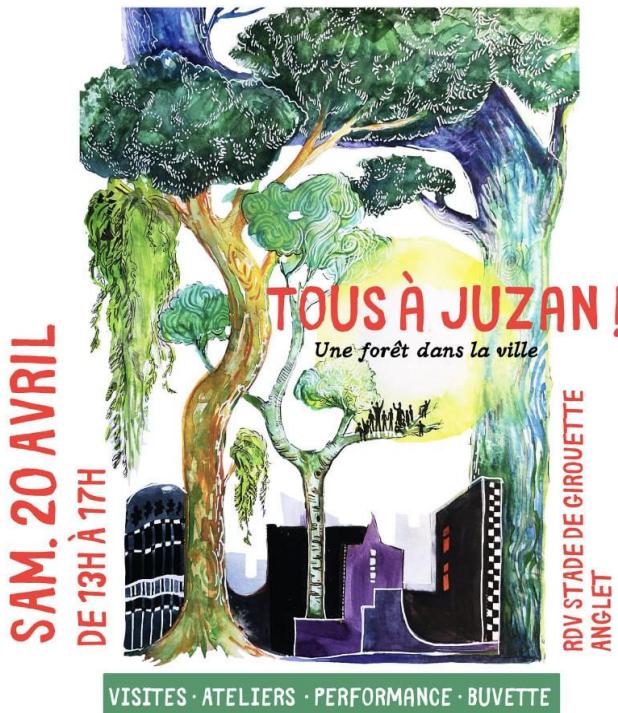
On the occasion of the European Days of Arts and Crafts, I organized a free collaborative workshop at the very heart of the city, directly in the street. The aim was to shift the artist's place of creation—often distant from the public—into a shared, open space, making the artistic process accessible and inviting the bold, children and adults alike, to take part and work with their hands.

For this workshop, I proposed the collective creation of a symbol of the city, inspired by one of its iconic large-scale murals, well known to local residents: the Horse mural of the Haras of Tarbes. More than 25 people took part in this collective experience.

The final artwork was later exhibited at the Chamber of Arts and Crafts.

Tarbes 2023





15H · PERFORMANCE DU COLLECTIF MINUIT 12 · ARTISTES DANSEUSES PROFESSIONNELLES
EN CONTINU · STAND DES ASSOS · CONCOURS PHOTO ET DESSIN · BUVETTE · ANIMATIONS SURPRISES

“Les Cimes”

Performance for Juzan's Forest...

In May 2024, I joined the Collectif Minuit 12 to perform in the Juzan forest following a call from the Greenline Foundation and the citizen collective Juzan Vivant. This forest, located in the Basque Country where I was living, is threatened with being cleared for a technology park:

“the ZAC Arkinova project.”

The goal: to combine art with activism to bring together a wide audience and further the citizens' demands.

Juzan performance
Event poster
Anglet 2024



Photo: @SarahWitt / Anglet 2024



In 2022, part of the Juzan forest was illegally cleared. This came as a shock to local residents, who saw their forest under attack. The forest is home to nearly sixty animal and plant species and forms an ecological corridor around Biarritz airport. In a region where much of the forest land is destroyed by fires, it is necessary to protect and preserve these forests.

Minuit 12 then moved its creation, “Les Cimes,” from the nave of the Musée d’Orsay to the heart of our forest. The day before the event, around twenty residents mobilized against the project to form the opening scene of the play. The dancers of Minuit 12 concluded the performance, which took place in front of more than 700 people, including the media, political representatives, residents, and activists.



“Les estives”

About Clay, téléportation & Summer pasture ...

As I was walking the 500 meters through the garden to fire my ceramics in the workshop, the small geometric glasses began to chime as they knocked against one another with the rhythm of my steps. Particularly crystalline sounds, mixed with the rougher friction of stoneware, escaped from the baskets I was carrying in my arms.

This chant triggered an immediate synesthesia. In an instant, I was projected a few kilometers higher, into my Pyrenees: the smell of warm grass, the sun on my cheeks, the sensation of wool in my fingers, the continuous song of crickets, the walking, the breath of the wind. Everything came together around this experience of inner displacement, close to a trance. I have never taken part in the estives, yet the truthfulness and beauty of this moment transcended me, reconnecting me to all the writings on nomadism and “*the circumstantial nature of walking set in motion by the derive*”.

So I changed course with my basket, wandering in order to prolong this moment of eternity.

From this sensory teleportation emerged a deep sense of peace, which I wished to bring back to the public. The question of immersion then imposed itself, particularly through binaural recording, capable of restoring a spatial and bodily perception of sound. I thus propose an installation composed of small ceramics and geometric glasses, scattered and intended to be handled.

At the same time, a binaural listening headset is made available to the visitor, inviting them to share this sensitive experience — between movement, sound, and presence in the world.



GEO
Grogged stoneware & glaze
8 x 7 cm
Biarritz 2021



Céramique : Madrid / Biarritz 2017 - 2025



Canopic vase
Grogged stoneware & glaze
45x122x25cm
Toulouse 2021



Big Bang / clay & Glaze
lockdown Madrid 2019

Todo bulle en la cima del cerebro: las emociones, la creatividad, el conocimiento, la memoria, las intuiciones... Corrientes subterráneas de vapor y lava. El rostro es la máscara que opriime ese magma. Bajo su antifaz, se alojan hirvientes los pensamientos. Partículas aletargadas, hipnotizadas, en estado de falso reposo. Gases que solo conocen la paz comprimidos, a la espera de que alguien les abra una espita liberadora. El encéfalo contenido en su urna. Todo potencia, como un universo a punto de eclosionar. Dos hemisferios independientes, conectados en lo más hondo. Las dos mitades se quiebran, se separan y, como las placas de la tierra, dejan aflorar una erupción de las profundidades. Burbujas y efluvios. Los abismos del ser. Freud creía que la fuerza de la libido era la única de reventar el comportamiento previsible de la conciencia. Del caos de la materia surgen las fuerzas de Eros, creadoras de la vida. En el momento de esa génesis —en forma de fractura o herida—, los ojos del individuo permanecen abiertos, observando el borbotón de pensamientos e instintos que emergen para sorpresa de sus entrañas. Un jacuzzi de pompas efervescentes. La mirada confiere al observador desgarrado la percepción de nuevos horizontes, ideas, pulsiones vitales... De las fuerzas de la desintegración y de la muerte brota la vida. Morir para renacer, eternamente. El artista es solo el médium, la espita que libera esas fuerzas constreñidas en un recipiente. Como Pandora al abrir su caja, tal acto destapa el ciclo eterno de todo lo bueno y malo. Todo lo que ha de ser, ya preexiste en nosotros, como sueños en la duermevela de la conciencia.

Poem by the writer Juan Rodriguez Aguilar
about this sculpture exhibition in Madrid in 2021



“El thyssen en el plato”

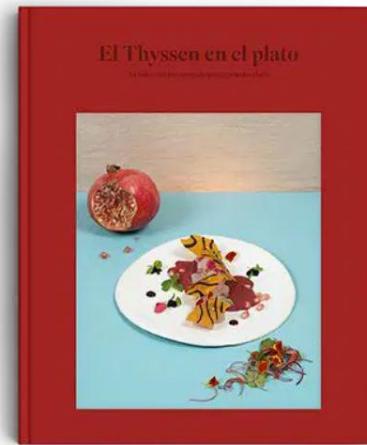
When Art comes to the table...



Sammy's hand

Grogged stoneware, glaze & silver bracelet
14 x 8 x 6 cm
Madrid 2018

The Museo Nacional Thyssen-Bornemisza has long shown an interest in the culinary world, offering visitors a gastronomic perspective through selected works from its permanent collection and developing the Delicathyssen line of high-quality local products. Building on this connection, the museum created a culinary publication featuring 25 recipes by renowned Spanish chefs. Each chef selected a painting from the museum as a source of inspiration, not to recreate it literally, but to translate its themes, textures, or colors into a dish. The project establishes a dialogue between art and gastronomy, exploring taste as both a sensory and aesthetic experience. In this context, I had the opportunity to be contacted by chef Sammy Alirando to create a ceramic hand designed to present a very special bite.



GEO collection

“These creations speak an organic language and draw inspiration from marine life through the modeling of stoneware. Beyond their appearance, they seek to evoke an ambivalent feeling of both seduction and intimidation by recreating the aesthetic of a sensitive and endangered fauna.”



Diodon / Glazed Stoneware
Madrid 2021

“Entre deux Terres”

Residency in Jean Philippe Martenot
Workshop in French Guyana...

For four months, I was in residence at the studio of Jean-Philippe Martenon in French Guiana. We worked together through a transgenerational exchange of techniques and knowledge in response to the open call “Entre deux terres” initiated by “Le Carma” art center in Mana. This residency, Entre deux terres, speaks of cultural confrontation, and the impact of human activity on nature. It addresses a time of transition and passage: from the memory of elders to younger generations, from inherited knowledge to future responsibility. It also questions the role and duty of artists in the world today, at a moment of ecological transition, where the urgent need to imagine and embody new solutions becomes inseparable from the preservation of the fragile and original; Native and nature.

Cacao, Roura 2025



Nago Ficus / Clay glaze / French guyana
residency 2026



Our first proposal took the form of a triptych composed of three “speaking plates,” each addressing a distinct yet interconnected subject. The first focuses on the forest. The second on peoples. The third on a man.



Jean Philippe Martenot and Laurène
Nago Ficus / Clay glaze / French
Guyana residency 2025

We then developed a second project, still centered on the forest and the impact of human presence, this time by transforming the form of a vase. Jean-Philippe threw the vase on the wheel, then I opened it and progressively mutated it into an organic creature. This form is inspired by a seed I found along the Molokoï trail during a two-day hike through the forest, as well as by mangrove roots. Inside the piece, a fragile porcelain flower is sheltered and protected.



Triptych of speaking plates
"Entre deux Terres" Clay glaze /
French guyana residency 2026



Website of ceramic works
www.originceram.com



Kina / Stoneware / Biarritz 2022



*Thank you for your time
and consideration of my
application.*

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