

l. camus-govoroff

Selected works
2019 - 2026

lcamusgovoroff@gmail.com

CV

statement

Love, Death, Robots, performance, 2024-2026

Le bruit des Larmes, solo show, 2026

Why do I feel so Blue, solo show, 2025

ForTE – Île-de-France, sortie de résidence, 2023

Les Vagues, group show, 2023

66e Salon de Montrouge, 2022

Dans un jardin qu'iels ont sur garder secret, solo show, 2022

OpenSource*, installation, 2020-2021

Jusqu'à ce que la mort nous sépare, installation, 2020-2021

TRAP HOME - ALICE's WEB, installation, 2021

Rester Nymphé ?, sculpture, 2020

100% L'Expo, 2022

Love and Sacrifice, installation, 2021

À l'Orée du bois, solo show, 2022

Des Soleils encore verts, cycle d'expositions, 2021

You Make Me Safe, performance, 2018-2022

In this Room, I feel Home, solo show, 2022

Elle en avait marre d'être sédentaire, installation, 2021

Hétérotopie, installation, 2019

Solo shows

2026

Le bruit des larmes, cur. Renaud Codron, Galerie Édouard Manet - Centre d'Art de Gennevilliers, Gennevilliers, FR

2024

Why do I feel so Blue, Dose Projektraum, Hamburg, DE

2022

In this room, I feel home, cur. Petr Hošek et Sandra Barré, Hošek Contemporary, Berlin, DE

À l'orée du bois, cur. Violette Morisseau et Léa Pagnier, Laube, Karlsruhe, DE

Dans un jardin qu'ils ont su garder secret, cur. Camille Bardin, The Left Place The Right Space, Reims, FR

Cursus

2021

Queer Art and Queer Curating, Node Center, Berlin, DE

2016 - 2021

MFA, École Nationale Supérieure des Arts Décoratifs, Paris, FR

2019 - 2020

Media Art, Staatliche Hochschule für Gestaltung, Karlsruhe, DE

Public Collections

2023

FRAC des Pays de la Loire, FR

Awards, grants & residencies

2026

Residency, *To become two .2*, with Eden Dood & Flora Fettah, David Dalle Gallery, Glasgow, UK

2024

Writting Residency, *chb.art*, Château de la Haute Borne, FR

Residency, *AchterHaus*, Hamburg, DE

Residency, *Lunga School*, Seydijordur, IS

2023

Residency, *To become two .1*, with Eden Dood & Flora Fettah, SOMA, Marseille, FR

Residency, *Maison Artagon*, with Zéphir Cooper, Artagon, Vitry-aux-Lognes, FR

2022 - 2023

Grant, *ForTE - Île-de-France*, in partnership with Le Sample, Bagnolet, FR

Residency, *Artagon (Pantin)*, Pantin, FR

2022

Grant, *Artagon Matières premières*, FR

Residency, *La Folie Barbizon*, Barbizon, FR

2021

Residency, *Le Consulat (Voltaire)*, Paris, FR

Residency, *Freed From Desire*, Bletterans, FR

2020

Award finalist, *BOE Art Prize*, Berlin, DE

Group shows (selection)

2025

Mandorla : The Metamorphosis of the sacred, cur. Marie Ménestrier & Emmanuel Reiatua Cuisinier, Abbaye de Maubuisson, Saint-Ouen L'Aumône, FR

Potion Vial, cur. Elise bergonzi, Galerie Plateforme, Paris, FR

A Cruel Epilogue, cur. Ana Bujosević, La Volonté 93, Saint-Ouen, FR

Berserk & Pyrrhia, cur. Céline Poulain and Camille Minh-Lan Gouin, FRAC Île-de-France, Paris, FR

2024

90 seconds to midnight, cur. Ana Bujosević, Non.étoile, Montreuil, FR

Contre-Soirées, cur. DésamianT collective, Césure, Paris, FR

Pool boy at the vampire mansion, cur. Eleanor Daly & Lisa H. Laurensen, Sundhöll, Seydisfjördur, IS

TRY PTI KON, cur. Lotte Rose Kjær Skau & Jonatan Spejlberg, Skafthell art center & HER, Seydisfjördur, IS

Losing, Looping, Forgetting, List I Ljosi – Light Festival, Seydisfjördur, IS

2023

ForTE #5, FRAC Île-de-France, Romainville, FR

Duo show *To become two: arming oneself*, duo show with Eden Dodd, cur. Flora Fettha, SOMA, Marseille, FR

Focking sober, cur. Victoria Jadot, C12, Brussels, BE

Les Vagues, cur. Léo Guy-Denarcy, Centre d'art de L'Onde, Vélizy-Villacoublay, FR

Faire fair .2, cur. Ève Delavie, 3537, Paris, FR

Horizons Holfactifs, cur. Sandra Barré, Fondation Espace Écureuil pour l'art contemporain, Toulouse, FR

2022

66è Salon de Montrouge, cur. Guillaume Désanges and Coline Davenne (Work Method), Montrouge, FR

LA DESCENTE, cur. Caroline Honorien (DRAFT001), Confort Moderne, Poitiers, FR

Unconditional lover, cur. Living Content, After Hours, Paris, FR

100% L'EXPO, cur. Ines Geoffroy, La Grande Halle de la Villette, Paris, FR

Festival Parallèle · La Relève IV, Château de Servières, Marseille, FR

Bureau d'investigation du sacré, Les Grandes Serres, Pantin, FR

2021

Et iels vécurent heureux.x.ses, cur. Quentin Fromont and Louise des Places, Dragono, Paris, FR

Des soleils encore verts .4, cur. Champs Magnétiques, DOC!, Paris, FR

HIRAETH, cur. Alien She, Espace Futur, Paris, FR

Exposition Collective Libre n°1, 3537, Paris, FR

Des soleils encore verts .3, cur. Champs Magnétiques, Bétonsalon, Paris, FR

Des soleils encore verts .2, cur. Champs Magnétiques, CAC Brétigny, Brétigny, FR

Des soleils encore verts .1, cur. Champs Magnétiques, Mains d'Œuvres, Saint-Ouen, FR

L'Or Blanc, Château de Vincennes, FR

2020

BOE Art Prize Exhibition, Alte Münze, Berlin, DE

CorpoRealities, PH21 Gallery, Budapest, HUN

ON DIRAIT LE SUD..., Galerie Nord des Beaux Arts, Nantes, FR

2019

Alien She, cur. Cléo Farenc, Jour & Nuit Culture, Paris, FR

Catharsis, cur. Censored Magazine, LeStudio, Paris, FR

J'ai les dents du fond qui baignent, cur. Kristina Solomoukha, in.plano, Île Saint-Denis, FR

THE DIVISION / RAPID REORGANIZATION OF TERRITORIES, Suncheon Botanic Garden, Suncheon, KOR

Corporis : corps et âmes intimes, Galerie Bertrand Grimont, Paris, FR

2018

Genesis 3.16, cur. Cléo Farenc, Paradiso Berlin, Berlin, DE

Les Temps Sauvages, Le Satellite, Aubervilliers, FR

Get Naked, Gorilla, Manchester, UK

Performances

2026

Love, Death, Robots, performance, CAC de Gennevilliers Galerie Édouard Manet, mars 2026

2025

Love, Death, Robots, performance, La Volonté 93 - A Cruel Epilogue

2024

Love, Death, Robots, performance, Sundhöll Seydisfjörður - *Pool boy at the vampire mansion*

2023

S.A.D (search and destroy), performance with Eden Dodd, SOMA - To become two
En transhumance, lecture, Centre d'art de L'Onde - Les Vagues
NO GO 2ONE, performance, Centre d'art de L'Onde - Les Vagues

2022

Un lieu à nous, performed reading, Beffroi de Montrouge - 66th Salon de Montrouge
You make me safe, performance - Artagon Pantin open days
Je, tu, iel, performed reading, The Left Place, The right Space - *Dans un jardin qu'ils ont su garder secret*

2021

You make me safe, DOC! - Des soleils encore verts .4
Le ciel est bleu comme une brique, with Louis Chaumier, Bétonsalon - Des soleils encore verts .3
Je, tu, iel, collective reading, Mains d'Œuvres - Des soleils encore verts .1

2019

Le ciel est bleu comme une brique, in.plano - J'ai les dents du fond qui baignent
Body Fluid #4, Maison Fraternelle - +333

Curatorial Projects

2023

Dans les hautes herbes nous nous sommes frôlé-e-s, Le Sample, Bagnolet, FR
LANGUAGE ITSELF IS A REVOLUTION .2, co-cur. with Cléo Farenc, Le Sample, Bagnolet, FR

2022

LANGUAGE ITSELF IS A REVOLUTION, co-cur. with Cléo Farenc, SOMA, Marseille, FR
Éther astral, co-cur. with Cléo Farenc, 3537, Paris, FR

2021

Curator picks, online project for the german platform *rundgang.io*
HIRAETH, Espace Futur, co-cur. with Cléo Farenc, Paris, FR
Alien She : Mini Galerie, co-cur. with Cléo Farenc, Passage Thiéré, Paris, FR

Others

2026

Flame to dust, programme at the CAC de Gennevilliers Galerie Édouard Manet as part of Nuit Blanche 2026, Gennevilliers, FR

2025

Golden Mirror, presentation of the movie *L'Aube je t'aime* co-directed with Nanténé Traoré, Brussels, BE
Fol Film Festival, presentation of the movie *L'Aube je t'aime* co-directed with Nanténé Traoré, Paris, FR

2024

Queeroscope - queer gaze festival, presentation of the movie *L'Aube je t'aime* co-directed with Nanténé Traoré, Paris, FR

2023

Talk, with the NPO Jerk-Off for the International Day Against Homophobia, Voltaire High School, Paris, FR

2022

Continuum, scenography for evenement0, Le Sample, Bagnolet, FR
Alien She Concert, co-produced with Cléo Farenc, 3537, Paris, FR
Alien She for poetry, co-directed with Cléo Farenc, mini-series about 13 poet artists
Alien School, educative program for young adults, Le Sample, Bagnolet, FR

Publications

CATALOGS AND OTHER PUBLICATIONS

2025

Magazine, carte blanche, *isito04*

2023

Fanzine, *Tô become two: arming oneself*, FSB press
 Fanzine, *D'amour et d'eau fraîche*, co-created with Nathalie Chollet
 Catalogue, *Horizons Olfactifs*, text Sandra Barré

2022

Manifesto, *La température de fusion à laquelle la colère devient rage*, Manifesto XXI
 Catalogue, *66è Salon de Montrouge*, text Elisa Rigoulet, pages 24-25
 Catalogue, *100% L'EXPO*, La Villette, page 28
 ODIIOUS ROT 02, *Weapons and Self-protection*, pages 62-65

2021

Fanzine, *Noos Reader #2 - Quand je parle aux autres, je parle de toi*, for the NoOs Festival .2, page 74
 Fanzine, *SANS CORPS 003*, Enz@ le Garrec, pages 6-8
 Publication, *Des soleils encore verts*, Champs Magnétiques

PRESS

2023

SEUIL, text Léo Guy-Denarcy, Point Contemporain

2022

TECHNIKART .265 / *The 100 who can save 2023* Alien She n° 90 / December 2022, page 77
66th salon de Montrouge : who are the new talents of contemporary art ?, Matthieu Jacquet, Numéro Art
Mystical and political in the universe of L. Camus-Govoroff, Léa Pagnier, Manifesto XXI
 ODIIOUS ROT 02 / *Weapons and Self-protection* / May 2022, pages 62-65
 CENSORED 06 / *Living in a fantasy world ?* / carte blanche to Alien She, guest artist Massabielle Brun / April 2022, pages 71-77

2021

Curator Picks 003 : L. Camus-Govoroff, article, rundgang.io
Art, curation and counter-power : a conversation with Alien She, interview with Cléo Farenc, CENSORED

2020

Reine Louve : Nudity as a desirable subject and not an object of desire, Louise des Places, BEWARE!

2019

Ode to femininity with Reine Louve, Jeanne Gourdon, Le Bonbon
 CENSORED 02 / *DESIDERARE* / May 2019, pages 72-75

PODCASTS AND OTHER MEDIAS

2024

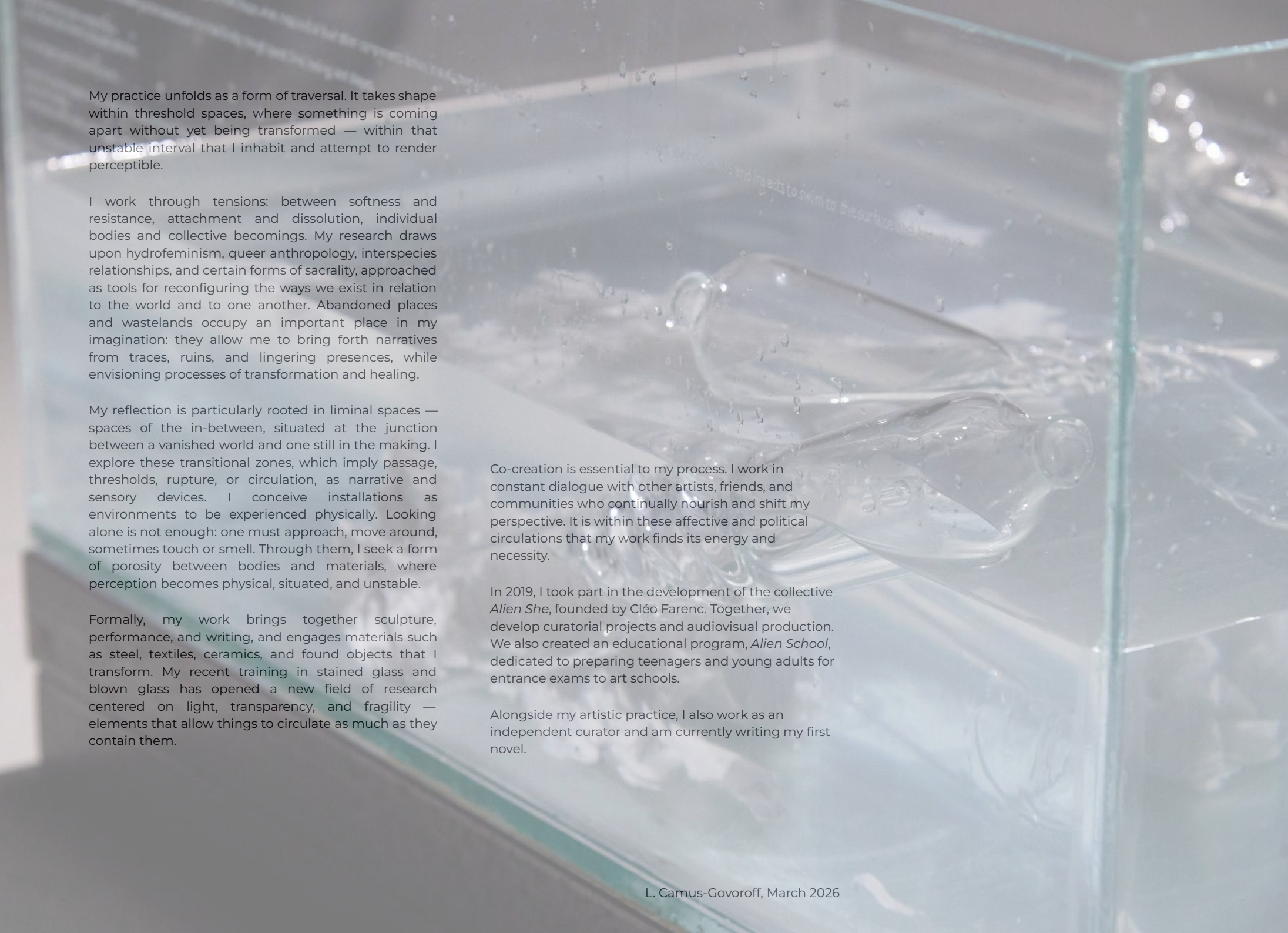
Podcast, *Fréquence Émergence : reconnecting with the Land*, episode 06, hosted by Camille Bardin for Artagon
 Radio broadcast, *How to say goodbye*, 3 April 2024, Seydisfjörður community radio
 Radio broadcast, *What is love ?*, 2 March 2024, Seydisfjörður community radio

2023

Radio broadcast, *Tèmpo de l'art*, 15 April 2023, hosted by Lucie Planty

2022

Podcast, *Présent-e*, episode 31, hosted by Camille Bardin

A photograph of a glass terrarium or enclosure. Inside, there is water, several small fish, and some insects. The enclosure is made of clear glass panels. Text is overlaid on the left side of the image in a white, sans-serif font.

My practice unfolds as a form of traversal. It takes shape within threshold spaces, where something is coming apart without yet being transformed — within that unstable interval that I inhabit and attempt to render perceptible.

I work through tensions: between softness and resistance, attachment and dissolution, individual bodies and collective becomings. My research draws upon hydrofeminism, queer anthropology, interspecies relationships, and certain forms of sacrality, approached as tools for reconfiguring the ways we exist in relation to the world and to one another. Abandoned places and wastelands occupy an important place in my imagination: they allow me to bring forth narratives from traces, ruins, and lingering presences, while envisioning processes of transformation and healing.

My reflection is particularly rooted in liminal spaces — spaces of the in-between, situated at the junction between a vanished world and one still in the making. I explore these transitional zones, which imply passage, thresholds, rupture, or circulation, as narrative and sensory devices. I conceive installations as environments to be experienced physically. Looking alone is not enough: one must approach, move around, sometimes touch or smell. Through them, I seek a form of porosity between bodies and materials, where perception becomes physical, situated, and unstable.

Formally, my work brings together sculpture, performance, and writing, and engages materials such as steel, textiles, ceramics, and found objects that I transform. My recent training in stained glass and blown glass has opened a new field of research centered on light, transparency, and fragility — elements that allow things to circulate as much as they contain them.

Co-creation is essential to my process. I work in constant dialogue with other artists, friends, and communities who continually nourish and shift my perspective. It is within these affective and political circulations that my work finds its energy and necessity.

In 2019, I took part in the development of the collective *Alien She*, founded by Cléo Farenc. Together, we develop curatorial projects and audiovisual production. We also created an educational program, *Alien School*, dedicated to preparing teenagers and young adults for entrance exams to art schools.

Alongside my artistic practice, I also work as an independent curator and am currently writing my first novel.

Love, Death, Robots III.

2026, performance / reading in an aquatic environment, 12 minutes

<https://vimeo.com/1087758653/2c4e3ef13c?share=copy>





Extending research initiated in 2024 during a residency at the LungA School in Iceland, L. Camus Govoroff constructs the exhibition *Le bruit des Larmes (The sound of Tears)* as a fragmented narrative in which the works and installations are approached through their latent permeability. Here, the artist seeks to explore the experience of liminality — a threshold state that opens onto an indeterminate space where narratives emancipate themselves from fixed structures and remain suspended in tension, between appearance and disappearance.

The works unfold throughout the space according to a logic of flow, akin to a stream of water, where the story is composed through successive shifts and a multiplicity of possible trajectories. L. Camus Govoroff invokes the notion of the “hydrant psyche” theorized by Gaston Bachelard in *Water and Dreams* (1942), in which water symbolizes an imagination capable of endlessly purifying and regenerating itself — a form of mental plasticity allowing one to move from reality to imagination with the fluidity of a river. The artist also draws inspiration from the concept of hydrofeminism developed by Astrida Neimanis in *Bodies of Water: Posthuman Feminist Phenomenology* (2017) for the creation of the aquarium *a single tear, a universe* (2026). This water, these tears, are what physically and ethically connect us to the rest of the world. They enter us, leave us, pass through us, linking us to oceans, rivers, and other bodies: they are transit points.

If water constitutes the subject, fire intervenes as a tool. Steel and glass — raw materials forming the majority of the installations in the exhibition — are shaped while incandescent. The physical labor, the bodily tension involved both in the production of the works and in their display, closely connects the visitor to the artist. L. Camus Govoroff invites viewers to experience tangibility and receptivity: to inhabit the installations themselves or collectively reassemble a puzzle.

In the installation *The Grey Lodge* (2026) — a reference to the Black Lodge and the White Lodge in the television series *Twin Peaks* by David Lynch and Mark Frost — the observation and listening experience of the video *Perhaps our visions will intersect* (2026) becomes active, taking place while seated on the steel swing *Swing .3* (2026), rocked by the metallic resonance of drones. Within this interstice, the aesthetic experience becomes a passage: a fragile space where the sensitive and the symbolic meet and transform one another.

One of the paths taken through the exhibition immerses the viewer in a medieval aesthetic in which spirituality becomes a guide within this interval. The stained-glass windows, through their transparency and shifting tonalities, become iridescent and reveal two representations of the emblematic figure of the Fool. While the Fool signifies freedom and a quest for identity in the Tarot de Marseille and was highly valued during the Middle Ages, Michel Foucault, in *History of Madness* (1961), demonstrates that madness is a social construct, excluded from contemporary society precisely because it navigates between categories without ever allowing itself to be confined by them.

The blown-glass pendulum, suspended above black sand, functions as a sensitive and autonomous instrument: its nearly imperceptible oscillations materialize the circulation of waves through space, capturing the vibrations of the visitors themselves.

Laurie Dufeu, 2026

A single tear, a universe
2026, engraved glass, steel, water
48 x 67 x 38 cm



La Nef (Ship of Fools)

2026, glass, lead, wood, LED panel
30 x 30 x 10 cm



Le Mat (The Fool)
2026, glass, lead, X-ray viewer
variable dimensions





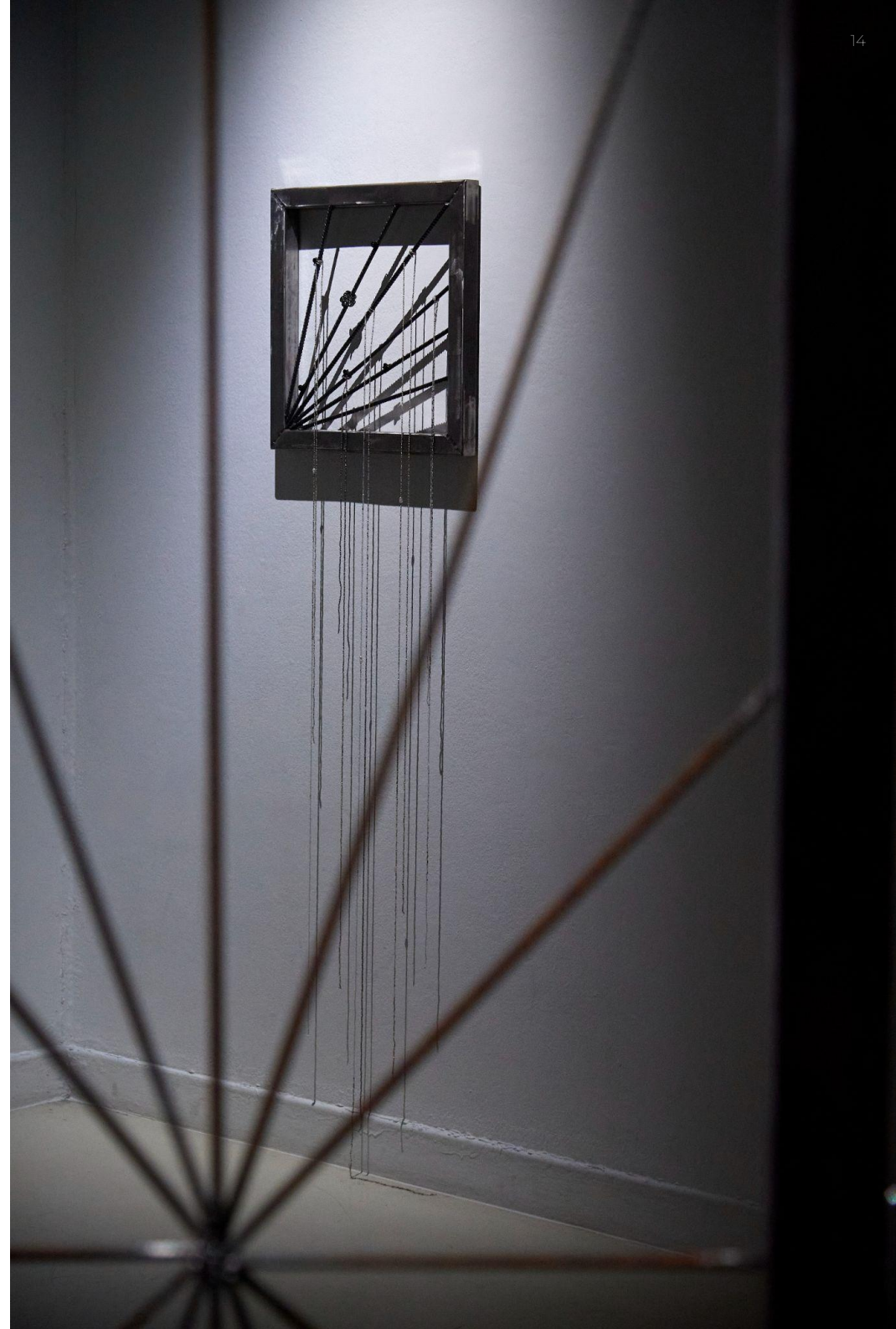
I found in your mouth, the taste of sea and lavender
2026, blown glass pendulum, chain, polyester cord, black sand, Tarot card,
lavender flowers
variable dimensions



untitled
2026, steel, rebar
200 x 240 x 10 cm



My tears are home .2
2023, steel, rebar, beads, freshwater pearls
50 x 50 cm



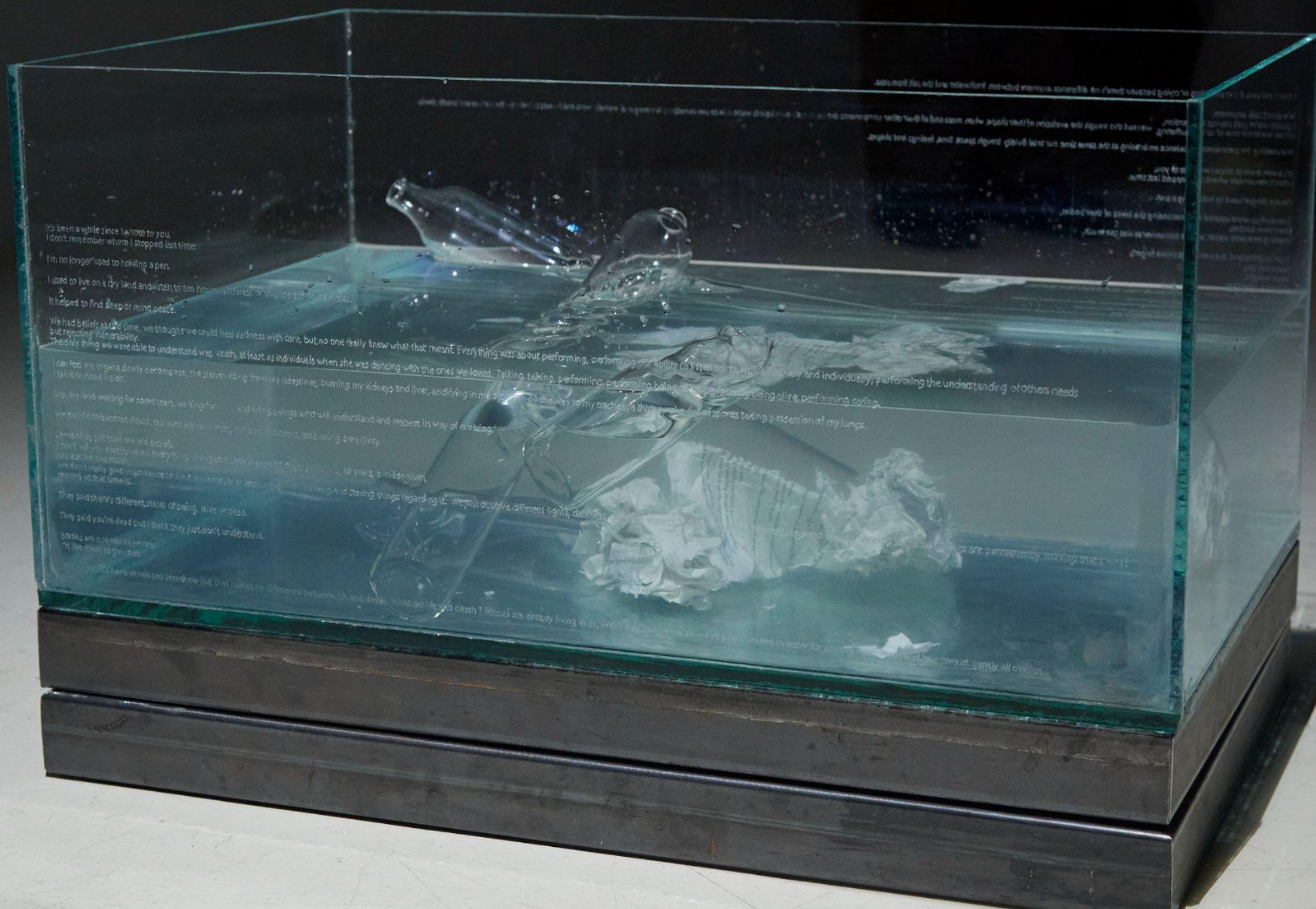


The Grey Lodge
2026, set of muslin curtains
variable dimensions

Swing.3
2026, steel
220 x 180 x 150 cm

Perhaps our visions will intersect
2026, video, 7 minutes







Exhibition views, *Why do I feel so Blue*, solo show, Projektraum DOSE , Hamburg, June 2024



Lily's lullaby .1
2024, cyanotype on fabric
25 x 15 cm
6



Lily .1 & .2
2024, wood, cyanotype on paper and fabric,
steel, chain
variable dimensions



Exhibition views, *Why do I feel so Blue*, solo show, Projektraum DOSE , Hamburg, June 2024



Exhibition views, *Why do I feel so Blue*, solo show, Projektraum DOSE , Hamburg, June 2024



blue's cow-boy .1
2024, cyanotype on wood, steel
140 x 12 cm



Lily's lullaby .2
2024, cyanotype on fabric
20 x 20 cm



Exhibition view, en of residency FoRTE Île-de-France , FRAC Île-de-France, Romainville, December 2023



D'amour et d'eau fraîche (Of love and fresh water)

Edition in collaboration with Nathalie Chollet

2023, 35 copies

with texts by Anousha Mohtashami, Ursula K. Le Guin & L. Camus-Govoroff and
visuals by Ache C. Wang, X. Dartayre, Louise Vendel, Roméo Dini, Audrey
Couppé de Kermadec, Mahé Cabel and Anousha Mohtashami.

Published for the FORTE residency at FRAC Île-de-France, November 2023

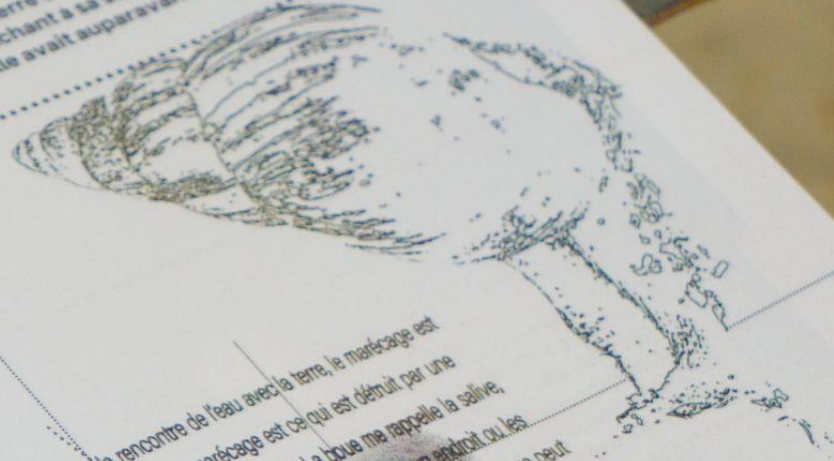
The eponymous text of the edition speaks of the rare possibilities of total rest in the capitalocene era, drawing a parallel with the depletion of natural resources and the depletion of the earth due to intensive agriculture. The earth doesn't have time to regenerate, just as humans don't have time to mourn under the regulations governing bereavement leave in the wage-earning world.

un chemin
les palissades, des anciens
habitacles ou la nature reprend
ses droits, papillons et araignées y
phabitent en paix,
s ruines immatérielles pleines de
usse,

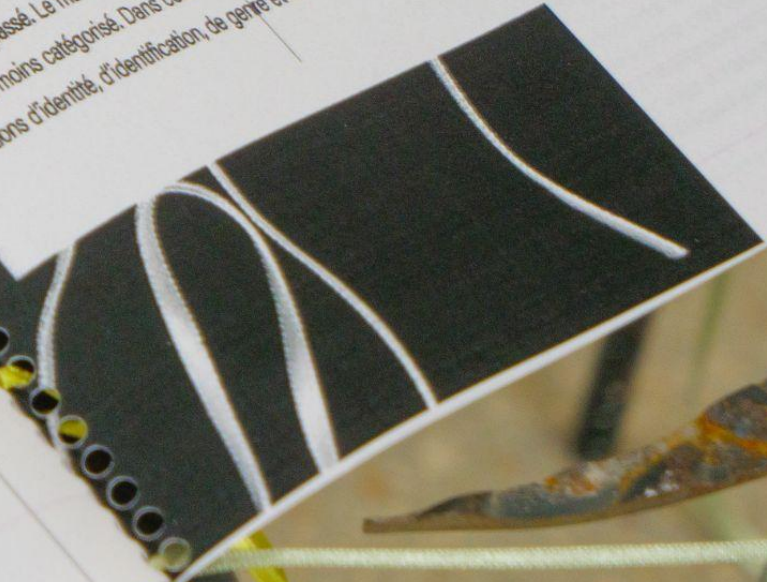
orée des sous-bois
geux aux terres grouillantes
ilum et boue tiède unique
ur les amphibiens
voués

disparaître

La terre du Sample, malgré le fait que ce soit une
« bonne terre » c'est une terre étouffée, coincée entre
des pans de béton, recrachant à sa surface tous les
déchets humains qu'elle avait auparavant englouti.



Le marécage est la rencontre de l'eau avec la terre, le marécage est
un moment de fertilité. Le marécage est ce qui est détruit par une
domination masculine et jugé néfaste. La boue me rappelle la salive,
le liquide amniotique et les fluides corporels. C'est un endroit où les
éléments se parasitent et vivent ensemble, une société utopique peut
être. Le marécage par son système politique biologique, n'est pas une
nostalgie du passé. Le marécage est l'espoir du futur, un futur plus non
binaire et moins catégorisé. Dans cette vaste recherche pénètrent les
questions d'identité, d'identification, de genre et de transformation.



9
Alors j'ai quand même essayé de la travailler, cette terre
compacte maintenue par les ronces mais sans vie, aucun
secte, aucune habitant*. On l'a nourrie avec du purin, on
l'a humidifiée pour qu'elle se réchauffe, on est plusieurs à
l'aimer de l'amour, elle a eu du soleil et de l'eau.



Swing .1 & .2
2023, rebar, hemp rope, chains, ribbons, beads
variable dimensions





Exhibition view, *Les Vagues*, cur. Léo Guy-Denarcy, Centre d'Art de L'Onde, Vélizy-Villacoublay, 2023

Chaos, care and time

2023, steel
70 x 90 x 210 cm

En transhumance

In transhumance
2023, Ed. Nora Freynet, text L. Camus-Govoroff
A6, 12 pages

SEUIL

The work of L. Camus-Govoroff is intimately linked to the notion of "threshold" and to the question of an in-between. For the exhibition *Les Vagues*, the artist shows us a door, which categorically marks, and by definition, a passage, an opening towards an elsewhere that leaves us, makes us remain in the same space while proposing to us to pass to the other side.

It is indeed a question here of this "other side of the mirror", already evoked more literally in *The Rabbit Hole* at the Confort Moderne in 2022 but also in the installation *Stargate* in Karlsruhe. Between an arch and a door: in fact the door that L. presents to us poses a threshold. The threshold, categorically, is the step of the door, that is to say a place that opens and gives another topography that gives another perspective both inside and a little outside. We find in L. Camus-Govoroff's installation a system that places us in movement offering the visitor's body a displacement, both in our mind and in the exhibition space itself. The work *Chaos, care and time* 'separates without separating'. Intimately linked to the work of Marc Augé and the thinking of Michel Foucault, the latter resonates in its transitive status. "He is the Passenger par excellence, that is to say, the prisoner of the passage (...) His exclusion must enclose him; if he can and must have no other prison than himself, he is held in the place of passage. He is put inside the outside, and vice versa. These words from the *History of Madness in the Classical Age* (1961) are used by L. Camus-Govoroff to describe his project and they seem to place us, precisely, in the doorway, neither on one side nor on the other.

In fact, the threshold, the in-between, has often been told in the history of art in the image of the steel door, devoid of a wall and inviting the spectator to take a path. And here we are reminded of the illustrated and drawn doors that ask us, for a time, to observe or read what the 'threshold' is to tell us. Nothing of the sort with *Chaos, care and time*. It's about us dreaming the new person we would be once we cross over and, again, thinking we are Alice.

Léo Guy-Denarcy, 2023, exhibition text, *Les Vagues*





View of the 66th edition of the *Salon de Montrouge*, Beffroi de Montrouge, Montrouge FR, October 2022
Blandine Jauffrineau / Ville de Montrouge

L. Camus-Govoroff was born in 1997. They live and work in Paris. They graduated from the École Nationale Supérieure des Arts Décoratifs.

L. Camus-Govoroff develops a body of work based on feminist theories and gender issues. Through fiction and video games, they create territories of wandering that unlock the constraints of reality by unfolding the narrative. Taking the form of a gameplay, each exhibition conceived by the artist is thus presented as the level of a game in which the public can interact with the pieces.

The first level begins in an abandoned cloister guarded by little censer demons and in which a queer identity grows like a joyful weed. There is a fountain of contraceptive water, abortion plants, a “guardian” who supports and watches over the members of her community. Next to it, thistles chase away the Devil and evil spirits, symbols of the Church and patriarchy, to protect this luxuriant fauna. In this way, the artist reuses the religious vocabulary of protection, transcendence and magic and applies it to a minority and marginalised community.

As in video games, the notion of progression is essential to unlock levels, acquire new bonuses and new weapons to reach greater freedom. From one project to the next, the artist removes elements of barriers to create liberating paths. We leave the cloister, a place of sorority, for the garden, a place of adelphy, like an allegory of coming out. Queer nature reclaims its rights over the binary world, the landscape changes and a rabbit appears at the door to guide the user towards the next set, the artist's future project.

Indeed, the white rabbit is a reference to Alice's rabbit. But it is also a reference to The Matrix, where the same animal leads Neo to Trinity and thus frees him from his reality to guide him towards his new self. A symbol here of trans-identity, the rabbit is the guardian of this journey to the artist's next exhibition. There, a large wooden and aluminium arch opens the door from the garden, an abandoned place and therefore a place of emancipation, to the forest, the territory of witches, fairies, magicians and all marginalized people. The video game as a matrix is thus a symbol of emancipation because it is the imaginary refuge where each person chooses their avatar, creates and transforms it in order to escape a reality that does not suit them.

L. Camus-Govoroff also has an assiduous practice of curation and performance, notably in the form of readings, which is an obvious way of opening the field of creation and extending fiction and its possibilities into reality. For the in-between world is perhaps the safe space by excellence (the place where everyone can feel safe). This space is obviously not physical but mental. It is an attitude, a social presence, a lookout. The performative universe of the artist sets up movement as key. To remain a nymph as a permanent state of transition between caterpillar and butterfly. To remain on the journey.

Elisa Rigoulet, 2022, text from the 66th Salon de Montrouge catalogue





Night view, *Dans un jardin qu'ils ont su garder secret*, curated by Camille Bardin , The Left Place, The Right Space, Reims, May 2022

Last June, at the graduation exhibition of L. Camus-Govoroff at the Arts Décoratifs de Paris, the game had only just been launched. The cloister and its fountain were there, already abandoned for some time: we were facing the first stage of a fictitious video game in which we spectators became the main actors. The quest began in a heavy atmosphere. At the time, there were still ugly, treacherous and malevolent characters lurking around, like little demons; allegories of toxic masculinities. They were watching to make sure that no one reached the fountain. Our mission at the time was simple: to fight them and finally make this water with its fantastic powers our own... Since then, the monsters that held it have all been slaughtered.

Level completed.

By accessing The Left Place, we are thrown into an in-between time. The threat has been removed, it is no more. So before reaching the upper level, we are allowed to wander around in this suspended space-time to explore it and discover the items that are there. Fortunately for us, the water that gushes out of this fountain has lost none of its powers. Its power is due to a clever mixture of plants: dandelion roots, lei gong teng and aloe vera, whose combined action is said to have contraceptive properties. The people behind this unique mixture, who may have been away for centuries, were adelphs with emancipatory knowledge and recipes that guaranteed their independence and choice. Gifted with empowering knowledge, they concocted these liquors to rid their bodies of the injunction to be mere wombs, tools of reproduction.

I like to think that they were feared simply because they preferred the margins to the centre. These adelphs, mostly lesbian sisters and mercenaries, chose to be with each other, without fathers, brothers or husbands. Today we are allowed to walk through their lives, to discover their special friendships and to acquire some of their millenary knowledge. Once all this has been gathered, it will be time to enter the second level... In a corner, the white rabbit is still waiting, ready to take us through the standards that separate us from the next stage.

Camille Bardin, 2022, exhibition text, *Dans un jardin qu'iels ont su garder secret*



Detail from the exhibition, *Dans un jardin qu'iels ont pu garder secret*, (solo show) curated by Camille Bardin, The Left Place, The Right Space, May 2022



Exhibition view, *Dans un jardin qu'ils ont su garder secret*, curated by Camille Bardin, The Left Place, The Right Space, Reims, May 2022



Night view, *Dans un jardin qu'ils ont su garder secret*, cur. Camille Bardin , The Left Place, The Right Space, Reims, May 2022

The Gatekeeper
2022, glazed porcelain
20 x 13 x 25 cm

The Rabbit Hole
2022, steel
60 x 60 cm









*OpenSource**

2021, stone, plaster, steel, glass, PVC piping, plant maceration
70 x 70 x 165 cm

Christianity	Femininity
Cloisters	Gardens
Monastic life	(Pro)creation
Closure	Opening
Sacrifices	Vitality

*OpenSource** highlights multiple contradictions that these terms attempt to illustrate. What is the gesture? The recovery of a stone fountain, like those in the centre of medieval cloisters. Gathering religious references on the world of nuns and the status assigned to women within the convent. To open this Pandora's box - woman, Pandora or Eve, remains the inception of all evils - to question the biblical oxymoron "closed source". The fountain, in its symbolism, contrasts with the expected austerity of the nuns. It refreshes, rejuvenates, fertilises, soothes, abounds, and is synonymous with regeneration, joy, and even festivities. The spring evokes a sacred story of maternity and fecundity, the pure water that comes from it is likened to the seed of heaven, to divine blood. The object and its title are enough to understand the political significance of this fountain emancipated from its origin, reinforced by the diffusion of a decoction of plants with magical contraceptive virtues (dried dandelion and lei gong teng roots, aloe vera and celaster), whose light odour spreads throughout the space. *OpenSource** denounces the denial of freedom to women and their creative power, and protests against the eternal forbidding from religious beliefs of the past and present.

Lola Majzels, text written for the associated publication of the exhibition *Des soleils encore verts*



Jusqu'à ce que la mort nous sépare (Until death do us part)
2021, glazed stoneware dish, lily of the valley jelly, dried flower
variable dimensions

*Au regard des metz et entremetz qui belle chose estoit a veoir et du service que on y faisoit, que vous diroye ? Ce fut un soupper royal servy de tant de metz et entremetz que belle chose et grant plaisir estoit a le veoir et regarder.*¹

According to medieval cookery books, entremets are stuffed with liver, millet porridge mixed with figs, grapes, almonds or fish or meat jellies. During banquets, these dishes were presented in a theatrical setting. The jelly was presented majestically, reminding the guests of the assault on the tower of Jerusalem during the crusades or simply of the host's castle. By reappropriating medieval table codes, the artist cooks a jelly which arches and turrets make attractive. However, it is made with lily of the valley water which turns lethal it's consumption. The activation of this recipe is a way for L. to put all forms of convention into perspective. The ritual of the meal, the soft and seemingly harmless gelatine, the beauty of the flowers that are the object of a benevolent gift once a year, suddenly become toxic moments and objects. Placed on a glazed ceramic dish on the floor, the jelly slowly melts. An organic, almost living element, the liquefied gelatin invades the surrounding space. This slow transformation of matter reminds us of the impermanence of the world where even ancient rituals and traditions are mere illusions.

Maria Claudia Gamboa Hernández, text written for the exhibition floor plan of *Long-Forgotten Fairytales*

1. Jean Lefèvre de Saint-Rémy, *Chroniques*, éd. Fr. Morand, Paris, Renouard, 1881, II, pp. 154-155.

TRAP HOME - ALICE's WEB

2021, chaînes

40 x 40 cm

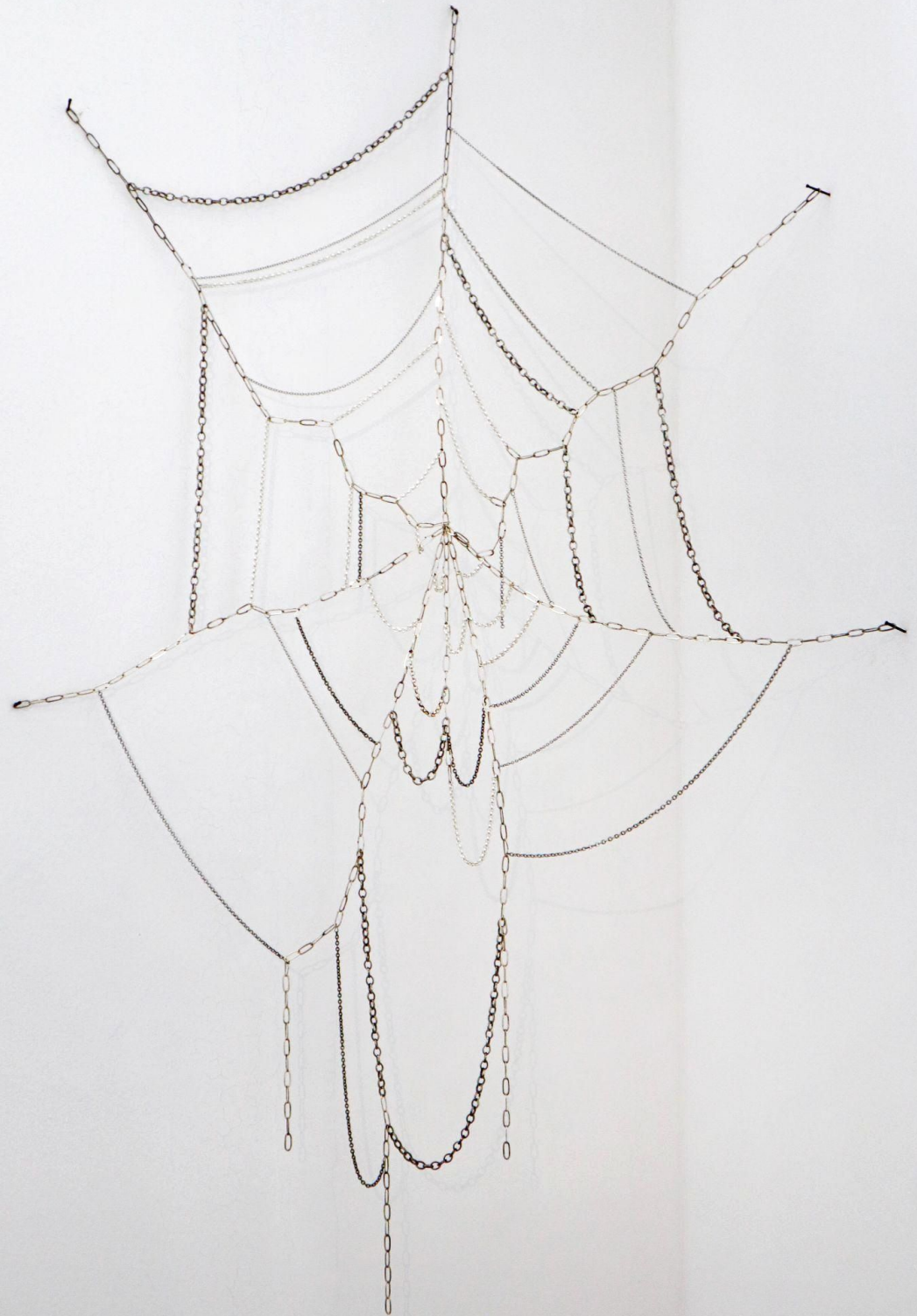
presented at the 66th edition of the Salon de Montrouge, curated by Guillaume Désanges and Coline Davenne

The title of this installation is a direct reference to the cult lesbian series of the 2000s, *The L Word*, by Ilene Chaika, in which the character Alice Pieszecki creates a "web".

Alice's "web" is based on the "6 degrees of separation" theory established by the Hungarian Frigyes Karinthy in 1929, which exposes "the possibility that any person on the globe can be connected to any other person, through a chain of individual relationships comprising at most five other links".

She applied this to the lesbian community by creating the links between each of them through their sexual relations.

The spider's web has the double function of a home but also a trap. It represents here the fragility of the intra-community links that can be created.





Rester Nymphes ? (Stay Nymph ?)

2020, steel
5 x 10 x 15 cm

presented at the exhibition 100%, cur. Inès Geoffroy, La Grande Halle de La Villette, April 2022

The pupae (also nymph in french), better known as the chrysalis, is the transitional state of butterflies, i.e. the intermediate stage of development between their larva and imago. During this stage, the lepidopteran cannot move or feed, and its body structure undergoes a thorough reorganisation to make the transition from caterpillar, the growth stage, to butterfly, the winged stage dedicated to reproduction.

Despite the fact that this butterfly has reached its final evolutionary stage, it remains frozen. Cut out of a thick sheet of steel, the material marks an impossible flight. Like a desire to remain in an in-between state, a nostalgia for adolescence or a symbol of non-binarity.



View of the exhibition, *100%*, curated by Inès Geoffroy, La Grande Halle de La Villette, April 2022



Love and Sacrifice

2021, set of glazed stoneware weapons
variable dimensions



The exhibition *A l'orée du bois* is an opportunity for L. Camus-Govoroff to unfold the second level of the video game they have been designing for two years. After *Long-Forgotten Fairytale* (EnsAD, Paris) and *Dans un jardin qu'ils ont su garder secret* (The left place the right space, Reims) where visitors evolved in an abandoned cloister formerly occupied by lesbian mercenary sisters, the artist leads us, under the benevolent eye of a white rabbit, on the edge of a mysterious wood. Several pieces are dispersed, most of them the fruit of a collaborative work, paying a tribute to the artist's friendships, they are clues of the way to walk through and to seize the space, until the next level.

An ambiguous landscape is revealed under our feet : it is the set of a reconstituted nature that would become magic, if one could lend an ear to its secrets. The artist's knowledge of plants and their powers softly unfolds in the space, almost insidious, by gleaning of plants characteristic of the Black Forest around Laube. A work of scents, camphor, lavender, rose, embalms the visitors' bodies. We are then plunged into a mystical wood, both a refuge and a place of resistance for marginalised people : witches, magicians, elves, drags, trans, sex workers, adelphs, etc.

By putting us in the place of protagonists of a riddle to solve, L. Camus-Govoroff generously gives us a margin to progress, in a militant and resilient action. Five keys are hidden in that new level of the video game *Long-Forgotten Fairytale*, matching the ornamented lock situated at the end of the second room of the exhibition. it is up to each of us to seize one, as a promise of a passage to the third level of the game.

Throughout the levels unfolded in their exhibitions, and through a sculptural work of installations and performances, the artists denounces the domination systems and proposes alternatives to the heteronormative visions of society. L. Camus-Govoroff forces us to embrace other possibilities, to embody and play different potentialities, in order to better deconstruct ourselves and to join a queer revolution.

Violette Morisseau et Léa Pagnier, 2022, exhibition text, *À l'orée du bois*



Vue de nuit, *À l'orée du bois*, cur. Violette Morisseau et Léa Pagnier, Laube, Karlsruhe, juillet 2022



Stargate

Made with Louis Chaumier

2022, aluminium, wood, tiles, neon tube, electrical system

80 x 150 x 240 cm

Produced in collaboration with the artist Louis Chaumier, and signed by the duo Hot Stuff, *Stargate*, whose title is taken from the eponymous television series, is a metal arch that seems to open a second passage in space. The stars it bears are a variation on the number six, with tender satanic overtones, which takes us to the heart of a reconstituted nature, made of gleaned plants, ceramics, colored glass and metallic flowers.

Violette Morisseau and Léa Pagnier, 2022, exhibition text, *À l'orée du bois*



Dying4lavender

Triptych made with Roméo Dini
2022, print on aluminium, OSB, LED
3 light panels, 60 x 80 cm

This work, produced in collaboration with the artist Roméo Dini, is a direct reference to the world of video games. Some of them, especially wandering and with a very sophisticated landscape aesthetic, such as *Skyrim* and *Dying Light 2*, contain reconstituted natural environments, in which L. Camus-Govoroff could detect many similarities with the Black Forest. From these synthetic landscapes that one can explore for a long time and where one can get lost, Romeo Dini has taken several film photographs. He has laid his eyes on certain plant specimens: three photographs of lavender are arranged in arched aluminium frames enhanced by a diffuse mauve light that seems to evoke the flag of lesbian feminist pride featuring a labrys and a black triangle on a purple background. These artificial flowers bring us back to the possibility of breaking down our environments, reworking and constructing them according to our wanderings and fantasies.

Violette Morisseau and Léa Pagnier, 2022, exhibition text, *À l'orée du bois*







View of the second part of the collective exhibition in movement, *Des soleils encore verts*, curated by Collectif Champs Magnétiques, CAC Brétigny, July 2021



Gardiennne presented in the second part of the group exhibition in movement, *Des soleils encore verts*, curated by Collectif Champs Magnétiques, CAC Brétigny, July 2021



View of the fourth part of the collective exhibition, *Des soleils encore verts*, curated by Collectif Champs Magnétiques, DOC! in September 2021
Image © Clément Boute



Amitiés Particulières, at the fourth part of the group show in movement, *Des soleils encore verts*, curated by Collectif Champs Magnétiques, DOC! in September 2021

You Make me Safe

2018, performance, indefinite duration

Performed during *Des soleils encore verts .4* at DOCI, September 2021





You Make me Safe

2018, performance, indefinite duration

Performed at Artagon Pantin open doors, October 2022

You make me safe is a reflection on safe spaces and their evolution.

Safe spaces first appeared in the late 1960s in the United States, and were initially linked to the physical places frequented by people from the LGBTQ+ community and then the feminist movements in the 1960s and 1970s, before extending to spaces dedicated to academic teaching and certain virtual spaces on the internet.

Being safe for ourselves but also for others. Offering a part of our vulnerability to learn to care for each other without fear of judgement. Listen to those who need help the most. Banish false physical boundaries based on diversity of ethnicity, age, sexual orientation, gender identity or expression, cultural background, physical or mental ability.

Here, a body lies in front of the visitor. Naked and asleep, her safety depends on how visitors view her. They can choose to take a nap with her, to watch her, or simply to continue on their way. We can all be safe spaces for others, but we need to be aware of this and learn to do so.







View of the exhibition, *In this room, I feel home*, curated by Petr Hosek, Hosek Contemporary, Berlin, August 2022, featuring DJ Radical Softness as a guest for the opening.

The installation *In this room, I feel home* was acquired by the FRAC des Pays de la Loire in 2023.

In the multi-sensory installation flooded with lavender *In this room, I feel home*, calm seems to reign. A room. A mattress, a comforter, two pillows. All four are filled with the mauve grains that repel moths and that Provence, in south of France, is used to enclose in small embroidered bags. A carpet delimits the intimate space where each person can enter barefoot to experience rest. On the bed lies the manifesto *The Woman-Identified Woman*, written by the Radicalesbians. Founding text of the history of feminism, it targets the fracture gangrenant the second wave of feminism in America. In the 1960s, while demands for fairer equity between men and women were being formulated, some feminists reproduced the dominant pattern and excluded from their ranks the rights of those they considered secondary: non-whites and lesbians. Betty Friedman, president of NOW and author of *The Mystified Woman*, fearful of being lumped in with the image of a hateful, man-hating feminine, refers to the lesbian group wanting to assert their rights as "Lavender Menace." As often when it is a question of disdainful designation, the appellation is claimed. On May 1, 1970, the Radicalesbians distributed their manifesto wearing purple T-shirts that proudly read "Lavender Menace".

This lavender threat, the French artist L. Camus-Govoroff, materialises it by the smell. The safe place they create is full of it. The grains interfere in everything, they are the constituent of it.

Mistake made by Betty Friedmann, the lavender has nothing of a threat. On the contrary. It is used in aromatherapy to relieve tension, ease pain, treat insomnia, calm nervous breakdowns and relieve symptoms of depression.



It would seem that this is exactly the same treatment that those who are breaking out of the one-sided confines of patriarchy are applying. Leaving an oppressive system and opening it to other possibilities has healing and soothing properties.

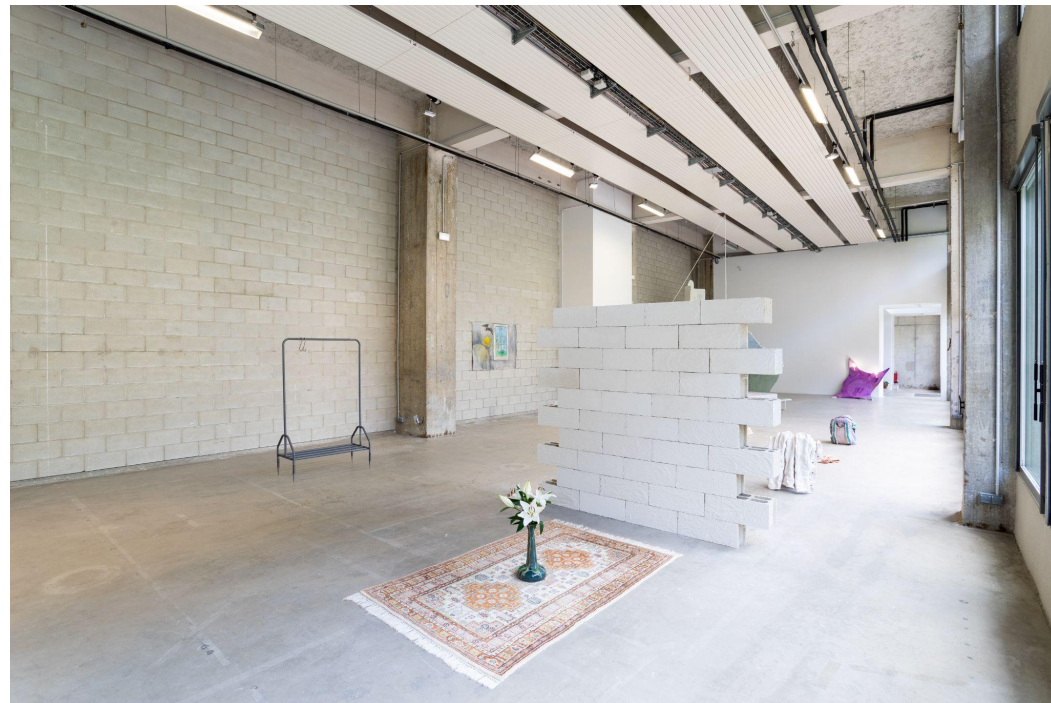
The sweet smell of mauve spreads here as ideas propagate, as the written and read words of *The Woman- Identified Woman* manifesto are read. "Lesbian is a label invented by the Man to throw at any woman who dares to be his equal, who dares to challenge his prerogatives (including that of all women as part of the exchange medium among men), who dares to assert the primacy of her own needs. To have the label applied to people active in women's liberation is just the most recent instance of a long history; older women will recall that not so long ago, any woman who was successful, independent, not orienting her whole life about a man, would hear this word. For in this sexist society, for a woman to be independent means she can't be a woman - she must be a dyke. [...] That in itself should tell us where women are at. It says as clearly as can be said: women and person are contradictory terms. For a lesbian is not considered a "real woman. " And yet, in popular thinking, there is really only one essential difference between a lesbian and other women: that of sexual orientation - which is to say, when you strip off all the packaging, you must finally realise that the essence of being a "woman" is to get fucked by men."

Here, the room-lavender (of *One's Own*) serves other purposes and the identity, essence that the artist transposes in minty, sparkling and dry notes, draws in the intimate all its political force.

Sandra Barré, 2022, exhibition text, *In this room, I feel home*



View, *In this room, I feel home*, curated by Sandra Barré, Hosek Contemporary, Berlin, August 2022



View of the third part of the group show in movement, *Des soleils encore verts*, curated by Collectif Champs Magnétiques, Bétonsalon - Centre d'art et de recherche, July 2021

Elle en avait marre d'être sédentaire (She was tired of being sedentary)
2021, plastered breezeblocks, carpet, stoneware vase, lily
150 x 200 x 200 cm



Hétérotopie
2019, breeze block, concrete, bamboo, ceramic chains, steel mesh, hemp
rope, latex
variable dimensions