

L. camus-govoroff

Selected works  
2017 - 2022



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Engaged in a questioning of the individual and collective bodies, I am interested in different systems of domination, including biopolitics. My visual research is nourished by different kind of feminism - transfeminism, radical lesbian feminism, eco-feminism... - queer and gender studies, our links to sacredness as well as by the inter-species relations theorised by Donna Haraway, ancestral knowledge linked to plants, but also by pop culture and softcore BDSM.

I observe the physical and social limits we face as individuals, to imagine possible transgressions and other emancipatory scenarios. The notion of community has an important place in the fictions I write and in which I inscribe my work ; most of it are based on a gameplay narrative (combines the characteristics of a video game that are the plot and the way you play it) FPS (you see the scene through the eyes of the character) or RPG (role playing game).

In my creative process, the collective also occupies a crucial space.

My artistic practice is plural, combining sculptures, installations, performances, texts and is combined with a curatorial practice.

In 2019, I participated in the development of Alien She, created by Cléo Farenc, an association in which I am curator and general secretary. Our aim is to promote the work of young artists, students, women\* and gender minorities, through cultural events and support workshops.





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

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.



View, *In this room, I feel home*, curated by Sandra Barré, Hosek Contemporary, Berlin, August 2022, with the Dj Radical Softness guested for the opening

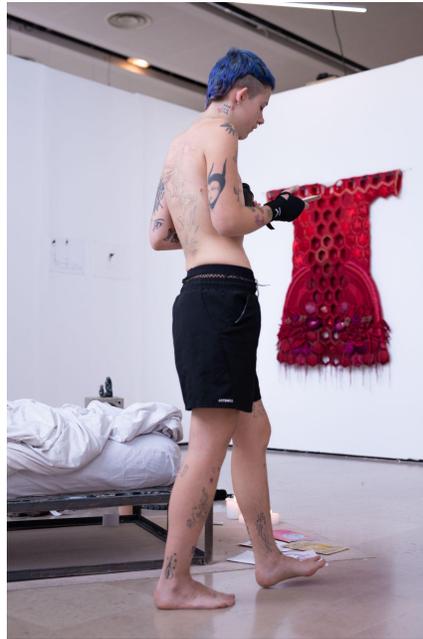
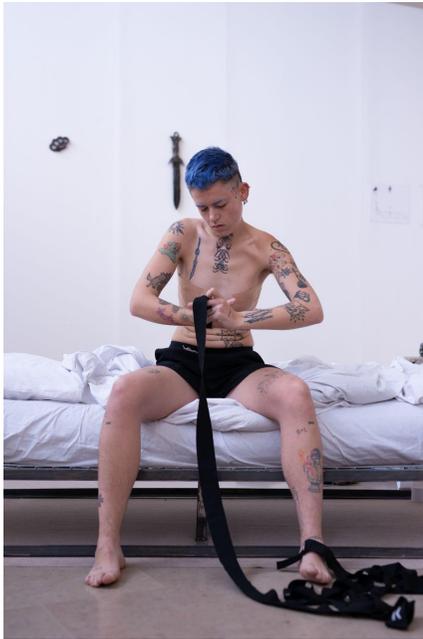


View of the 66th edition of the *Salon de Montrouge*, Belfroi de Montrouge, Montrouge FR, October 2022

*Un lieu à nous*

2022, performed reading, undetermined duration

at the 66th edition of the *Salon de Montrouge*, Beffroi de Montrouge, FR



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

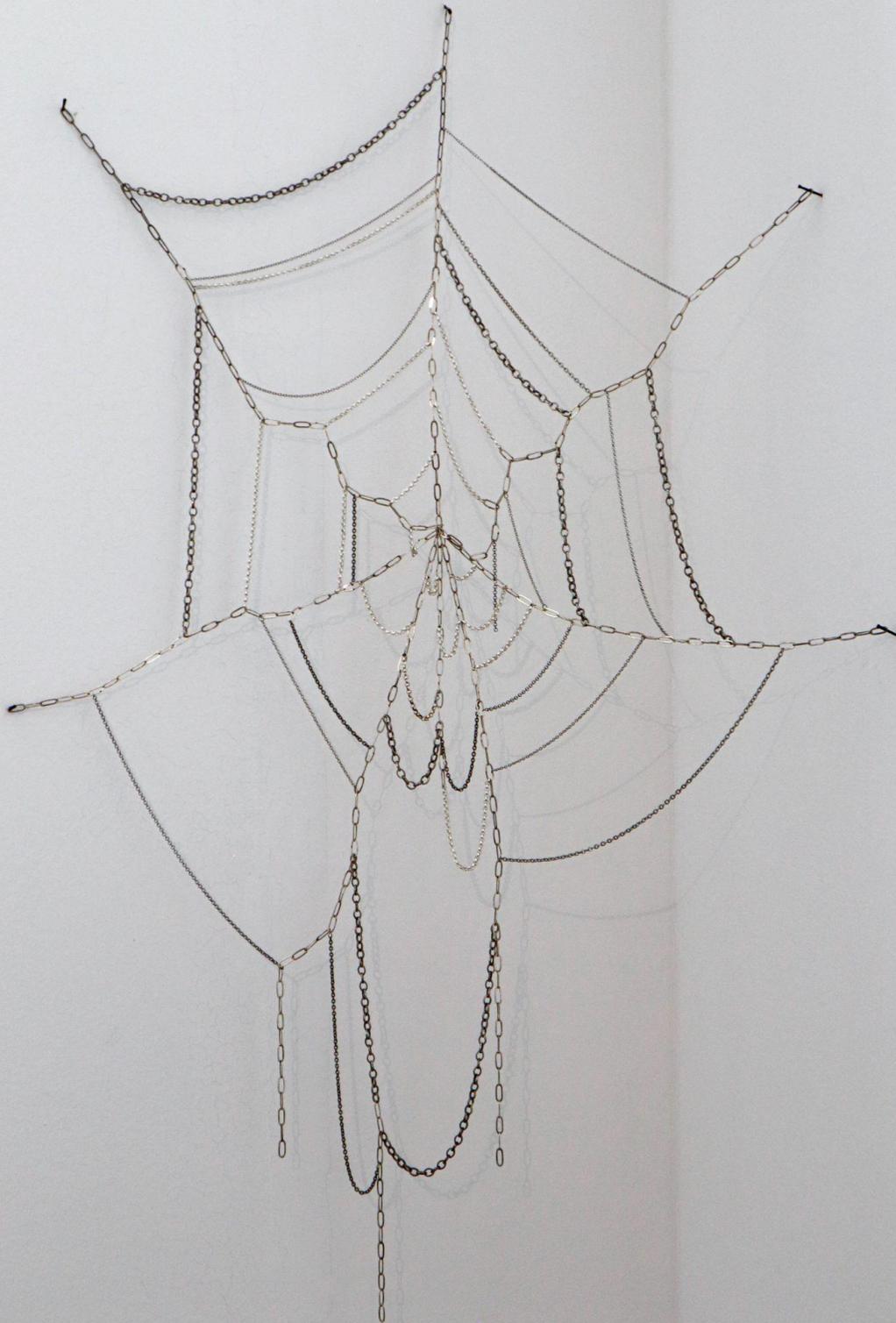
L. Camus-Govoroff develops a body of work based on feminist theories and gender issues. Through fiction and video games, they create territories of wandering that unlock the constraints of reality by unfolding the narrative. Taking the form of a gameplay, each exhibition conceived by the artist is thus 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 censor 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 adelphity, 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.



*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.



Exhibition view, *Long-Forgotten Fairytale*, École Nationale supérieure des Arts Décoratifs de Paris, June 2021

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

*Amitiés Particulières*, 2022  
glazed stoneware





Details of the exhibition *Dans un jardin qu'iels ont su garder secret*, curated by Camille Bardin, The Left Place, The Right Space, Reims, May 2022

*The Gatekeeper*, 2022  
glazed porcelain





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



*Țe, tu, iel – lecture*

2022, performance, indefinite duration

reading of extracts from the books *On n'a que deux vies*, *Journal d'un Transboy* by Adel Tincelin and *The Argonauts* by Maggie Nelson, *Dans un jardin qu'iels ont pu garder secret*, at The Left Place, The Right Space, Reims, FR



*The Gatekeeper*

2022, porcelaine émaillée  
20 x 13 x 25 cm

*The Rabbit Hole*

2022, acier  
60 x 60 cm

Behind Laube's window, a white rabbit with a benevolent eye invites us to come into the new world of Léonore Camus-Govoroff's fictional video game. This animal, which refers as much to Matrix and Sucker Punch as to Alice in Wonderland, forces us to question the way some problematic cultural objects, like the tales of Lewis Carroll, can be swallowed and not questioned. Here, the white rabbit is the *gatekeeper* which, as in the first level, oversees the passage from one world to another. The manhole on the ground also testifies of the exit of the abandoned cloister towards the still unknown world of the forest.

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

*The Gatekeeper* et *The rabbit Hole* présentées au Confort Moderne, group show LA DESCENTE, cur. DRAFT001, septembre - décembre 2022, image © Pierre Antoine



Night view, *À l'orée du bois*, curated by Violette Morisseau and Léa Pagnier, Laube, Karlsruhe, July 2022



The exhibition *À 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, siblings, etc.

By putting us in the place of protagonists of a riddle to solve, Léonore 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 and Léa Pagnier**, 2022, exhibition text, *À l'orée du bois*



### *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*

## *Dying lavender*

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.





View, *À l'orée du bois*, curated by Violette Morisseau and Léa Pagnier, Laube, Karlsruhe, July 2022  
*Amitiés Particulières* (glazed stoneware) and *Je sens l'amour et l'anxiété* (alabaster, ceramic, light system, water, essential oils)



*Je sens l'amour et l'anxiété*

2022, alabaster, ceramic, light system, water, essential oils, variable dimensions

A fountain composed of a ceramic basin and an alabaster base, diffuses, in a light atmosphere, an exhilarating steam with the scents of lavender and rose. The lavender, with its anxiolytic properties, evokes memories of the Lavender Menace, the radical feminist organization founded by American lesbian activists in the 1970s. The rose, if it is usually considered for its cosmetic benefits, is distilled here for its regenerative virtues and its aphrodisiac properties. This queer love potion is spread in Laube's spaces, and transforms each visitor into an active protagonist of the game.

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

## Dreaming as you struggle on *Long-Forgotten Fairytale*

"What is so good about the way things are for women that we should go so easy on them, in the blows we take?"

What woman<sup>2</sup> has not dreamed of taking up arms to stand up against a binary and heteropatriarchal society? In *Long-Forgotten Fairytale*<sup>3</sup>, L. Camus-Govoroff creates a safe space<sup>4</sup>, a fantasy world where it is possible to overturn the power relations and dynamics of violence that the patriarchal system underlies. They built an abandoned cloister that was once inhabited by an order of lesbian mercenary nuns, and thus imagines the first utopian world of a fictional video game. Nothing is real here, but everything seems feasible.

In the centre of the cloister stands *OpenSource*\*, a fountain from which flows enchanted water with contraceptive effects. At the crossroads of the four main alleys, this magical spring, guarded by monstrous creatures, symbols of toxic masculinity, is a stage in the quest undertaken by the players. On their way are items<sup>5</sup>, both beneficial and harmful.

With *Long-Forgotten Fairytale*, L. Camus-Govoroff created an action-adventure video game universe where players, having become militant utopians, are free to invent other worlds, making carefulness an act of reparation and to dream of a better tomorrow.

**Léa Pagnier**, text written for the associated publication of the exhibition *Des soleils encore verts*

1. Virginie Despentes, *King Kong Théorie*, [Grasset, 2006], Paris, Le Livre de Poche, 2007, p. 122
2. *Butch, drag, fem, fille, king, queen, queer, trans, witch, etc.*
3. *The Magnetic Fields, Long-Forgotten Fairytale*, 1999.
4. A "safe space", a neutral area for socially marginalised or excluded individuals to meet and discuss in a caring environment.
5. In video games, an item is an object with various effects that can be picked up and collected.





## *OpenSource\**

2021, stone, plaster, steel, glass, PVC piping, plant maceration

### Des symboliques de la fontaine

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*



## *Honey Pussy*

2021, candlestick, beeswax candles

### **About *Honey Pussy***

*Honey Pussy*, a candlestick suspended from the ceiling, borrows its title from the rapper Brooke Candy, in an amused reference to her lavish and sensual universe. Skimming the floor, it gently sways under the weight of large, one metre high handmade beeswax candles. Their vibrant flames confront us at eye level, while a sweet smell of honey perfumes the room. Placed in the continuity of the cloister abandonment by its revolutionary lesbian sisters, the work tinges the place with dreaminess and attracts us by its smell and its light. It then invites our bodies to take another more intimate path. By showing us the way, it highlights other possibilities, which exist outside the enforced heteronormativity. By reorganising the exhibition space into a safe space, *Honey Pussy* symbolically reveals the social and sexual injunctions we are subjected to on a daily basis. As the candle wax burns away, it drips onto the floor and traps the candlestick. It is then transformed into a relic, a witness to an emancipatory litany.

**Violette Morisseau**, text written for the exhibition floor plan of *Long-Forgotten Fairytales*





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



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

image © Clément Boute



## Politics of ancestral alchemy

In their recent work, L. Camus-Govoroff opens their artistic practice to a new olfactory universe, guided by their research into forgotten knowledge and the unsuspected medicinal properties of certain plants: lily of the valley, with its springtime odour, whose miction becomes lethal; as well as flowers used for their abortive virtue<sup>1</sup> or for their contraceptive effectiveness<sup>2</sup>. They also make huge beeswax candlesticks and ceramic demons that spit church incense, whose sweet and mystical smell perfumes bodies and rooms. In their work *OpenSource\**, the artist evokes Hildegard of Bingen, a medieval abbess who, in the enclosure of her cloister - both a sacred garden and a place of observation - collected a great deal of knowledge about curative plants found beyond the limits of her monastery.

"Look at yourself : you have heaven and earth in you."<sup>3</sup>

Léonore Camus-Govoroff is sensitive to this passage from the microcosm to the macrocosm, to this sacred liminality, which they consider can become a tool for political and feminist analysis: knowledge of plants and the secrets of their associations allow us to divert the injunctions that confine us and to take back possession of our bodies. The use of the sense of smell, which opens up the "partage du sensible"<sup>4</sup>, becomes for them a tool for inclusion.

With these works, an odour that seems sacred envelops us, sticks to our skin. It gently reveals to us the buried parts of a memory, in a correlation of the intimate and the political.

**Violette Morisseau**, text written for the associated publication of the exhibition *Des soleils encore verts*

1. parsley, yarrow, angelica
2. Mixture of aloe vera, dandelion root and lei gong teng.
3. Thus Hildegard of Bingen evoked the possibility of an analogy between humans and the universe.
4. Jacques Rancière, *Le partage du sensible. Esthétique et politique*, Paris, La Fabrique, 2000



*Love and Sacrifice*  
2021, set of glazed stoneware weapons



View of the first part of the collective exhibition, *Des soleils encore verts*, curated by Collectif Champs Magnétiques, Mains d'Œuvres, July 2021



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

**About** *Jusqu'à ce que la mort nous sépare*

*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.<sup>1</sup>*

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.



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



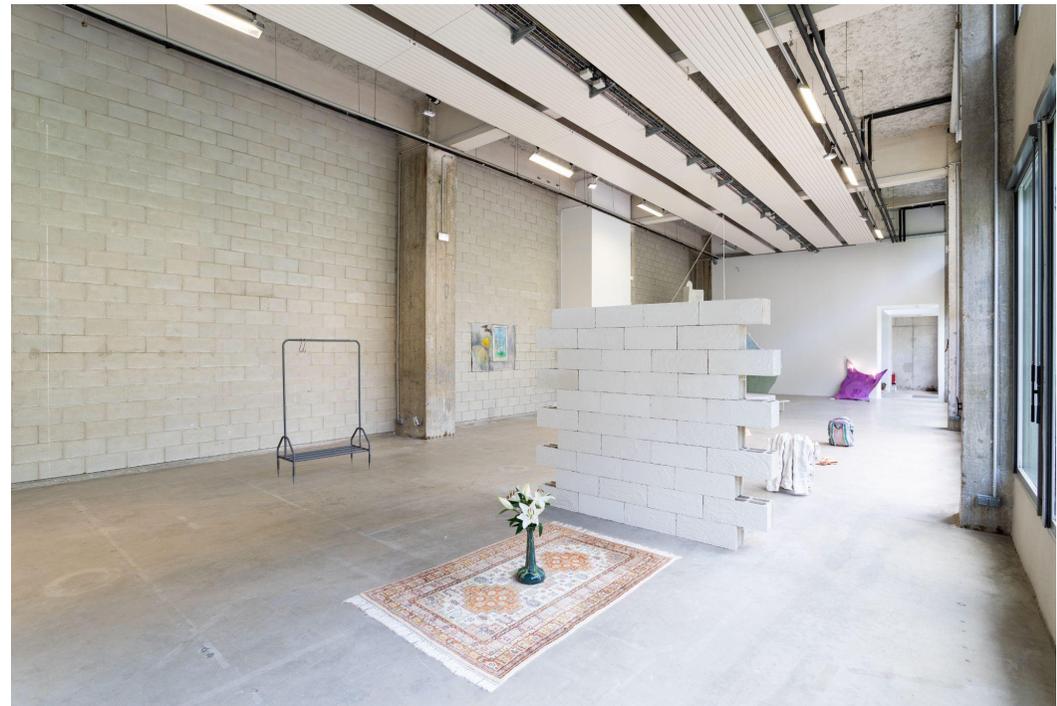
*Amitiés Particulières*, at the fourth part of the group exhibition in movement, *Des soleils encore verts*, curated by Collectif Champs Magnétiques, DOC! in September 2021

image © Clément Bour

*Body Fluid #2 / You make me safe*  
2018, performance, indefinite duration

new activation in September 2021 during the fourth part of the group  
exhibition, *Des Soleils encore verts*, at DOC!, Paris, FR





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

image © Clément Boute

*Elle en avait marre d'être sédentaire* (She was tired of being sedentary)  
2021, plastered breezeblocks, carpet, stoneware vase, fleur-de-lis



*Le ciel est bleu comme une brique* - - with Louis Chaumier  
2018, performance, undetermined duration

new activation in July 2021 during the third time of the collective  
exhibition in movement, *Des soleils encore verts*, at Bétonsalon -  
Centre d'art et de recherche, Paris, FR



*Le ciel est bleu comme une brique* - with Louis Chaumier (The sky is as blue as a brick)  
2018, performance

new activation in July 2021 during the third time of the collective exhibition, *Des soleils encore verts*, at Bétonsalon -  
Centre d'art et de recherche, Paris, FR



*Body Fluid* is a cycle of four performances between October 2018 and April 2019.

*Body Fluid #4*

2019, performance, 10:07 min

*Coming from a mixed race family, a question arose during my last trip to Martinique. Am I legitimate to talk about a history that is certainly that of my family and my ancestors but which is not mine?*

Dealing with feelings of belonging or rejection and possible individual and intimate conflicts linked to genetic heritage and family history, *Body Fluid #4* questions what is it like not knowing our roots, to which we are nevertheless chained by our DNA. What is individual history worth when we have all become earthbound again ?

*Body Fluid #3 / The Braided Maid*  
2018, performance, indefinite duration

Women's hair has always had a politico-religious role and can appear socially as an expression of femininity. Throughout history, Men have recurrently cut off or shaved women's heads as a punishment ; they have placed themselves as the decision makers of their status.

At the end of the performance the braid is torn from the skull and left hanging on the wall, choice and consent are then taken into account in the artist's relationship with their body and the expression of gender and femininity.





*Body Fluid #2 / You Make me Safe*

2018, performance, indefinite duration

*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 perceived as female lies before 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.



*Body Fluid #1 / Manifesto*  
2018, filmed performance, 01:22 min



*Sans titre* (untitled)  
2019, breeze block, concrete, bamboo, ceramic chains, steel mesh,  
hemp rope, latex



*Sorcellerie potentielle / Foi* (Potential witchcraft / Faith)  
2017, wood, plaster, hemp rope

# L. CAMUS-GOVOROFF

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## Curriculum

**2021**  
Queer Art and Queer Curating,  
Node Center, Berlin, DE

**2019 - 2020**  
Medien Kunst,  
Staatliche Hochschule für Gestaltung, Karlsruhe, DE

**2016 - 2021**  
Master Art Space (MFA),  
École Nationale Supérieure des Arts Décoratifs, Paris, FR

## Awards, Grants & Residencies

**2023**  
Up coming residency *To become two*, SOMA, Marseille, FR  
Up coming residency *Maison Artagon*, Vitry-aux-Lognes, FR

**2022 - 2023**  
Residency *Artagon (Pantin)*, Pantin, FR

**2022**  
Grant *FORTE Île-de-France*, in partnership with the Île-de-France region and Le Sample, Bagnolet, FR  
Residency *La Folie Barbizon*, Barbizon, FR

**2021 - 2022**  
Residency *Le Consulat (Voltaire)*, Paris, FR

**2021**  
Residency *Freed From Desire*, Bletterans, FR

**2020**  
Award finalist, *BOE Art Prize*, Berlin, DE

## Solo shows

### 2022

*In this room, I feel home*, curated by Petr Hošek and Sandra Barré, Hošek Contemporary, Berlin, DE  
*À l'orée du bois*, curated by Violette Morisseau and Léa Pagnier, Laube, Karlsruhe, DE  
*Dans un jardin qu'ils ont su garder secret*, curated by Camille Bardin, The Left Place The Right Space, Reims, FR

### 2021

*Long-Forgotten Fairytale*, École nationale supérieure des Arts Décoratifs, Paris, FR

## Group shows (selection)

### 2023

Up coming *Les Vagues*, curated by Léo Guy-Denarcy, Centre d'art de L'Onde, Vélizy-Villacoublay, FR  
*Horizons Holfactifs*, curated by Sandra Barré, Fondation for contemporary art Espace Écureuil, Toulouse, FR

### 2022

*66th Salon de Montrouge*, curated by Guillaume Désanges and Coline Davenne (Work Method), Beffroi de Montrouge, Montrouge, FR  
*LA DESCENTE*, curated by DRAFT001, Confort Moderne, Poitiers, FR  
*Unconditional lover*, curated by Living Content, After Hours, Paris, FR  
*100% L'EXPO*, curated by 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*, Dragono - artist run space, Paris, FR  
*Des soleils encore verts .4*, DOC! - artist run space, Paris, FR  
*HIRAETH*, Espace Futur, Paris, FR  
*Exposition Collective Libre n°1*, 3537, Paris, FR  
*Des soleils encore verts .3*, Bétonsalon - centre d'art et de recherche, Paris, FR  
*Des soleils encore verts .2*, CAC Brétigny - Centre d'Art Contemporain d'intérêt national, Brétigny, FR  
*Des soleils encore verts .1*, 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*, Jour & Nuit Culture, Paris, FR  
*J'ai les dents du fond qui baignent*, in.plano - artist run space, Île Saint-Denis, FR  
*THE DIVISION / RAPID REORGANIZATION OF TERRITORIES*, Suncheon Botanic Garden, Suncheon, KOR  
+ *333 Folle Béton*, Maison Fraternelle, Paris, FR  
*Corporis : corps et âmes intimes*, Galerie Bertrand Grimont, Paris, FR

### 2018

*Genesis 3.16*, Paradiso Berlin, Berlin, DE  
*Les Temps Sauvages*, Le Satellite, Aubervilliers, FR  
*Get Naked*, Gorilla, Manchester, UK

## Performances

### 2022

*Un lieu à nous*, performed reading, Beffroi de Montrouge during the 66th Salon de Montrouge

*You make me safe*, as part of Artagon Pantin open days in October 2022

*Je, tu, iel*, performed reading, The Left Place, The right Space, during *Dans un jardin qu'iels ont su garder secret*

### 2021

*You make me safe*, DOC! - artist run space, during *Des soleils encore verts .4*

*Le ciel est bleu comme une brique*, with Louis Chaumier, Bétonsalon - centre d'art et de recherche, during *Des soleils encore verts .3*

*Je, tu, iel*, collective reading, Mains d'Œuvres, during *Des soleils encore verts .1*

### 2019

*Le ciel est bleu comme une brique*, in.plano - artist run space, during *J'ai les dents du fond qui baignent*

*Body Fluid #4*, Maison Fraternelle, during *+333 Folle Béton*

## Curatorial projects

### 2022

*LANGUAGE ITSELF IS A REVOLUTION*, co-curated with Cléo Farenc, SOMA, Marseille, FR

*Éther astral*, co-curated with Cléo Farenc, 3537, Paris, FR

### 2021

*Curator picks*, online project for the german platform *rundgang.io*

*HIRAETH*, Espace Futur, co-curated with Cléo Farenc, Paris, FR

*Alien She : Mini Galerie*, co-curated with Cléo Farenc, Passage Thiéré, Paris, FR

### 2019 - ongoing

General secretary and co-curator of the collective *Alien She*, FR

## Others

### 2022

*Alien She Concert* co-produced with Cléo Farenc, with guest artists Biaziouka, Lalla Rami, Rebequita, Samantha Deep, 3537, Paris, FR

*Alien She for poetry* co-directed with Cléo Farenc, mini-series about 13 poet artists

*Alien School* animation of workshops to help prepare for art school entry exams, Le Sample, Bagnolet, FR

### 2018 - 2019

First studio assistant for Hugo Servanin, Pantin, FR

### 2017 - 2018

Set designer assistant for Bryan Mc Cormack, Brownstone Fondation, Paris, FR

## Publications

### CATALOGS AND OTHER PUBLICATIONS

#### 2023

Catalog, *Horizons Olfactifs*, Texts by Sandra Barré

#### 2022

Statement, *La température de fusion à laquelle la colère devient rage*, Manifesto XXI

Catalog, *66th Salon de Montrouge*, text by Elisa Rigoulet, Work Method and city of Montrouge October 2022, pages 24-25

Catalog, *100% L'EXPO*, La Villette, April 2022, page 28

#### 2021

Fanzine, *Noos Reader #2 - When I talk to others, I talk about you*, as part of the NoOs Festival, September 2021, page 74

Fanzine, *SANS CORPS 003*, by Enz@ le Garrec, August 2021, pages 6-8

Publication, *Des soleils encore verts*, by the Collectif Champs Magnétiques, July 2021

### PRESS

#### 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 for Numéro *Mystical and political in the universe of L. Camus-Govoroff*, Léa Pagnier for Manifesto XXI

ODIOUS 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*, an article for *rundgang.io*

*Art, curation and counter-power : a conversation with Alien She*, an interview with Cléo Farenc, conducted by Clémentine and Apolline Labrosse for CENSORED

#### 2020

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

#### 2019

*Ode to femininity with Reine Louve*, Jeanne Gourdon for Le Bonbon

CENSORED 02 / *DESIDERARE* / May 2019, pages 72-75

### PODCASTS AND OTHER MEDIA

#### 2022

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

#### 2021

Podcast, *Verni(e)s*, season 1, episode 6, Arnaud Idelon and Samuel Belfond about the performance *You Make me safe*

Podcast, *Verni(e)s*, season 1, episode 5, Arnaud Idelon and Samuel Belfond present *HIRAETH* by Alien She and the performance *You Make me safe*

IGTV, *TRAVERSEÉE*, season 2, episode 2, Camille Bardin presents *Long-Forgotten Fairytale*

#### 2020

IGTV, *News from somewhere*, with Charlotte Heninger for DÉCOR