

# Aurélie Menaldo



Aurélie Menaldo studied at the National Schools of Fine Arts in Lyon and Villa Arson, in Nice, where she obtained her DNAP in 2005 and her DNSEP in 2008. That same year, she completed a residency at the National School of Photography in Arles and won the Neuflyze Vie competition which rewards her for her photographic work. Aurélie's artistic practice has developed through contact with multiple spheres.

She uses different mediums - sculpture, photo, video, drawing - to question the physical space and its superficial content made of artifice. She plays with the everyday environment as a setting. "I seek to create a tension between reality and imagination, evolving on the border which goes from the banal fabricated to the hidden disenchantment. I offer the viewer an almost similar universe but to observe from a slightly different angle. »

She continues her research within the post-diploma ALPes at the Haute Ecole d'Art et de Design in Geneva, Switzerland and graduated in 2010. She opens her pop and frozen universes to the public space, her work then plays with our perception of reality to question and operate a shift towards the imaginary. Through simple interventions, often carried out in situ, Aurélie inserts small shifts that stubbornly redirect the gaze and bring out new landscapes with fictional potential.

In 2015, Aurélie Menaldo participated in the group exhibition Chez-Robert at the FRAC Franche-Comté. She has also exhibited at the Octave Cowbell gallery in Metz, at Halle Nord in Geneva, in the Capsule space and recently at the Villa du Parc Art Center in Annemasse. Personal exhibitions at the L'Angle art space in La Roche sur Foron, at Hit in Geneva and at the GAC in Annonay have also recently presented his work.

My work questions the physical world and its superficial content, full of artifices. Through various disciplines – drawing, photography, video, installation in the urban space- with the daily environment as if it were a theatrical decor, a stage.

My interventions suggest a dissonant interpretation of the reality. I make a tiny gap redirecting the eyes in an obstinate way which, in turn creates a new image.

By simple interventions, often realized in situ, the physical perception of spaces is modified by my installations. I use materials that are present at the location melding my work with the current environment. This environment is now revealed in a destabilizing, odd and poetic way.

I also work from daily life objects, putting them in an unstable position and showing their own imaginary. Furniture-Sculpture, Structure-Decor, the references and the connections to the reality become intermingled to produce a feeling of uneasiness. To approach and see them, one has to relinquish control and to move closer to a shape – a thing that speaks more to our sensations than to our understanding.

I try to create a tension between reality and imagination, ranging anywhere from a banal appearance to a hidden disillusion. I intend to show an almost similar world that is meant to be observed from a slightly different point of view.

Questioning particularly the concept of falsehood, of delusion I wish my work to start a discussion that constantly evolve and deal with the temporary and vain nature of the human life.

**TRAINING AND QUALIFICATIONS**

<b>2012-2015</b>	research assistant Art and Public Space laboratory, HAUTE ECOLE D'ART ET DE DESIGN of Geneva
<b>2008-2010</b>	postgrade Art Place Landscape sound space, HEAD Design of Geneva,
<b>2008</b>	DNSEP, Ecole Nationale Supérieure d'Art, Villa Arson, Nice
<b>2005</b>	DNAP with mention, ENSA, Villa Arson, Nice
<b>2001-2004</b>	training first cycle at Ecole Nationale des Beaux-Arts of Lyon

**SOLO SHOWS**

<b>2026</b>	Les veilleurs, galerie Showcase, Grenoble
<b>2025</b>	Toute-Grâce, La Crèmerie, Passy
<b>2022</b>	As The World Falls Down, GAC Annonay Paradis Perdus, La Ferme de la Chapelle, Grand-Lancy, Swiss
<b>2019</b>	My heart is full, La Conciergerie, La Motte Servolex Climate Canary, L'Assaut de la menuiserie, Saint-Étienne
<b>2018</b>	Tripod ou la réalité mise à l'eau, L'Antibrouillard contemporary art space, Gaillard
<b>2017</b>	Lieu Noir, Bains des Pâquis, Geneva
<b>2016</b>	De l'autre côté du précipice, HIT, Geneva Voyage en absurdie, L'Angle, la Roche sur Foron
<b>2015</b>	Plus rien ne s'oppose à la nuit, Le Point Commun art space, Cran-Gevrier Interlude, Galerie Andata.Ritorno, Geneva
<b>2014</b>	Capsule 1.12, Halle Nord, Geneva Superfétatoire, galerie Octave Cowbell, Metz In vivo, galerie Chez Robert

**COLLECTIVE SHOWS**

<b>2026</b>	Land Art, espace d'art Phil'Art, Thorens-Glières (à venir)
<b>2025</b>	Forces invisibles, L'Angle, la Roche sur Foron Pourquoi les pommes de terre peuvent sauver le monde, Le Mikado, Annecy
<b>2024</b>	Curiositas, La Conciergerie, La Motte Servolex Éphémère et durable, open air show, Geneva Grand Angle, Jardins divers, art space, Cruseilles GOGOGO, Centre de diffusion et de production des Arts vivants, Geneva
<b>2023</b>	No-Noël, La Poudrière, Sélestat Sisyphes, l'âne et le rideau, Pôle Land Art Départemental, Ferme de Chosal, Copponeux
<b>2022</b>	Femmes au Pays du Mont-Blanc, Saint-Gervais Transition Dreams, galerie Giardi, Saint-Etienne Devenu(s) en Devenir, L'Angle, la Roche sur Foron
<b>2021</b>	Expo Mobile, artistic interventions in the City of Geneva
<b>2020</b>	Salon des Ys, Saint-Alban les Eaux OH! OH! OH!, Le Dojo, Nice Spielact, éco-quartier Jonction, Geneva Trans-frontalière, SériGalerie, Ambilly To be confined, to be continued, La Conciergerie, La Motte Servolex 10 ans!, Le Point Commun contemporary art space, Cran-Gevrier
<b>2018</b>	NOPOTO, atelier of Patrick Frega, Nice Contre-récits, commissariat Punctum Remotum, Médiathèque de Samoëns, Samoëns Capsule 2.47, curated by Portmanteau Rotary Plate, Halle Nord, Geneva 100 Titres, curated by MatériauxMixtes, Bel Œil Interior Design, Nice
<b>2017</b>	Plans, La Verseuse, Geneva Season presentation, Théâtre de Carouge, Geneva
<b>2016</b>	In and Out, Villa du Parc contemporary art center, Annemasse [DE]HORS LES MURS ! #1, contemporary art trail in the city, Cluses

**COLLECTIVE SHOWS**

- 2015** Metafora di un mondo altro, galerie Schema Polis, Carmignano (IT)
- 2014** Chez-robert, FRAC Franche-Comté, Besançon  
Contemporary BOOM!, galerie Artvera's, Geneva
- 2013** Hortillonnages - Art, villes et Paysage, intervention public space, Amiens  
Hortillonnages - Art, villes et Paysage, intervention public space, Amiens
- 2012** Préambule, in resonance with le baiser et la morsure/Opus 2, Grütli Theater, Geneva  
Apo-calyptse, curated by Einzweidrei, old Béard factory, Clarens/Montreux  
Hortillonnages Art, villes et Paysage, intervention public space, Amiens  
Nouveaux labels-Design Days, Design Studio Renens, Lausanne  
Mi viene l'acquolina in bocca, Urgent Paradise, Lausanne
- 2011** Café des Glaces-Salon, Café des Glaces art space of Mjc, Tonnerre  
En l'air, Centre Culturel C. Peugeot, Atelier Z, Paris  
Just So Stories, galerie Schema Polis, Carmignano (IT)  
Four Horsemen, curated by C. Migraine et N. Muller, art space la Zonmé, Nice  
Passe-[ports] méditerranéens, dans le cadre de Art Contemporain Côte d'Azur, curated by no-made, arbo-retum of Roure  
Parade, curated by F. Sanchez and E. Perrochon, Art center of Yonne, Abbaye de Quincy  
No room to move, art space Agent Double, Geneva  
28 ème Rendez-vous des jeunes plasticiens, Toulon  
Développement durable, intervention in the city, Parc des Bastions, Geneva  
En Projets, curated by N. Gordon, Khiasma space, Les Lilas and online: Droit de Cités
- 2010** L'art proxime, Traverse vidéo, l'Ostal Occitania, Toulouse
- 2009** Drawing from the future, Villa Mondragone, maison de vente aux enchères, Roma  
ZOOart, Giardini Fresia, Cuneo (IT)  
Biennale d'Art Contemporain de Cachan, l'Orangerie, Cachan  
Plaine/Off\_1, exposition réflexive, Bâtiment d'Art Contemporain, Geneva  
.PDF artistic interventions in public space, Porte de France, Gaillard  
Foire Internationale du Dessin, galerie Nikki Diana Marquardt, Paris  
Plaine Off, artistic intervention sur la plaine de Plainpalais, Geneva  
Un sol genevois, Live in your Head, Geneva  
Montessuit exhibition park in résonnance with «What else?», CAC Villa du Parc, Annemasse  
Horace by H. Müller, staging by G. Alvarez, design and production of the stage space Théâtre du Grütli, Geneva
- 2008** Les arts incohérents réactivés, Live in your Head, Geneva  
Super Sans-Plomb 2008, exhibition of ENSA graduates in 2008, experimental gallery, Villa Arson, Nice  
Une exposition de mémoires, une discothèque silencieuse, curated by Mathieu Copeland, le Dojo, Nice

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## RESIDENCY

Sentier Art et Nature du Pôle Land  
Art Départemental, Copponex, 2023  
AMI, Prendre l'air (du temps 2),  
DRAC Auvergne-Rhône-Alpes, 2021  
L'Assaut de la menuiserie, Saint-Étienne, 2019  
L'Arteppes, MJC Teppes-Novel, Annecy, 2018  
Le Point Commun, contemporary art space,  
Cran-Gevrier, 2015  
Ecole Nationale Supérieure de la Photographie,  
Arles, 2007

## GRANTS AND PRIZES

Special jury prize contest eBook by Tribew,  
Maison des Artistes, 2016  
Contest nominée «Porte de France», projet de  
sculpture 1% artistique, Gaillard, 2010  
Winner of the Neuflyze Vie photographic  
competition, 2009

## WORKS FOR PUBLIC SPACES

Litha, Ostara, Mabon, installation Ephémère et  
Durable, 2023  
Sysiphe, l'âne et le rideau, installation, Pôle Land Art  
Départemental, 2023  
Azalea, installation, Annecy, 2018  
Dessin de jeux, drawing on the floor, Annecy, 2018  
Lieu Noir, photography, Geneva, 2017  
Module, installation, Cluses, 2016  
Eole, installation, Cluses, 2016  
Issue Project, sculpture, Amiens, 2012  
Underground Plainpalais, installation, Geneva, 2010

## PUBLICATIONS

Catalog les 10 ans de L'Angle, espace d'art  
à la Roche sur Foron, 2022  
Chez-Robert, monographic catalog Frac  
Franche-Comté, edition Les presses du Réel, 2015  
Sans le socle, edition Art et Fiction, 2015  
Catalog Art, villes et paysages, 2010-2012,  
edition Trois cailloux, 2014  
Platform Magazine, interview and portfolio n°57,  
www.platformmag.com, 2014  
Manuel Fanzine, publication of drawings online,  
www.manuelpublication.com, 2013  
Squellette, publication ALPes/HEAD, 2012  
Fanzine Coming Soon 2, publication online,  
www.l-eclair.fr, 2011  
Catalog Passe-[ports] méditerranéens, 2011  
Catalog L'Art Proxime, Traverse Vidéo, 2011  
Catalog Biennale d'Art Contemporain de Cachan, 2010  
Digital catalog Internationale Drawing Fair, 2010  
DVD Young French Creation screened in different  
exhibitions, Interview by Créativ TV, 2009  
Magazine New Vision, edition of a photographic  
portfolio, 2009  
Catalog Super Sans-Plomb 2008, supplement  
Semaine n° 11, edition Analogues, 2008



**2025**

Sculptures,  
latex and wax masks.  
45x30x40 cm

Five masks, resembling animal trophy heads, made of latex and wax, exist in a liminal space, on the border between the organic and the artificial. The latex evokes skin and flesh, something living yet artificial. The masks are inverted: hollows and bumps reverse as in a mold, accentuating their strange character. The wax, a material associated with preservation, freezes the forms in an almost cadaverous sheen while simultaneously rendering them fragile, susceptible to melting. It suggests a temporary, unstable, transforming identity. These figures inhabit the space and enter into a relationship with it. The ensemble creates a contrast between the living and the inert, the real and the false, the hot and the cold, evoking hybrid figures, a ritual or rite of passage, somewhere between initiatory mask, sacrifice, offering, and relic.

Exhibition view,  
Toute-Grâce,  
Crèmerie,  
Passy, 2025



Exhibition view, Toute-Grâce, Crèmerie, Passy, 2025

**2025**

Installation,  
inner tubes,  
tencel.  
variable di-  
mensions



Exhibition view  
Toute-Grâce  
Crèmerie, Passy, 2025

Three large inflatable sculptures, in shades ranging from fir to bean, occupy the space. Their rounded, stacked forms evoke natural landscapes, mountains softened by time, or masses of vegetation from an imaginary forest. They create an artificial yet welcoming landscape, inviting visitors to wander. The body is engaged: it moves around, approaches, circles, and interacts with these flexible volumes. The encounter is as much physical as it is mental. The scale of the sculptures alters the perception of the space and creates a feeling of immersion, as if entering a suspended space, outside of everyday life. Between evoked nature and synthetic material, between playfulness and strangeness, the installation appeals to the viewer's imagination. It offers a territory to explore, a place without a defined function, where each person can project their own images—those of the mountain, the forest, or an inner landscape.





Exhibition view, Toute-Grâce, Crèmerie, Passy, 2025

## PALO SANTO

**2025**  
installation,  
21 burnt tree  
trunks,  
burned  
branches  
10 x 3,5 x 3 m,

Exhibition view  
Forces invisibles,  
L'Angle, La Roche-sur-  
Foron, 2025



Through her work Palo Santo, Aurélie Menaldo addresses the notion of a rite of passage by physically engaging the visitor's body. She invites them to symbolically cross a place of transition: the threshold of the Angle. She thus recreates an essential phase of the ritual, defined by Van Gennep as an in-between marking transformation. The trunks, of varying heights, stand like figures with symbolic, strange, and poetic power. Burned, they highlight the ambivalent role of fire, both destructive and purifying.

An immersive, mystical, and contemplative experience, accentuating the transitional effect specific to rites of passage, this installation is like a micro-fiction, much of which remains to be written by the imagination of the people who pass through it.



Exhibition view, *Forces invisibles*, L'Angle, La Roche-sur-Foron, 2025



**2025**

**Les renoncements nécessaires**

digital color photography

printed on matte paper

100 x 50 cm

This installation consists of a photograph taken during lockdown, showing an abandoned wall lizard tail. Left there to deceive one's enemy and allow escape, it is reproduced here as a sacred object. A trace of a painful, but perhaps salutary, past, it is also the enlargement of a scaly appendage symbolizing luck and rebirth.

The edition of a hundred or so lizard tails made of raw clay is presented as lucky charms to take with you.

The image and the multiples are accompanied by a sculpture reproducing the conical shape of the lizard tail, three pieces of an animal with cracked skin, somewhere between the molt of a snake and the scales of a dinosaur.

The installation evokes a contemporary cabinet of curiosities, where wonder blends with a reflection on the power of beliefs and imagination. Objects, fragments preciously preserved to question the imagination and its fictions.

Exhibition view

Curiositas,

La Conciergerie,

La Motte-Servolex, 2025

LES RENONCEMENTS NÉCESSAIRES



**Fur Slip**, edition  
100 lizard tails, raw clay,  
gold leaf  
40 x 50 x 60 cm



**Curiositas**, sculpture  
polystyrene cone,  
paint, stainless steel  
table  
140 x 80 x 60 cm

## AXOMAMA

**2025**  
embroidery,  
potato sacks,  
gold thread  
90 x 120 cm,



Exhibition view  
Pourquoi les pommes de  
terre peuvent sauver le  
monde,  
Le Mikado, Annecy,  
2025

In Inca mythology, Axomama is the goddess of the potato. Her name literally means “mother of the potato.” Many modern Andeans still practice rituals during the planting and harvesting of potatoes. There are very few personified representations of Axomama, which is why artist Aurélie Menaldo reinvents here the face of the one born as a daughter of the Earth. Combining the fragile finesse of embroidery thread with the roughness of potato netting, she creates a timeless icon. Specially created to watch over this exhibition, Axomama offers a sort of two-tone shroud where the fine lines of the drawing play with the air passing through the mesh of the netting.





**2022**

installation,  
different dimension  
5 velvet pillars  
of different colors topped  
with various objects

In the first room, on the ground floor, five velvet pillars play with the space between ground and ceiling. They link sky to earth, inviting visitors to walk around a sixth central cement pillar, which highlights the special architecture of this ancient farmhouse. Set in this space of split-levels and with its ceiling of different heights, the pillars invite us to follow the lines and to multiply the viewpoints. By taking the stairs, the visitor discovers that four of the pillars have passed through the floor to be topped by sculptures in the room on the first floor. Backed by a wall the colour of the sky, the pillars are now pedestals from which coloured objects flow or spill out - they have been pierced, as if alive.

As in a medieval garden or a child's bedroom, they then align themselves, by surprise, to form a new landscape of imaginary designs and characters. The repetitive sound of the water from the fountain responds to the penetrating gaze of the Statue of Liberty covered in seeds. On the mezzanine, foam tentacles spring up blocking the passage, while the chains of a pointed tower glow..

Exhibition view  
Paradis Lost,  
Ferme de La Chapelle, Geneva, 2022

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# PARADIS LOST

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Exhibition view  
Paradis Lost,  
Ferme de La Chapelle, Geneva, 2022



## SUR-VIE

**2022**

installation,  
edition of  
6 survival  
blankets cut  
to measure  
90 x 50 cm,  
a flag



Exhibition view  
Paradis Lost,  
GAC, Annonay,  
2022

When art lays claim to a lifestyle by a variety of artworks, like lights along a winding path of research, it is sometimes a good idea to turn around. In perpetual motion, my creations transform themselves according to the mediums used and the spaces occupied, the words are found on signs, as well as on handwritten letters... These first six cut-outs of survival blankets are the beginning of a monographic editorial artwork which resumes the shapes, drawings and texts that are found in my work. Like an inventory which is impossible to handle, fold or store away, and which is fragile and liable to be blown away by the first passing breeze, they keep a delicate record of attempts at artistic survival and contain the absurdity of the idea of their conversations.





Exhibition view, Paradis Lost, Ferme de la Chapelle, Geneva, 2022



**2022**  
installation,  
various dimensions  
luminous sign, starlit  
fountains, salt

In this old cellar where cardoons used to be blanched, a floor of salt seems to have remembered the movements of the wind. By taking a staircase, we discover this raised landscape, without needing to step into it. Starlit and silver fountains seem to have emerged alternately, and in an orderly manner they create a climate which is both festive and artificial. Was it the logo of the luminous sign showing the presence of radioactive waves that created them? Between claustrophobic danger and a cave of experimental light therapy, a feeling of uneasiness is created and invites the spectator to question the artificial landscapes that they cross daily. There is a delicate boundary between the space for care and that of the laboratory rat...



Exhibition view, Paradis Lost, Ferme de la Chapelle, Geneva, 2022



**2019**  
sculpture  
1000 Union lignite  
briquettes  
290 x 290 x 88 cm

Solid and fragile, dirty and shiny, the lignite briquettes with the promising title UNION fit together to build the Slag Heap. An organized cluster of black parallelograms, it rises like an extinct volcano of preserved ash. This geometric mountain is displayed like a fortified castle to allow the viewer to discover it through its borders, without being able to enter it. Bringing to mind both the child and his construction games as much as the scorched desert landscapes, the Slag Heap takes over the space it is part of, in order to cool and transform it better.

**«In Saint-Etienne, our Athena, a centre located on the outskirts formed by the railway line, is obviously the slag heap. Strange goddess of the underground forests, useful in the forge, in the home and in war. We celebrate Saint Barbara, but this is just another name for the goddess bona dea, the good goddess. Both art and religion are an opportunity to renew our piety with regard to sane idols. Not a Golden Calf, but a wall of coal. There are the votive stones. And there is the sacrifice, necessarily, that the gods demand: the canary, whose lungs will bring good or bad omens. Everything here is organized like a temple, in which our gods, more or less ancient, minor or major, no longer sleep.»**

extract from the text for the exhibition by Frédéric Montfort  
[www.aureliemenaldo.fr/climate-canary](http://www.aureliemenaldo.fr/climate-canary)



Exhibition view, Climate Canary, L'Assaut de la menuiserie, Saint-Étienne, 2019



**2019**

**Hangman I**

sculpture, variable dimensions  
metal hooks, cuttlefish bone

**Hangman II**

sculpture, variable dimensions  
steel tube, cutting discs

The eruption of the strange into the familiar, like a body suspended in the middle of the living room in place of a floor lamp... This is what these three sculptures play at and which brush the viewer's head to better reveal the disturbing void that surrounds them. All three energize the weight of a bag, the lightness of a pierced dry bone or the stiffness of a cutting disc in order to be part of an everyday life that has become surreal. We have to find in them a meaning or a principle of reality that seems to escape us although they present well-known hanging techniques. The Hanged are looking for a reason, one that would define them in this state or one that would revive them...

Exhibition view  
Climate Canary,  
L'Assaut de la menuiserie,  
Saint-Étienne, 2019

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# THE HANGED

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Exhibition view  
Climate Canary,  
L'Assaut de la menuiserie,  
Saint-Étienne, 2019





**2015-2020**

sculptures,  
various objets, painted wooden  
shelves  
variable dimensions

Strange shapes on coloured shelves, an assembly of domestic objects, Necropolis is an installation comprising 14 locations, 14 sculptures on a pilgrimage route. Like a personal ex-voto collection or an altar display dedicated to everyday forms, this installation plays with colours and objects in order to reinvent them. Fragments of territory to be recomposed, each small sculpture stands emotionless, inviting the walker to stop between fragile rotundas and unstable towers.

Necropolis or the eruption of the unusual into the familiar.

Exhibition view,  
Voyage en absurdie,  
L'Angle,  
La Roche sur Foron, 2015 - 2020



Exhibition view, Voyage en absurdie, L'Angle, La Roche sur Foron, 2015



**2016**

**Lorina**, sculpture  
métal triangle, rope,  
seed bag  
90 x 10 x 270 cm

Lorina, Edith and Alice rub shoulders, size each other up. They weave a silent dialogue, between abandonment and expectation. They replay, mimic and impose the decor of a deserted play area. Between ruins and fictional inventions, these three sculptures rethink the objects and materials of our daily life. In an atmosphere of an urban park for children, they fill the space with shapes, lines and movements that collide. Lorina oscillates between the swing and the hanged man, Edith spreads herself on the ground to better disappear there, while Alice hides her unsteadiness through three inflatable rings. Lorina, Edith and Alice were given the first names of the daughters of Dean Henry Liddell as their titles. These three sisters, and especially Alice, inspired Lewis Carroll during their long walks, in particular in the writing of *Alice in Wonderland* and *Through the Looking Glass*. Presented here as a gallery of slightly devious characters, they recreate a landscape that comes face to face with the absurd and the bizarre. The sculptures are distinguished by their disturbing strangeness, their impracticality and even their real harmfulness.

Exhibition view

In and Out, Villa du Parc Art Center,  
Annemasse, 2016

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LORINA, EDITH AND ALICE

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**Alice**, sculpture  
inflatable rings,  
beam, wood  
400 x 60 x 185 cm



**Edith**, sculpture  
toboggan slide,  
party novelties, wood  
230 x 30 x 40 cm



**2012**

sculpture

cage for rodent, wood

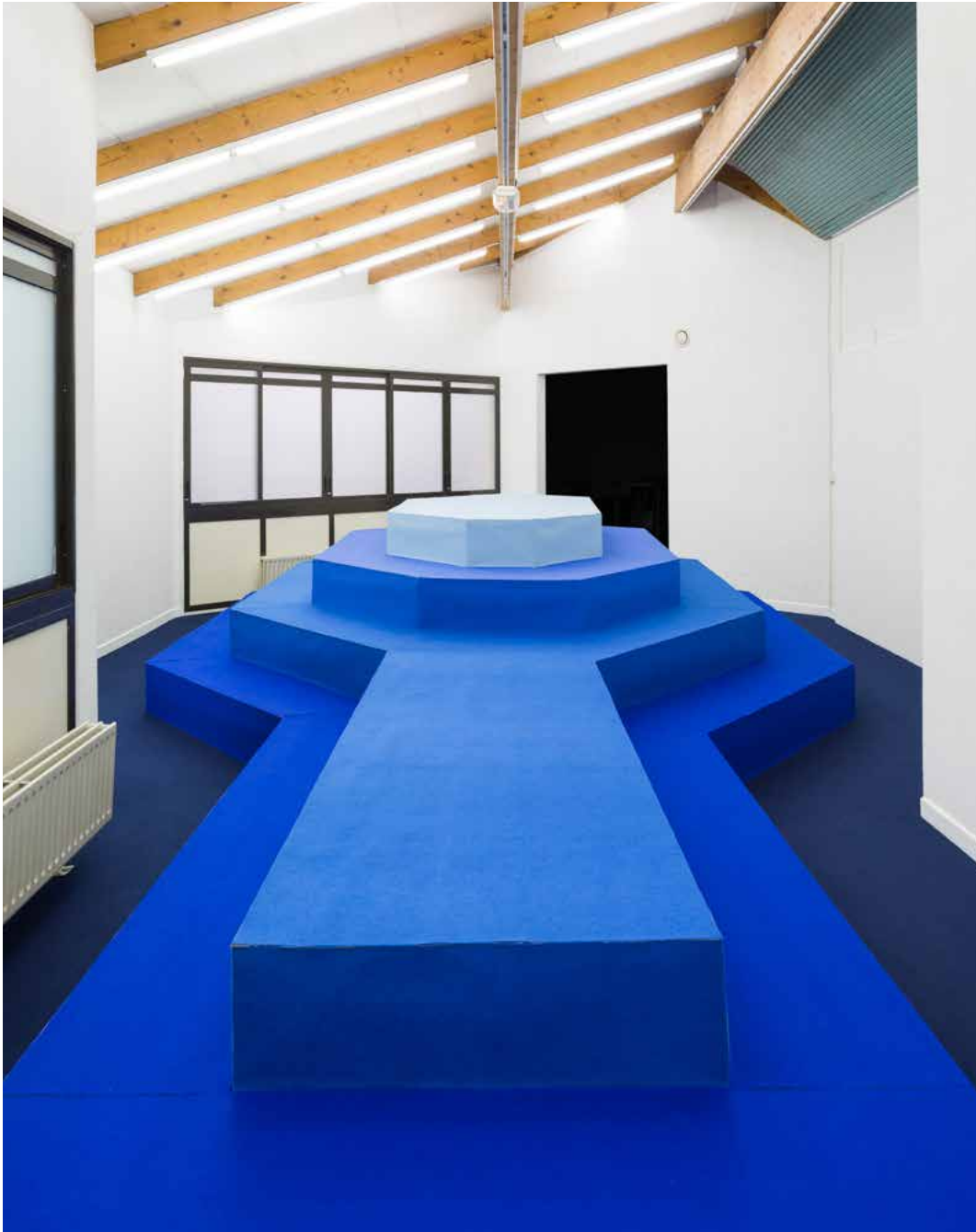
5 m of diameter

Covering approximately 20m<sup>2</sup> on the ground and slightly raised by a wooden board, a sculpture, made with cages, tubes, spheres, cubes etc... colored and translucent plastic self propagates. A network of several levels, happy organized chaos, is created by assembling elements originally used for the housing environment of rodents, «imitating the natural environment of the animal». By this pop and cold construction, I devised an idea for after the apocalypse this would be a new world. Presented here, as a scale model, it promises to carry out the dreams of change and freedom which liven up any radical upheaval. It adorns itself with an attractive appearance to take the eye and to get lost in its claustrophobic modules. This construction made with industrial objects becomes disturbing and strange by its distribution.

This work also speaks about sculpture as a domestic object included in a place of life, its first definition.



Exhibition view Apo-calypse, old Béard factory, Clarens, 2012



**2015**  
sculpture  
wood, carpet  
20 x 7 x 1,2 m

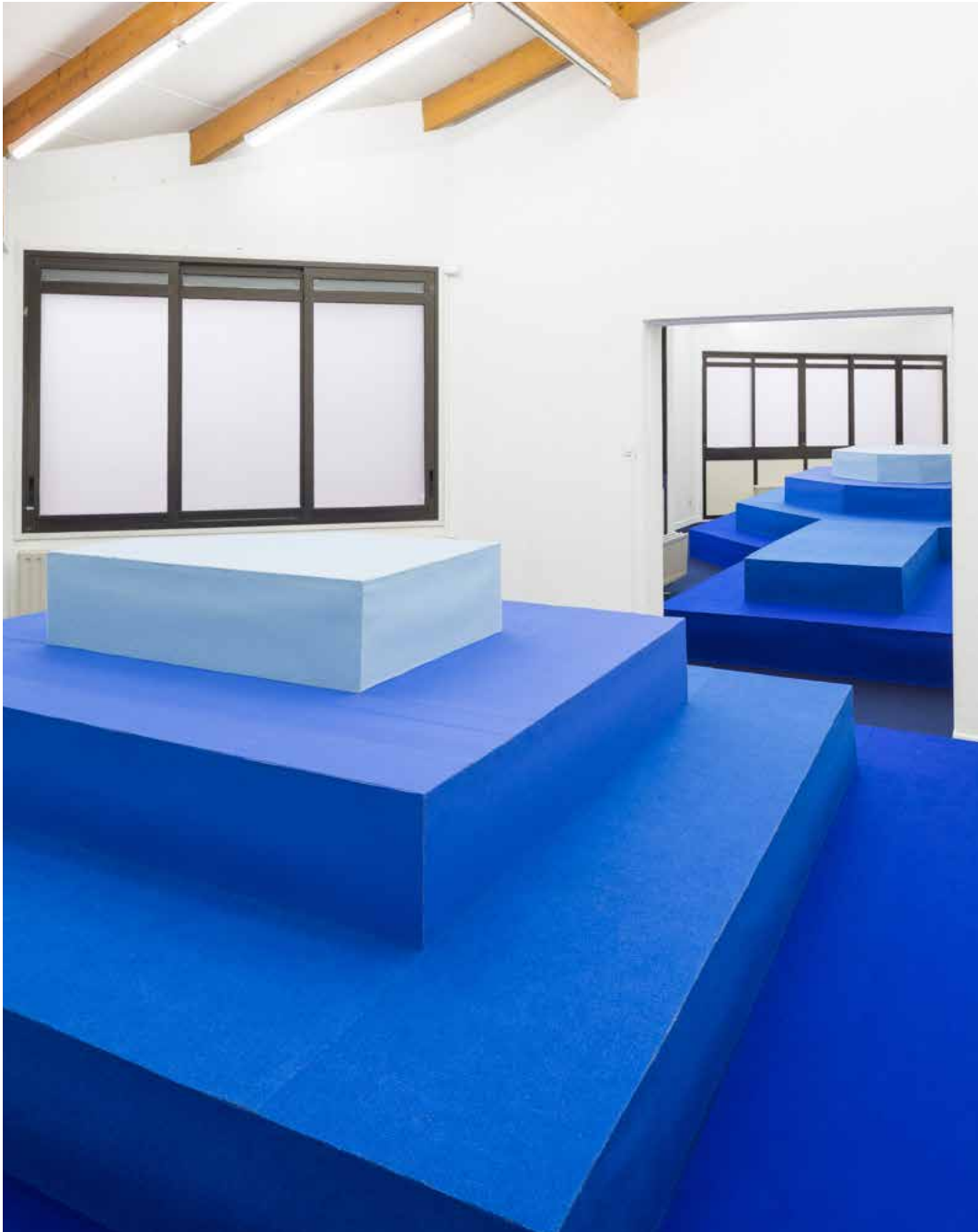
An in-situ sculpture, an installation made-to-measure that you can climb on, a landscape in which to roam, space to observe and observe oneself, Blues platform is built in the dimensions of the site which generates it. Two rooms in a row mirror each other, their angles create stages which overlap and the plan of the place becomes a drawing in the space. Covered with carpet, it invites the visitor to climb its different steps, to sit down, to lie down, to touch it, to take the time to contemplate the space which surrounds them. It only shows what is it from various points of view. Such geometrical architecture taken out of the ground, it inverts the idea of the tier or the amphitheater and indicates that what is to be seen is no longer in the center, but around the outside. The volume and the vacuum in a way are reversed, it is up to the body to take the measure of the exhibition, for the visitor to experience the piece.

Set to be experienced more than contemplated, Blues platform is a minimal fiction to be lived. It is a blue world in which to dream, a spiritual escape which is also the allegory of the night and sadness.

Exhibition view

Plus rien ne s'oppose à la nuit,  
Le Point Commun art space,  
Cran-Gevrier, 2015

This sculpture is born from the ground of this old school with a strange design. Becoming a terrace or landscape, it invites the viewer to climb it to contemplate its empty walls and change point of view.



« La Blues Platform (2015) est à la taille de l'espace qui l'accueille mais en même temps elle sature cet espace, autre manière de perturber les échelles, comme le fait Superfétatoire (2014). Les deux propositions convoquent le monde du spectacle, les gradins d'un amphithéâtre, d'une salle de spectacle, et l'estrade d'une piste de cirque; l'une et l'autre invitent les visiteurs à simuler, ou à évoquer, une performance. Les mots soulignent l'invite, Blues suggère une couleur bien évidemment mais le s est l'écho de la musique qui met en forme la tristesse, qui réenchante le désenchantement. Le monde d'Aurélié est construit par des touches et des gestes discrets qui convoquent matériaux du quotidien, couleurs, mots, dispositifs et jeu d'échelle pour repenser le monde à la façon d'Alice, sa sœur en fiction. Une invite à passer de l'autre côté du miroir. »

extract from the text «les jeux d'Alice» by Ivonne Manfrini  
[www.aureliemendo.fr/les-jeux-dalice](http://www.aureliemendo.fr/les-jeux-dalice)

Exhibition view  
Plus rien ne s'oppose à la nuit,  
Le Point Commun art space,  
Cran-Gevrier, 2015



**2014**

sculpture  
wood, paint,  
500 x 60 x 60 cm

«And it's a border of a circus ring. The direction of the circulation in the gallery was disrupted, the spectators enter by the one of the windows, they can circulate in both directions. But they are also restricted, impossible to step down; they cannot touch either the ground, or the walls, they become tightrope walkers, statues in movement, or PLAYMOBIL characters, on an unusual base. They float 60 cms above ground level by walking on the narrow multicolored band 60cms wide.»

**« The spectator becomes an actor of an unexpected performance, a remote or even insane unusual wandering. Aimlessly walking lightly on the colored band. The space of the Octave / Alice lounge/gallery, and the spectator make the thing possible. From the street, nobody can scold or criticize, « it will be very funny ». Mocking the bourgeois space, a place of games of appearance, but linked with the lightness of somewhere else, on the other side of the mirror of Alice's lounge, on the other side of the window of the Gallery Octave Cowbell: « finally separated from himself (the spectator) can laugh at his own physical presence in the massive coherence of the established order ». [...]**

**The tightrope walker of the moment will then rediscover the emotions of his performance on all the edges of pavements, on all the white, blue or red lines, searching for a moment of disconcerting freedom, stolen lightness, for being unable to settle down definitively on a tree to escape the gravity of the world in the style of the young baron Cosimo Piovasco di Rondò imagined by Italo Calvino.»**

extract from the text for the exhibition by Ivonne Manfrini «portrait du spectateur en funambule»

[www.aureliemendo.fr/portrait-du-spectateur-en-funambule](http://www.aureliemendo.fr/portrait-du-spectateur-en-funambule)

## SUPERFLUOUS

Exhibition view  
Superfétatoire, galerie Octave Cowbell,  
Metz, 2014

This in-situ sculpture is a podium in a bourgeois living room. She plays with the characteristics of the Octave Cowbell gallery, including access from the street through the windows, to subtly offer the spectator the opportunity to become a performer. So he changes his point of view on the world around him and on himself, he plays. The irony of a breach in the imagination.





**2026**

installation,  
107 cm l. x 147 cm h. x 9 cm  
welded wrought iron elements

«With *Les veilleurs*, Aurélie Menaldo plays with the showcase as a type of space that contains, preserves, allows the gaze but prevents access.

The installation brings together three wrought iron elements and was created specifically for the exhibition space, according to its dimensions. The metal has already been used by the artist in public spaces, as for the installation *Éole*, a set of turnstiles transposed from the world of consumption and supermarkets to that of the park and the game (2016).

Aurélie Menaldo works here with metal from pre-existing forms that she diverts and recycles: the ironwork elements were recovered from window gratings and balconies, chosen for their ornamental shapes and their possible assembly. The diversion of architectural elements is very present in the artist's work – as for the columns of the installation *Paradis perdu*, 2022. Here, it is about moving from a security device that protects the windows to a decorative element only. The artist transforms the object, bringing it towards an elsewhere. The more the same use, the more confinement or protection of bodies: we look at locked window bars in turn. The object is no longer a functional defense grid but an object of looks whose role is to tend towards an absurd poetics.

In her latest installations, Aurélie Menaldo employs a vocabulary that plays on the border between function, ornament and spirituality. The title bears the ambiguity of the word *veilleur*: gardien, saint as a security agent.

One could speak of these watchmen as urban relics in a secular dimension. The objective being to keep the raw aspect of the material and the precious side of the shape.

excerpt from the text for the exhibition of Pascale Riou  
[www.aureliemenaldo.fr/les-veilleurs-2/](http://www.aureliemenaldo.fr/les-veilleurs-2/)

LES VEILLEURS



Exhibition view  
Les veilleurs,  
Galerie Showcase,  
Grenoble, 2026





**2024**  
installation,  
wood, huile de tung  
4,5 x 2 x 2 m

« Litha, summer solstice, Ostara, March equinox and Mabon, sabbath of solar power, are the three names chosen for the three sculptures by Aurélie Menaldo. Like a magic formula inspired by the rhythm of nature and the planetary cycle or a mantra invoking the place and its elements, Litha Ostara Mabon names the three characters of a story, a large part of which remains to be written by the imagination of the people who meet them. Made from burnt wood, according to the ancestral Japanese Yakisugi method which ensures its conservation, they are a call to contemplation and meditation throughout time...»

text by Hélène Mariethoz  
[www.ephemere-et-durable.ch/artiste/aurelie-menaldo](http://www.ephemere-et-durable.ch/artiste/aurelie-menaldo)



Exhibition view, Litha Ostara Mabon, éphémère et durable, Saint-Julien-en-Genevois, 2024



View of the Sentier Art et Nature  
Pôle Land Art,  
Chosal, 2023

## 2023

permanent installation  
pebbles, oak, glazed ceramic,  
lumber, paint  
11 m x 2,5 m

This installation, with its promises of fairy tales and legends, of childlike imagination likewise appreciated, keeps watch over the landscape and the natives of Chosal, while welcoming the walkers when they reach the peak of the Art & Nature path.

Three sculptures, haloed by sharply-arched frameworks, act as doors facing the valley's landscape. The central one is a donkey's torso. Like a statue of a Balinese goddess, it welcomes gifts from passers-by. An emblematic resident of the sheltered-employment centre « ESAT » in Chosal, the donkey is sometimes seen as a diabolical and ignorant animal and sometimes as a symbol of devotion and perseverance. Here, while preserving its comical appearance, it is part of the workers' daily lives. The second sculpture is home to a pile of pebbles patiently gathered from the river below, and painted. This display refers specifically to the myth of Sisyphus who was condemned by the gods to relentlessly push a boulder up to the top of a mountain, where its weight would cause it to tumble down again. It marks the passage of all those who have taken part. Like the small hillocks along the hiking paths, it illustrates the shared effort of this creation carried out in collaboration with the ESAT residents. The third sculpture is suspended from its halo and its moving bands cross our path of vision over the landscape. A ceramic curtain, it assembles the prints left by objects harvested from the surroundings, marking the passage of time.

Bright and colourful, my work proclaims itself as inclusive and committed. It aims at involving the observer in a collective decision regarding freedom of expression by presenting an unfamiliar view of the world that surrounds us.

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SISYPHE, L'ÂNE ET LE RIDEAU

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View of the Sentier Art et Nature  
Pôle Land Art,  
Chosal, 2023





**2018**

installation

18 deflated pigmented concrete balloons, 3 wooden shuttering boards

9 m x 9 m

Rhododendron Square is a sort of mini-amphitheatre. It has three entrances by ramps blocked by large flower boxes and terraces. Its floor is covered with a red amalgam. It is a space conducive to games.

Eighteen green and red balloons moulded in concrete and with «deflated» shapes as well as three yellow «referee seats» made of planks of wood screwed into the ground, are arranged there. These elements reactivate the notion of play by the object. Only the rules are missing. It is as if this installation is deserted by these players and needs to be reactivated. It invites us to take over the place to invent a new living space on a red square.

A sort of artistic playground, this work recaptures the architecture of the site where only the players move, the balloons become perches and the referees become the conductors of an endless game...

Exhibition view

Residency of creation,  
L'Arteppes, Annecy, 2018



Exhibition view Residency of creation, L'Arteppes, Annecy, 2018



**2016**  
sculpture  
IPE beam, paint  
106 x 106 x 106 cm

Washed up on the beach, left there by the floods of the Arve, these IPE stars are obstacles to walkers. Like the tripods that build artificial underwater reefs and prevent the passage of trawlers, these metallic architectures mark out the path of the passer-by. They emerge on the surface to circumscribe a territory, mark a border, act as a barrier. Silent sculptures, they confront each other and combine with the imposing presence of water which entirely outlines the Clusian landscape. Contemporary cairns for a unique encounter.



Exhibition view [DE]HORS LES MURS ! #1, Cluses, 2014



**2016**

sculpture  
mechanical turnstile,  
paint  
100 x 180 x 180 cm

As if escaped from a supermarket, or relieved of their function which governs movement, or liberated from their creator, these mechanical turnstiles have flourished in a wasteland in Cluses. Absurdity and diversion combine to question the walker on his relationship with public space, his freedom of movement and the artfulness that creates his relationship with the city.

Exhibition view  
[DE]HORS LES MURS ! #1,  
Cluses, 2014



Exhibition view [DE]HORS LES MURS ! #1, Cluses, 2014



**2021**

sculpture

sign, neon light, plastic curtains

plastiques

180 x 90 x 20 cm

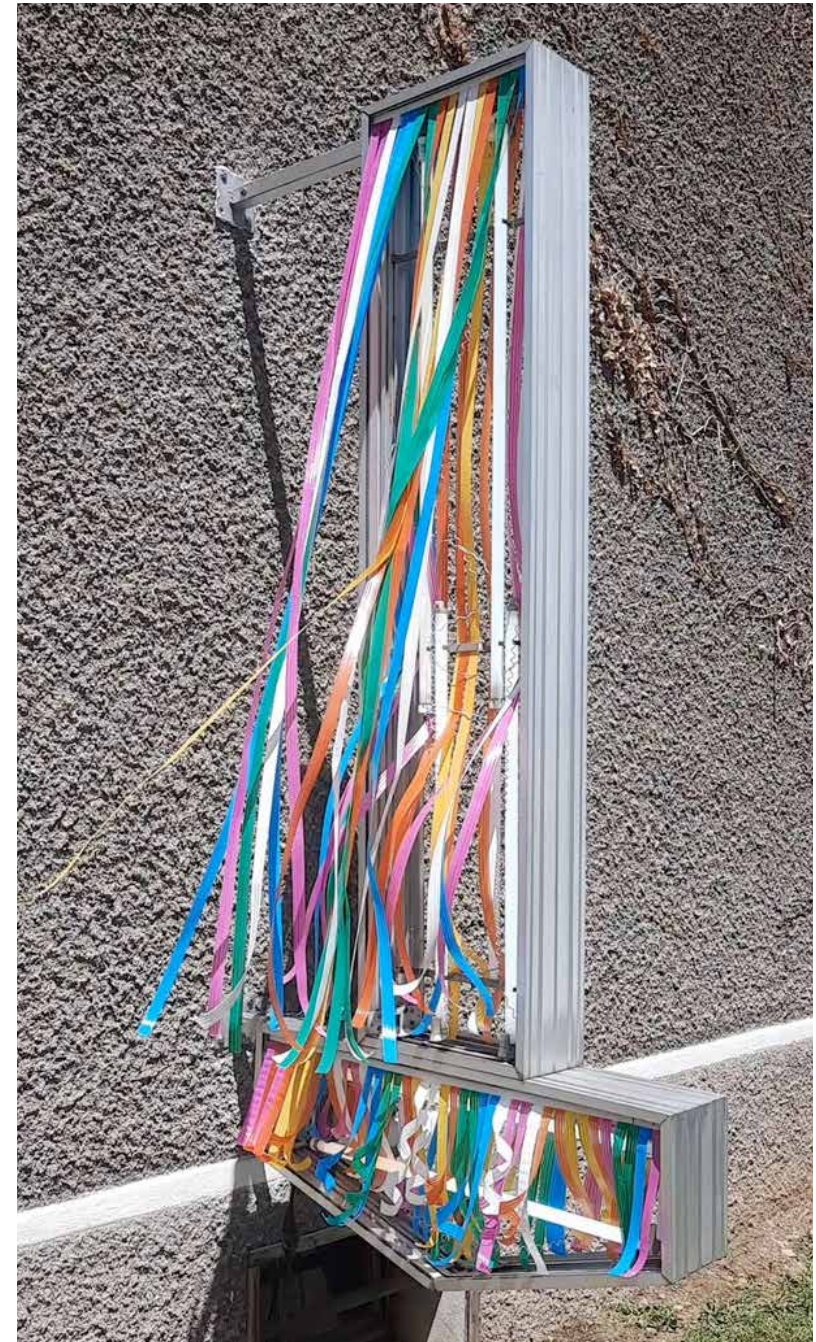
The sign indicates the place while trying to define it. Hanging on the blind side of the workshop at the spectator's level, it invites you to cross the threshold, to pass through the coloured curtain and, with the wind, look at reality differently. A painting-object, a breeze passing over its surface reveals the background to the setting.

Exhibition view,  
Seconde main, L'Atelier au  
Cube, Ambilly, 2021

# PISTOLETTO

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Exhibition view, *Seconde main*, L'Atelier au Cube, Ambilly, 2021





**2021**

sculpture  
inflatable swimming-pools,  
milky water, water jet, reels  
100 x 180 x 180 cm

Fountain of youth or fountain of devotion, with a reputation for being miraculous, it travels through time and the history of art in order to provide refreshment for all at its source. Here, as a recreational, absurd and intriguing object, it uses the place as a witness of a fallen era. An ornament from an abandoned bourgeois house, this sculpture tells us about a tarmacked garden, a euphoric but ephemeral life. The passer-by is then invited to take refreshment and lose his gaze in its troubled and milky waters, the symbol of plenty, of purity and of shared prosperity ...

Exhibition view,  
Seconde main,  
L'Atelier au Cube,  
Ambilly, 2021



Exhibition view  
Hortillonnages,  
Amiens, 2014

**2021**  
sculpture  
wood, metal, slide  
8 x 2 x 5 m

Issue Project arise from the meeting of two stories bound of the marshes used for vegetable farming in Amiens. The one is fictional and is pulled by the tale Christmas of Hortillonnages de F. Toussaint which tells the existence of an underwater world. Other one joined physically between swamps and paths leaving for track a dense iconography on machines serving to extract the peat in the XXth century.

Built around the object slide, taking back at the same time by the childish character of the tale and the idea to dive, to fetch under the water, this sculpture rose on rails as were it the crawler tractors of peat bogs. Overhanging the slums, this sculpture plays so much with the place that it moves from part the difficulty defining in brief this object and its function. Issue Project invites the walker to cross it of the glance, but the path stops at the idea of dashing and diving into shady waters of marshes. The imagination then takes over, to whom or in which addresses this machine the impressive scale? I propose through Issue Project, to conceive a singular sculpture, a kind of door of an aquatic world of swamps. Mixture of collective imagination and of past of the place, it transforms an object of the everyday life into a poetic element of a «machine» to travel.



Exhibition view, Hortillonnages, Amiens, 2014



**2018**  
installation  
white lime paint  
225 m x 150 m

On a vast expanse of grass, a large drawing in white «paint» is mapped out like football fields, using a tracer directly on the lawn. It uses elements of children's drawings created during art workshops.

The Drawing Games project marks on the ground the traces of games to be invented, of rules to be guessed as children do so well. The space is divided up and allows walkers as well as the inhabitants of the surrounding buildings to walk around it and imagine the life of this three-legged beast. The points of view of this gigantic drawing are multiple. One glance is not enough. You have to go around it to piece together the puzzle of this undulating place, while reclaiming the space.

## DESSIN DE JEUX

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Exhibition view  
Résidence de création, L'Arteppes,  
Annecy, 2018





Exhibition view  
Lieu Noir,  
Bains des Pâquis,  
Geneva, 2017

## 2017

color digital  
photography  
print on matt paper  
mounted on a metal  
support  
117,5 x 337,5 cm

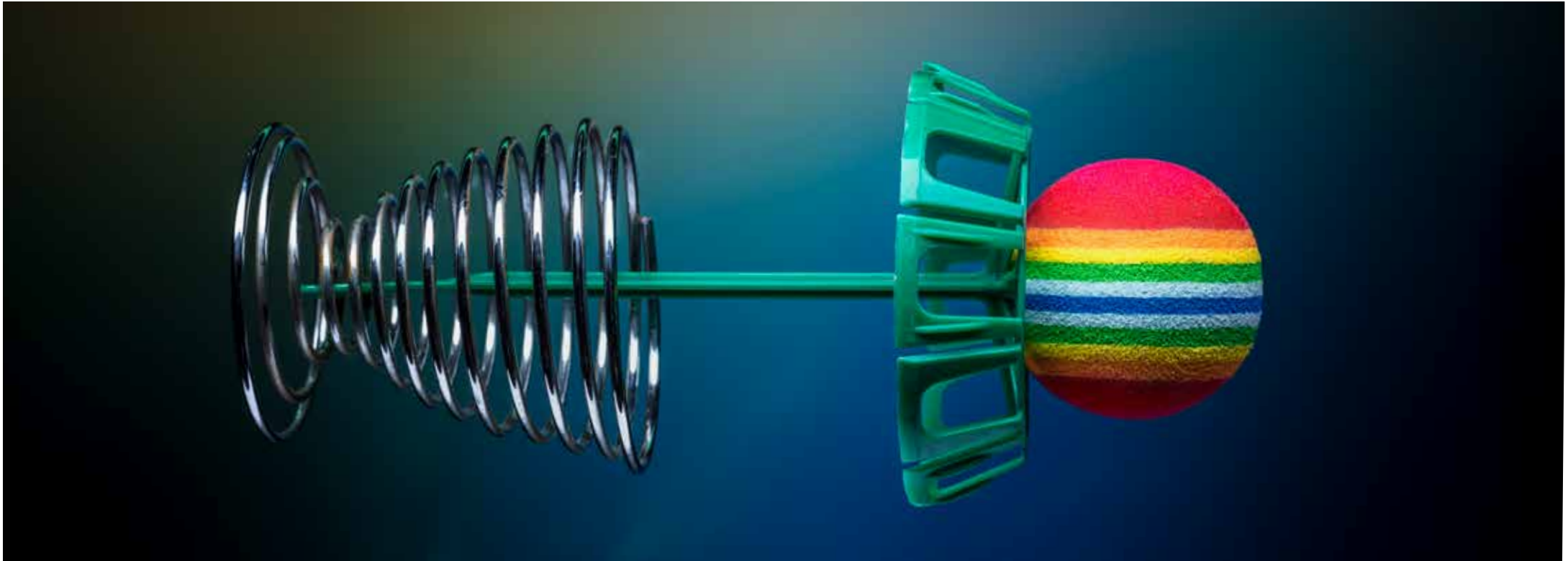
### Lautréamont maybe

« It is said to be the old ticket office. It appears to be an electrical cabinet as well. It looks like a prehistoric version of JCDecaux panels, a reduced noise barrier, the plinth of an absent (and flat) sculpture. It is in any case a landmark for parking bicycles and a permanent publicity support for the Baths. The kiosk is also a medium for images: it then functions as a frame, as a mirror, as a cut-out (because there are nine parts). By changing, it is almost an open-air art gallery, like other facilities on the neighbouring docks.

But today it is an aquarium. No one had seen that the object was empty, windowed, filled with dark water, and containing an underwater animal. Aurélie Menaldo scratched the surface and discovered new content: a Pollock in a black place. While the previous photographs may have summoned other spaces, real or pictorial, Aurélie carves into the block and a coloured beast emerges with brilliant reflections, nothing dark.

These shapes and colours clearly remind us of a few familiar objects, but it is first of all the chimera that must be seen, a somewhat automated hybrid being, with life in the colours of its head, and bones in its tail. A chimera included objectively in the geometric volume of this new «aquarium» in the same way it is part of our deep imagination: who of those among us has never admired the chance meeting of a sewing machine and an umbrella...»

Jean Stern





**2008**

colour numeric  
photography  
inkjet printing on  
non-glossy paper  
100 x 250 cm

This panorama is a fragment of the spatial universe harvested from the real-life setting. The photograph enables it to be autonomous and become in some way the image of a new environment. Attractive glittering mirror-planets create a cold artificial cosmos which mingles with the wind turbine and the aeration tunnel.

No emerging fiction here, only the impression of a landscape, all is displayed, imagination will play its part. Based on a postmodern idea, the here and now reveals itself completely. Cosmos is a photograph, a print of reality offering an enlarged perception without changing what it is made of.



Cosmos,  
Voyage en absurdie, L'Angle,  
La Roche sur Foron, 2015

## PLUS RIEN NE S'OPPOSE À LA NUIT

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**2015**

sculpture

black plexiglas letters

on white aluminium panel

4,5 x 0,6 m

Losing the notion of time and entering the well-lit night by the neon sign. Losing its shapes, accepting the metamorphose of things and their ill-defined form. Night is a result of day that can however escape its absurd laws. It intrigues, questions, scares as much as it lets someone fantasize. At nightfall, this work appears like a message in the public space, an intrigue which the passer-by is invited to grasp before continuing on his way. In the daytime, the unlit neon sign lets its words float away, fragments for well-known lyrics as a source of imagination. Plus rien ne s'oppose à la nuit, irony of a judgment that hangs on to an lit neon sign fighting against the darkness. Strange poetry of an object emanating from a will to rekindle stars, as asserted Guillaume Apollinaire.

Exhibition view  
Plus rien ne s'oppose à la nuit,  
Le Point Commun art space,  
Cran-Gevrier, 2015



**PLUS RIEN NE S'OPPOSE A LA NUIT**




Exhibition view  
In and Out,  
Villa du Parc Art Center,  
Annemasse, 2016

**2016**

sculpture  
black adhesive letters  
on backlit plexiglass  
350 x 90 x 20 cm

This illuminated sign takes up the first four sentences of the poem «Jabberwocky» by Lewis Carroll. As in the tale «Through the Looking Glass», Alice tries to grasp its meaning, aided by her friend Humpty Dumpty. The words invented by the author are «portmanteau words». They are the association of several existing words, creating a poem with a strong sound dimension; the sounds are familiar but the words unfamiliar. For example, slictuous means supple, active and smooth, and verchons are green pigs.

The consequences of rumour inscribe these words in public space like a coded message resonating with its environment, a sort of magic formula resistant to any definitive interpretation. A broken promise of meaning that arouses expectation, excites the mind but does not offer it the object of its desire.



*Il était reveure; les slictueux toves  
Sur l'allouinde gyraient et vriblaient;  
Tout flivoreux vaguaient les borogoves;  
Les verchons fourgus bourniflaient.*



Exhibition view, Seconde main, L'Atelier au Cube, Ambilly, 2021

**2021**

collage A4 paper,  
paint, glue  
350 x 90 x 20 cm

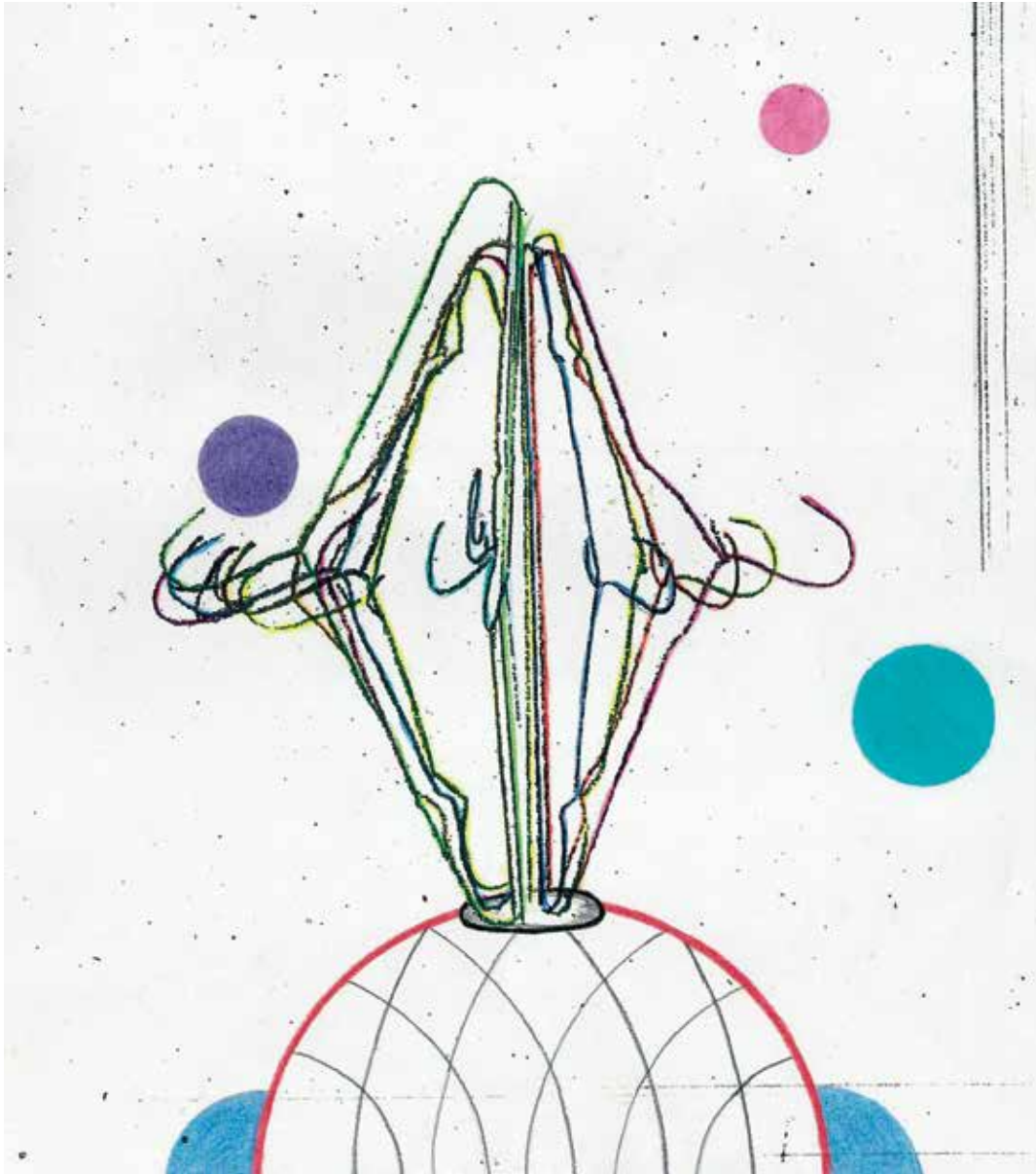
This quotation is the work of the French poet Francis Ponge (1899-1988) from his book "The Contemporary Workshop". Here it becomes a slogan, enshrined in the place and identifying it in a strong and committed way, in the image of its author and of the bonding method used. He revives the "clean-tag" technique used in particular by feminist movements. Here, in this house, the artist Aurélie Menaldo invites everyone to lodge a world-wide claim and clearly confirm the right of existence of art in the city.



**2019**

series of 3 drawings  
graphite, actinic blue  
grid paper.  
23 x 33 cm

The series of three drawings on ancient paper, criss-crossed in actinic blue, seems to reproduce the lines of a future construction. In a cloud of lead or on a wall of briquettes, Climate Canary appears. This English expression refers to species that are affected by an environmental hazard before others. They become warnings of a constantly changing world where danger reigns. The canary, walled in or lost in black smoke, was also used in coal mines to detect gas explosions. It is in a way a symptom that our civilization is not doing well...

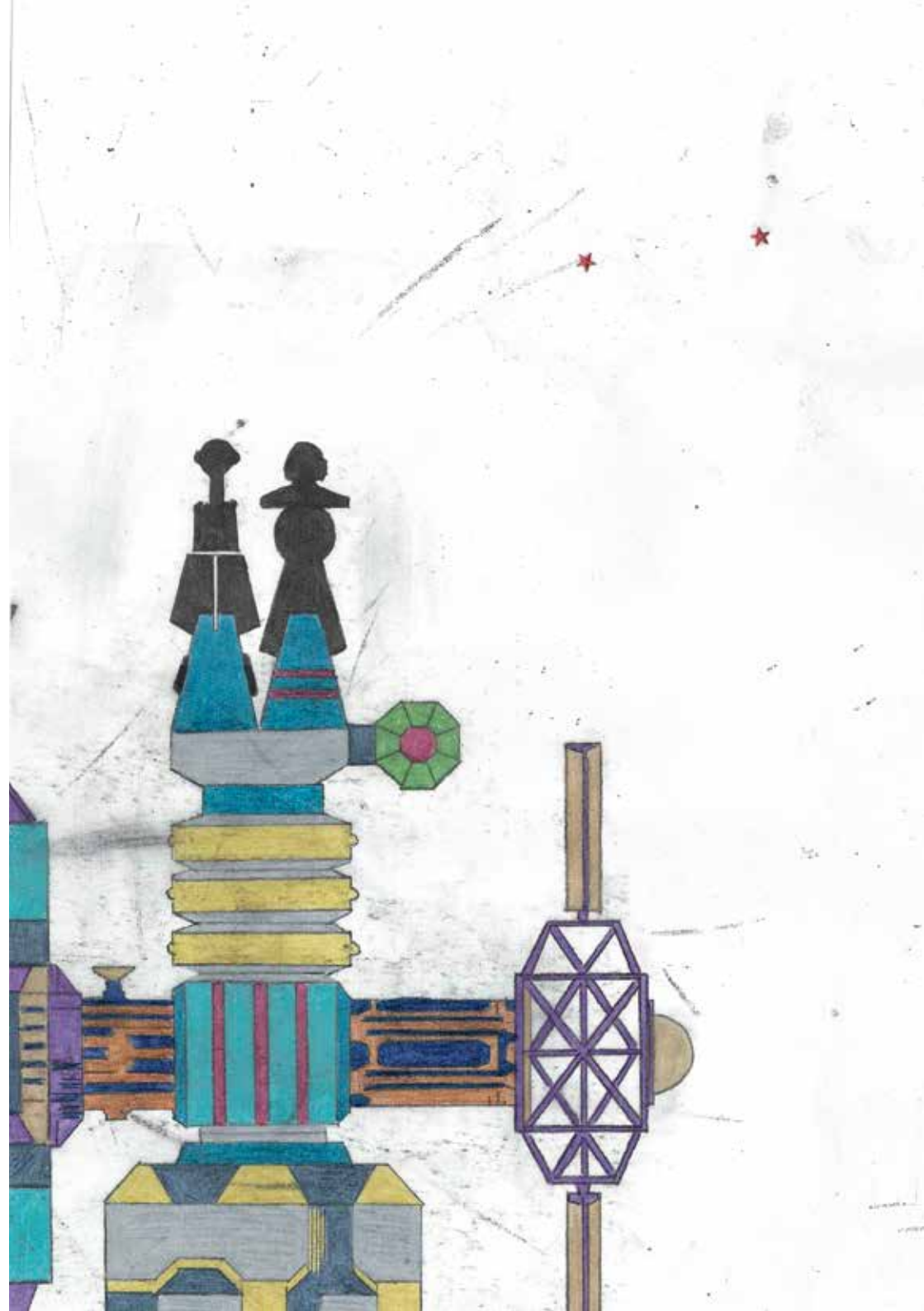
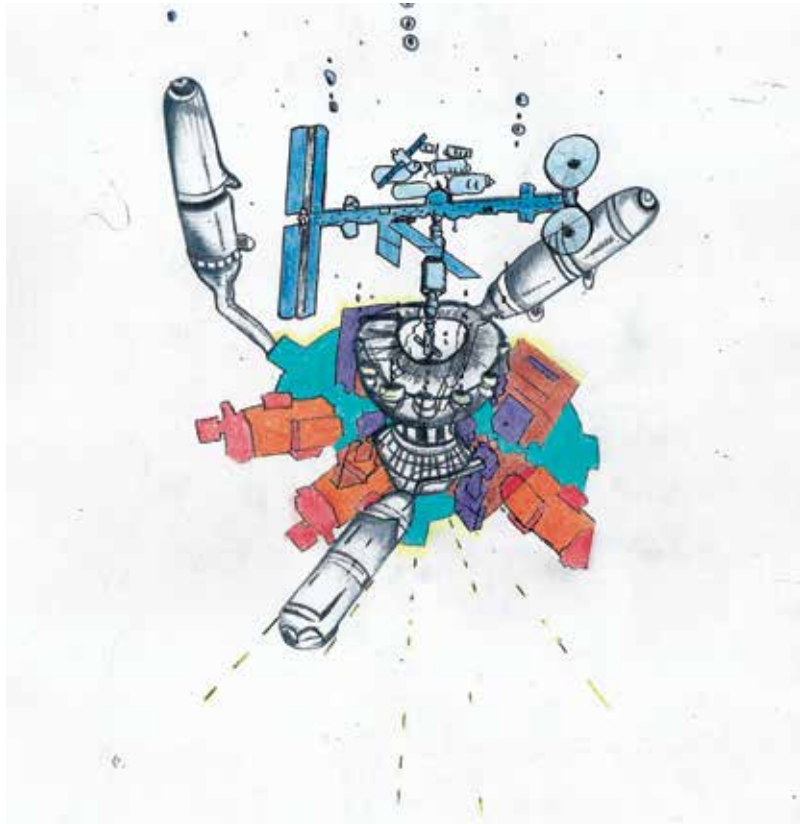


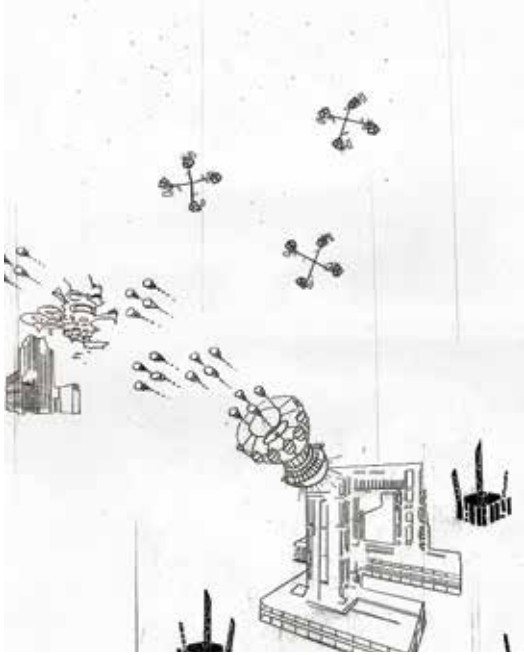
**2009**

series of 4 drawings  
coloured pencil, laser  
printing, standard paper  
29.7 x 42 cm

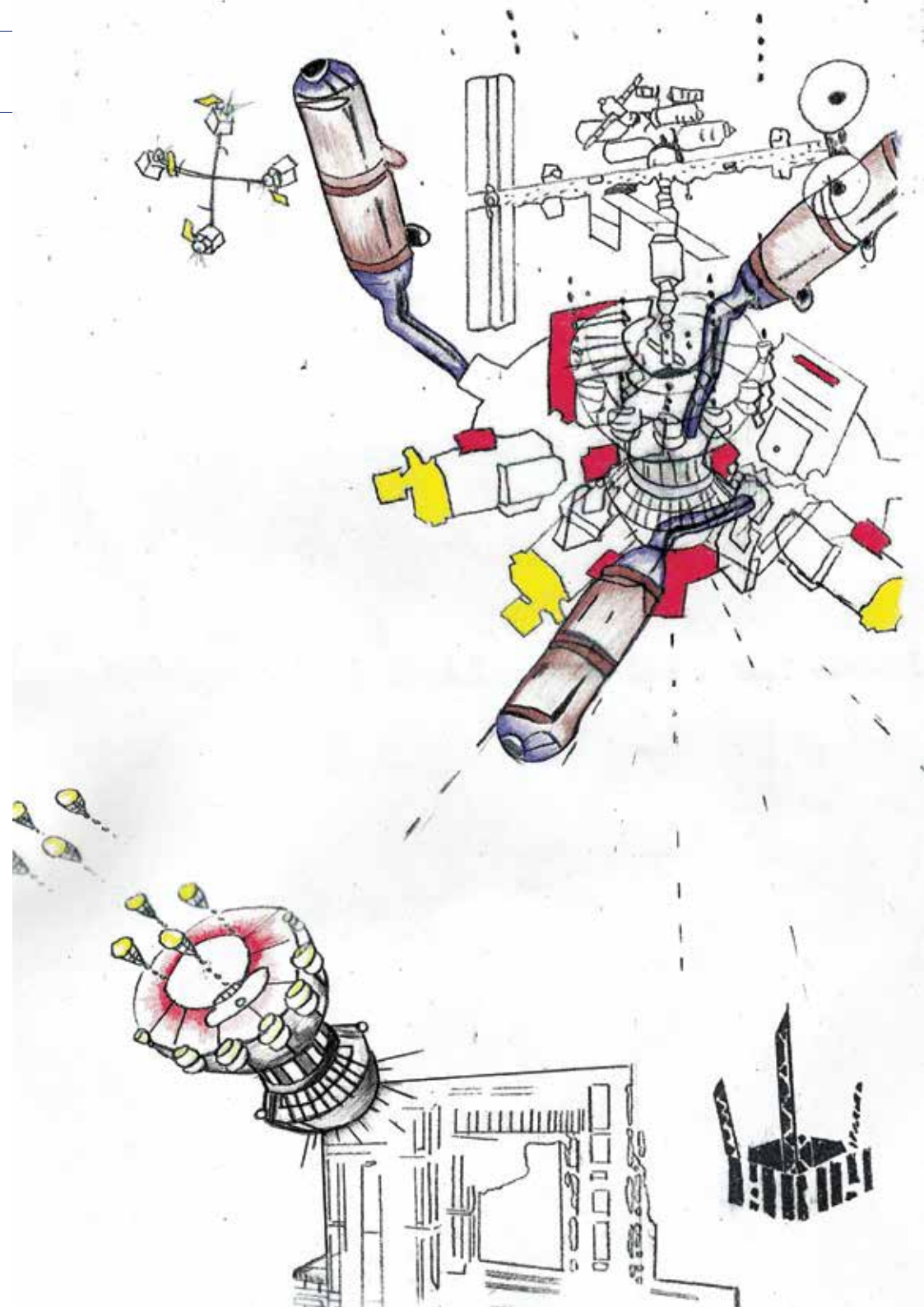
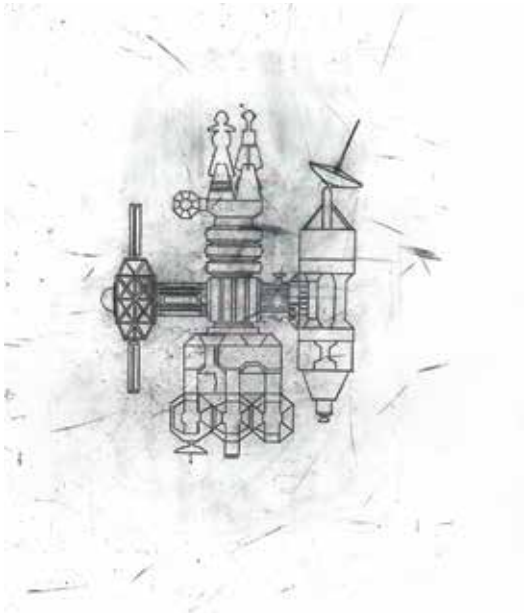
Springing from superimpositions, tracing paper and colors, these science-fiction looking drawings are the witnesses and the products of the reality and the imagination joined. The art is a kind of decors for a story or of a spatial element juxtaposition. These drawings include images of photocopier frame, crayons and recycled paper. Simple means are enough to the emergence of a new world.

These pictures are only the first attempts of a mental system map, just like the heliographic missions.





**2008**  
series of 3 drawings  
coloured pencil, laser  
printing, standard paper  
29.7 x 42 cm





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