



Céline Peruzzo
Documentation artistique



The wall of silence - 2022. 8 Metal bars, 2 pieces of linen painted with water and dust. approx. 350x250 cm.

Right: view of the exhibition.

Open Studio, the 20th July 2022 in theSKK/CVC apartment in Garden City, Cairo.





Papillons, 2021. Brass, elastics, nails. 54x55 cm. In Dust in translation, Access Artspace, Cairo.



View of exhibition - Open Studio, 2022. At the window: two polyester fabrics dyed with hibiscus (Karkade) on the floor, Leg, 2022, wax.



Left: Leg, 2021. Wax. 50x50 cm. in Dust in translation, Cairo.



Right: Leg II, 2022. Wax 50x40 cm. in Open Studio.



View of exhibition *Dust in Translation*, Access Artspace, Cairo.

From left to rights: *First Night*, 2021. Metal bars, linen painted with water, dust and ink. 200x196 cm. *Leg*, 2021. Wax. approx. 70x40 cm. *The Foot*, 2021. Bronze, 27x10 cm. *Purple Stone*, 2021. Metal Bar, linen painted with water, dust and ink. 400cx87 cm. *Moonboob*, 2021. Brass. Ø 12 cm.



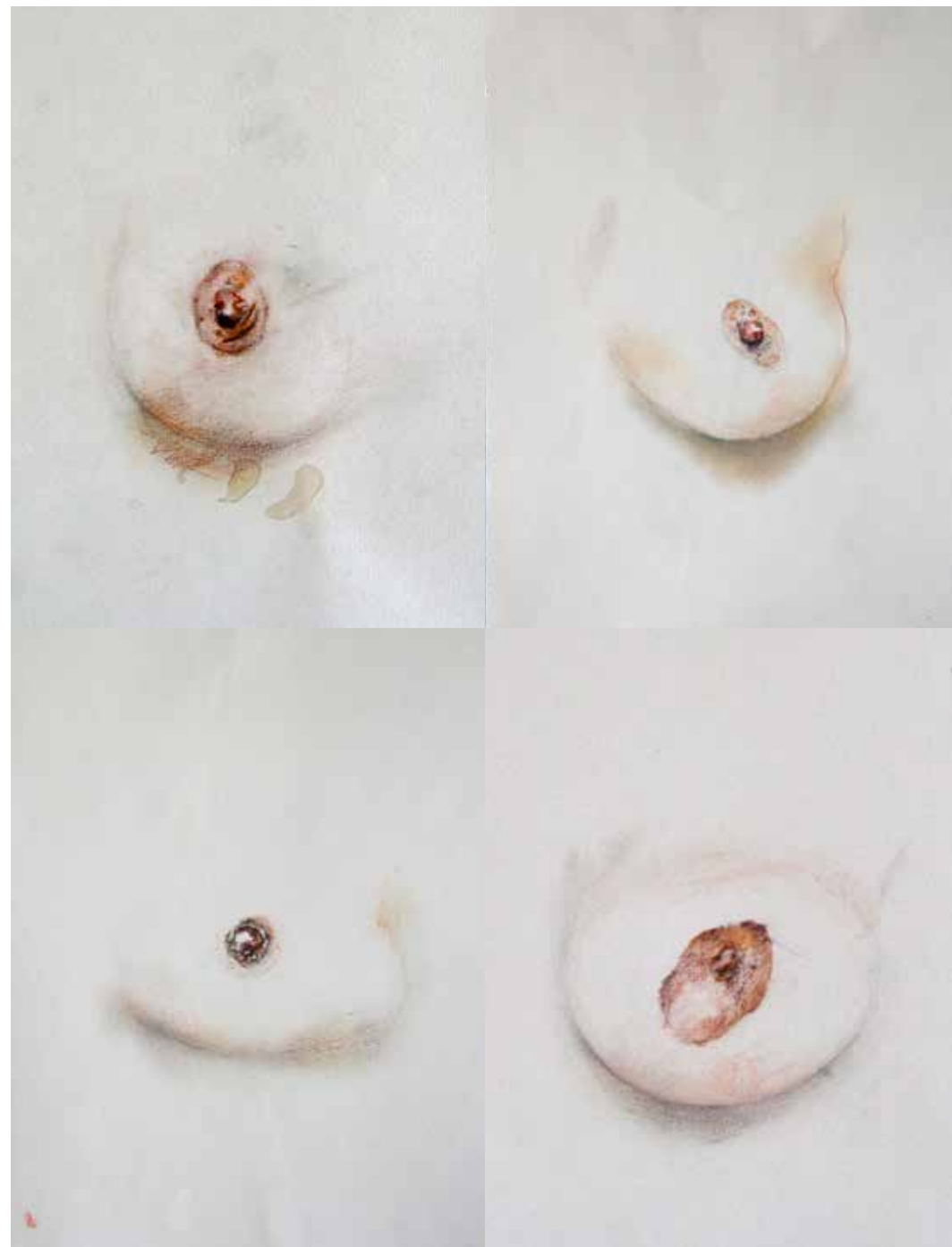
Vase II, 2022. Glazed ceramic, 25x30 cm.

Vase II, 2022. Glazed ceramic, 27x32 cm.





Moonboob, 2021. Brass, approx. 12 cm Ø.
private collection Zurich.



Boobs portrait, 2020 - 2021.
Pencil on paper, 28x21 cm et 42x28 cm.



The Foot, 2021. Bronze, 27x11x5 cm.
In Dust in translation, Access Artspace, Cairo.



Photograph from the series à téton 2022 and a brass finger.
size of the photograph 8x8 cm. in Open Studio, Cairo.

Rideau 1. Méduses, 2021.
Satin and paint. Within the framework of Artiste d'ici, an intervention on the billboards.
City of Geneva FMAC.





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Right: Rideau 1 Méduses in progress.
Above: detail.

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Vultures Shawls, 2019-2022.

Vultures are wearable pictorial works. Colorful wings.

Right: Pink Paradies, 2020. Satin Cotton, acrylic paint, sheep tremmings.



breast-grenade made in brass. . Ø 12 cm.
both in Open studio, Cairo.





Above: chicken, 2022. Patined bronze, feathers. 38x30 cm.
Right: Régis beibi-snake-beibi, 2016. Plaster cast of leg, fabrics.
In Majorette Messages, Dienstgebäude, Zurich.





Artist sweat, 2022. Folding stool, pillow, piece of wax. 50x40 cm.
in Open Studio, Cairo.





Jesus Bananas Hotel, 2015. Plaster cast, painted sheet, plastic bananas. 70x40 cm.
In Zig-Zag, Manoir de Martigny.



Théophile, 2015. Palm tree trunk, blankets, belt. 170x40 cm.
In Zig-Zag, Manoir de Martigny.



Left: Untitled 2015. Photograph found at a flea market, author unknown. Marble plaque, Clips. 45x28 cm.

Above: Théophile 2015.
Palm tree trunk, blankets, belt. 170x40 cm.
In Zig-Zag, Manoir de Martigny.



Les Louves, 2017.
Fur coats, tripods, cow horns. In Triennale d'art du
Valais, Relais Saint Bernard, Martigny.

An other Narcisse, 2016. Second hand book, glossy strips paper. 24x17 cm.





Above: Narcisse, 2014. Ceramic face, cactus, mirror base. 30x18x18 cm.
Right: Untitled, 2015. Head found at the flea market, scotch tape and base.





Maison Perruche, Louve collection, since 2017.
Hadrien is wearing the green leopard during the launch of the Louve collection in
november 2017 in Zurich.
Green leopard, 2017. Vintage Fur, painting on satin.



First Kiss, 2014. Catalog pages, velvet framed, 45.5 x 49.5 cm.
Private Collection Sion.

In June 2019, the Vet'shops of the Geneva Red Cross presented a micro-capsule of stained clothes that I revisited through painting. Lanvin men's shirts, an YSL skirt, or a wedding dress were thus the supports for a pictorial work. In all, about fifteen pieces were presented for this first collaboration that highlights second-hand clothes, sublimated by painting. Below, Rita and Peter are wearing Lanvin shirts.





Untitled 2015,
Grouping of objects with from left to right, Balloon, 2004, ceramic mask found at a flea market, wooden structure and infant hand molding.
In Zig-Zag, Manoir de Martigny.



View of the exhibition Open Studio 2022, Cairo.

Right: photograph from the série à téton, 2022, 28x18 cm.





Exhibition view: Cuisses&Palms, Body and Soul, Geneva
The frames are covered with wax, pigment and shells.
Left: Elle Christa, 2016. Collage, chalk and pencil. 87x65 cm.
Private collection Zurich.



Geo Snake, 2016. Chalk, pencil, fabric.
Untitled with tears, 2016. Chalk, pencil, bronze chicken foot. 130x95 cm. each.
Exhibition view: Cuisses&Palms, Body and Soul, Geneva.



From left to right:

Camille, 2015.
Ceramic fountain (with Hadrien Dussoix).

A dream of a cathedral, 2015.
Painted marble, bamboo, copper rod and silk.

j'ai bu je t'aime, 2005.
Framed pencil on paper.

Third kiss, 2015. Collage


Exhibition view: Majorette Message,
Dienstgebäude, Zürich



I lost only me, 2011.
Parasols, electric garlands,
brown paint.



Zimmerli, 2009.
Small butcher's table, modeling
of hand covered with gold leaves
Palma, 2009. Photograph, Senegalese earrings, 17x32 cm. Private
collection, Geneva..
Exhibition view: Gardy loo, Galerie SAK'S, Geneva.



Absence à deux, 2015.

Plaster cast foot, shoe.

At first there is the shoe object, its flesh color, its retro-futuristic style between Westwood and Giger. I have often used shoes in my installations, those of a miniature pin-up girl found at the flea market or one of my cowboy boots which becomes an element of a corpus of objects arranged around a marble slab to form an altar dedicated to a ritual of sublimation of daily life objects.

The shoes according to their location in space gives the posture of the absent body.

In *Absence à deux*, a big foot is tied to the varnished stiletto, like a dismembered Cinderella.

