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# FÉLICIE D'ESTIENNE D'ORVES

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## FÉLICIE D'ESTIENNE D'ORVES

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Lives and works in Paris.



The work of Félicie d'Estienne d'Orves combines light, sculpture and new technologies. Her research focuses on vision, its processes and conditioning. Her immersive installations use a phenomenological approach to reality, they underscore the perception of time as a continuum.

Since 2014, the artist' researches focused on space in relation to astrophysics and to study the natural light cycles.

Her work has been shown at the Centre Pompidou - Nuit Blanche (Paris) - New Art Space / Sonic Acts (Amsterdam) - Watermans Arts Center (London) - Elektra Festival / BIAN (Montreal) - Maison des Arts of Créteil (Créteil/FR) - Le Centquatre / Nemo International Biennial of Digital Arts (Paris) - OCAT (Shanghai) - ICAS (Dresden) - Aram Art Museum (Goyang /KR).



photo © Catherine Brossais

*Deep Field* - 2019

Félicie d'Estienne d'Orves

"The luminous brightness of the flame passes through both a lens and the slide of a view taken in 2014 by the Hubble space telescope, in the constellation of Fourneau. Ultra Deep Field thus reveals, on a surface of 1 cm<sup>2</sup> of the celestial vault, in an apparently empty region, nearly 10,000 distant galaxies, themselves comprising several thousand solar systems." Thierry Voisin, *Télérama* / full article [HERE](#) (in French)

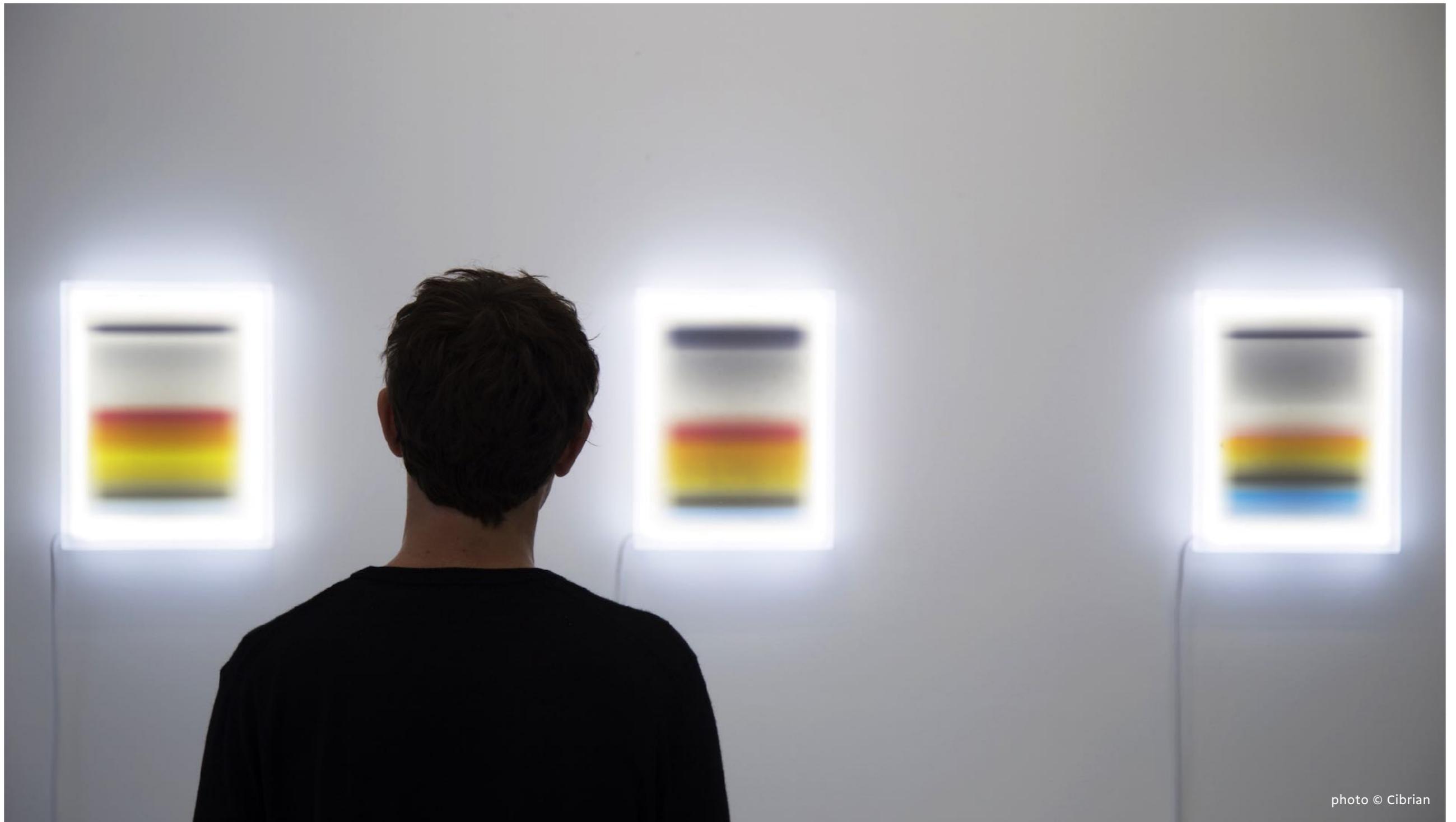


photo © Cibrian

*Light DNA (series) - 2019*  
Félicie d'Estienne d'Orves

Each work is a gradient obtained from spectrometric\* data of three supernovas: Cas A, Kepler and Tycho. The colors correspond to their chemical components such as neon, magnesium, silicon, sulfur, argon, calcium, iron. One of the most important sources of matter and energy in the universe is the violent explosion of a star, resulting in a supernova.

\*Spectrometry and electromagnetic radiation (such as visible light, gamma rays or ultraviolet rays) are tools that allow us to understand and define the type of matter whose distant celestial bodies are composed

► SUPPORT: DIAGONALE PARIS SACLAY

► SCIENTIFIC COLLABORATION: FABIO ACERO, SUPERNOVAS SPECIALIST ASTROPHYSICIAN, AIM LABORATORY (CEA/SACLAY)



photo © Cibrian

*Martian Sun (series)* - 2019  
Félicie d'Estienne d'Orves

The installation takes up the topography of three major sites in the search for a life signature on Mars (GALE CRATER, JEZERO, VALLES MARINERIS) whose lighting reproduces, in light intensity, the height of the sun on the horizon.

- ▶ PARTICIPATION: DICRÉAM/CNC
- ▶ SUPPORTS: S+T+ARTS RESIDENCIES/EUROPEAN COMMISSION - ARCADI ÎLE-DE-FRANCE  
- LE FRESNOY
- ▶ SCIENTIFIC COLLABORATION: DR FRANÇOIS FORGET (LABORATOIRE OF DYNAMIC METEOROLOGY, CNRS)



photo © Cibrian

*Martian Sun* (series) - 2019  
Félicie d'Estienne d'Orves



photo © Eric Flogny

*Martian Sun* (series) - 2019  
Félicie d'Estienne d'Orves

This video installation and these bas-reliefs open a window to the red planet. The installation takes up the topography of three major sites in the search for a life signature on Mars (GALE CRATER, JEZERO, VALLES MARINERIS) whose lighting reproduces in light intensity, the height of the sun on the horizon.

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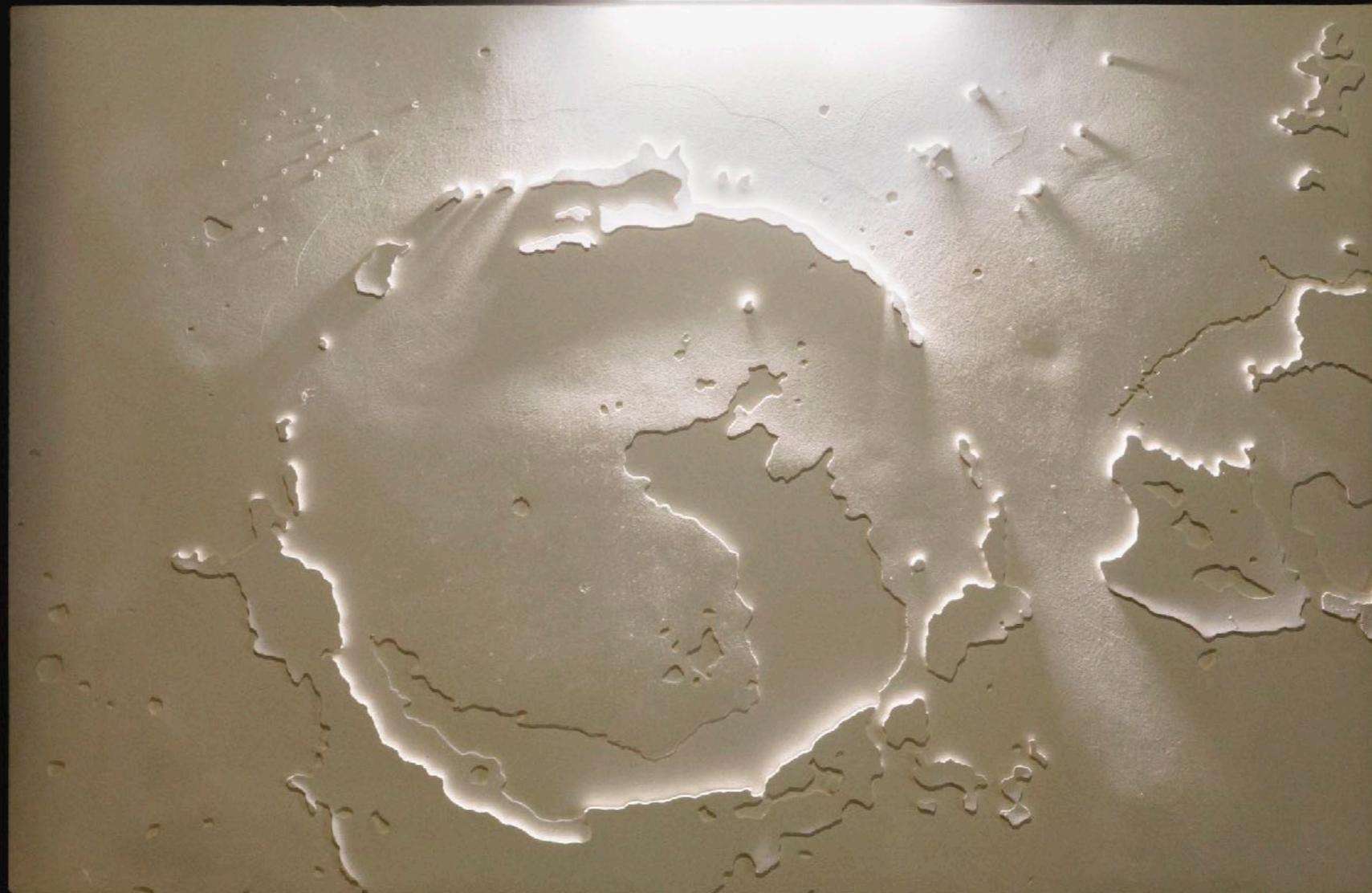


photo © Eric Flogny

*Martian Sun* (series) - 2019  
Félicie d'Estienne d'Orves

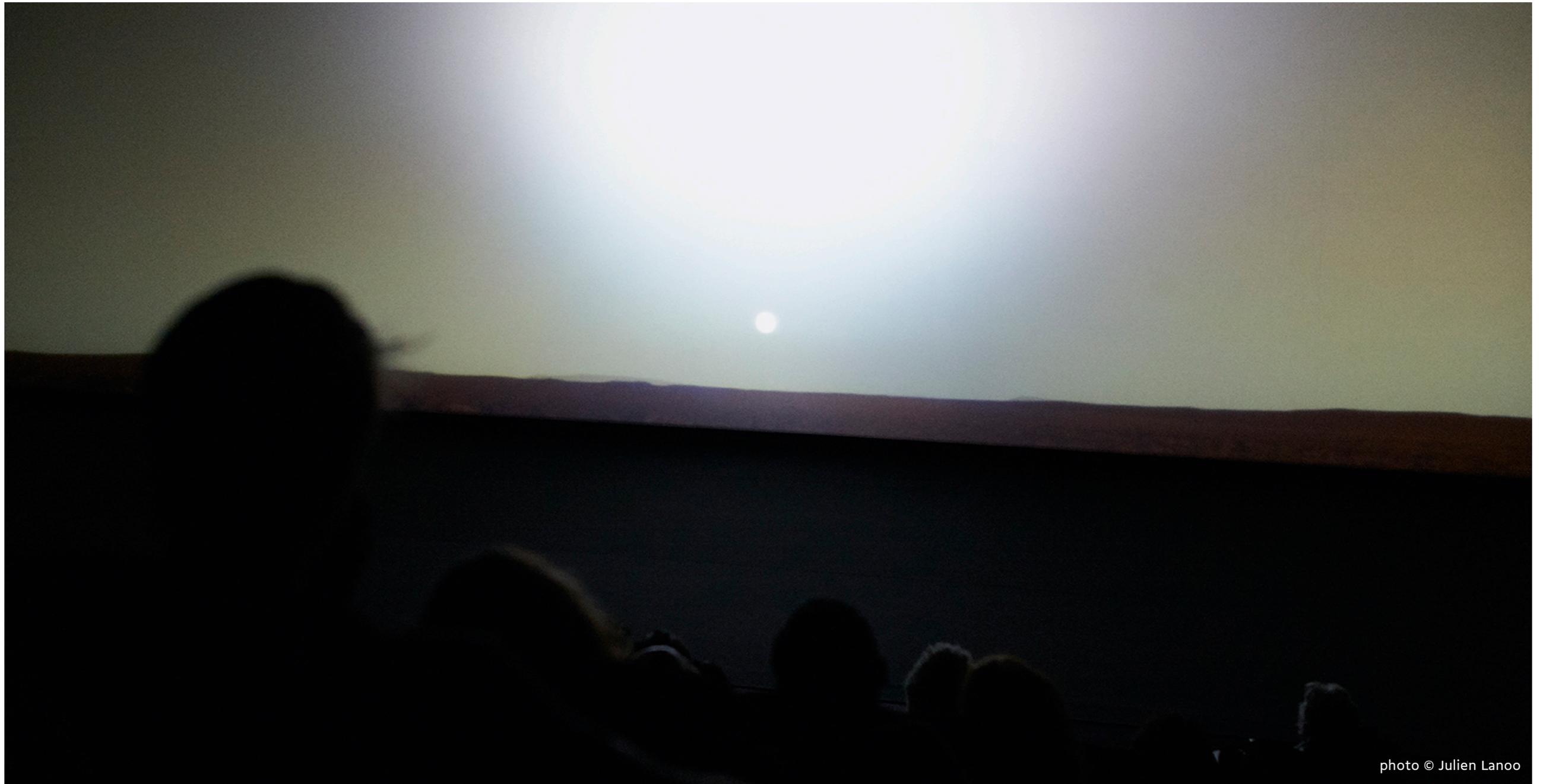


photo © Julien Lanoo

*Continuum* - 2019

Félicie d'Estienne d'Orves / Music: E. Radigue

The *Continuum* performance/show was created in tribute to the pioneer of electronic music Éliane Radigue (born in 1932) and designed from images taken by NASA probes. The film shows an hour-long sunset over Mars accompanying *Koumé*, the third part of *Death's Trilogy*, the work of the composer inspired by *Bardo Thödol*, or the *Tibetan Book of the Dead*.

The Martian landscape created by Félicie d'Estienne d'Orves evolves through different phases of colors, deploying skies progressively going from orange to blue until dusk, in reverse of our earthly sunset. The minimalist composition of Eliane Radigue echoes these monochrome fields, holding in a single breath, deep. Time and space are then only dreams and, like a mist, dissolve in the visual and the sound. *Continuum* plays with the idea of optical and cosmic illusion: on Earth as on Mars, the sun never sets.

► PUBLIC COMMISSIONER AND CO-PRODUCTION: LES SPECTACLES VIVANTS, CENTRE POMPIDOU / PARTICIPATION: DICRÉAM/CNC / SUPPORTS: S+T+ARTS RESIDENCIES/EUROPEAN COMMISSION - ARCADIS ÎLE-DE-FRANCE... / SCIENTIFIC COLLABORATIONS: DR F. FORGET (LMD/CNRS), DR D. MCLEESE (JPL/CALTECH), DR W. RAPIN (CALTECH), DR M. LEMMON (TEXAS A&M UNIVERSITY)



photo © David Giancatarina

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photo © Quentin Chevrier pour Arcadi / Biennale Némó

*Sun (~8 mn)* (Light Standard series) - 2017  
Félicie d'Estienne d'Orves / Music: F. Vigroux

Our solar system's star is located 150 million kilometers from Earth. always an after-effect, an indicator of time past. It takes 8 minutes for its light to reach our retina. The installation *Sun (~8 mn)* substantiates the distance that separates us from the sun. We travel at high speed in the space-time and our sun is a mark. The disk of *Sun (~8 mn)*, in suspension, goes through a space 80 meters deep in 8 minutes. The continuous movement of the artwork allows the public to make the experience of this distance by walking. Comings and goings of the sculpture is accompanied by a piece of Frank Vigroux composed for the installation.

► PRIVATE COMMISSIONER: DAY FOR NIGHT FESTIVAL, HOUSTON (USA)



photo © Charles Reagan Hackleman

*Sun (~8 mn) (Light Standard series) - 2017*  
Félicie d'Estienne d'Orves / Music: Franck Vigroux



photo © David Huguenin

*Venus and Mars (Light Standard series) - 2017*  
Félicie d'Estienne d'Orves

Le Havre has always been very outward-looking: its trawlers set out to fish in Newfoundland, its cruise liners sailed to New York and today, its cargo ships head out north and south across the world's seas. But what if Le Havre turned its gaze even further, or set its sights even higher? What if it became a cosmic port? These were the thoughts of Félicie d'Estienne d'Orves when she converted the EDF power plant, located on the banks of the René Coty basin, into a space beacon.

As from 27 May 2017, the plant's two smokestacks will exhale in time with Mars and Venus respectively, lighting up at variable intervals adjusted to the 'light time' of the two planets - in other words the time it would take to travel from Mars to Earth or Venus to Earth, at the speed of light. Every photon that falls from Venus and Mars generates for a few seconds a light pulse representing the time it would take to travel from the Moon to the Earth at the speed of light (1,27s approx.).

A way for Le Havre to beat to the pulse of the solar system.

- ▶ PUBLIC COMMISSIONER: UN ÉTÉ AU HAVRE - 500 ANS DU HAVRE / CURATOR: JEAN BLAISE
- ▶ LIGHT ARTWORK DEVELOPED IN PARTNERSHIP WITH FABIO ACERO, ASTROPHYSICIST AT AIM / CEA LABORATORY - EPHEMERIS DATA: NASA



photo © David Huguenin



photo © David Huguenin



photo © David Huguenin

*Vénus and Mars (Light Standard series) - 2017*  
Félicie d'Estienne d'Orves



*Light Standard (Light Standard series) - 2016*  
Félicie d'Estienne d'Orves

The series reintroduces the idea of cosmic time regarding the natural rhythms as system of reference. Every stallion corresponds to an object of the solar system and follows the time which the light needs to reach the Earth for each of them: ~ 8 minutes for the Sun, 2 till 14 minutes for Venus, 3 till 22 minutes for Mars, 4h till 4h30 am for Neptune...

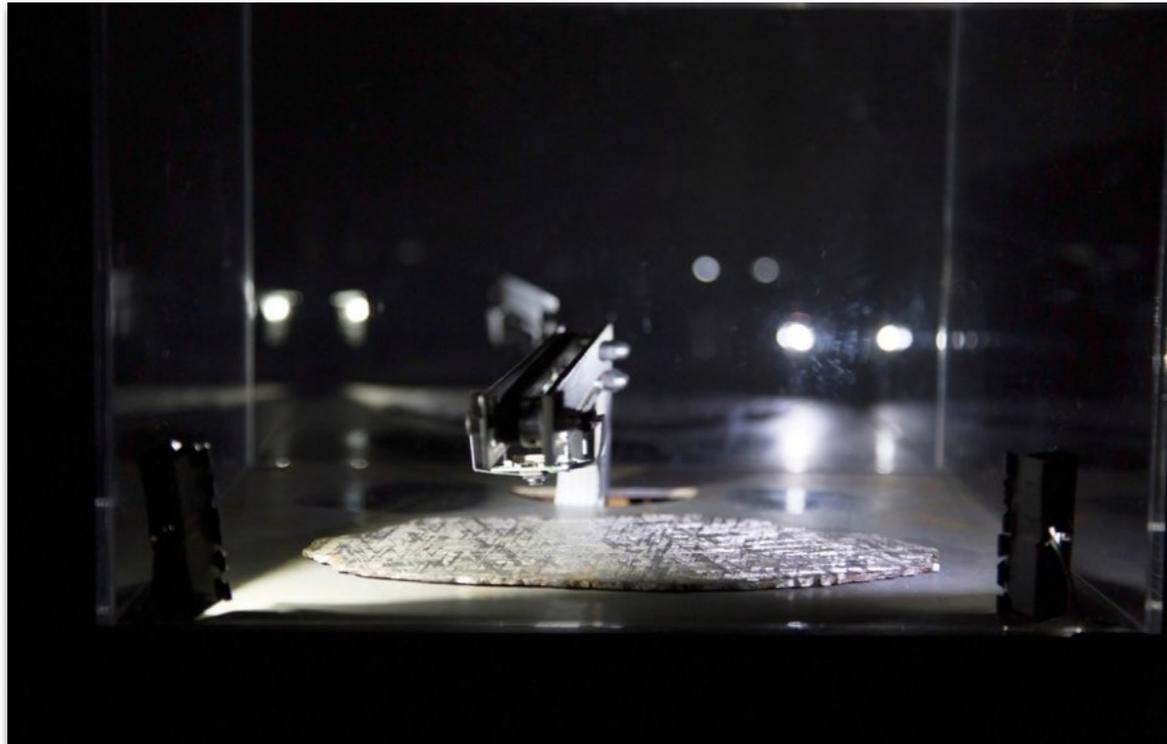
Programmed until the year 3000, the continuous oscillations of stallions seem to free themselves from metric and fragmented time, substituting a long-term perception for a thought of the momentariness. The stallions show our membership in a planetary system, a common heritage to all the human beings.

- ▶ PRODUCTION: MAISON POPULAIRE, MONTREUIL & BIPOLAR (FR)
- ▶ SCULPTURES DEVELOPED IN PARTNERSHIP WITH FABIO ACERO, ASTROPHYSICIST AT AIM / CEA LABORATORY - EPHEMERIS DATA: NASA



*Light Standard (Light Standard series) - 2016*  
Félicie d'Estienne d'Orves

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*Octaédrite* - 2015  
Félicie d'Estienne d'Orves

Created by Félicie d'Estienne d'Orves (sculpture) and Lara Morciano (musical composition), an installation reads an iron meteorite, an "octaédrite". These crystallization shapes, resulting, at the center of a planet, from a long metal cooling of about 1 degree by one million years, present particular graphics, structured by complex parallels and geometries whose surfaces are similar to an engraved plate. As a reading of a written record, of a vintage vinyl, the project is about exploring the coded surface of the grooves of these shapes and extracting from them a musical and visual composition.

► PUBLIC COMMISSIONER: ARCADY ÎLE-DE-FRANCE FOR NEMO, BIENNALE OF DIGITAL ART



*Cosmographies - 2016*

Félicie d'Estienne d'Orves, with Julie Rousse

In this Euclidian space, the artist - land surveyor, uses the light vectors (laser pointer) to highlight invisible perspectives, temporal connections between celestial and geographical data. In several sites of the salar of Atacama, the lines of light connect the sky and the earth, and structure ephemeral links between close celestial objects and those of the deep sky. Thanks to the support of the Laboratory of Astrophysics of Marseille and the ESO (European Southern Observatory), the artist was able to realize a series of laser pointing sighting at the foot of the ALMA radio telescope antennas.

- ▶ LAND ART INSTALLATIONS, ATACAMA DESERT, CHILI / ALMA telescope - 11/11/16 - 22H14, Alt : 4886m, N-23.011149° E-67.775426° at Alpha Telescopii (250 LY)
- ▶ PRODUCTION: FRENCH INSTITUTE, SECONDE NATURE/DIFFUSING DIGITAL ART, CNC (DICRÉAM)

**What an expansive but elemental title you've given your work. How do you relate thematically to the synthetic approach of 'point, line and plane' geometry, and to Kandinsky's reading of it?**

The sky has a strong, over bearing presence at the site of the Waterman's building. The suburban location of the piece consists of low buildings and the river Thames setting an open horizon. I wanted to use this feature to realign the spectator's relationship with the natural environment of the sky and to expand their experience of the space.

The geometric abstraction allowed me to emphasize this relationship by drawing lines of light between the earth and the nocturnal sky. In 'Point, Line and Plane,' Kandinsky describes the line as the very expression of movement: "The destruction of the point's supreme immobility"... "the leap of the static towards the dynamic." The laser beams from the mirrors of the sculpture are animated either simultaneously or separately, projecting from the terrace of the art center.

According to their positions in the sky the lines of light create a confrontational link and dynamic movements against the sky.

By observing the laser lines from different viewpoints, one can see various elementary geometric forms. The line also directs the viewer's gaze and draws it deeper into the sky. Geometry is first and foremost a tool to measure the world.

**Art has, through history; managed to bridge cultural divides, as indeed Morse code bridges linguistic ones. Where does you work communicate itself? Is the freedom of art and signals to overcome boundaries relevant in your art?**

Geometry uses an abstract code to transmit a symbolic message. The light code evokes, for me, a human construction that defies the immensity of space. In this sense it is a rather humanist vision. Perhaps this also calls to mind a more instinctive human communication, a rather savage one, between man on earth and the vast presence of the sky. It reminds me of the way in which fireworks use an almost instinctive language to dazzle the obscurity of night.

Extrait d'une interview de C. le Gouellec

LEONARDO ELECTRONIC ALMANAC VOL 18 NO 3 / MIT Press



photo © Julien Lanoo

## Geometry I - 2012

Félicie d'Estienne d'Orves

This sculpture of rotary mirrors projects, from the terrace of the Watermans Art Center, laser beams, simultaneously or separately animated according to various angles. Depending on the point of view on the sculpture, the lines of lights represent elementary geometrical drawings. The crossings of lines structure a game of scale and prospect between the space of the sky and the city.

- ▶ PUBLIC COMMISSIONER: CITY OF LONDON FOR THE WATERMANS ART CENTER AS PART AS THE OLYMPIC GAMES OF 2012
- ▶ LASER PROJECTION ON SCULPTURE MADE IN METAL AND ROTARY, PROGRAMMED MIRROR
- ▶ POLE HEIGHT: 12 m / MIRROR BLADE 4 m



photos © Lemaire Champy

**EXO - 2015**

**Félicie d'Estienne d'Orves & Julie Rousse**

Decentering, relativity and continuous movement are at the heart of the project of the visual artist Félicie d'Estienne d'Orves and the musician Julie Rousse.

The *EXO* project is about the three-dimensional perception of these new borders - spaces-time unreachable. Both artists in an audiovisual installation associate lasers light projected in direction of one hundred of celestial objects, stars, planets, black holes, pulsars, GRB... in a electroacoustic composition. As the reading head of a record, these light patterns read the sky map and translate these astrophysical data into sound. Relating to a spatiotemporal archaeology, lasers will go back in time pointing close celestial bodies as well as objects of the "deep sky" whose light was sometimes transmitted more than 13 billion years.

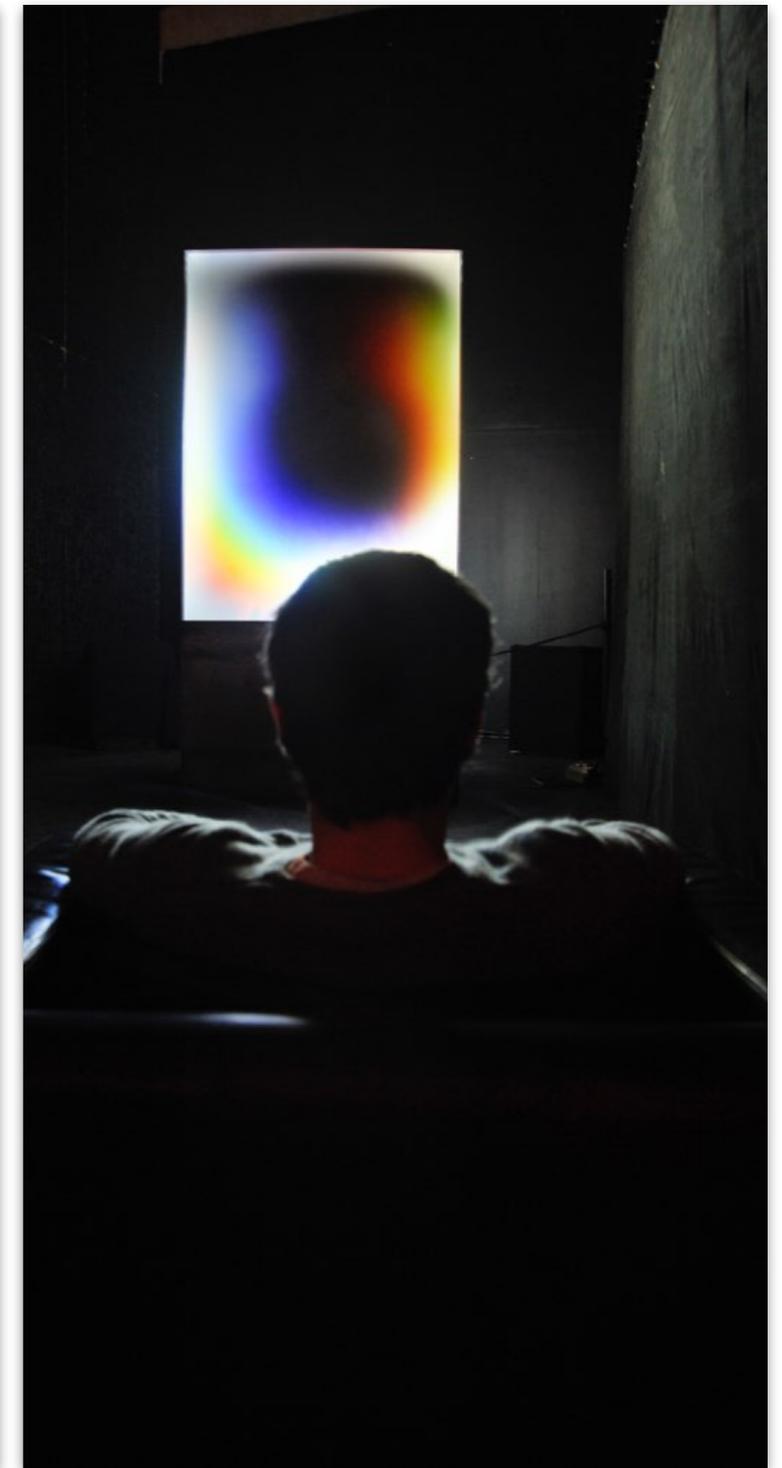
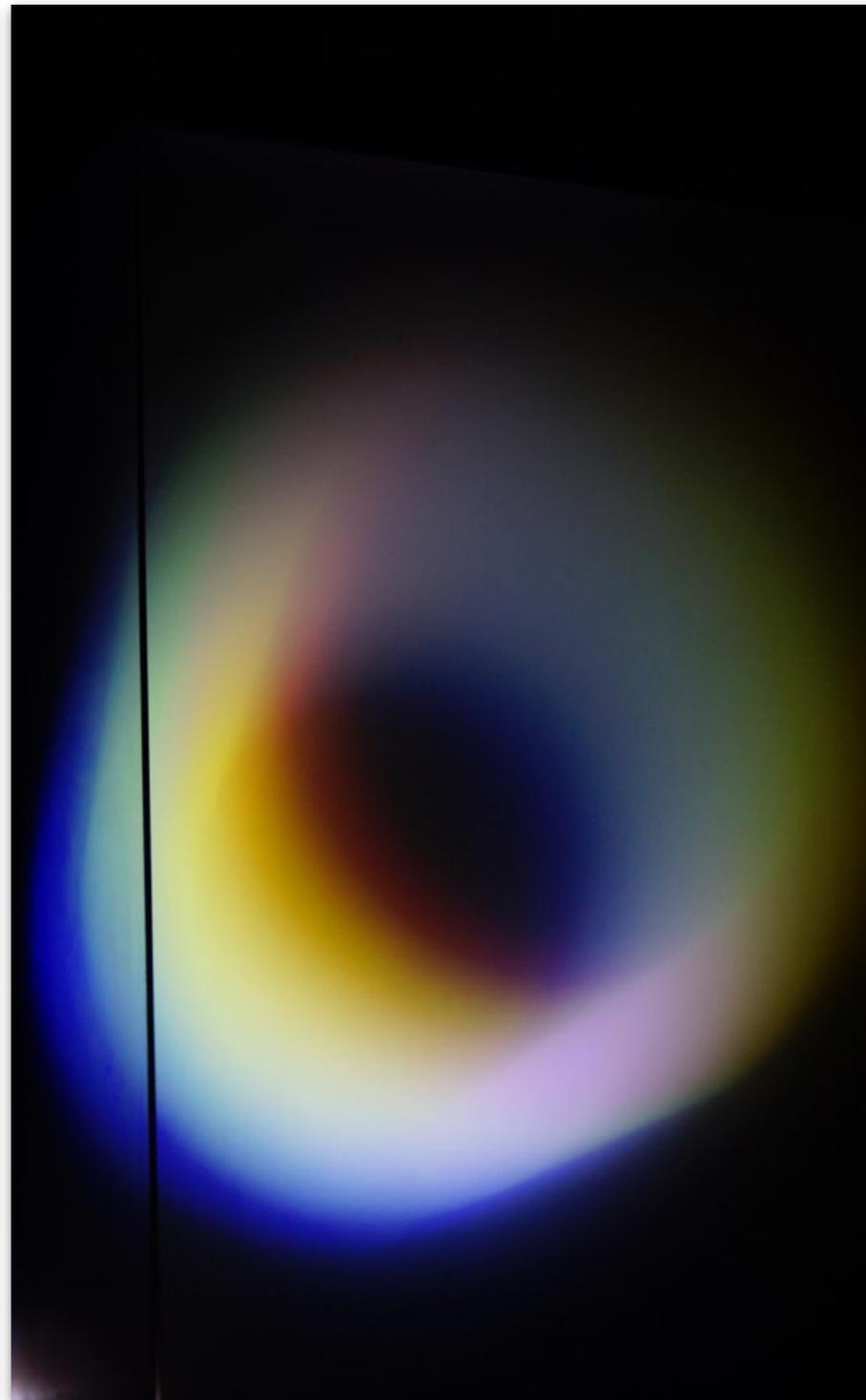
- ▶ IN COLLABORATION WITH THE ASTROPHYSICIST FABIO ACERO, AIM / CNRS LABORATORY
- ▶ COPRODUCTION: CITY OF PARIS / NUIT BLANCHE, SECONDE NATURE, BIPOLAR, GMEM
- ▶ SUPPORTS: ARCADI ÎLE-DE-FRANCE AS PART OF NEMO, INTERNATIONAL BIENNALE FOR DIGITAL ARTS, DICRéAM (CNC), LABORATORY OF ASTROPHYSICS OF MARSEILLE / PYTHÉAS INSTITUTE, IMCCE AT THE ASTROMONICAL OBSERVATORY OF PARIS
- ▶ VIDEO: <https://vimeo.com/150813441>



photo © Jean-Baptiste Gurliat - Mairie de Paris

*EXO (48.9013°, 2.3789°) - 2015*

Félicie d'Estienne d'Orves & Julie Rousse



*Supernova (Cosmos series)* - 2011  
Félicie d'Estienne d'Orves

The installation shows the cycle of the supernova Cassiopeia A: explosion of the star, birth of the material, its distribution and its expansion in light and sound frequencies.

- ▶ PRIVATE COMMISSIONER: MAISON DES ARTS DE CRÉTEIL FOR ITS EXHIBITION "LES NOUVEAUX MONSTRES" ("THE NEW MONSTERS")
- ▶ EXHIBITIONS: NASA/NEW ART SPACE (AMSTERDAM), BIAN (MONTRÉAL), THÉÂTRE DE L'AVANT-SCÈNE (COLOMBES)
- ▶ VIDEO PROJECTION ON SMOKE INSIDE A RECTANGULAR CUBE MADE OF ORGANIC GLASS / VIDEO: <https://vimeo.com/124317364>
- ▶ VISUAL AND MUSICAL (LAURENT DAILLEAU) LOOP RUNNING TIME: 12 minutes
- ▶ SIZE: 2.8 x 1.4 x 1.7 m / WEIGHT: 100 kg



photo © Cibrian

*Eclipse II* (Cosmos series) - 2012  
Félicie d'Estienne d'Orves

*Eclipse II* makes feel the stake of the relative positions of the observer, the light source and the darkening disk. The installation fixes the natural phenomenon during a total eclipse which allows to distinguish the black disk against the light and its ring of light. Such an inscription in the space of the alignment of shadows and lights evokes the limits of the human perception and the events which connect us with foreign spaces-time.

- ▶ PUBLIC COMMISSIONER: ABBAYE DE SAINT-RIQUIER FOR ITS EXHIBITION "LEURS LUMIÈRES"
- ▶ EXHIBITIONS: ABBAYE DE SAINT-RIQUIER, MAC (CRÉTEIL), GARE SAINT-SAUVEUR (LILLE), MUSÉE DES CONFLUENCES (LYON), GALERIE ODALYS (MADRID)
- ▶ VIDEO PROJECTION ON BLACK ALUMINUM DISK
- ▶ VISUAL LOOP RUNNING TIME: 15 minutes
- ▶ SIZE: 1.5 m of Ø / WEIGHT: 30 kg