

Océane Bruel

Selected works 2022 - 2017



photo: David Stjernholm

You and Me, 2019, two elements, paraffin, candles, glass bottles, plastic, hair, each piece approx. 50 x 45 x 40 cm



photo: David Stjernholm

exhibition view : *Something Blue*, Gether Contemporary, Copenhagen, 2020. Duo show with Maxime Fragnon, curated by Katia Porro
work in the center : *Wormhole body (1)*, 2017, fabric dyes on cotton, aluminium, 200 x 140 cm.



Là, 2019

Stainless steel chair structure, clothes, fruits stones, radish, beans, fenel seeds, 76 x 55 x 50 cm.





exhibition view : L Like Molecule, La BF15, 2020



All Apologies, 2020

Vertical blind bands, aluminum, pearl chain, threads deweaved from curtains, fruit pits, papier- mâché, artichok leaves, found earrings, plaster of Paris, rosmmary essential oil, clothes, nails, silver powder, miscellaneous elements, 390 x 92 x 15 and 390 x 70 x 20 cm. (on the floor : *r-v-s-f-t*, 2020)



details: *All Apologies*, 2020



Moontalk, 2020

Transparent PP box, glazed stoneware, demineralized water, 38 x 38 x 26 cm.



detail : *Moontalk*, 2020



exhibition view : L Like Molecule, La BF15, 2020



Is it between you and me or you and I, 2020
mirrors, stainless steel, 140 x 90 x 13 cm



details : *Is it between you and me or you and I*, 2020



al solito posto sera, 2020
linoleum, fabric, starch glue, glazed stoneware, hand polished knife, 215 x 175 cm.



detail : *al solito posto sera*, 2020



Since Long, 2020 & Stand byes and farewells (Geometric Attraction Welcome Mood, Chill) 2020



detail: *Since Long*, 2020, paper-pulp cast, aluminium, stainless steel, light cover, hand printed scarf, melted glass, denim, plastic bottles filled with paper pulp water, miscellaneous elements





Stand byes and farewells (Our brilliant friend)

2020, powder-coated steel (sanded), alumi- num, jacket, flowers, paper-pulp, ring, ball bearings, steel



Exhibition view : Chart Emerging at Charlottenborg, Copenhagen



Regarder les Abeilles, 2019 (details)



Faithless, 2019 (details)





Regarder les Abeilles, 2019 (details)



Good luck your way, 2019, paper casts, fortune cookies wrap, dried radishes, used glass ampoules, found jewellery, approx 35 x 35 x 8 cm



Exhibition view : *Habits of the Solar Plexus, sleeveless 4:00 a.m.* 2019



Exhibition view : *Habits of the Solar Plexus, sleeveless 4:00 a.m.* 2019



Cycle of Sour Dependencies, 2019
31 casts, unfired stoneware clay, curcuma, matcha, ink, citrus seeds,
glazed stoneware, variable dimensions and installation.



(left) *I send out an sms to the world*, 2019, memory foam pillow, burnt candle threads, 30 x 40 x 15 cm
(right) *Untitled*, 2018, silicon, pigment, 80 x 17 x 3 cm



Untitled, 2019 (details)



Wide (Cali' dreams), 2019, vertical blind, solitary earrings, plaster of Paris, 200 x 340 x 10 cm

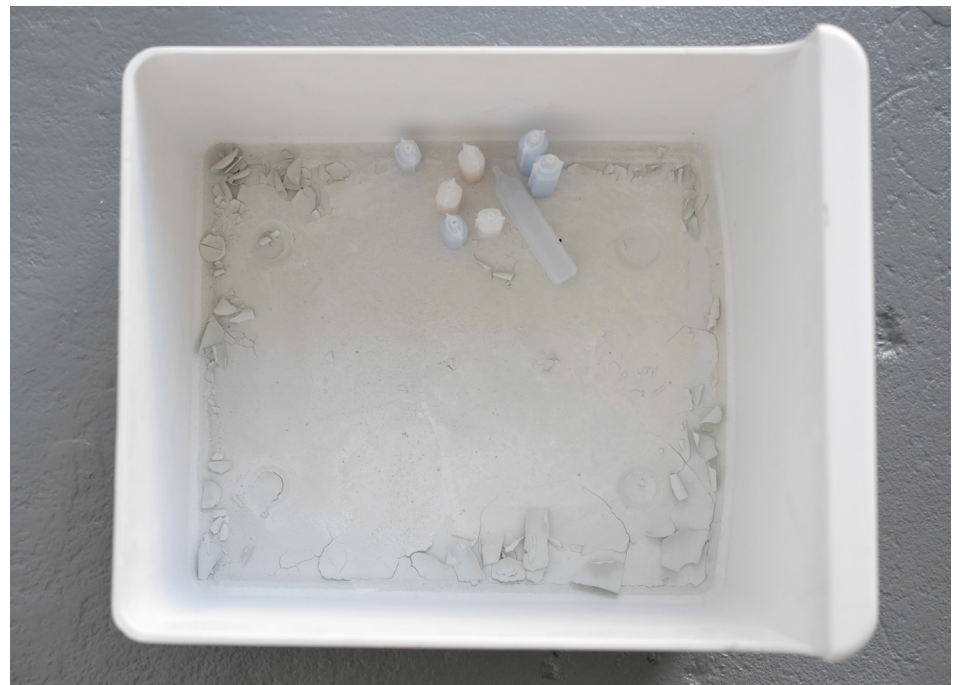


Sleeping Phrases (Sour dependencies), 2018
resin bandages, powder-coated steel, cotton fabric, lemons



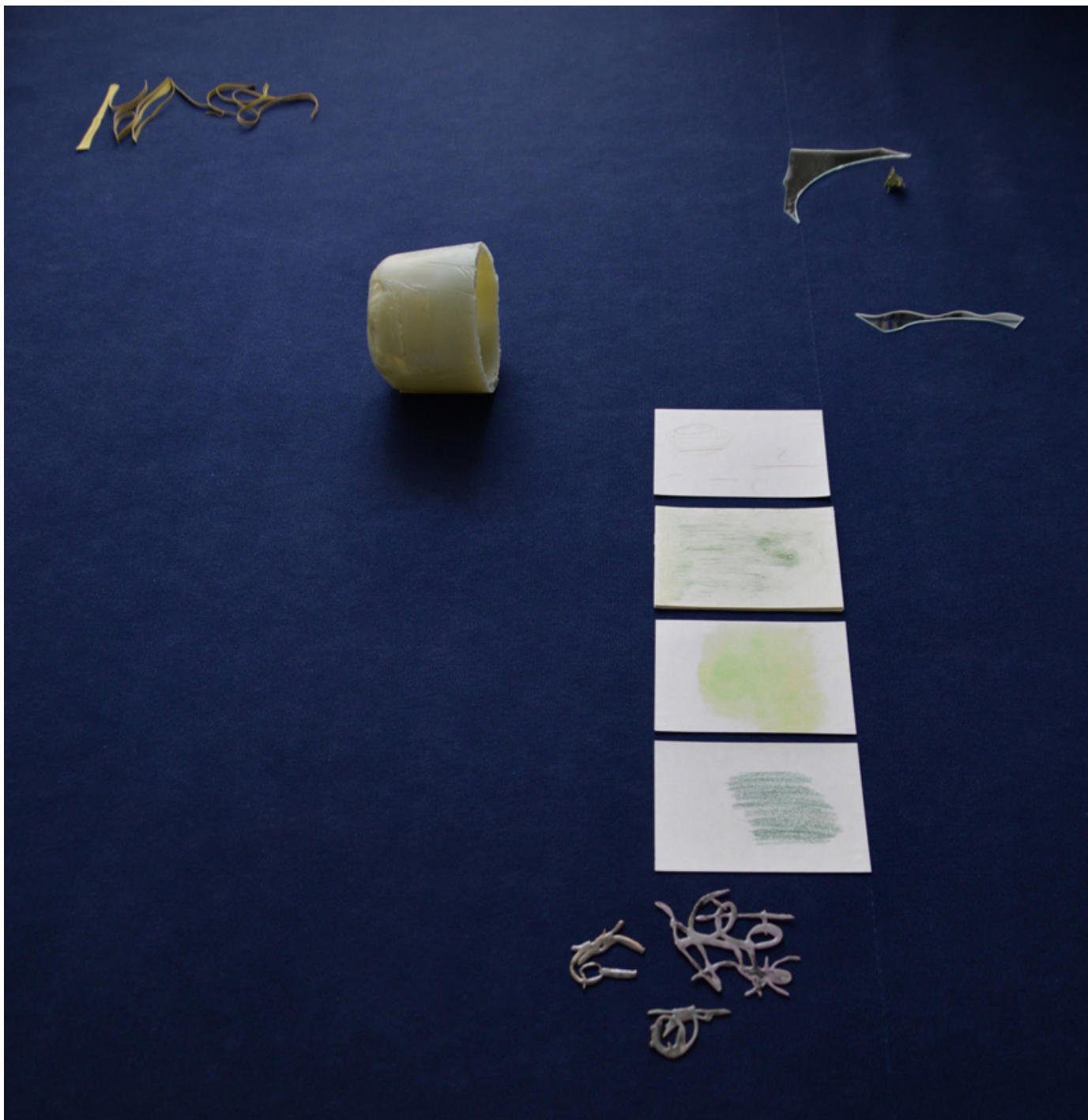
Sleeping Phrases (Overdrawn), 2018

Spatial intervention (floor paint), resin bandages, cotton, lemons, papier-mâché, dried citrus peels, plastic nets, plastic bottles, papier-mâché liquid waste, miscellaneous elements.



Sleeping Phrases (Untitled), 2018

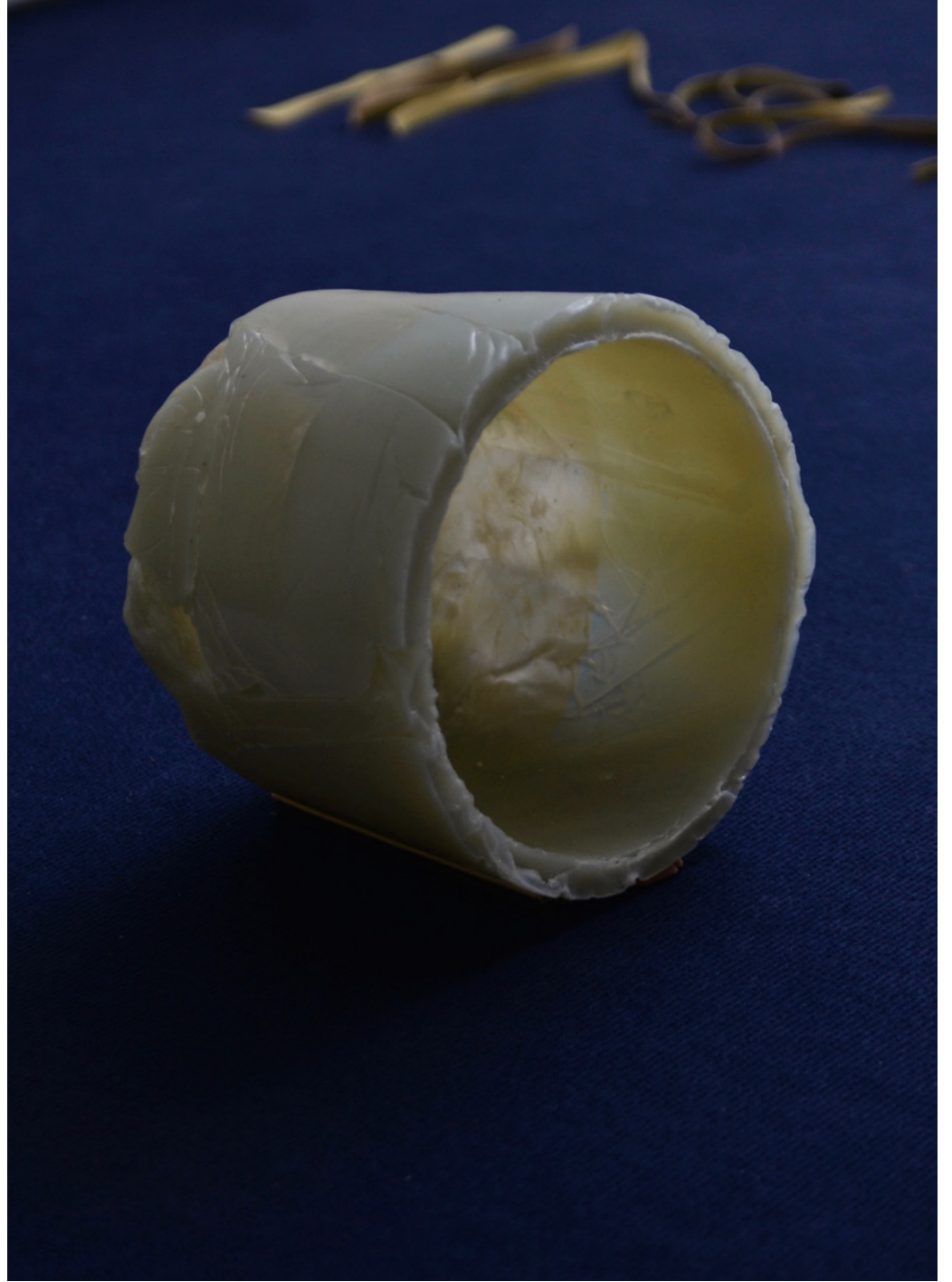
polyester shirt, resin bandages, cotton fabric, fridge compartment, stone dust, plastic vial, paper-pulp liquid waste



hum, 2022

Installation, glazed earthenware (Synapse, 2020), soap, engraved mirrors, glass, refurbished leather, dry and oil pastels on paper, rosemary, paper, apricot pits, thread, needle, dried flowers, cotton fabric, rosemary scent (P7T propose private visits of 30 minutes for 1-2 persons)

hum, is a group of sculptural forms and drawings installed weekly in the space. The works are small material motifs - or syllables - of circular thoughts and feelings. Both the making and installing of the work follow a flow of humming. Hum is a repetition of minor variations; the refrain of folding fabric, wedging clay, or washing hands, the background drone of insects, birds, the city. Humming can make a pause and a place, or it can keep a pace, keep us going and relieve stress. Working with a sense of lesser presence, paying attention to distant tunes and looking for inner vibrations, a pulse inside.







Exhibition view : *The tea would be exact*, solo show at Asematila, Helsinki, 2017



Body Doubles, 2018-2021

silicon, coton towels, metal, aluminum, zipper, hanger, pistachio shells, play-dough, candy, cigarette paper



Deeper Sleeper, 2022,

Site-Specific installation with local wild blue clay. Wet, drying, unfired clay and ceramic pieces, glazes, plants, water, wood. In Piece of Earth, exhibition at Taatisten-Tila, Naantali, FI.

>> [full documentation online](#) <<



Deeper Sleeper, 2022, (details)



Deeper Sleeper, 2022 (detail)



Deeper Sleeper, 2022, (detail)



Deeper Sleeper, 2022, (detail, ceramic made from wild clay)



details : *Touristes Tristes' International Pavilion*, 2021. Colored concrete casts, rusty metal.



details : *Touristes Tristes' International Pavilion*, 2021

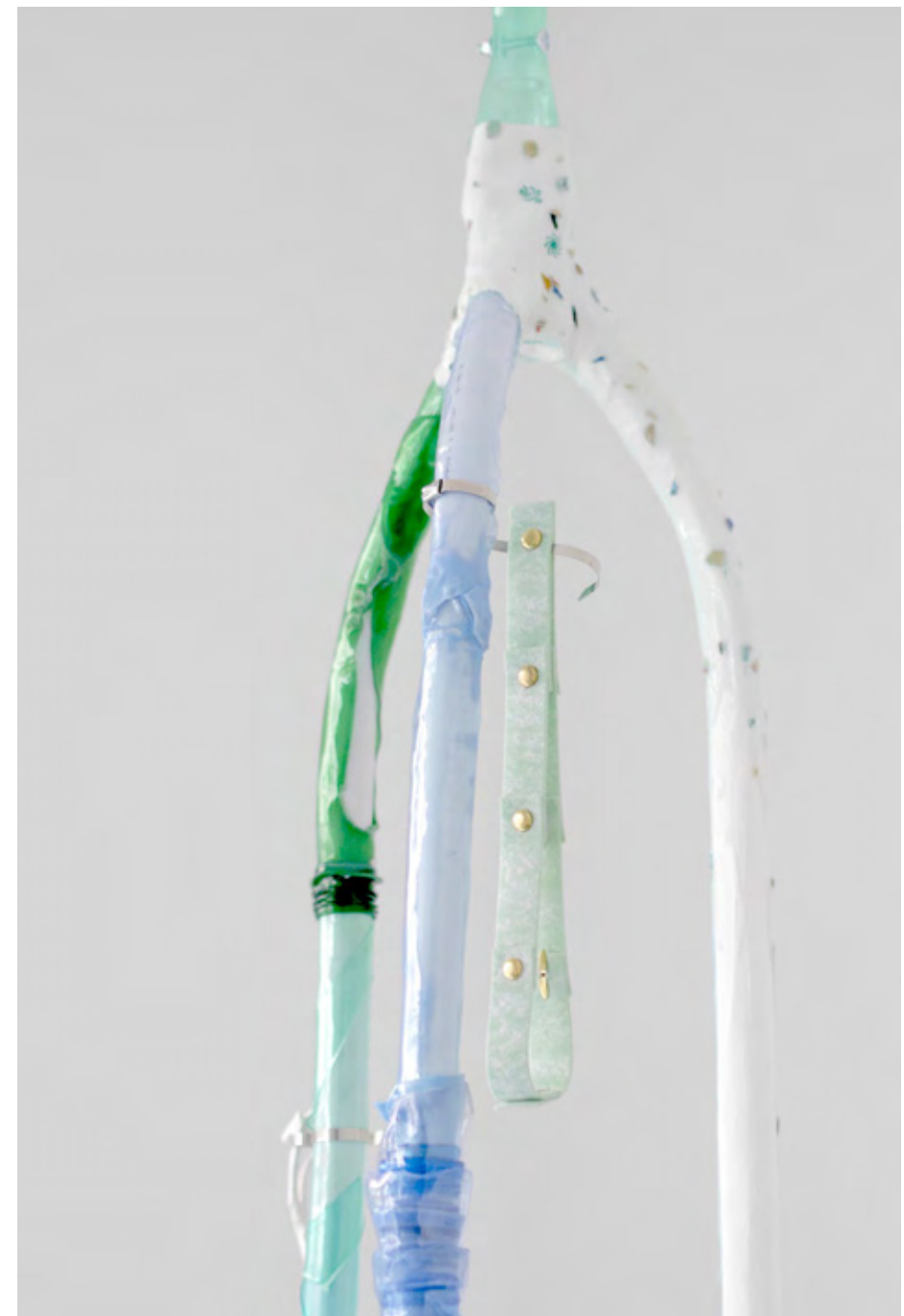


Touristes Tristes' International Pavilion, 2021, sculptural-installation in a gazebo in Evergreen Inner Jungle, group exhibition curated by Porikulttuurisäätiö at Kaisaniemi Botanic Garden, Helsinki, 2021



Fellow Passengers, 2019 Steel, aluminium, silk, textile, chewing gum, linoleum, fruit stickers, cigarette papers, flyers, miscellaneous objects.





In The Vicinity Of Your Bones, 2019 Water tubes, plastic bottles, silicone, chewing-gum, found object, plaster bandages, papier-mâché, leek, plexiglass, digital printed silk scarf, miscellaneous objects.



Installation view : *What happened to the row number 13?* 2018



What happened to the row number 13? 2018