

Céline Mathieu

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Céline Mathieu (b. 1989, Belgium) is an artist and writer. Her site and condition-specific practice considers material and economic circulation in work that evokes a feeling of falling away. The work is both sensory and conceptual.

She had recent solo exhibitions at PLUS-ONE Gallery (Antwerp), Sentiment (Zürich) and at Gr\_und (Berlin). She was part of group exhibitions at Gauli Zitter (Brussels), Kunsthall Extra City (Antwerp), Gallery Cité Internationale des Arts (Paris), La Virreina (Barcelona), Mu.Zee (Ostend), Corridor and PuntWG (Amsterdam), CLAPTRAP and AAIR (Antwerp).

With her duo CMMC she presented at Museum M, Leuven; 019/SMAK, Publiek Park Ghent, M HKA Lodgers; Antwerp and they had a solo exhibition at IKOB Museum of Contemporary Art, Eupen. Céline has an upcoming solo exhibition at PLUS-ONE Gallery, Antwerp (june 2023).

Her research 'Conditions for Raw Materials' is supported by the Royal Academy Antwerp and she will be a resident at Jan Van Eyck Academie Maastricht in 2023-2024. Céline's work was recently featured in Mousse Magazine n° 81.

Current research:  
Conditions for raw materials

My practice as an artist and writer uses sound, sculpture, performance, text and installation, in work that is sensory and conceptual. I like to consider time, skill, value and ephemeral/tangible experiences. Stemming from a curiosity to find ways to work with material in exhibitions, without being left with unnecessary residue, waste or stock, the project I am currently working on 'Conditions for Raw Materials' grew. With it I aim to develop circular ways of thinking with and through material, that I can reverberate in my practice in the long term.

'Conditions for Raw Materials' looks into:

- (Re)integration of materials after an exhibition. Thinking beyond/away from storage: how can exhibited material be given a further life, in a way that suits the work?

- Value and (art) sales as a concept in the work. Can I find a means to introduce circularity in the value and sale of artworks? Can we rethink the artworld's classical economies? Shall we trade? Grant co-authorship to suppliers as well as to the used materials?

- Preservation of invisible labour. Using my practice as a(n art) writer I want to upcycle experience and thoughts that would otherwise be wasted. The tangible and conceptual experience of a work are thus stored/archived in a text that recalls the layered visual experience that normally gets lost in photographic documentation.

In 'Work' at Gaulti Zitter (...) Céline Mathieu's pieces deal with the circulation of personal labored objects, looking into their economics when they shift across different contexts (...).









Income  
2023  
group exhibition  
Gauli Zitter, Brussels

Designer handbag bought at price of  
artist fee for a previous exhibition—kept by  
artist, sold as artwork or resold on online  
platform, barcoded sales label, hardboiled  
egg.





Workwear  
2023

Artist's personal shirt, others'  
clay and nettle dye, silk, daily  
wear.





'Hifi Stereo Vacuum Tube' at PLUS-ONE Gallery, Antwerp  
looks into the invisible undercurrents of moving material.



## Hifi Stereo Vacuum Tube

2023

Solo exhibition

Her first exhibition in a commercial gallery, Hifi Stereo Vacuum Tube looks into the (in)visible circulation of goods. The idea of a constant stream of material and its crossings with value, economy and feelings, forms the basis for Hifi Stereo Vacuum Tube. Her practice is both conceptual and sensory, and sound sets a slightly hypnotic tone. As often in her performative installations, the exhibition is site-and-condition specific.

At PLUS-ONE she gives insight into the fridge/gut of the gallery workers, shares author rights to an influencer's image, and plays on the home interior of potential buyers.

Presented at PLUS-ONE Gallery, Antwerp





In a slightly hypnotic tone, the [sound piece](#) that clouds the space, narrates the exhibition, and sequences a series of music and voice recordings made by and in collaboration with Levi Lanser.

The slender white fridge, gives insight into the diet of the gallery's workers.

The sound piece is playing from three wall mounted archive drawers that both absorb and emit sound. In the drawers there is also a photograph of an influencer's fridge inside, an image to which the author rights are shared, in exchange for titling the photographer after Rachelle Robinett.



A window display carpet with book from  
a store a few streets away from the  
gallery is borrowed, yet still for sale.







Interested in organic semi-solids,  
salt-cured egg yolks dot the space.  
The yolks were carefully preserved  
by my love T. B. and travelled from  
Berlin via Amsterdam, with the help  
of friends.



Hifi  
Stereo  
Vacuum  
Tube  
Céline  
Mathieu

'Economy of Means' at Sentiment, Zürich  
Borrowed intimacies and monetary transactions





## ECONOMY OF MEANS

2022-23

Sound, object, scent  
solo exhibition

Scent by Theresa Zwerschke

Purchased pre-loved wedding ring,  
bought with the images the ring was being  
sold with online

Kitchen for the gallery

Borrowed broth recipe from Sayuri Sakairi

Living elements from Sentiment

Inhabited exhibition space

Dance rehearsal recordings,

from ballerina Allison Lang

Poster by artist Henrik Potter

Sound collaboration with Levi Lanser

Listen to the audio [here](#):

<https://soundcloud.com/c-line-mathieu-40742579/shared-set-of-desires-to-overturn>

Presented at Sentiment, Zürich







Theresa distilled her grandmother's church dress, cutting a little patch of its lining and turning it into a concentrated fluid that now lives in a little glass bottle that lets itself be smelled. Artist Céline Mathieu bought a pre-loved wedding ring online, asking to buy with it, the images with which the ring was being sold. Its sellers replied she could use the images as she liked, as long as they could see the result. The ring can be sold as an artwork, or to a goldsmith, the kitchen is for the gallery to keep. Onion shio koji, made from a borrowed broth recipe by Sayuri, fermented in the space for the duration of the build-up and is now for visitors to try. The premise, like most exhibition spaces, is left heated and vacant, so for the duration of the exhibition, the artist lives rent-free at Sentiment. Classically trained ballet dancer Allison was commissioned by Céline to keep her rehearsal videos, the ballerina — not unlike the artist, — tries to stick to discipline while moving away from form.



'Shifters' (group) with Sentiment Zürich in Paris Studiolo





Case  
2022  
Sound, object  
group exhibition

(designer bag bought at price of artist fee, sold, re-sold or kept by the artist after the show; borrowed handbag content; spoken text found on online forum; piano music by Justin Raym)

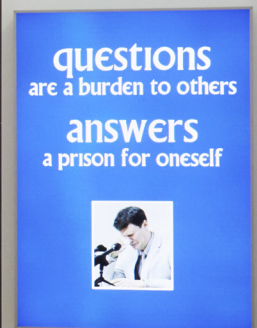
Listen to the audio [here](https://soundcloud.com/c-line-mathieu-40742579/):  
<https://soundcloud.com/c-line-mathieu-40742579/>

Presented at Sentiment-Paris in  
Studiolo Belleville





SCHEMEUP  
Studio  
24 rue Tourville  
Paris



'Mange d'haleine', Gr\_und Berlin





Mange d'haleine

2022

Sound, object, performativity  
solo exhibition

Discarded Togo sofa (Michel Ducaroy  
for Ligne Roset; 1973, found in the  
streets by Jan Fack)

Borrowed PVC curtain (our shower  
curtain, a second one was purchased  
and will be returned after the exhibition)

Probiotic infused garments (designed  
and produced by textile chemist Rosie  
Broadhead)

Sound installation (voice: Céline  
Mathieu; music: Levi Lanser)

> [Listen to 'Silk Scarf' here](#)

Josefin Granqvist (mere presence at the  
opening)

Presented at Gr\_und, Berlin









Dille in the radiator scents the space











## BY-PRODUCT

2021

Solo exhibition

A cashmere sweater found in the street.  
Hand-washed but indelibly scented by a stranger's perfume.

A government confiscates tonnes of rice, sometime in the 2000s, believing it to be made of plastic.

As the rumour spread, from China to Africa, people start posting proof of this online. Scientists counter-argue that rice and plastic simply share material qualities. The rice turned out to be genuine, yet it contained traces of different bacteria.

A Lidl TOPMOVE® Aluminium Trolley in silver (discounted). Capacity: 68 litres, which sounds like the mass of an object expressed in liquid quantities.

Lamps borrowed from an absent lover, an exhibition space and the Bauhaus store.

Literature found dried after being soaked; opened and stepped on, on a random page.

Rice broken, bought for €11 for 10kg, the grains were broken in production and sold at 2/3rd the price of rice.

Text copied by hand by an artist friend.

Sound in the space: [listen here](#)

Presented at Lebensmittel, Berlin







A cashmere sweater found in the street  
hand-washed but indelibly scented by  
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Capacity: 68 litres, which sounds like  
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quantities.



'Dogs on Mops' in group exhibition, Universal Exports Antwerp



Dogs on Mops

2020

59.5 x 69 cm, Edition of nine  
unique pieces, unnumbered  
and unsigned

Paintings of dogs on mops,  
sold at the price of the artists  
rent.

Presented at Universal  
Exports

'The Writing Performance', CMMC, Publiek Park







The Writing Performance  
2021

Performance by duo CMMC  
Céline is half of CMMC, a  
performance duo with Myrthe  
Christianne van der Mark.

8h/day, 3 consecutive days

In the Palmarium, a bright and  
spacious greenhouse for palm  
trees in winter, CMMC attempt  
to write a novella each in three  
days.

CMMC sit amidst mushrooms  
that were grown especially as a  
performative sculpture for the  
exhibition Bakermat, some twenty  
kilometres away from Ghent.

Transported to Publiek Park,  
these mushrooms are spread  
out alongside papier-maché  
models of the sexual organs of  
flowers – the latter too fragile to  
be displayed without their protective  
glass cases.

Presented at Publiek Park in  
Ghent







# Mouthful

Céline Mathieu

in squares and loved in triangles", in quotation marks, but I'm not sure if it was a reference or a self-referencing remark. One of the aesthetical associations to my grandfather, in the prelude to Latin, is the blackened rectangle formed around highlighted words in a computer file. For some reason he selected words all the time. He also checked the current weather situation for his exact location, from where he was sat facing the wall, with nothing but four carpets to the windows. One is the image, the other the impression. Nany would buzz around, displaying care, generating something else, something unnameable we all agreed on, at least us girls. The boys played piano and named her differently, they were another camp I could never really access. Did they find all this functional? They kept their wisdom coins well, they shine up to this day.

Mousse, rubber and hard plastic; her sports equipment. In the living room, in the space between the wall-facing computer and the sea-facing windows, she likes to use her stepper, a two part device that moves in opposing directions; when the left step goes down the right one goes up, on it she works it, simultaneously

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climbing the stairs and riding a bike. Under it, perfectly fitting a crease in the thing, she tucks a rubber tube that forks into two pink handles on both sides, which she uses to alternately stretch out her arms over her head. She does this while watching The Days of Our Lives. There is something about her that makes me want to take over the activity she is doing, take it from her. But not in the way you stop a long-time boyfriend. More to balance her out, uh, energetically.

I wonder if her day's highlights are the moments in the sun, on the little terrace in the back, by the bedroom, looking out onto the second row buildings. The latter had an odd presence; at once we were exhibited to their view, and they seemed ghostly, closed, like businessmen, the type that look like mice.

She sits there, topless, with a pair of hand-sized objects, without anything to read. The reading glasses supposedly come with the BIC razor, with which she ensures the immediate decapitation of body hair in her field of vision. Nivea. Tissue to absorb the damp sweat that's mixed with cream. For hours on striped towels the colour of eggs; the stripes of Daniel Buren.

23

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23



## Mouthful

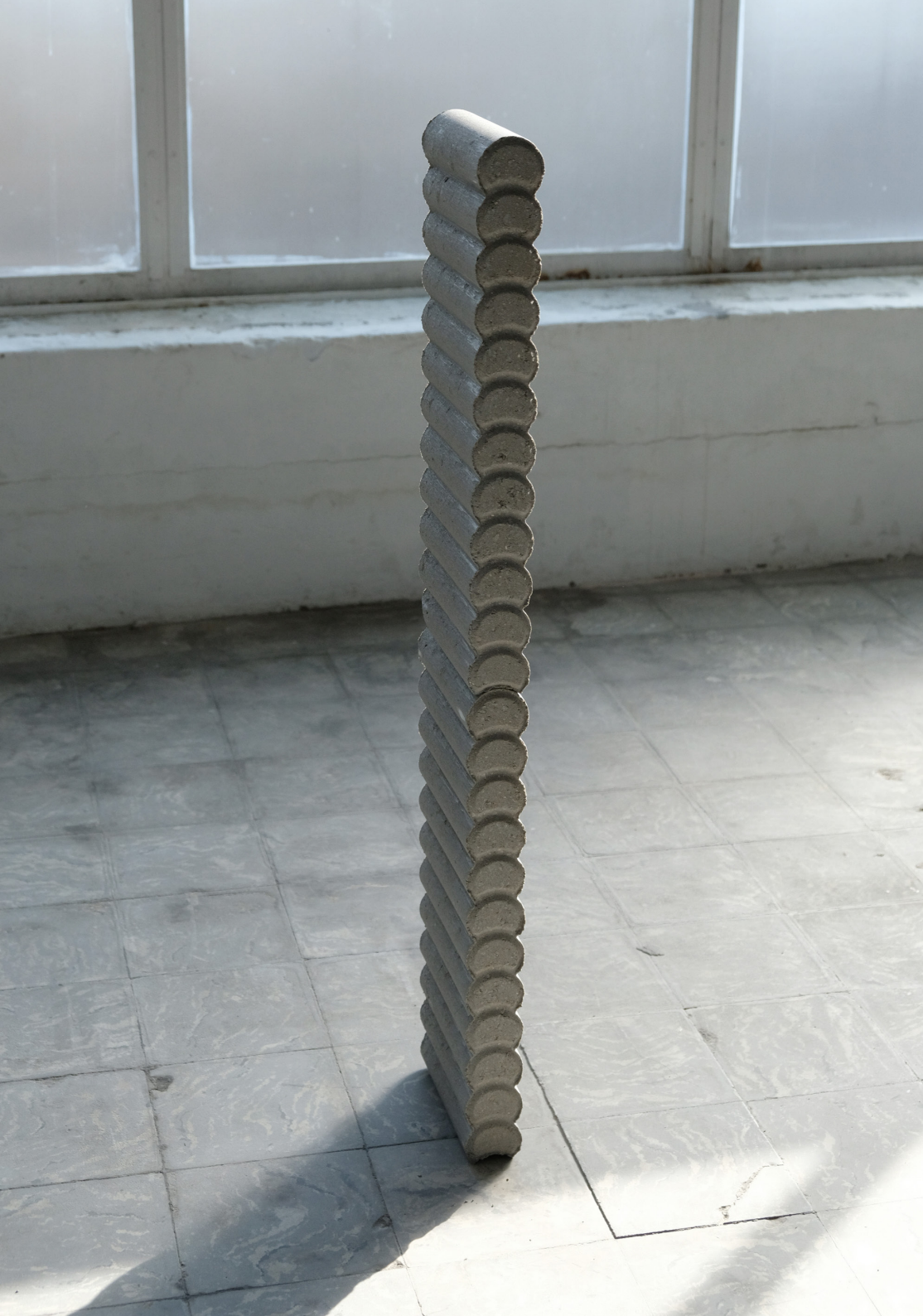
Novella, published by Entr'acte  
products, Antwerp, 2021,  
56 pages, 14.2 x 21 cm, English

In 2020, CMMC – Céline Mathieu and Myrthe van der Mark – were invited by organisers NICC Lodgers to perform at M HKA in Antwerp in response to art subsidy cuts in Flanders. Their contribution, The Writing Performance, was an attempt to write a novella each in three days, during the museum's opening hours and in full sight of visitors. Throughout The Writing Performance, CMMC subsisted on water and sugar.

Printed in an edition of 120 copies, Mouthful is for sale at Kunsthal Extra City, Panoply Antwerp, De Groene Waterman, a.p. Berlin, Jen Fisher's stand in New York, Rile\* Brussels, Books@RET Amsterdam or via the publisher Entracte.co.uk

She had fallen forward again,  
resting there like a reptile  
basking in the January sun.  
Where she was, in her corner,  
temperatures rose up to 28  
degrees Celsius. Her dry skin  
darkened, drinking the light.

A selection of older works



'Touching (Karen Barad-On Touching.pdf, concrete)'  
2018  
Sculpture (text)  
4 x 82

A concrete sculpture is composed of two identical parts. Their relation/ arrangement is different for every exhibition.

The work is titled 'Touching (Karen Barad-On Touching.pdf, concrete)'.

In classical physics, particles cannot touch, they can only attract or push away. In Quantum Physics particles can touch, even absorb each other.

Presented at Kunsthall Extra City Antwerp, in the group exhibition "We're This And We're That, Aren't We?", curated by Samuel Saelemakers.



Sculptures Under Hypnosis  
2018  
Sculpture, (performance)  
7 hand-sized sculptures

Sculptures made whilst being under hypnosis. They are sculpted in plasticine, like children's Play Doh; an oil-based material that never solidifies.

I collaborated with hypnotherapist Shana Roomers, who put me under hypnosis and stimulated me to sculpt.

Presented at Kunsthall Extra City Antwerp, in the group exhibition "We're This And We're That, Aren't We?", curated by Samuel Saelemakers.







Pharmakon

2019

Performance by duo CMMC

6h/day, 4 consecutive days

In a spacious white museum space, two performers are being massaged for 6 hours a day, 4 days in a row.

A pharmakon is an active ingredient that is at once a cure and a poison. From a medical point of view, nobody knew what would happen to our bodies. This is a performance by my duo CMMC.

This performance came with a riso printed handout text on "falling away".

Presented at Museum M,  
Leuven.







12 crates

2019

Text, object, performance

3 days

In a cellar, a fruit merchant is asked to deliver 12 crates of oranges. Whichever way they put down by the merchant, is how they are installed for the show.

Visitors enter, receive an orange after seeing it pierced by a little metal pin, and are read a Polish poem from a 'Don Quichot' book. The artist does not speak the language but reads what it says.

At the end of the exhibition, the fruit merchant is convinced to buy back the remaining oranges to sell them again in his shop.

Presented at CLAPTRAP, Antwerp.









## MATTER

2021

Performative garments and text

Matter Athletic Mesh Knit Crystal Medium Blue is a collaboration with fashion designer Vaida Voraite. The printed text describes the experience of garments, and more specifically the sports body's relation to (im) permeable fabrics and specific stitching techniques.

The collaborative design and production happened parallel to the text being written. The text is distributed in the exhibition, and autonomously through a concept store as well as a literary context and by post.

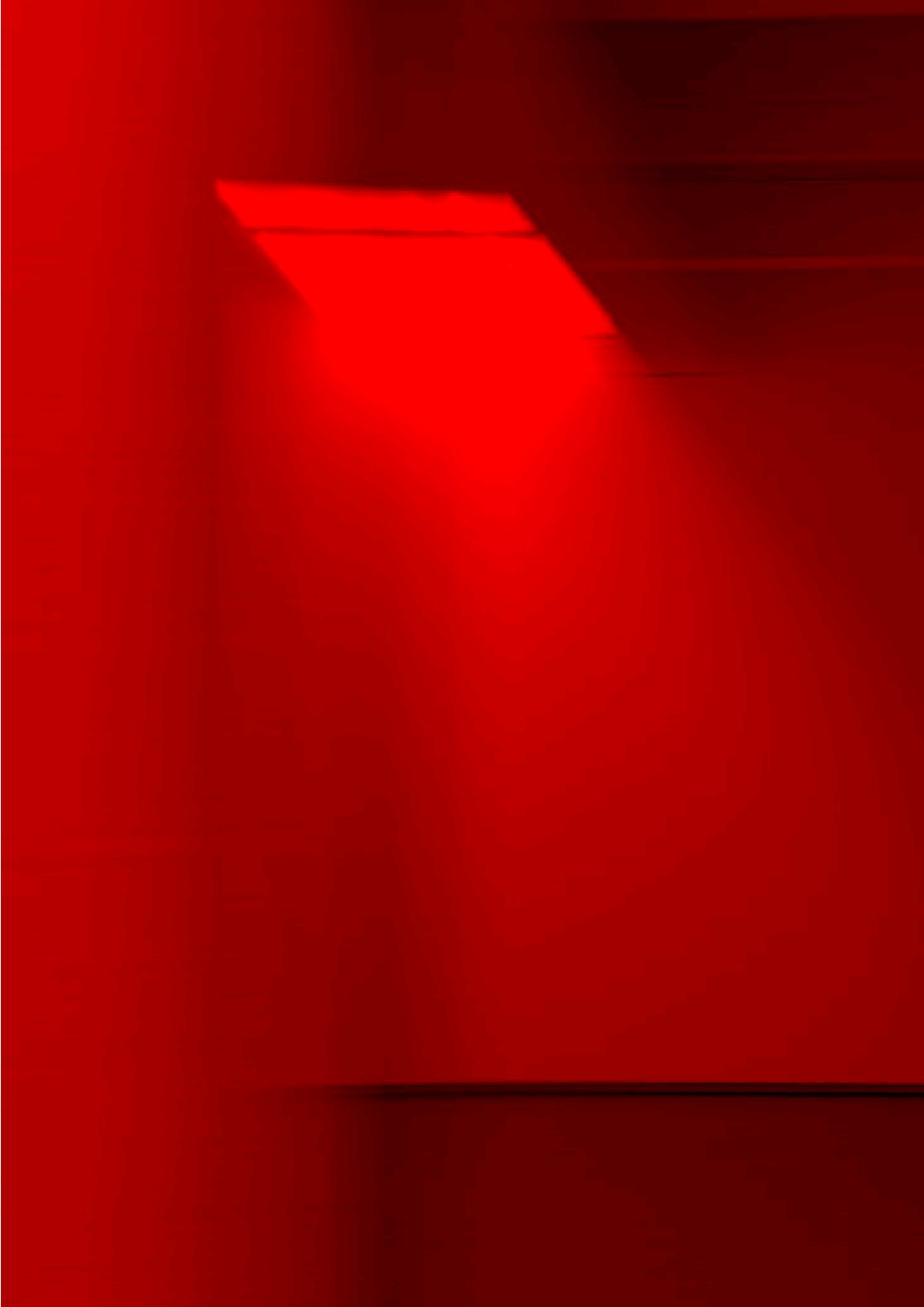
Presented at Universal Exports, Antwerp.

To the Subject  
2020  
Sound, 4 minutes

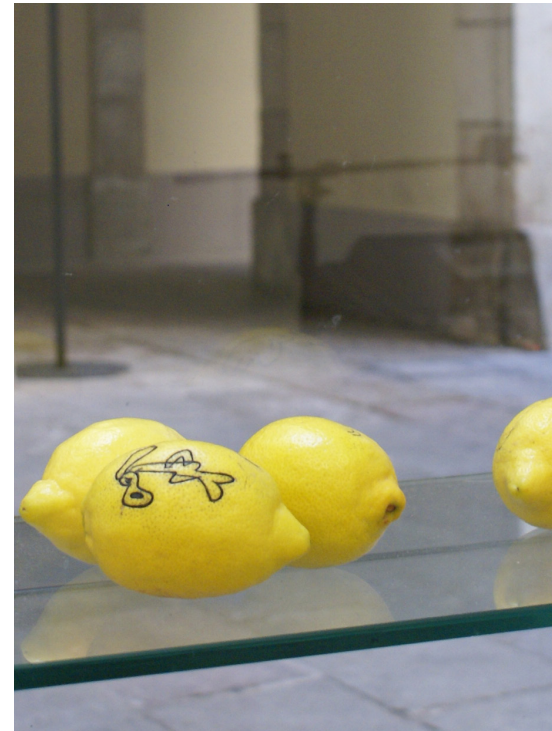
In a fully red-lit space, the visitor enters the first space of the exhibition, finds there a handsanitizer that smells of rosemary, and hears a voice speaking in a personal, concrete and abstract relation to material and others.

Listen to it [here](https://soundcloud.com/c-line-mathieu-40742579/to-the-subject):  
<https://soundcloud.com/c-line-mathieu-40742579/to-the-subject>

Commissioned by MuZee  
Oostende







Lehmuhn  
2019  
Performative sculpture

Catalunyan lemons from the fruit market right next to the venue, were tattooed with loose hand by a nearby tattoo artist, with scribbles I found in books, for a public programme in Barcelona.

Presented at La Virreina, Barcelona

t'ing wen wu-self  
2019  
Performance by CMMC  
4 minutes

A 10-year old girl comes into the space, does four minutes of karate before leaving the exhibition space again.

The curator invited us to come up with something that was more sensorial than conceptual. This performance is by my duo CMMC.

Presented in Antwerp Art Weekend.







### Two-headed Poems

2020

(MUJI CD-player, white recorded mini CD, Le Bon Parfumeur 602 scent)

A sounded and scented piece for a very crowded group exhibition. The sound playing very low, the visitor leaned into the wall to hear two different sound pieces using my voice and music by Levi Lanser. Every half an hour I went up to the wall and sprayed it with my perfume, right next to the MUJI player.

Listen to it [here](https://soundcloud.com/c-line-mathieu-40742579/jaume-in-fir-ekk-jane)

<https://soundcloud.com/c-line-mathieu-40742579/jaume-in-fir-ekk-jane>

Presented at Van den Hove  
Centre for Art Ghent

R.W. Rye  
2020

This duo exhibition with Valérien Goalec, was informed by the air transport of cut flowers. A series of performative sculptures were connected by an irrigation system looping water from cut flowers that were part of the exhibition. A raincoat held a printed pdf titled 'Handling of Cut Flowers for Air Transportation'. To make a bodily resonance, in an exhibition made at a distance in times of covid, an abstracted linguistic sound piece was played, and the sink opposite the sound was filled to the rim with water.

Presented at Gallery Cité des  
Arts International Paris



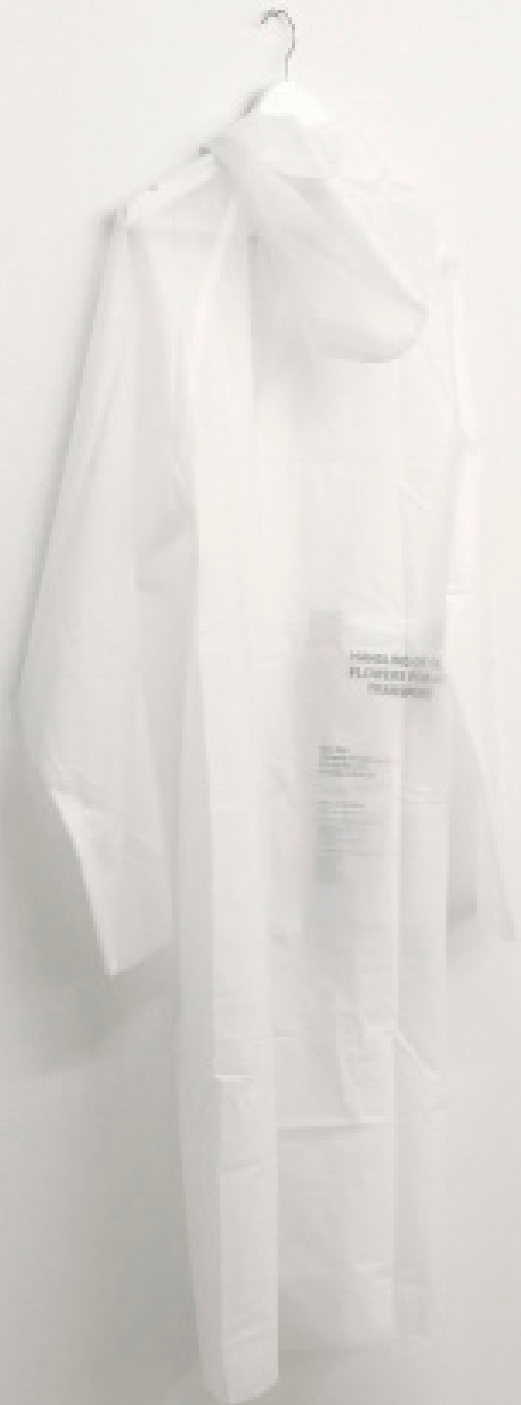


# HANDLING OF FLOWERS FOR TRANSPORT

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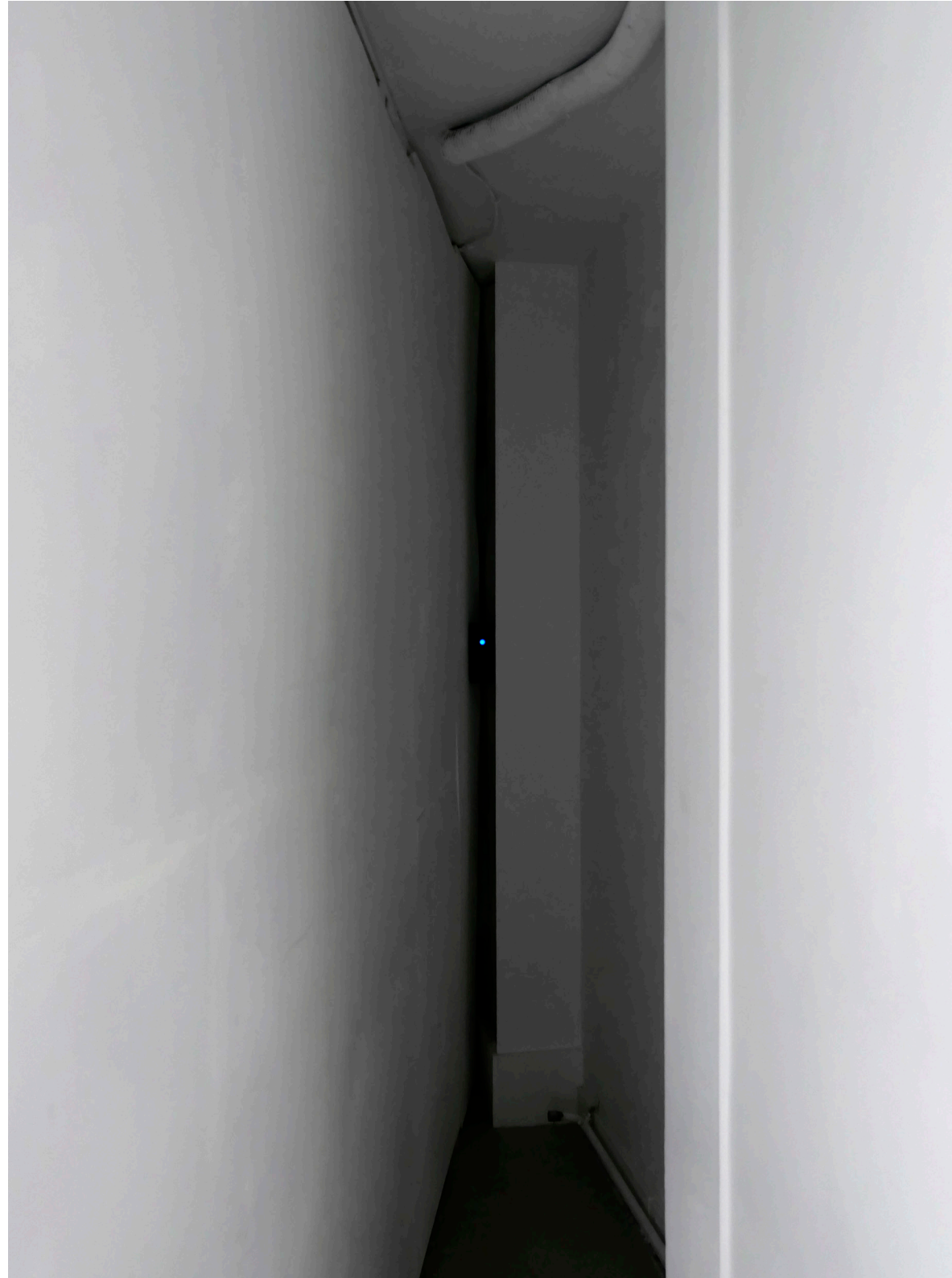


Untitled sound piece  
R.W. Rye  
Paris, 2020

As part of R.W. Rye, I asked Valerian to push a speaker in the gap of the remnant space that was cut off the exhibition space to make the white cube square. In this space, I wanted a voice, and language to “leak”, and resonate into the actual exhibition space.

Listen to it here: <https://soundcloud.com/c-line-mathieu-40742579/r-w-rye>

Presented at Gallery Cité des Arts International Paris





Hydraulics  
Self Luminous Society  
performance with Juan Pablo Plazas  
2019

Hydraulics combines linguistic  
trickery with a spiritual approach  
to the big Honda motorcycle that  
dominated the performance.

A novel printed on my back could be  
read as I lay on the motorcycle.

On other moments I did a psychic  
reading of people's facial oil, or Juan  
explained the difference between  
the Clash and the Splash playing the  
mouth harmonica on his cellphone  
playing an Enya song. We tried to take  
the energy back that humanity had  
given to motorisation.

Presented at Kunstencentrum Vooruit  
Ghent



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