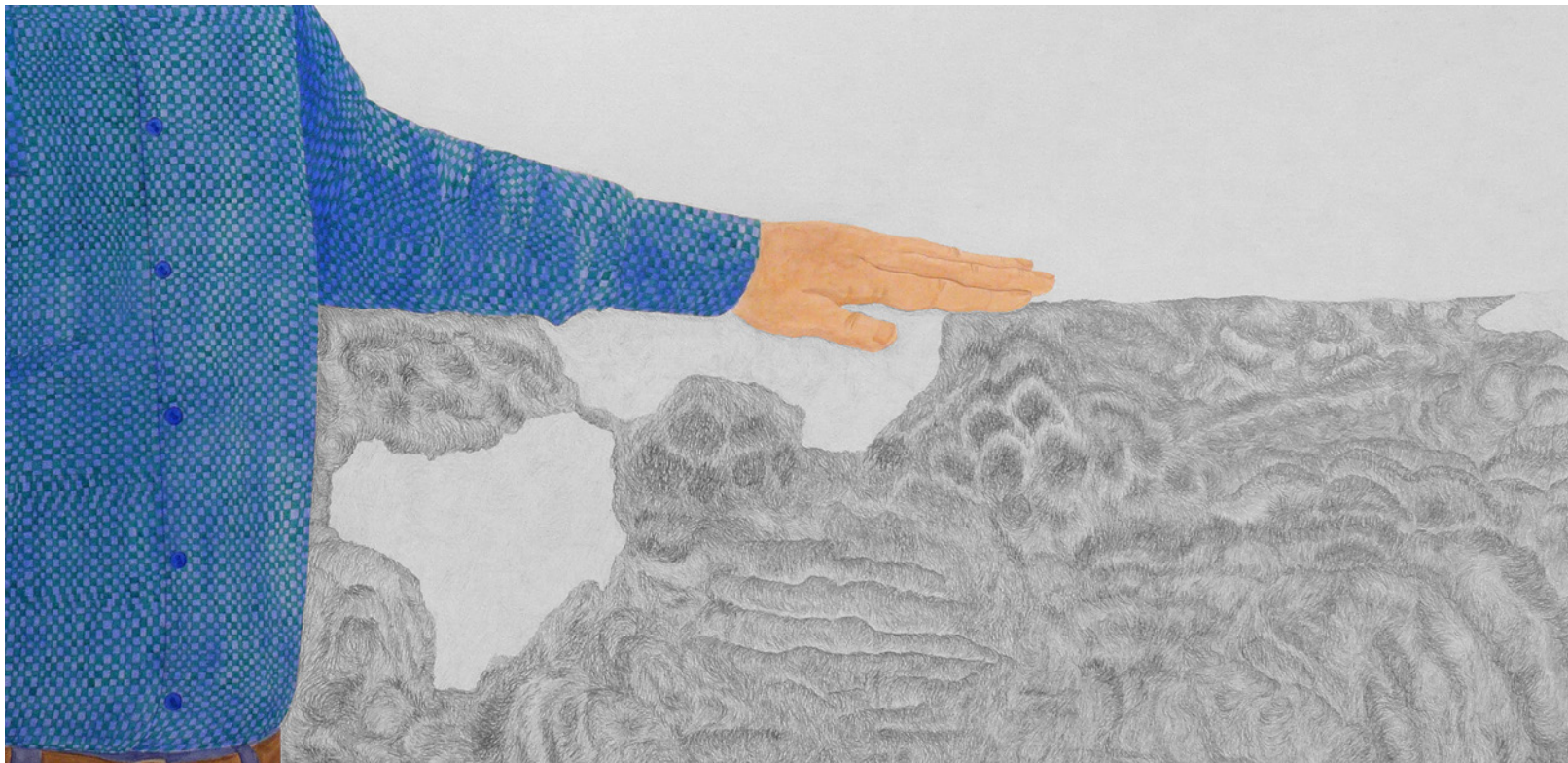


[www.marion-benard.fr](http://www.marion-benard.fr)

 [\\_marionbenard\\_](https://www.instagram.com/_marionbenard_)

# Marion Bénard

## portfolio



## Biography

Marion Bénard is a French artist, born in Châtenay-Malabry in 1987. After obtaining a scientific baccalaureate, she joined the École des Beaux-Arts de Paris, where she studied under Tania Bruguera, Annette Messenger, and Anne Rochette, as well as Kim Morgan and Neil Forrest during an exchange at the Nova Scotia College of Art and Design in Halifax. She graduated in 2012 and the same year was awarded the first prize in drawing from the Canson Art School.

Marion Bénard has showcased her work in numerous group exhibitions. She has been featured at the Graphem Gallery in two solo exhibitions and was among the selected artists at the 60th Salon de Montrouge. In 2025, she will hold her first solo exhibition abroad, in Osaka, Japan.

Alongside her artistic practice, Marion Bénard created drawings for the Théâtre du Soleil and the Comédie-Française, has assisted artist Annette Messenger for ten years, and has been teaching sculpture for four years.

Today, she lives and works in the Parisian suburbs, creating delicate yet unsettling works that blend volume and watercolor.

Marion Bénard

Born the 30st of january 1987 in Châtenay-Malabry, France

Live and work in Parisian suburbs

mb.marionbenard@gmail.com

www.marion-benard.fr

instagram: \_marionbenard\_

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## STUDIES

- 2012 Second cycle degree, DNSAP (Diplôme National Supérieur d'Arts Plastiques, Master 2), Student under french artists Annette Messenger and Anne Rochette and cuban artist Tania Bruguera at the École Nationale Supérieure des Beaux Arts, Paris, France
- 2011 Maurice Colin Lefrancq Grant to study at the Nova Scotia College of Art and Design, sculpture and ceramics campus, Halifax, Nova Scotia, Canada
- 2010 First cycle degree, DNAP, École Nationale Supérieure des Beaux Arts, Paris
- 2005 Scientific Baccalaureate

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## PERSONAL EXHIBITIONS

- 2025 *Anatomies*, Osoblanco gallery, Osaka, Japan
- 2021 *L'un contre l'autre*, Atelier Bletterie, 11ter rue Bletterie, La Rochelle, France
- 2018 *Échappés*, Galerie Graphem, 68 rue de Charenton, Paris, France
- 2016 *Face à face*, Galerie Graphem, 68 rue de Charenton, Paris, France
- 2012 *Je reviens de suite*, DNSAP, atelier Anne Rochette, Ecole Nationales Supérieure des Beaux Arts, 14 rue Bonaparte, Paris, France
- 2010 *Carapate*, Anne Rochette studio, Ecole Nationales Supérieure des Beaux Arts, 14 rue Bonaparte, Paris, France

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COLLECTIVE EXHIBITIONS (selection)

- 2024 *Komet #2*, Tour Orion, 12-16 rue de Vincennes, Montreuil  
*Komet*, Tour Orion, 12-16 rue de Vincennes, Montreuil
- 2022 *D'ici de là...* , 12 mars au 30 avril, Espace d'art contemporain Chailloux, Fresnes, France
- 2021 *Mac Paris automne 2021*, Bastille Design Center, Paris, France  
*Freeeeze*, Entre Deux, Pantin, France  
*Récolte*, la résidence 47, Brosses, France  
*Blob*, le garage, Nantes, France
- 2020 *Christmas Exhibition*, Maison Contemporain x Espace Bertrand Grimont, 43 rue de Montmorency, Paris, France  
*Exposition Maison Contemporain #3*, Bastille Design Center, 74 Boulevard Richard-Lenoir, Paris, France  
*Nous traversons le présent les yeux bandés*, Résidence Le 47, 47 Grande Rue, Brosses, France
- 2019 Magazine *Ukayzine* launch, Atelier Martel, 8 bis rue d'Annam, Paris, France
- 2017 :-), Under Construction Gallery, 6 passage des Gravilliers, Paris, France  
*Là-bas*, Galerie Dix9, 19 rue des Filles du Calvaire, Paris, France  
*Hors d'œuvres #8*, Ecole et Espace d'Art Camille Lambert (Camille Lambert School and Art Space), Juvisy-sur-Orge, France  
*Christmas Party #2 - la femme à la bûche*, Under Construction Gallery, 6 passage des Gravilliers, Paris, France
- 2016 *À l'équilibre*, Ecole et Espace d'Art Camille Lambert (Camille Lambert School and Art Space), 35 avenue de la Terrasse, Juvisy-sur-Orge  
*Sideways*, Yaku, Peoria, Illinois, USA  
*CRAC 15ème biennale d'arts actuels*, 157 rue de Verdun, Champigny-sur-Marne, France  
*À Quatre*, Galerie du Crous, 11 rue des Beaux Arts, Paris, France  
*Là-Bas / Down there*, 70 rue Beaumarchais et 45 rue Danton, Montreuil, France
- 2015 *Watchana plus plus*, Alcazar, 62 rue Mazarine, Paris, France  
*Jeunes commissaires au 60ème Salon de Montrouge*, Galerie Arty Family, 49 rue des vinaigriers, Paris, France  
*60ème Salon de Montrouge*, Le Beffroi, 2 place Emile Cresp, Montrouge, France  
*6ème Salon d'Art*, Manège Royal, Saint-Germain-en-Laye, France
- 2014 *Aphrodisia*, Parcours Bizarro édition 2014, galerie Siki de Somalie, 30 rue Jacob, Paris, France  
*Un pied puis l'autre*, Atelier Entre Deux, 17 rue du Chemin de Fer, Pantin, France
- 2013 *Discount*, Galerie Jeune Création, 24 rue Berthes, Paris, France  
*Last Tuesday*, Prairie Center of the Arts, 1506 WS Washington street, Peoria, Illinois, USA  
*Prix Art School*, Galerie du 59 Rivoli, Paris, France
- 2012 *21 décembre : what's next ?* , Kogan Gallery, 96 bis rue Beaubourg, Paris, France
- 2011 *SCLPT exhibition*, 1107 Marginal Road, Halifax, Canada
- 2010 International Student Triennial, Toptaçi Valide-i Atik Külliyesi, Istanbul, Turkey



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## PUBLICATIONS, ARTICLES

- 2024 *www.admagazine.fr*, Aurélia Antoni's article «L'appartement parisien d'Alice Bailly et Adrien Garcia»
- 2018 *De mémoire*, 30 years of creation, catalogue, Espace d'art contemporain Camille Lambert  
*Hors d'œuvres #8*, exhibition catalogue, Espace d'art contemporain Camille Lambert
- 2016 *À l'équilibre*, exhibition catalogue, Espace d'art contemporain Camille Lambert  
*À l'équilibre*, article by Pauline Lisowski, [pointcontemporain.com](http://pointcontemporain.com)  
*Ukay-Zine*, *Art Culture Community magazine*, Peoria, Illinois, USA  
*Marion Bénard*, [galerie-partagée.fr](http://galerie-partagée.fr)
- 2015 *50/52, le Contre-Annuaire*, curator Laurence Bruguère, 11-13 Editions  
*Des pirouettes dans l'univers de Marion Bénard (Pirouettes in Marion Bénard's universe)*, interview by Martina Furno, [www.lechassis.fr](http://www.lechassis.fr)  
*Marion Bénard* by François Quintin, *Salon de Montrouge* exhibition catalogue
- 2014 *Aphrodisia*, a novel-exhibition written by Sinziana Ravini
- 2013 *Marion Bénard* by Camille Paulhan, [portraits-lagalerie.fr](http://portraits-lagalerie.fr)  
*Canson Prize*, article by Camille Paulhan, *Hippocampe Revue*  
*Questions-answers*, Art School Prize, 3rd edition  
*Diplômés 2012, Marion Bénard* by Jeanne Barral, Beaux Arts de Paris edition  
*Çok Mersi*, exhibition catalogue, Marmara Fine Art University editions

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## RESIDENCE, PRICE

- 2013 Art residency at the Prairie Center of the Arts, Peoria, Illinois, USA  
First Drawing Prize, Art School Canson, Paris, France

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## OTHER PROFESSIONAL EXPERIENCE

since 2021	Art professor for kids and adults, École d'Art Chaillieux, Fresnes, France
since 2019	Creation of original engravings for LVMH
2021/22	Art Project for ASL (socio-linguistic workshops), Centre socio-culturel Avara, Fresnes, France
2020/21	Art professor for kids, Centre Social APMV, Massy, France
2009 to 2019	French artist Annette Messenger's assistant, Malakoff, France
2007 to 2013	Art professor for kids from 6 to 12 years old, <i>Oiseau Lyre</i> library, Boulogne Billancourt, France
2010	Cuban artist Tania Bruguera's assistant for her exhibition <i>IP Détournement</i> , Centre Pompidou, Paris, France
	Drawings for Ariane Mnouchkine's theatre, Théâtre du Soleil, la Cartoucherie, Paris, France
	French artist Christian Boltanski's assistant for his Monumenta exhibition, Grand Palais, Paris, France
2009	<i>Croquis de répétitions</i> , Edition of sketches made during <i>L'Avare</i> rehearsals, Comédie Française, Paris, France
2008	Realisation of properties, Erika Hedayat's short film <i>Jeux d'enfants</i>
2007	Set designer Goury's assistant for the play <i>Don Quichotte</i> , Théâtre de la Tempête, la Cartoucherie, Paris, France

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## OTHER QUALIFICATIONS

Driving licence, Motor boat licence  
Certificate of Qualification in Upholstery  
Fluent english, Japanese level N3

## Artist statement

I look at the world around me sometimes with tenderness sometimes with a critical eye. I give my preference to situations where there is contrast and contradictions in living things and objects and in their environment. In the intimacy of a home, in the town shop window, in the head gate of a cow shed, or in the wild, each individual takes a posture : melding in the scenery or revealing oneself, mimicking or asserting more or less efficiently. In my work, humans, nature, objects, animals are subjects, extras and performers. I catch snaps of them.

My technique is mixed, I use watercolours, objects, plaster or resin casts, fabric and pelt, marquetry. My tools are brushes, cutters and saws, needles, clamps and vice.

I cut, I dissect, I extract the elements I need to build my work, I fit the elements together, I dress and embellish. Feet, hands, paws, pelts, viscera ; model fragments of bodies once refocused acquire a distinct existence. Not really independent as they are associated with a drawing. A drawing like a layer of makeup. Floral motifs, repeated, invasive, obsessive.

In my work, exuberance goes unnoticed, cunning is tricked, the animal pretends to be a pelt, the dead leaf resists falling, the model refuses to be deprived of his portrait neither the basket of apples of its still life picture. The painting becomes three dimensional and the sculpture spreads out. I feel comfortable in this world of resistance, nurturing it, feeding it.

From posture, approximation, unstableness, my works reach balance.



L'un contre l'autre, 2021  
watercolor on paper  
variable size

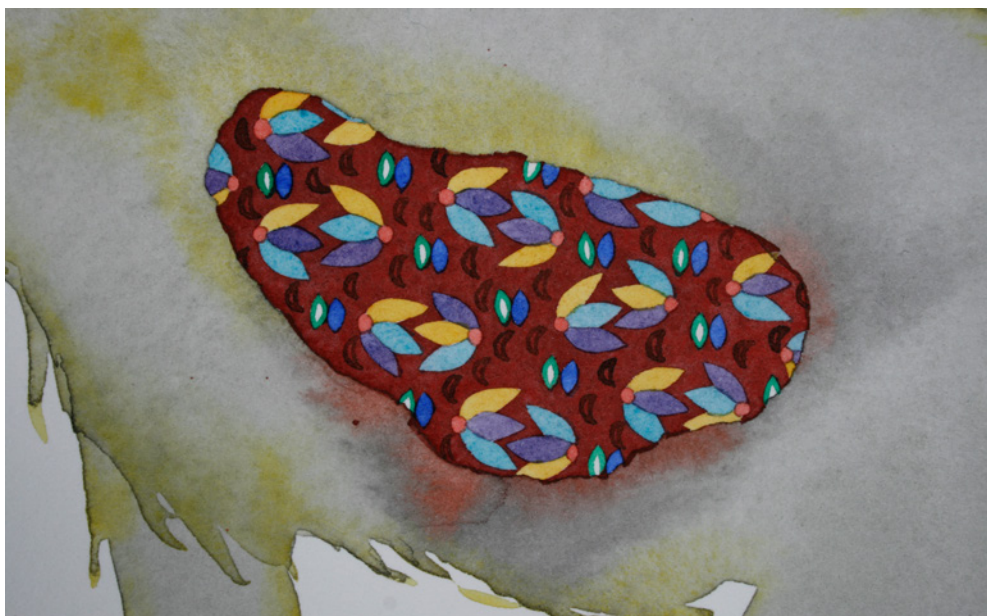
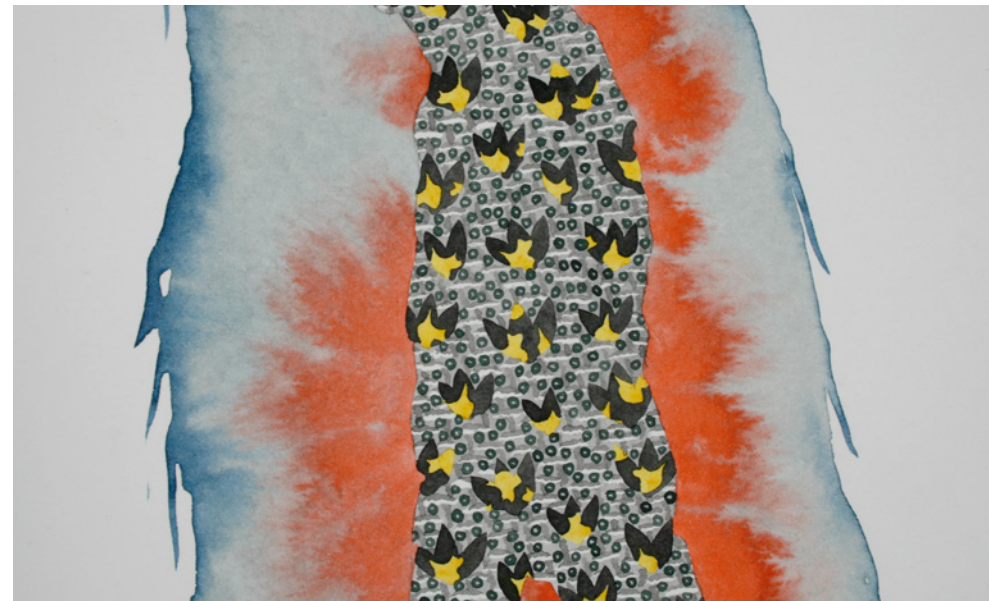


L'un contre l'autre, detail, 2021  
watercolor on paper  
80 x 60 cm



L'un contre l'autre, detail, 2021  
watercolor on paper  
60 x 80 cm





L'un contre l'autre, detail, 2021  
watercolor on paper





Natures intérieures, *Nature inside*, 2020  
watercolor on paper, fabric  
variable size



Natures intérieures, *Nature inside*, detail, 2020





**Natures intérieures, *Nature inside*, detail, 2020**  
 watercolor on paper, fabric  
 14,5 x 32 x 0,5 cm

*[...] With open arms, these shirts shows us there viscera. Each frame is an open window to the inside : Stomacs, intestines, bronchial tubes, rib cages. Some of those entrails are splendid imaginary intestinal flora. No matter what is real or not ; natural or artistic we can see at work the prolific creative process of digestion.*

Extract from Sandrine Andrews text for the « Intérieur » display, 2020.



**Trophées, *Trophies*, 2017-2020**  
marqueteries, animal skin  
variable size

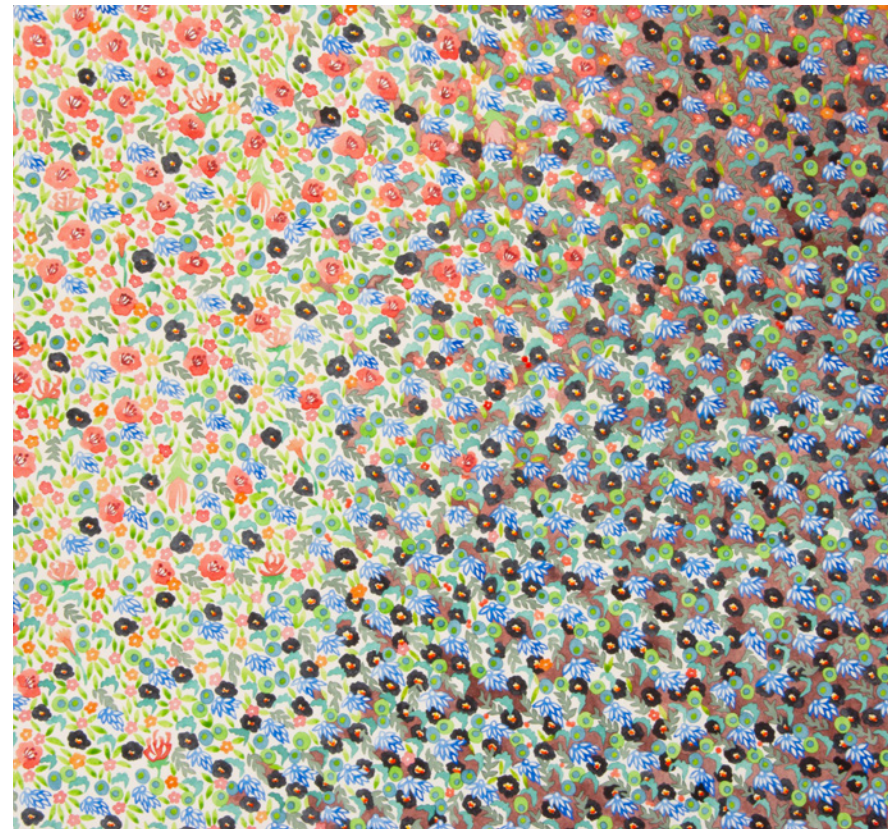
*[...] Onto a wall, like in a cloakroom, animal pelts are hanged, as if wild animals had made themselves comfortable at home. The wooden trophy slabs supporting the pegs are emphasised by a floral marquetry of a perfect and precise drawing. The fine wooden inlays look like blood vessels and evoke imaginary medieval blazons conferring its nobility to each animal.*

Extract from Sandrine Andrews text for the « Intérieur » display, 2020.





La terre amoureuse, *Earth in love*, 2020  
watercolor on paper  
107 x 199 cm



*[...] Flowers crawl to create a colorful tapestry, a drawing called Loving land. Two flower fields face-to-face like enemies. On one side flowers on dark soil, on the other flowers on a pale one. Two armies of flowers in a smooth encounter, softly mingling in the middle. There is no frontier for flowers. Is it a metaphore of cross breeding or a declaration of love to the fertile earth ? At the top, this delicate veil seems to stick to the tips of the artist's fingers hands as if they couldn't be parted.*

Extract from Sandrine Andrews text for the « Intérieur » display, 2020.





La terre amoureuse, *Earth in love*, detail, 2020  
watercolor on paper  
107 x 199 cm





Échappés, *Runaway*, 2018

Solo show, Graphem gallery. I created 5 families of drawings and moving drawings. Visitors were invited to make the friction driven drawings race against each other to win a trophy.



*[...] Each creature is pictured, pinned, framed and set on wheels to be engaged in a race of mobile drawings. [...]*

*1-You have an uncompleted soul, you are looking for the one you dream of, even if it means giving up parts of yourself ? Then you will find yourself at ease among the duos (Guis). [...]*

*2-You are a rather discreet soul, never the one to speak out loud, to make a show of yourself, but rather the one to hide in the landscape? Then you could be part of the flattened ones (Phyllies). [...]*

*3-You have a creative and constructive soul, you like to concentrate on the building of your nest and make it an artwork? Then you could be member of the entwined tribe (Tisserins). [...]*

*4-You feel rather borderline, always at the periphery, never at the center, not a prisoner of the frame but outside of it as an observer? Then you are surely of the framed family (Mousserons). [...]*

*5-You feel you could have longer legs, wings, a new head. You wish you could improve yourself, be more performant, more enviable, more bearable, in fine viable? Then you are made to be with the chimeras (Dromies). [...]*

*Did you make a choice? Are you ready to compete in the race of evolution ? Will your family win ? Will there even be a winner ? Which hybrid creature will succeed in adapting to the changing environment? Grab a drawing and let it run !*

*With her splendid mobile drawings and framed drawings Marion Bénard invites us to play and to speculate on nature's future and our capacity to adapt...*

*Extract from Sandrine Andrews text for the « Echappés » display, 2018.*







Échappés, *Runaway*, détail, 2018  
watercolors on friction driven toy cars





Rien à signaler, *Nothing to report*, 2017

aster, verbenas, campanula, petunia, calibrachoa, carnation, osteospermum, cosmos, argyranthemum

2,5 x 7,25 m

*Hors d'oeuvres #8* Exhibition, Contemporary Art school and center Camille Lambert, Juvisy-sur-Orge

Like a distress message visible from the sky, R.A.S. is «non-signaling». The flowers are rooted in opposition to the urgency of the call for help. It is also a reference to those land advertisements mowed on hills that can be seen from highways.





"Home sweet home": I collect abandoned bird's nests and I expose them openly on the carousel of a shooting game.

**Home sweet home, 2017**  
Decoy carousel, bird nests  
97 x 92 x 92 cm

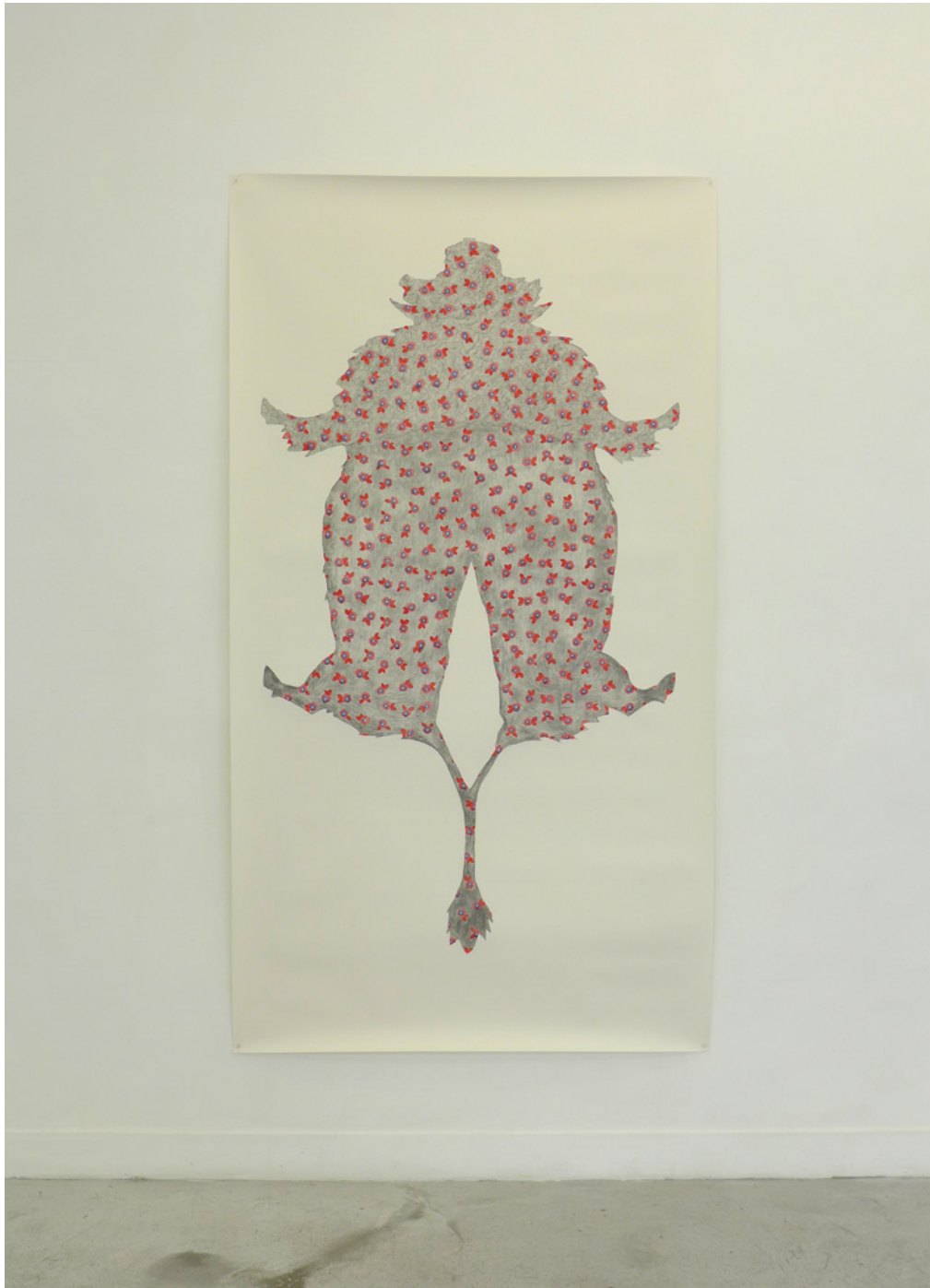


*Cyclamen*, 2017  
watercolor on paper  
22 x 68 x 6 cm



*Cyclamen* links together two watercolors: on the left two animals imprisoned in a placenta, on the right a sketch for a future wood marquetry. In between the cards represent game and chance. For an exhibition curated by Théo-Mario Coppola, around Huysmans novel « Là-bas ».





Flat prairie buffalo, 2016  
watercolor and graphite on paper  
213 x 111,5 cm

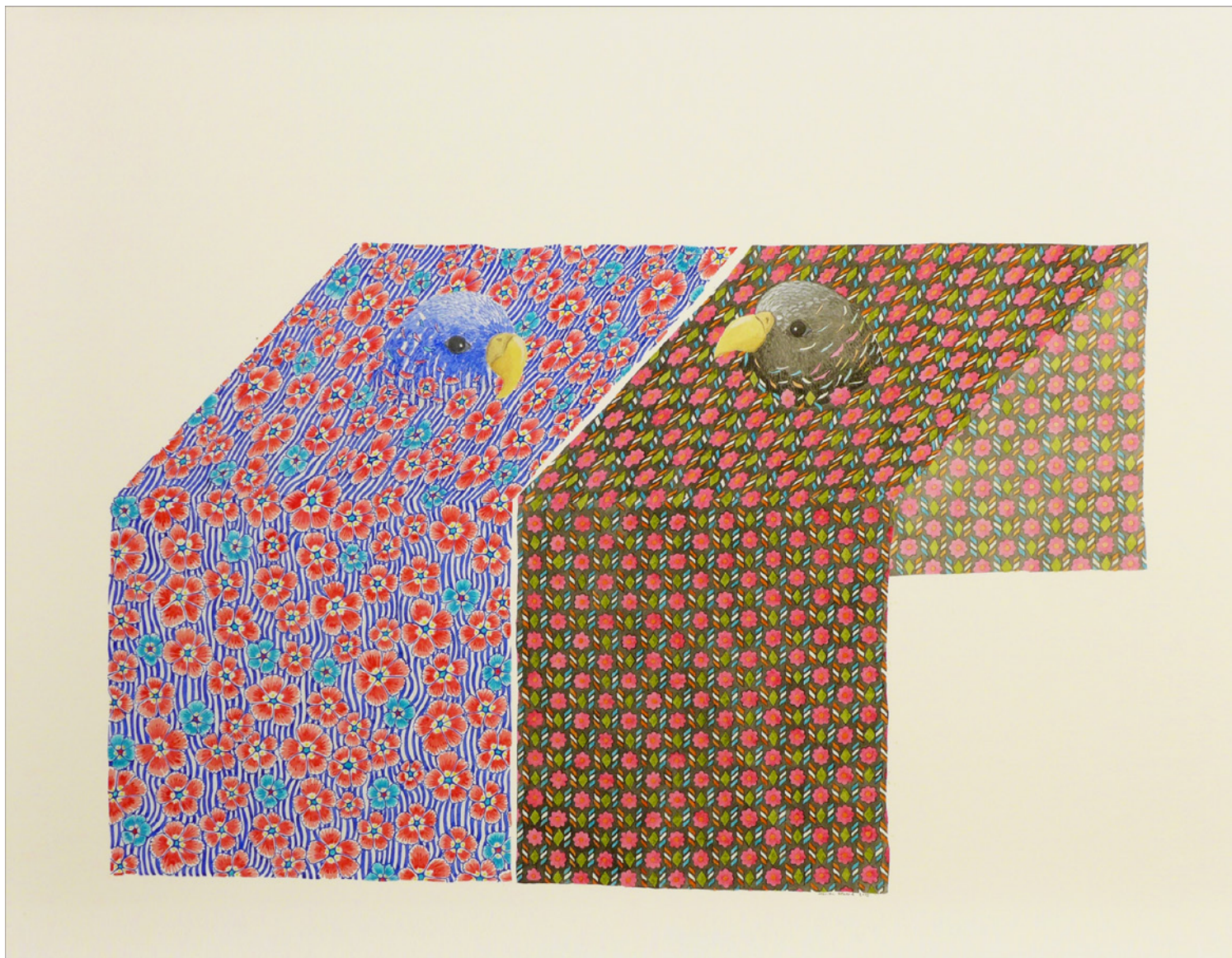
*Flat prairie buffalo* is between the mirrored profile of a buffalo and a stretched pelt. The floral pattern is here treated as colored impacts.



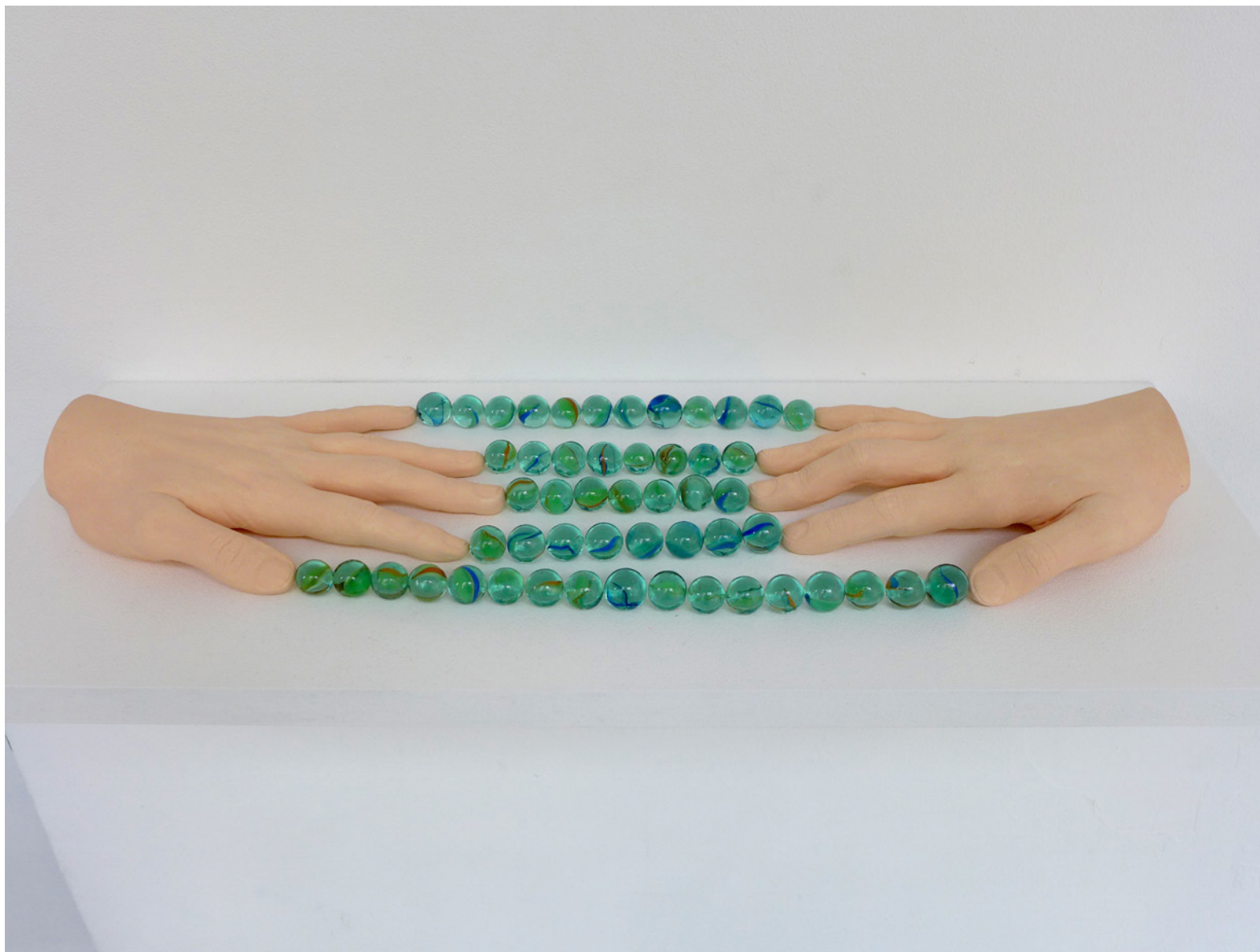
Flat prairie buffalo (marquetry), 2016  
oak, maple, hornbeam  
26 x 15 x 0,9 cm







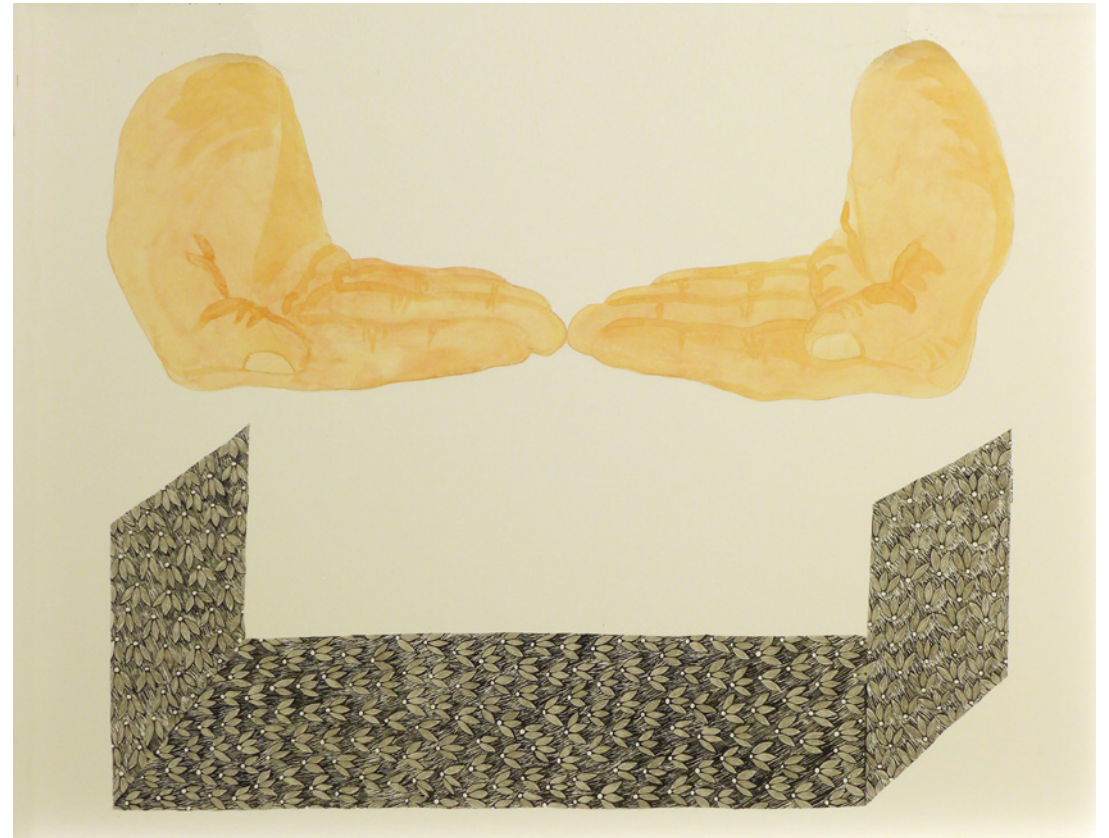
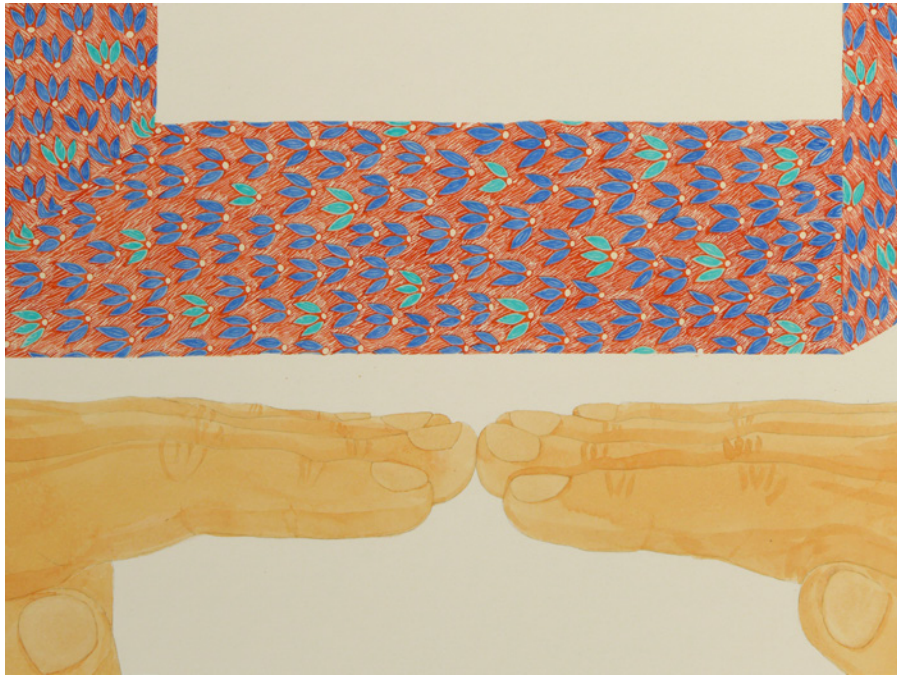
Tête à tête, *Face to face*, 2016  
watercolor on paper  
50 x 65 cm



**Contact**, 2016  
plaster hands, marbles  
5,2 x 47 x 15 cm

My hands face to face linked together by playing, the movement broken down to materialize connection.





**Sous la pluie battante, *The pouring rain*, 2016**  
 watercolor on paper  
 50 x 65 cm each

Hands made architecture.  
 The pouring rain (title to the work) is in the pattern, like scratches.



**Vertigo, Vertigo, 2016**  
 watercolor on paper, plaster feet, stools  
 86 x 330 x 28 cm



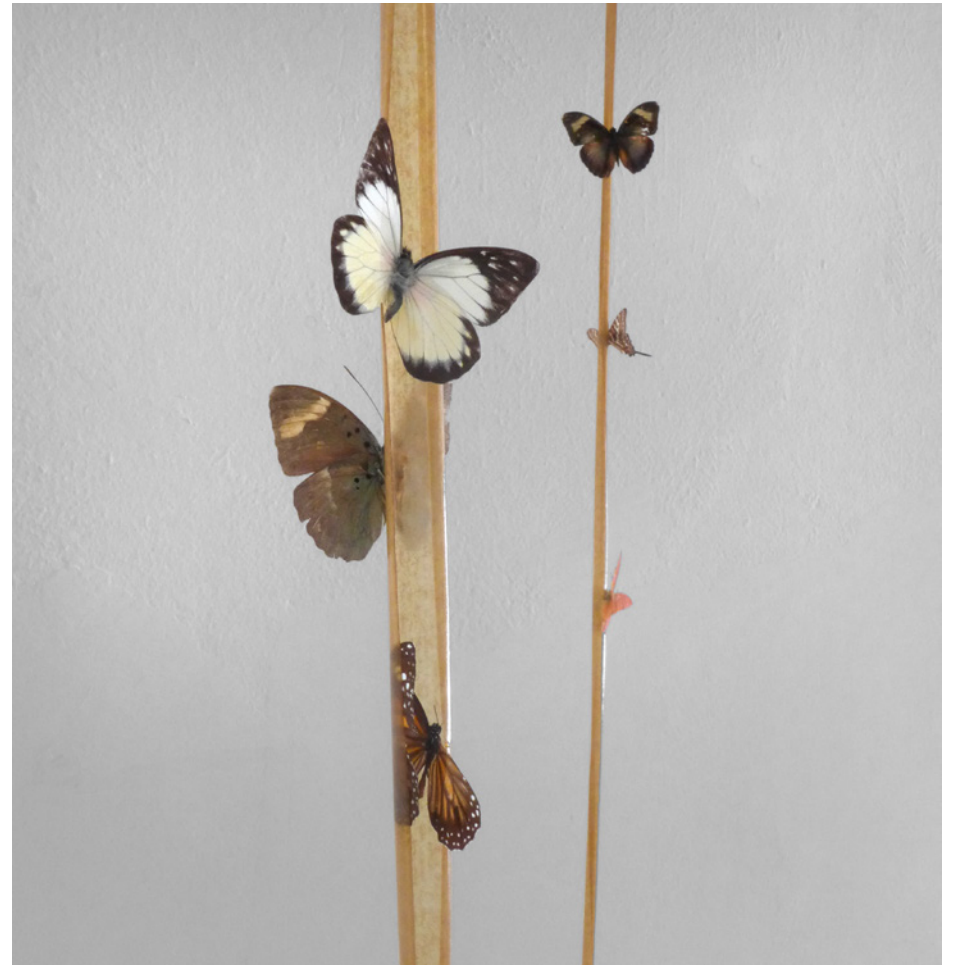
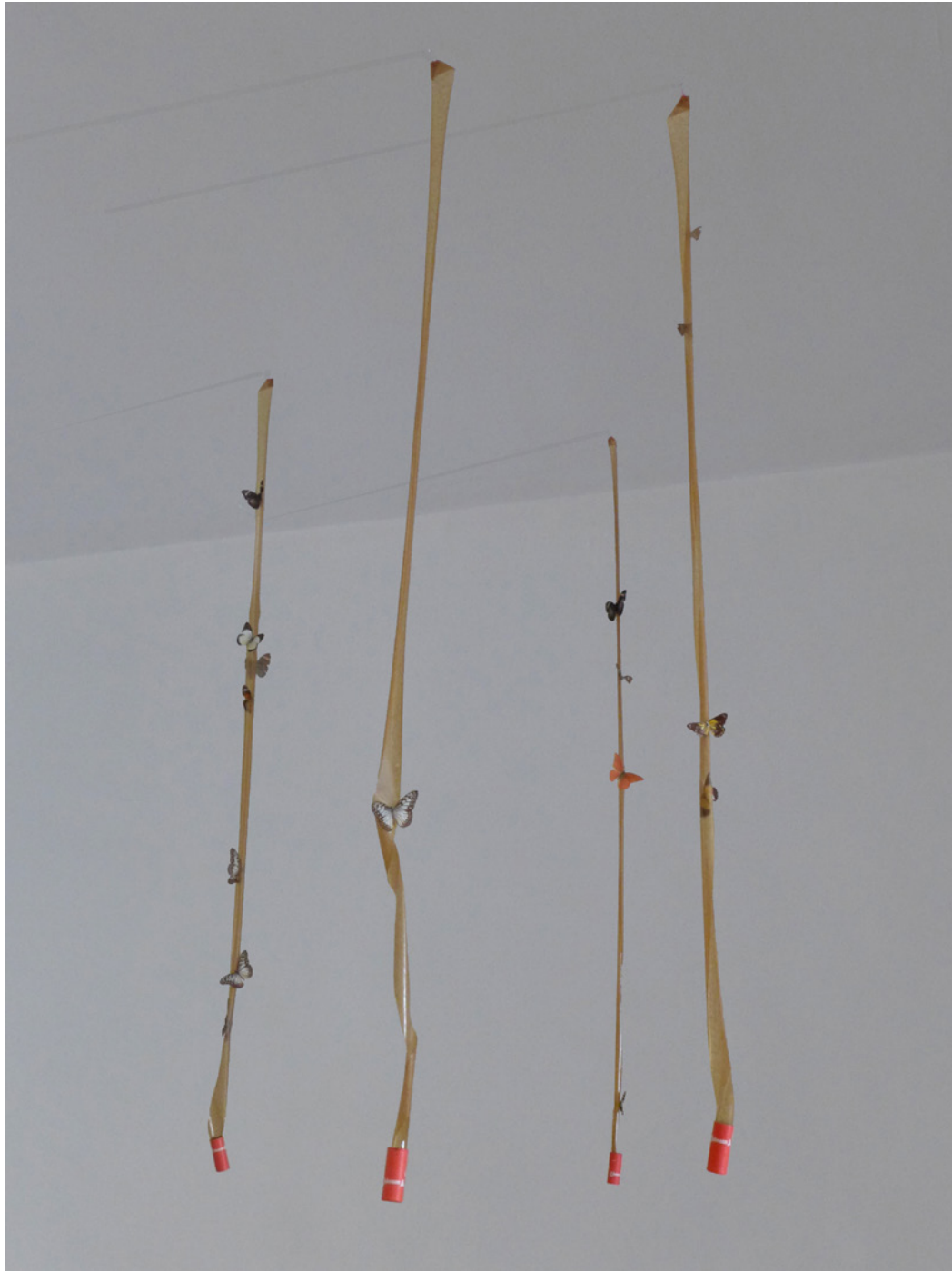
My feet hold a watercolor that fades into its center. It is the vertigo of the pattern repetition painted with watercolor.





In the Spring of 2015, I tied each leaf of a chestnut tree to its branch. During the following autumn, the leaves turned brown and fell but never reached the ground. Tied to the tree they crumbled away and only the stems were left hanging. The video is a static shot of this unfulfilled state of nature.

**Janvier 2016, *January 2016*, 2016**  
framed video  
20 x 30 cm



La Chasse aux papillons, *Butterfly hunting*, 2016  
flypaper, butterflies  
variable size





Persistent, *Evergreen*, may 2015- april 2016

Tree with tied leaves

variable size

*Montrouge comes alive in spring, and the trees are a triumph of lush greenery. Then the leaves will turn red long after the end of the 2015 Salon, and finally fall... except it will not happen to the tree, which Marion B  nard has elected, in the nearby garden. She will tie the leaves onto its branches one by one, as a desperate act of resistance to their autumnal fate, or in an attempt to regenerate a natural element into decorative pendants, through an improbable ikebana stewardship of the parks and gardens of the city. Humour and tragedy happily go hand in hand in these fantasies on appearances that are inspired by the natural state of inert things, and we are subtly reminded of the vanity of art, often reduced to the art of appearing.*

Fran  ois Quintin, curator







**Roll on Roll off 2, 2015**

Acrylic and graphite on paper, furniture covered with chroma keying color, framed watercolors  
variable size



*Roll on Roll off, is a “glueless installation”. The wallpaper – designed by the artist herself – is the disruptive factor in a natural complementarity between the wall and the household items. With their applied pressure and within the limits of their sizes, the frame, the shelf, the table, and the stool all keep the wallpaper from naturally rolling to the ground. It is no longer the form that stands out from the background, but the background that, through the retention of forms, is offered to the gaze as we set foot in the door. This is the world upside down.*

François Quintin, curator

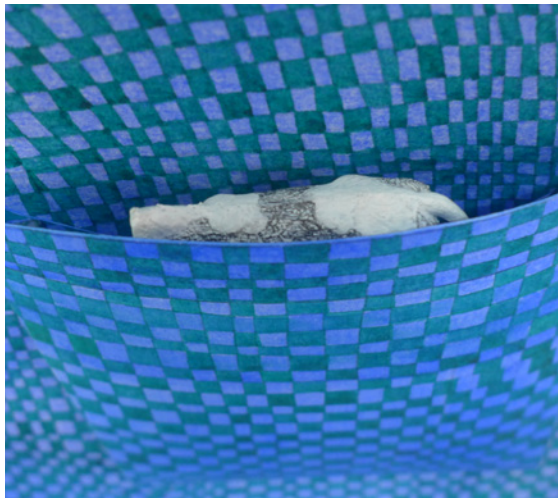


Mains d'Artistes, *Hands of artists*, 2015  
Video, plaster hands, furniture  
variable size

The table is a dressing table with a video screen instead of a mirror. The video shows the love parade of water turtles. The male waves his hands in front of the female to seduce her. It is a funny and crazy hypnotic love parade. On the table, a pair of hands and beside, other hands are stored on a shelf. The installation has the look of an anatomy cabinet. Each pair of hands belongs to a close artist-friend of mine. On each nail is represented an art work of the artist. *Hands of Artists* describes the relation between artists, curators, gallerists, critics, public, the seduction, the spell and the desire.







Jean-Louis presents his cow.  
He takes care of it as much as he takes care of the figurine hidden in  
his pocket, the figurine of a cow with no head.

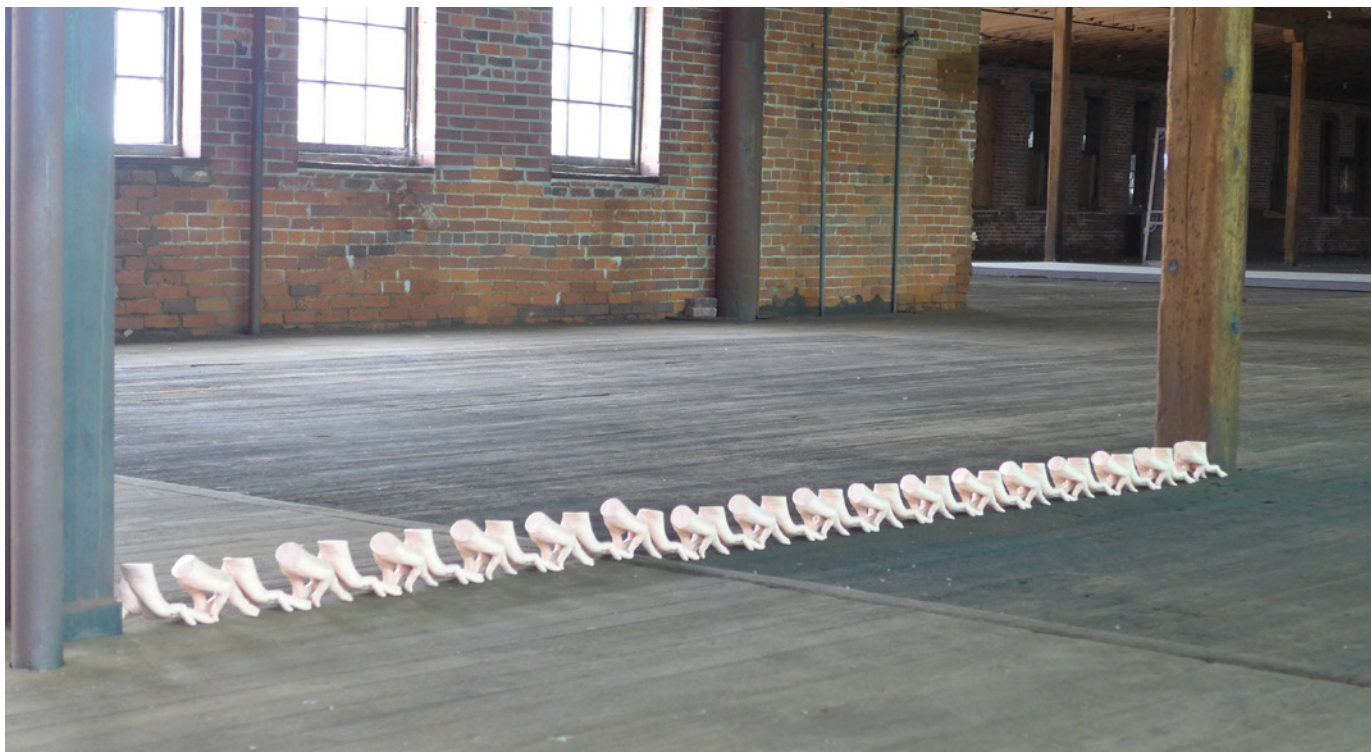
Gardian, 2014  
watercolor and graphite on paper, figurine  
200 x 270 cm



Roll on Roll off (Installation sans colle) Part 1, *Roll on Roll off (glueless installation) Part 1*, 2013  
 mixed media  
 variable size  
 Prairie Center of the Arts, Peoria, Illinois







Here, 18 times the distance between the tips of the thumb and the forefinger. Measuring space on my hand scale.

Mesure, 2013  
Plaster, acrylic  
variable size  
Prairie Center of the Arts, Peoria, Illinois







Bear sprawled on a sofa : semiotic of the envelope.

Housse, *Cover*, december 2012  
watercolor and graphite on paper, plaster hands, fabric  
Variable size

*A bearskin is splayed on a sofa with a floral pattern. The bear looks as if it were smiling, happy among the flowers. Its ruffled fur, rendered with the graphite tip of a pencil, does not have the serene alignment of the Japanese pattern on which it is spread. Next to the drawing, two plaster hands on the wall hold a piece of the actual fabric. The drawing of Housse (*Cover*, 2013) expresses dizzying precision and patience, but it plunges us into uncertainty. Is the sofa the body of the bear? What contains what? Is the beast's grin a sign of bliss, or ecstasy perhaps? We recall Oscar Wilde's last words when referring to the wallpaper "One of us has to go". François Quintin, curator*





**Sit-in, 2012**  
watercolor on paper, bench, pillows  
137 x 360 x 250 cm

*Sit-in* is a bench on which people can settle. It is also a collection of my watercolors, placed on the back of the bench. Sitting there, you become a portrait among portraits; you are under scrutiny of the passers-by.





*Chaussures bleues, Blue shoes, 2012*  
 Man wearing a suit, blue shoes, watercolor on  
 paper, frame, chair  
 variable size

François, his blue shoes, the portrait of him with blue  
 shoes holding the portrait of his blue shoes.





Pressing, 2012  
mixed media  
90 x 60 x 150 cm

Empty shirt, stiff between two piled up chairs.  
A garment, functional or elegant is a social marker. But this shirt is ambiguous, it could be a guard's or a Chairman's shirt.

*Le vêtement m'annonce, Le déguisement me cache, L'uniforme m'efface. The garment announces me, the disguise hides me, the uniform erases me.* Edouard Levé







Game over, 2012  
mixed media  
50 x 100 x 25 cm

A fox is playing with a black lacquered ball.  
Three of its paws cut.  
An animal gnawing at his paw to escape from a trap ?  
The game of life hanging by a single thread.  
The ball reflects everything like a fish eye mirror,  
the watcher sees himself trapped inside the black ball.



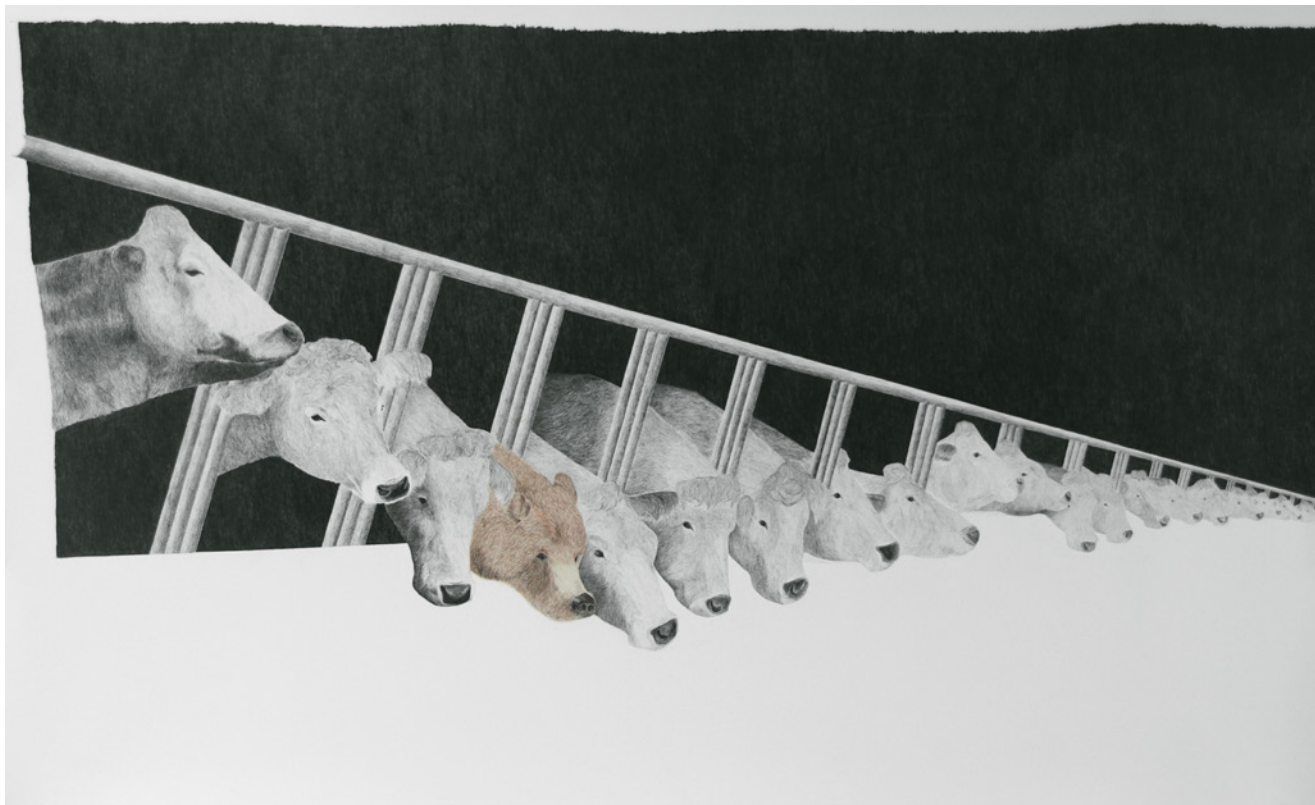




*The animal is really there but without any coherence: still in their plastic package, to be sold as fishing accessories, these bits of anatomy (mane, tail, ears ...) are pinned on a sort of wooden prototype of a rabbit, more like a block of wood than the silky domestic animal.*  
Camille Paulhan, curator

Halifax rabbit, 2011  
mixed media  
40 x 60 x 30 cm





Loges, *Box*, 2010  
graphite and color pencil on paper  
148 x 238 cm







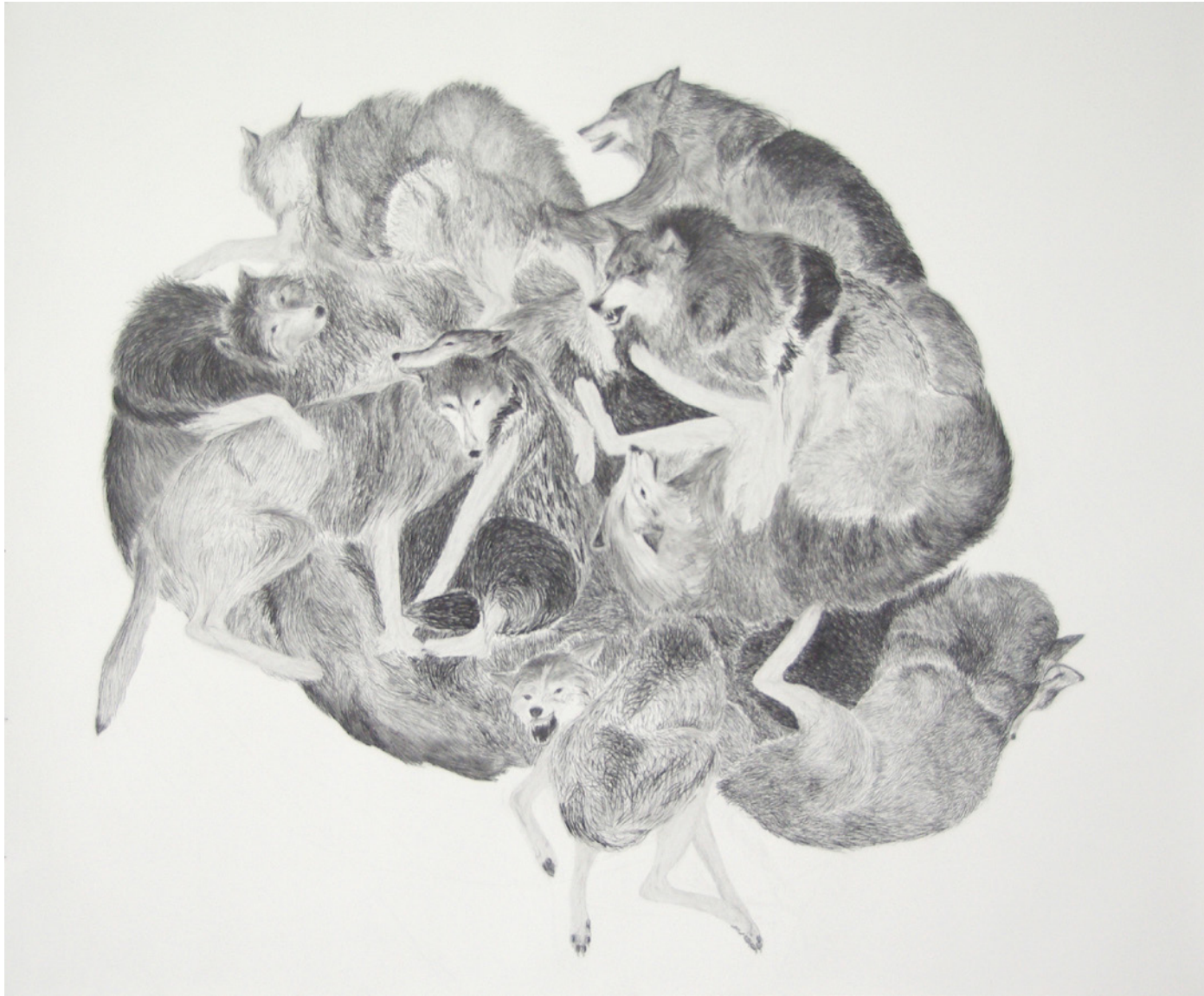
Coléapode 2, *Hamperd bug 2*, 2011  
graphite on paper  
173 x 138 cm





Coléapode 1, *Hamperd 1*, 2010  
graphite on paper  
201 x 145 cm





Mouvement 3, *Movement 3*, 2012  
graphite on paper  
195 x 236 cm

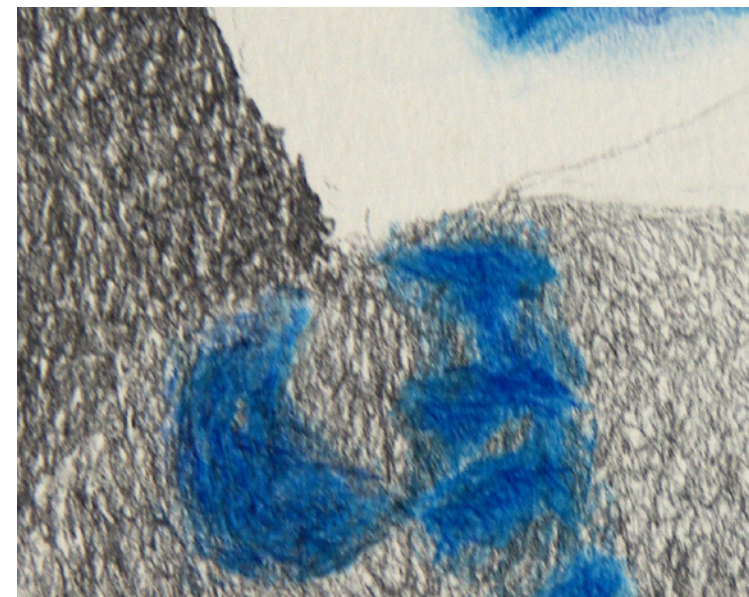
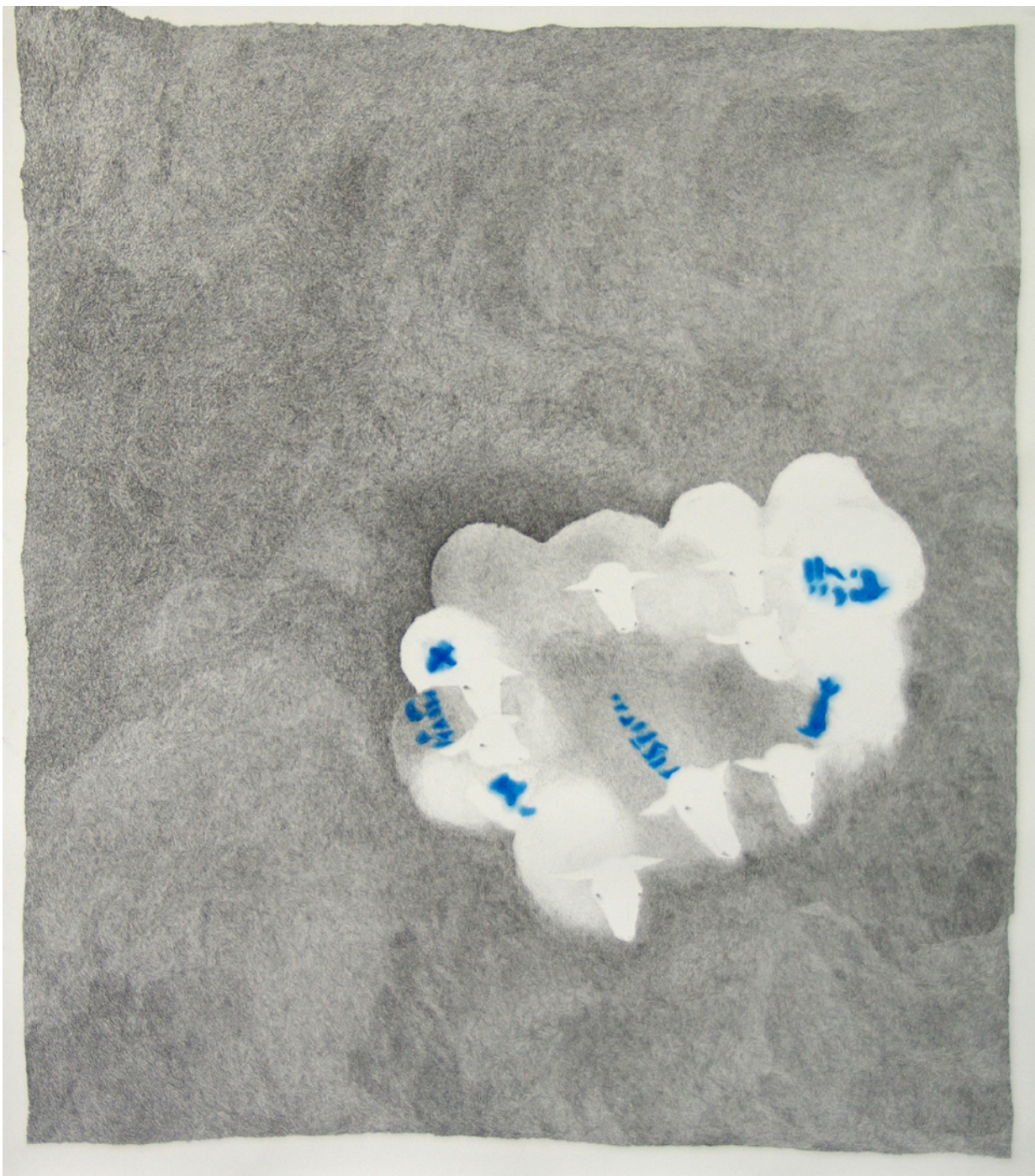






Mouvement 4, *Movement 4*, 2012  
graphite on paper  
196 x 200,5 cm





Mouvement 1, *Movement 1*, 2010  
graphite and color pencil on paper  
170 x 148cm





**Mouvement 2, *Movement 2*, 2011**  
graphite on paper  
120 x 148,5 cm





*Jeu, Play*, 2009  
graphite on paper  
195,5 x 134 cm



L'envol des oiseaux: 3ème tentative, *Birds flight: 3rd try*, 2010  
mixed media  
balloon 450 x 250 x 250 cm, basket 64 x 67 x 65 cm





Carapate, *Stow away*, 2010  
mixed media  
85 x 80 x 60 cm



Qui-vive, *On the lookout*, 2010  
mirror, postcard  
70 x 50 cm



Paying attention to noises, listening to silence  
Looking at the nooks, seeing the emptiness





Plantigrade ambidextre (empreinte), *Ambivalent plantigrade (track)*, 2011  
sponges  
15 x 30 x 6 cm

Je reviens de suite, *Back soon*, 2012  
fur coat, metal  
variable size

