

BIO

Born in 1996 in Lille, I live and work in Paris. With a double Master's degree in Fine Arts, I first rooted my practice in the Lille area as part of the A3 collective, with whom we initiated the creation of a house-studio and developed curatorial and cultural projects. I took part in several residencies in northern France, in Saint-Omer and Caen, as well as in a CLEA residency supported by the Musée d'Orsay and the MUba Eugène Leroy.

Deeply engaged in collective dynamics, I joined the shared artist studio Volume Ouvert, where I co-organized exhibitions and makers' markets. Alongside this, I have worked as a gallery guide and led visual arts workshops. This dual activity has nourished a site-specific approach influenced by relational aesthetics, in which I envision the artwork as an activation: lived, shared, and spatially engaged moments.

As an art professional within institutions (cultural programming, mediation, documentation, communication), I advocate for a transversal approach to artistic creation, attentive to accessibility and transmission. These reflections feed into my ongoing work with live writing, at the crossroads of performance, micro-publishing and installation – a field where text becomes space, material and encounter.

KEY CONCEPTS

wordplay
codes
word
poetry
homophony
subversion
daily life
commonplace
public space
dialect
speech
language
writing
cartography
space
territory
walk/ walking
in situ
landscape
toponym
scenography
polysemy
narrative/ story
joke/prank
idioms
lexical fields
gathering

WRITING AS A FORM-MAKING PRACTICE

My artistic practice is rooted in writing. It is the starting point of my research and unfolds along two complementary axes.

On one hand, I explore the forms that writing can generate within the field of visual arts: textual installations, videos, editorial objects, performances. In this dimension, writing becomes a material that I move, fragment, and spatialize. I focus on giving it a physical presence, often through installation or performance, in a logic of activation.

On the other hand, I develop a literary practice as an author. I write narrative texts, sometimes close to storytelling, which I share through public readings, open mic events, or hybrid publications. These two axes – visual and literary – are not in opposition: they intersect and merge. They represent two facets of the same commitment to language, between formal writing and embodied writing.

My work is also informed by a critical investigation of language itself, particularly what I refer to as situated languages. I am especially interested in authoritarian language: that of institutions, administration, managerial discourse, and technocracy. I collect, analyze, and dissect these registers to uncover their mechanisms, habits, and implicit injunctions. These elements become working materials: diverted, fictionalized, performed, or published. Humor, pastiche, and decontextualization are tools I use to neutralize these discourses, make them visible, twist them, and propose alternative uses.

In parallel, I develop a poetics of terrain. Walking, observing territories, place names, and vernacular signs all feed into my writing. I gather words from public space – snippets of conversation, signage fragments, local expressions. These elements inform an in situ, contextual writing practice that is often performed and hybridized. This toponymic and sensitive dimension helps me compose forms anchored in reality, where writing builds links between a place, a moment, and a passage.

I consider walking as a gesture of listening, noting, and collecting. It allows me to open writing to the world – to let language absorb a context, a rhythm, a tension. At the intersection of poetic investigation and fieldwork, I create forms in which text becomes space, score, memory, activation.

My work thus sits at the intersection of multiple practices – writing, visual arts, performance, and publishing – with a constant attention to the ways in which words generate power, form and sometimes, resistance.



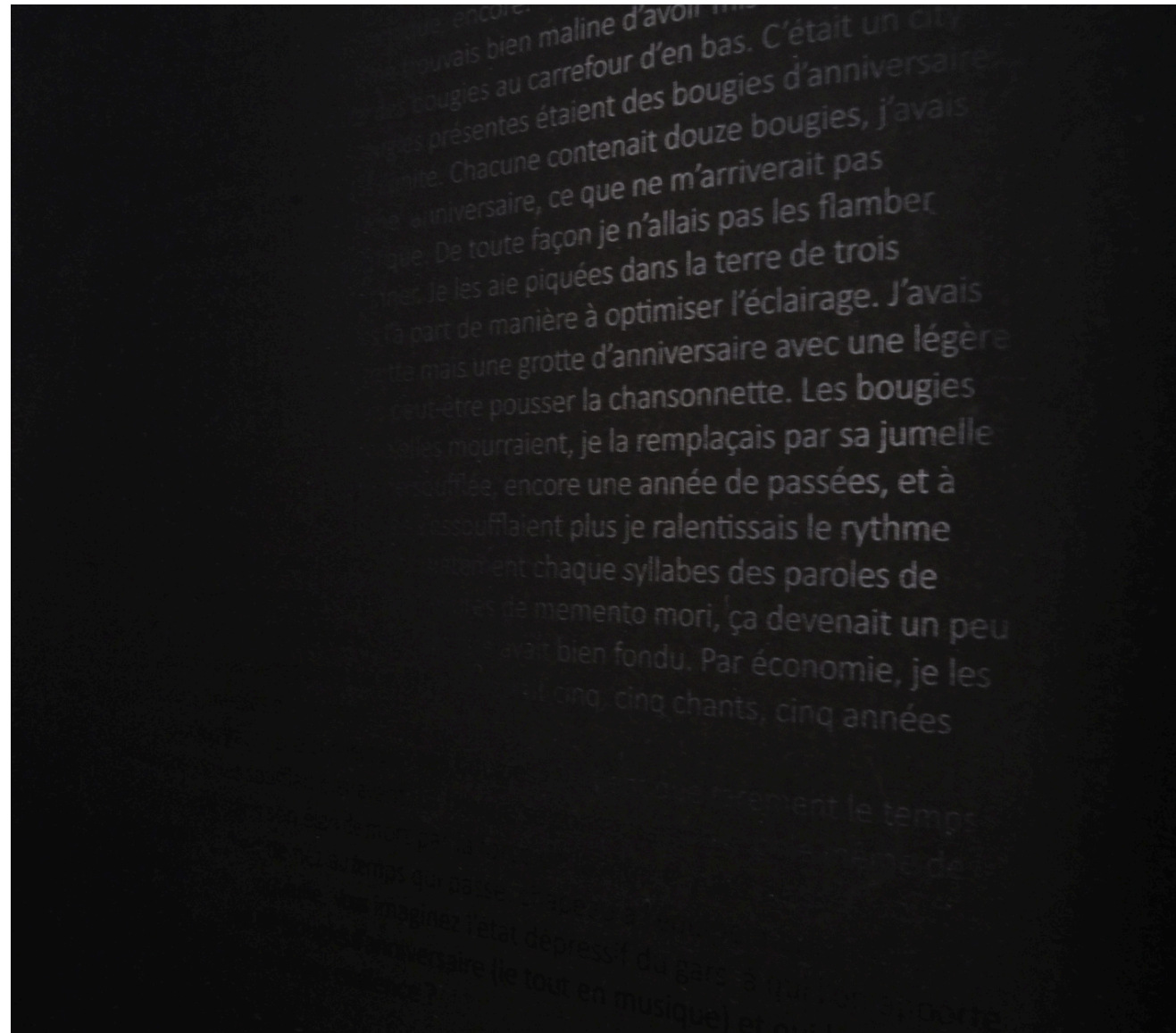
excerpt from the project *Nyctalope*

NYCTALOPE

Text printed in black on black paper, 2025

Nyctalope is a narrative printed in black ink on black paper, nearly invisible at first glance – only revealed under a raking light. The text recounts an evening spent in an apartment where the power kept cutting out. In the darkness, everyday life is improvised under the faint glow of a birthday candle, the only source of light left.

From this makeshift situation – lighting a whole room with whatever is at hand – emerges a reflection, both tender and ironic, on the passage of time. A single birthday candle stands in for an entire year, yet burns out in just seven minutes. A fragile metaphor that nonetheless holds weight. The narrative shifts from anecdote to introspection: What exactly are we celebrating? How long does celebration last? And what does darkness reveal when everything else goes out? This project belongs to the more literary side of my artistic practice, where narration takes precedence over the visual to explore lived experiences. *Nyctalope* uses a minimal form to show how daily life can become material for reflection – and how constraint, whether physical or luminous, can open up new ways of telling, reading, and seeing



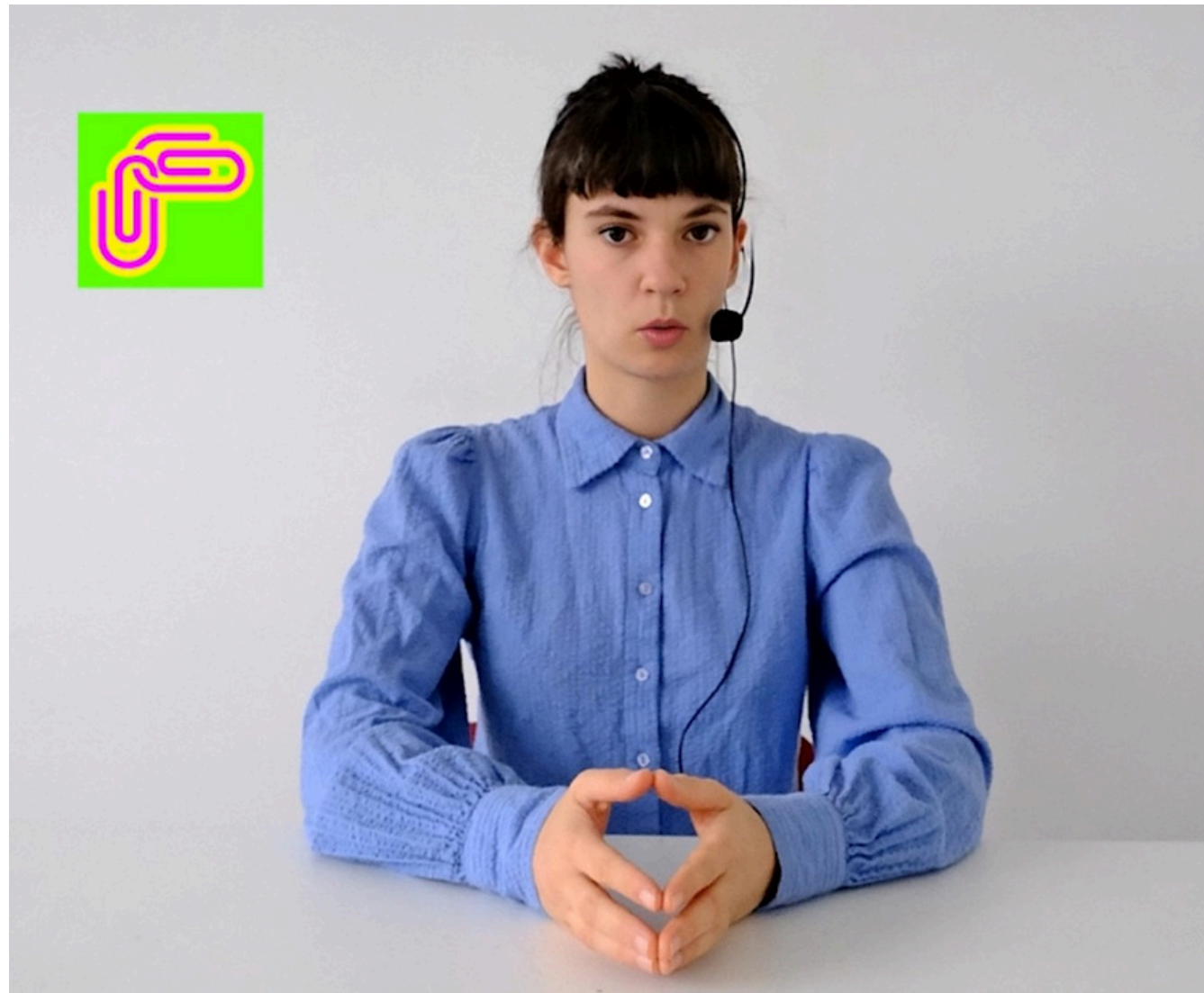
JE VOUS ÉCOUTE

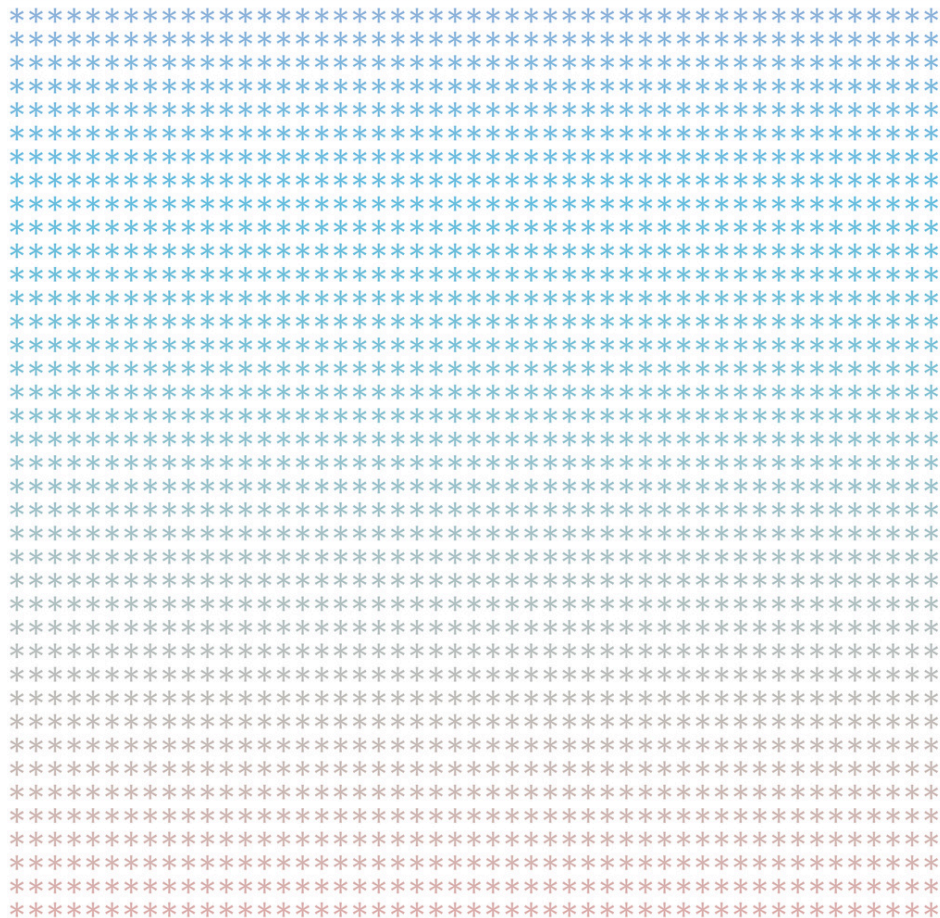
2023, vidéo, 4'.

Je vous écoute is a project that subverts the lexicon of disembodied, authoritarian-leaning voices. For this piece, I drew from the vocabulary of three contexts where robotic speech is characteristic:

- 1 - The voicemail menus of social public services (mainly inspired by CAF and Pôle emploi)
- 2 - GPS navigation systems
- 3 - The voice-over used in driving theory test sessions

I combined fragments from these linguistic registers to build a narrative: that of an anthropomorphic chatbot monologuing from the beginning to the end of a call, during which the caller has no choice but to follow the robot's poetic and insulting suggestions, as it manages their case file.





SI VOTRE APPEL CONCERNE L'AVENIR
**APPUYEZ SUR
LA BONNE ÉTOILE**

paper poster, 29.7 × 42 cm, excerpt from the text
of the video *Je vous écoute*

RÉSIDU DE GUEULANTE

2021-2023, Writing Project

- Wall edition (36 pages), paper, plant-based foam, 36 x 29.7 x 42 cm, unique copy
- Seven-voice performance, with contributions from Selima Attala, Agathe Forel, Emma Leduc, Robin Poupon, Romane Riquier, Amandine Rousseau, and Antoine Villemin.

Résidu de gueulantes, is a writing project based on around sixty activist slogans, collected over the course of a year in the outskirts of Lille. Interested in linguistic codes, I identified some recurring features of this urban and ephemeral writing form. The imperative mood is often present. Certain keywords echo throughout the city like scattered refrains. Strung together, these short texts gave the impression of an impending, almost imminent revolution. I was amused by the contrast between the incisiveness of the words and their apparent fragility in public space. Battered by the elements (wear, weather, intentional degradation), these slogans quickly disappeared. They were cries smothered by rain, outbursts rotting in place, transparent indignations.

I assembled the slogans through a cut-and-paste process, using only words found outdoors and their possible homophones. The scansion of the slogans imposed a rhythm that quickly tipped my text into a sound piece. I played with repetition, alliteration, and shifts in meaning to heighten the musicality. Something abrupt, violent, obsessive.





excerpt from the performance *Résidu de gueulantes*

JE MONTE TOUTE SEULE

2025, performance, text, 5', a Free Spirit yoga mat

Je monte toute seule is a text written to be read aloud, with a shifting rhythm full of rises and falls – like a body caught in its own currents.

It explores the friction between desire and stress in a deliberately raw and direct form.

The recurring motif of ascent and descent becomes a line of tension between exhilaration and exhaustion.

Rooted in a broader exploration of liminal states and sensory language, the text echoes the theme *Cherishing the Cracks* by celebrating these very disruptions – these overflows, these intimate and neurological fractures where the body overcomes the mind – and where the crack becomes a fulcrum, a narrative matrix.





FREE SPIRIT CORP

2025, deepfake video, 5 min

Free Spirit Corp, hijacks the aesthetics and discourse of corporate wellness to expose its symbolic violence. A half-yogi, half-robot avatar, twisted on a “Free Spirit” yoga mat, delivers a cruel and absurd monologue: guided breathing, energy alignment... and strategic correction. Toxic managerial jargon merges with HR lingo and yoga poses, in a dystopian blend of mindfulness and deliverables. The body becomes a machine, a productivity channel, a sacrificial interface.

Between political satire and verbal choreography, this performance questions the spiritual drift of contemporary capitalism. Breathe. Resist.



excerpt from the video *Free spirit Corp*

JE PALIMPSESTE

2022-2023

Writing project

• Edition: 9x20 cm (20 pages), karaoke-card

Printed in Lille in 15 copies

• Performance: variable duration

Je palimpseste is a writing project based on five popular songs, all commonly dealing with heartbreak. A cut-up/collage method was applied to the lyrics of these songs. Only a few words or letters were preserved. From these remaining fragments, a new text emerged – an “original” proposal, reflecting a breakup like any other, but not even in its own words. The final text humorously transcribes a post-breakup phone call, where an attempt at reconciliation unravels.

Based on the lyrics of:

L'amour by Marcel Mouloudji

Je suis malade by Dalida

Message personnel by Françoise Hardy

Les feuilles mortes by Yves Montand

Ne me quitte pas by Jacques Brel





excerpt from the performance *Je palimpseste*

FRÉQUENCES

2021, installation, poetic alarm, 207 characters,
3'31"

Fréquences is a sound poem combining two distinct lexicons. On the one hand, a signage register borrowed from public transportation announcements; on the other, a more poetic register evoking celestial bodies, natural elements, and time. A dissonance arises when the imperative tone of public space announcements is combined with a cosmic vocabulary. A poetic alarm is created. This linguistic gap led me to imagine an analogy between the curfew and the sunset—thinking of the sunset as a cosmic curfew, the one true curfew. It is an attempt to subvert a univocal, informative language into something more open, less authoritarian.

Each evening for a week, a fragment of *Fréquences* was broadcast from the basement window of *Le Mi-lieu* onto the street (rue Denis du Péage in Fives). This frequent frequency was activated at sunset during the second COVID-19 curfew. By processing the voice to sound robotic—imitating the tone of train station loudspeaker messages—*Fréquences* subverts the function of announcements meant to regulate urban space, turning them into poetic texts inviting nighttime wandering





excerpt from the action *Fréquences*



excerpt from the performance *Goûtez à l'oseille*

GOÛTEZ À L'OSEILLE

2025, performance, 5', tarte à l'oseille, roll-on

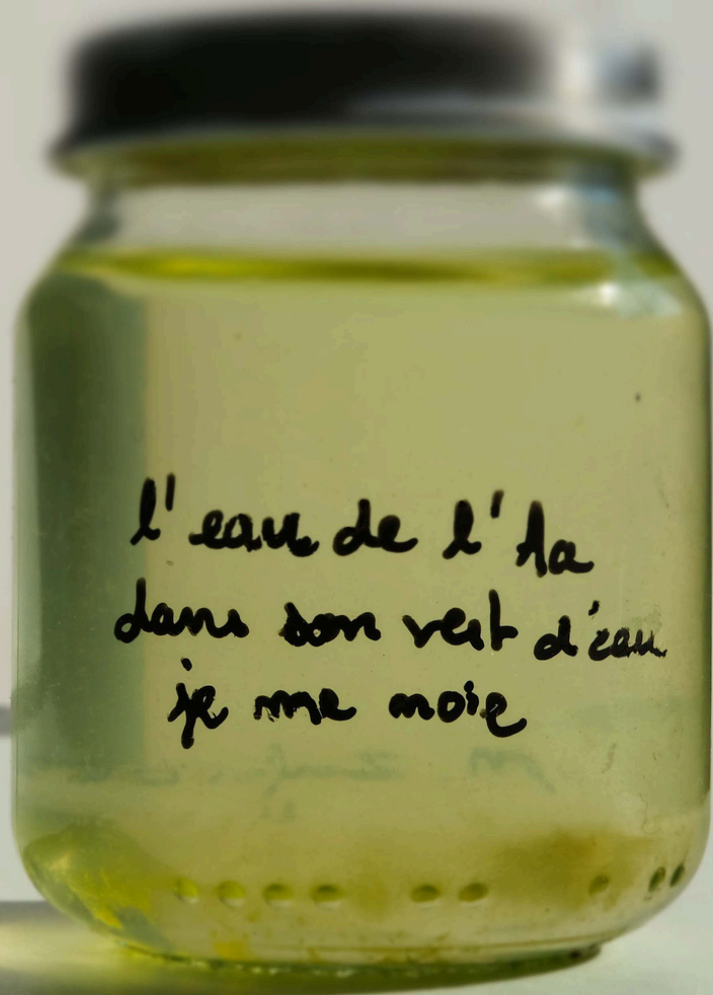
Oseille, noun (French) :

A tangy leafy herb, rich in vitamin C.

French slang for money, cash, dough.

Taste the sorrel? Not exactly. Goûtez à l'oseille plays on this untranslatable French pun to explore the tangled values of work, money, and meaning – what we earn, what we consume, and what we're fed. The performance takes the shape of a startup pitch. I use the sleek, persuasive codes of the pitch deck to sell a slice of tart. A real one. Homemade, with sorrel. But behind the smile and the business slides lies a quiet dissection of entrepreneurial rhetoric – its absurd promises, its confusion between productivity and worth, between human needs and financial gain. Who's got the recipe? Who gets the slice? Who really profits from the oseille? Here, absurdity becomes method. From storytelling to tasting, everything is real – except the business plan. The piece was first presented at La Maison, during Écriture en cours, a program initiated by Romane Riquier and Lucile Omezt to support writing-based artistic practices in northern France.





PASSÉE PAR L'AU-DELÀ

2022, water from the Aa river, glass jar, handwritten poem

Water collected from the river Aa, glass container, handwritten poem

The Aa is a river in northern France. I collected water from its stream to give form to a short poem:

« L'eau de l'Aa, dans son vert d'eau je me noie »

("The water of the Aa, in its 'vert d'eau' I drown").

This line plays on homophony in French between l'eau de l'Aa (the water of the Aa) and l'au-delà (the beyond / the afterlife). Though they sound identical, their meanings diverge completely: the physical and the metaphysical, the surface and the unknown.

Likewise, "vert d'eau", a French color term meaning a pale water-green, becomes both a visual and emotional shade. It echoes the French expression se noyer dans un verre d'eau ("to drown in a glass of water"), which means to be overwhelmed by a trivial matter. Here, the phrase is twisted: what if the water – even a small amount – held depths, reflections, or the hint of disappearance?

Over the following months, an alga began to grow within the glass, slowly turning the water green.

This spontaneous transformation, a case of serendipity, reinforced the work's intention: to create a living metaphor where water becomes both mirror and passage, surface and abyss, container and unknown.

CV

2025

- *Chérir les failles*, public reading, Les Arches Citoyennes, Paris.
- *Ecriture en cours VII*, writing showcase, La maison, Lens.

2024

- *Carte blanche*, Facette magazine n°10, Intelligences, 50° Nord - 3° Est
- *Ecriture en cours IV*, Onze box, Lille

2023

- *Qu'à cela ne tienne*, group exhibition with the A3 collective, Volume Ouvert
- *Ecriture en cours III*, Onze box, Lille
- *Ecriture en cours II*, Onze box, Lille
- *Ecriture en cours I*, Onze box, Lille
- *Dystopia*, group exhibition, Galerie Bacqueville

2022

- *L'eau et les rêves*, group exhibition, Lille3000, Château d'Esquelbecq
- *Impression des lieux*, solo exhibition, Espace 36
- *Marcher avec les yeux*, performative visit, Sandelin Museum, Saint-Omer
- *Microscopie Festival*, performative reading of a collective publication with A3, Lille
- *Plan de relance*, research residency, Espace 36, Saint-Omer (DRAC recovery plan)
- *Pratiques collectives seminar*, guest artist with the A3 collective, University of Lille
- *Fragments* family workshops, on landscape and printed image, Flanders and Audomarois

2021

- *Détours*, urban interventions and performative walk, Fives - Fenêtres qui parlent
- Curatorship of the exhibition *Lieu commun*, with the A3 collective, Mi-lieu
- Creation of the living and public creative space l'Issue, with the A3 collective, Hellemmes
- Setup of a shared workshop at l'Issue (editorial equipment mutualization)
- Exhibition book *Lieu commun*: writing, layout, hand-bound (50 copies), Hellemmes
- Organization of the creators' market at l'Issue, Hellemmes
- Prétexte writing workshop, co-led with Marie Rosier, for ESÄ students

2020

- *Aperçu*, online and street-visible exhibition, Mi-lieu, Fives
- *Pour situer*, DNSEP graduation exhibition, 36 bis
- *Flash V*, group exhibition, Galerie Commune
- Selection jury, *100% APV* exhibition prize, Galerie Commune
- Creation of the A3 artists' collective (with Alexiane Le Roy and Marie Rosier)
- Creation of the A3 non-profit association (law 1901)

2019

- *L'éloge des mauvaises herbes*, group exhibition, Galerie Commune
- *Flash IV*, group exhibition, Galerie Commune

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