

DELPHINE WIBAUX  
2026



## INTENTION

My visual work takes the form of installations in which I explore the field of attention. I propose spaces of sensory concentration. Can this attention enable us to better tame what surrounds us?

To tame is to create links, both with others and with the surrounding environment. It's not just a question of observing, but of entering into a relationship, tuning our rhythm and presence to what's revealed. This convergence of attentions creates a meeting space where perception becomes denser, where the exchange transforms both the perceiver and what is perceived.

My installations combine images, sound, writing and the body to generate experiences of heightened perception. I intervene in different environments - terrestrial, celestial, underground or aquatic, sometimes alone, sometimes alongside other artists or scientists.

I also work with time: the passing of time as duration, and time as a meteorological condition.

My research is driven by the need to pay attention, to resist a form of dispersion and dissolution, but also to connect with others and with our environment.



### **Otolitalgia**

Artist-researcher associated with the Royal Academy of Fine Arts in Antwerp for a two-year research and creation project

Project summary [here](#) - website of my current research [here](#)

Marseille - Antwerp2025-2027



En fait, je n'en suis jamais sorti.e. Sauf, pour sauter en l'air,  
en fermant mes branchies, avant que le ciel ne tombe.

J'attrape l'air du soir dans l'immense salée, luisante et  
sombre. Des micro-bulles d'air sortent de mes écailles,  
éclairent le chemin jusqu'à la ligne.

Ligne d'eau, mes branchies s'ouvrent. Je m'enfonce peu  
à peu. ~~LES VENTS CEINTEUR PELEMENT DANS MAS BRANCHES~~  
L'horizon saigne à la nuit de moi. Veille, reveil.

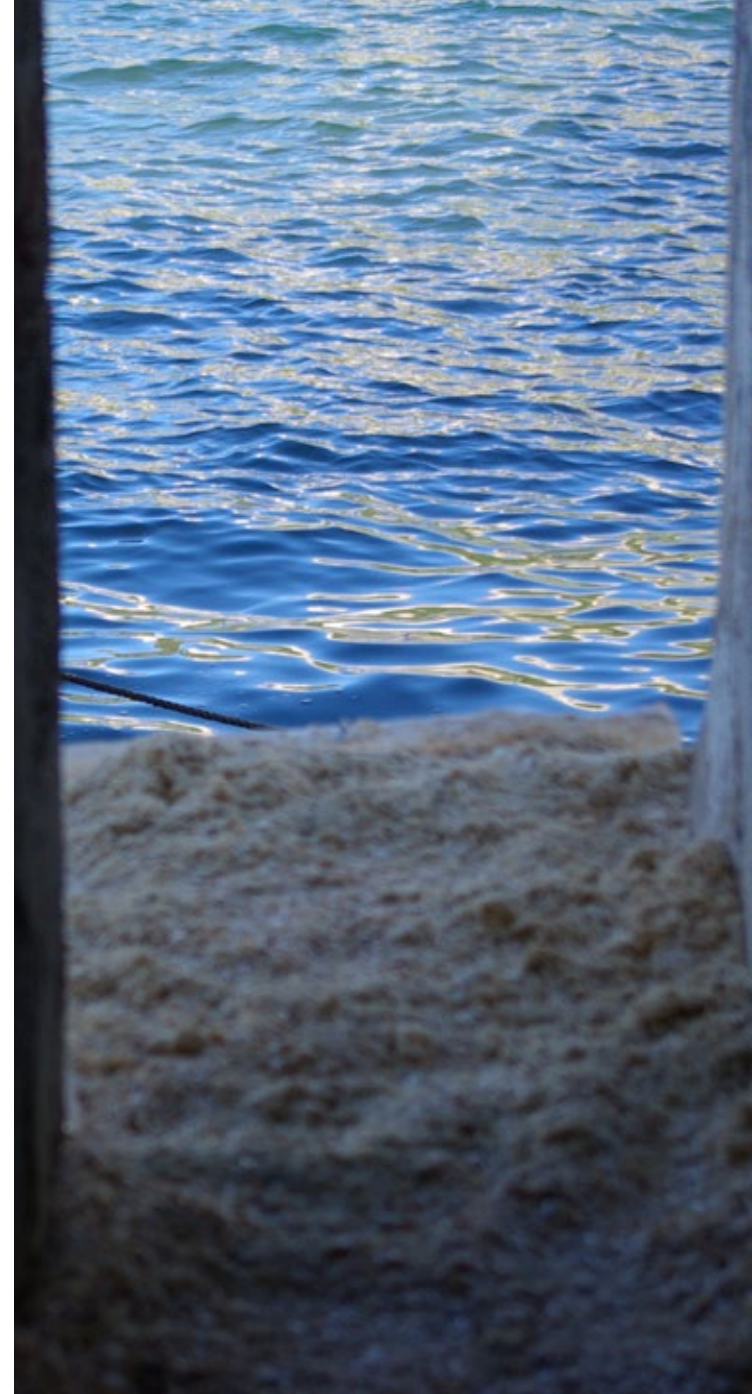




***Isthmus, three intervals on the ridge***

Proposal for sensory interventions at three points in the Borg shipyard, Marseille - Video of the project [here](#)  
View of the main installation between the two shipyard buildings. Curved wood to invite the passage of shoulders, stretched fabric, sawdust. 2021

*How can we tame and restore presence to a neglected and invisible space? How can we restore its qualities and make it available to our senses?*  
I propose visual and sensory punctuation (sound, touch, sight, smell) in the interstitial spaces of the shipyard, translating its atmosphere and exploring different qualities of this environment. Above: clearing an access between the two main buildings, in a usually cluttered corridor. It is possible to engage with this alleyway with one's body, towards a viewpoint overlooking the water, on the edge of the horizon, with sometimes a taut boat rope reacting to the wind, waves, and flashes of light.



Details

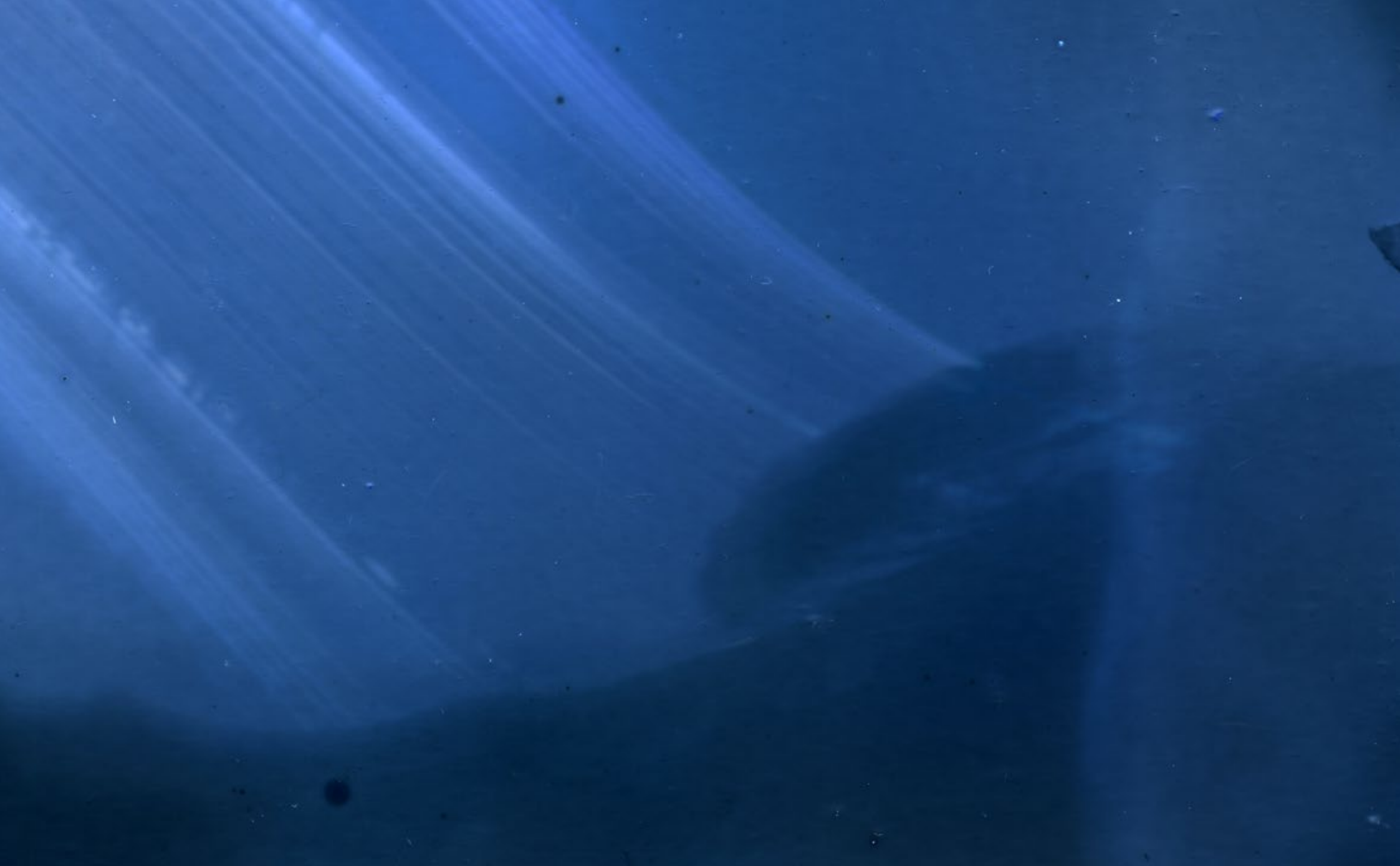


Excerpt from the second proposal, which uses the suspended weight to convey the movement of the waves and the power of the wind on the other side of the building.

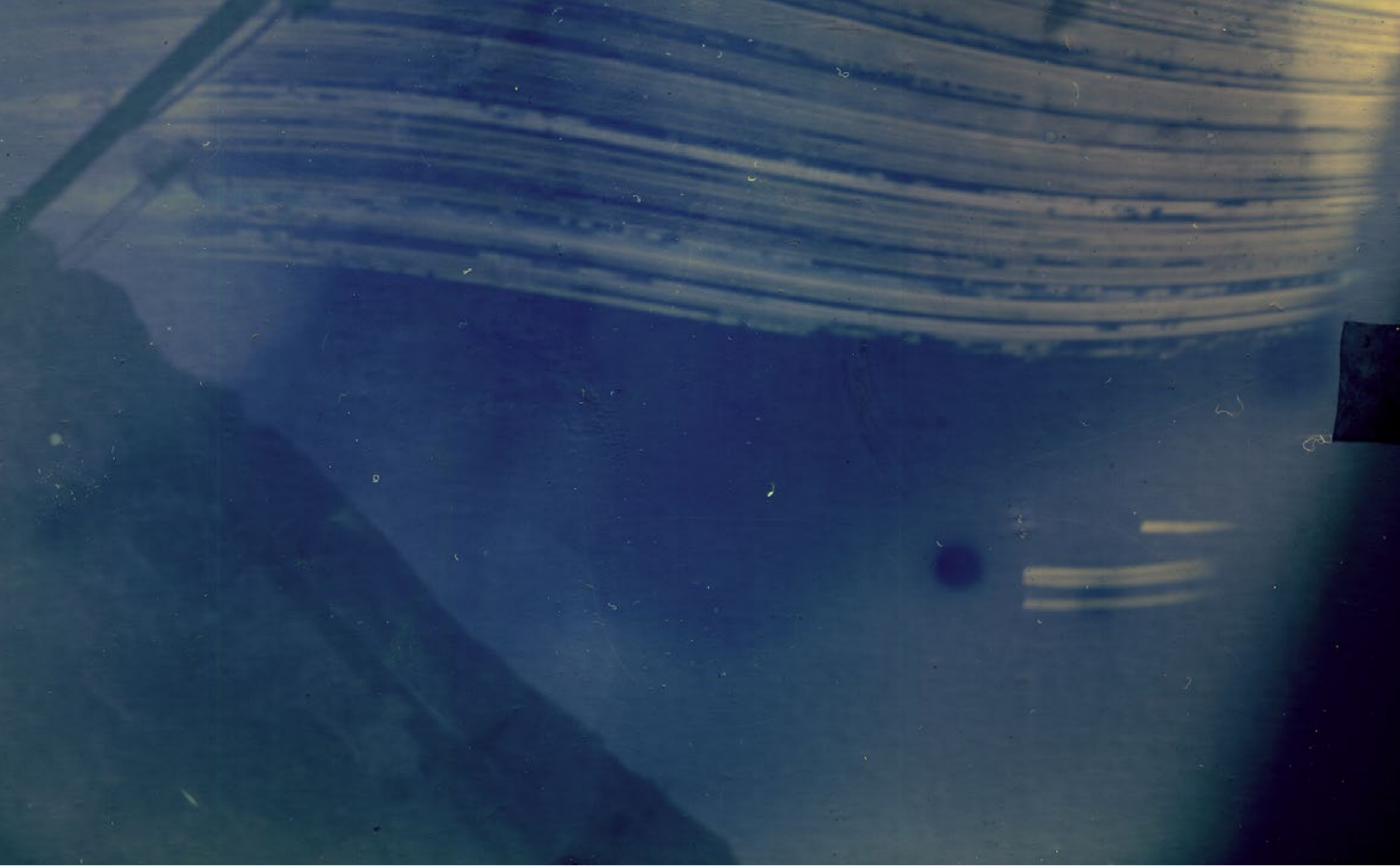


**Solargraphs**  
Weighted pigment prints  
15 x 20 cm  
Galerie Michel Journiac, Paris  
2019

*How can we capture the passage of the sun, considered in terms of light and duration? How can we draw our attention to this daily presence, which is "mundane" yet vital? Sensitive papers placed at high altitude, burned by the sun, capturing landscape and light. Immersion in the curves of our star, day by day. Each line corresponds to a day of light, each interruption to the passage of a cloud—a sort of slow-motion dial and relative calendar.*



Detail of one of the solar prints



Detail of one of the solar prints



***The falling tree makes more noise than the growing forest***

Performance as part of the *Les récits vivants* residency, organized by Pierre Tallaron

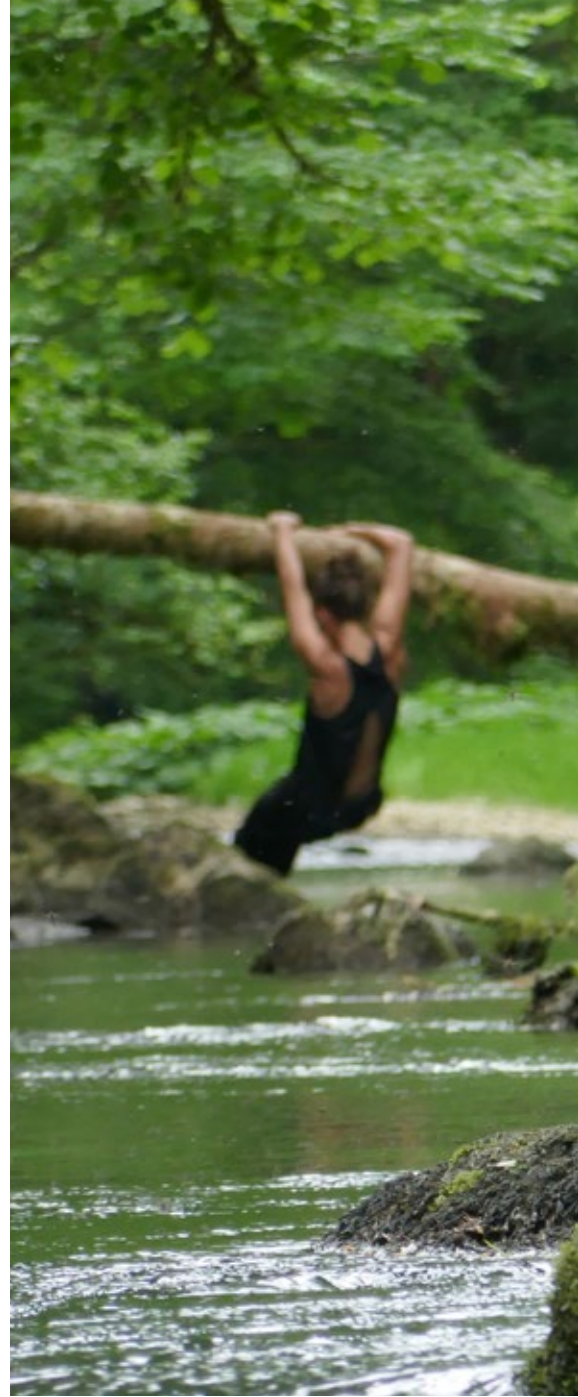
Video of the performance [HERE](#)

2025

*What happens in our field of attention when we realize, walking along the main path, that a presence stands on a thin tree trunk fallen across the river? This performance takes place on June 1: the first day of Pride. Between pride and vulnerability, 16 gestures to open another path, to stand differently, to walk, to cross, and to connect with what grows. To those who pass by, to the stream, to the stones, and to the fish. An evolving sculptural and textual installation coexists on the main trail.*



Details



Details



***Plots of time***

Installation view, Green house, Tbilisi Art Fair, Georgia

*Supple witness, elongated bulls* Sandstone, pigments, limestone extracted from the Fango Delta

42 x 31 x 27 cm

2018

Collection of FRAC Sud

*How do we approach bulls on a beach, impassive guardians of the place?  
A photographic sculpture of the moment we crossed.*



Installation views  
*Flexible witness, elongated bulls*  
Sandstone, pigments, limestone extracted from the Fango Delta

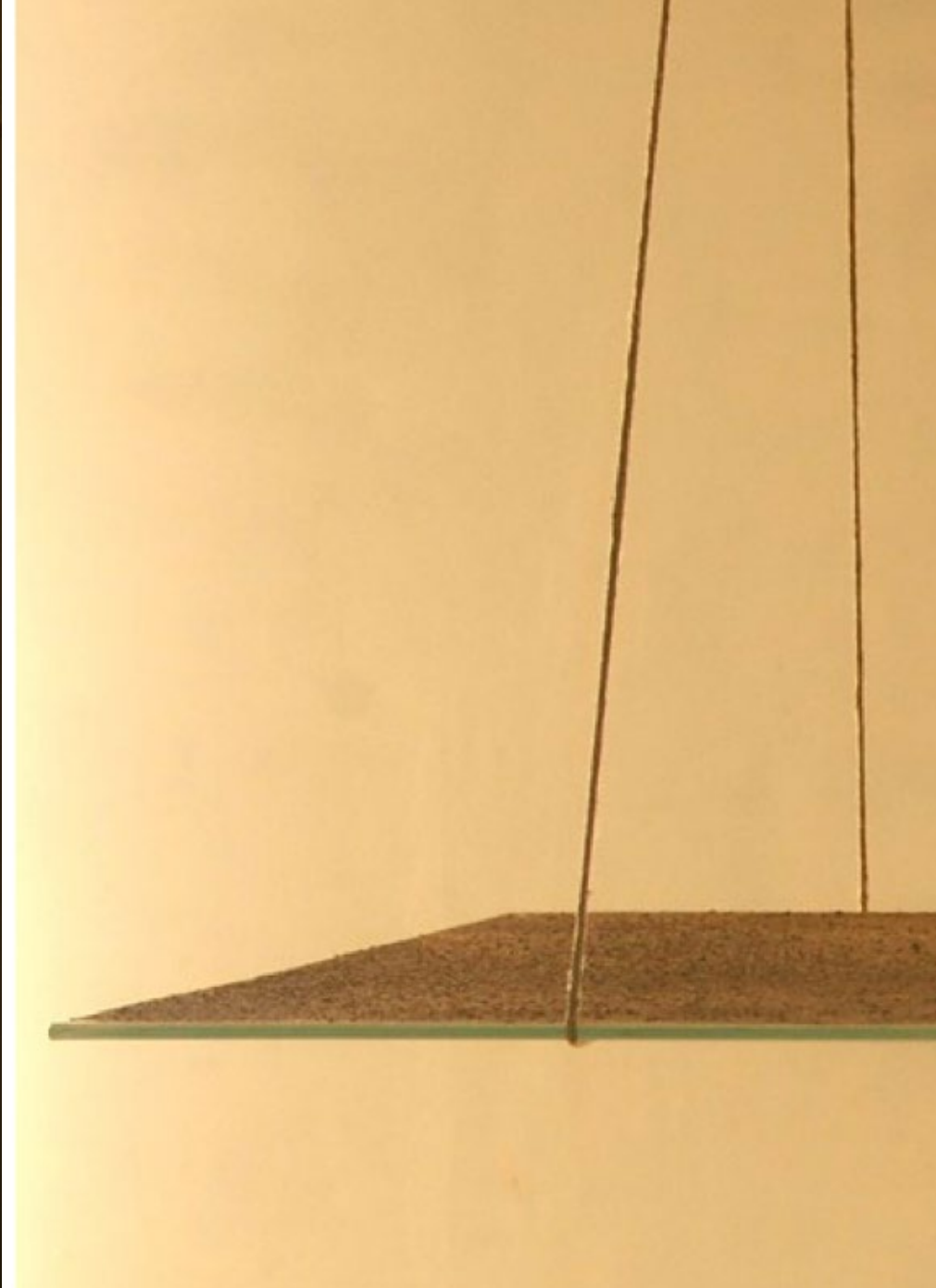


***Ti lamp ti lamp, getting closer***

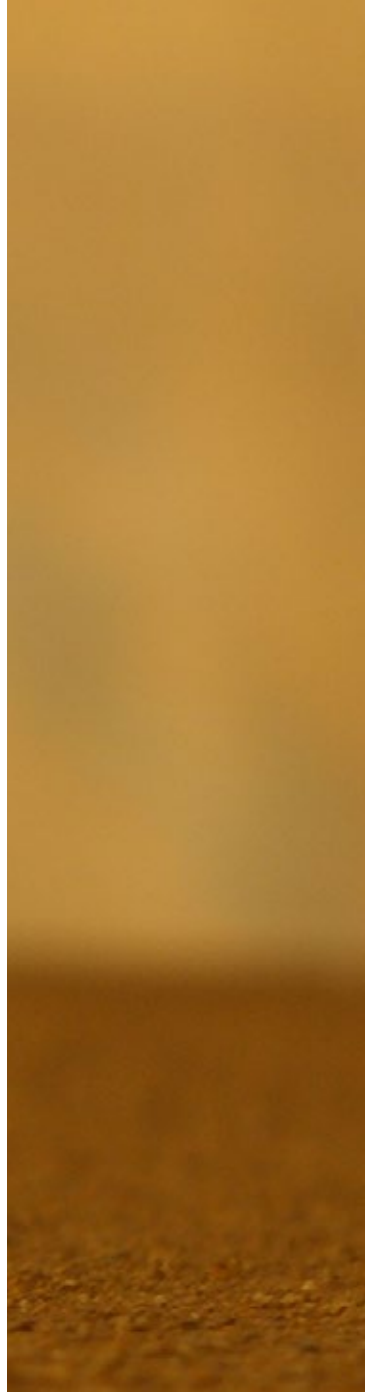
On invitation from Anne Fontaine, installation initially presented at La Box in Le Tampon to discover [HERE](#) then in my studio in Marseille above.

Harvested earth, tracing paper, photographic prints, glass, sunlight between 10 a.m. and 3 p.m.  
2022-2024

On Reunion Island, I am taking part in the Harvest laboratory. On this volcanic land, I seek to capture the horizon: to tame this meeting point between sky and ridge, water vapor and dust. Back in my studio, I integrate the space and its light into my intention. The eye gradually acclimates to the misty backlighting that evolves in the installation, depending on the time of day.



Harvested earth, tracing paper, photographic prints, glass, sunlight between 10 a.m. and 3 p.m.



Harvested earth, tracing paper, photographic prints, glass, sunlight between 10 a.m. and 3 p.m.



***La Montagne d'or***

Château de Servières, Marseille

Collection of FRAC Sud Extract from the installation  
*Absorptions, Tbilisi*

Living, evolving paper works, plant hues

3 m x 1.5 m, 2021

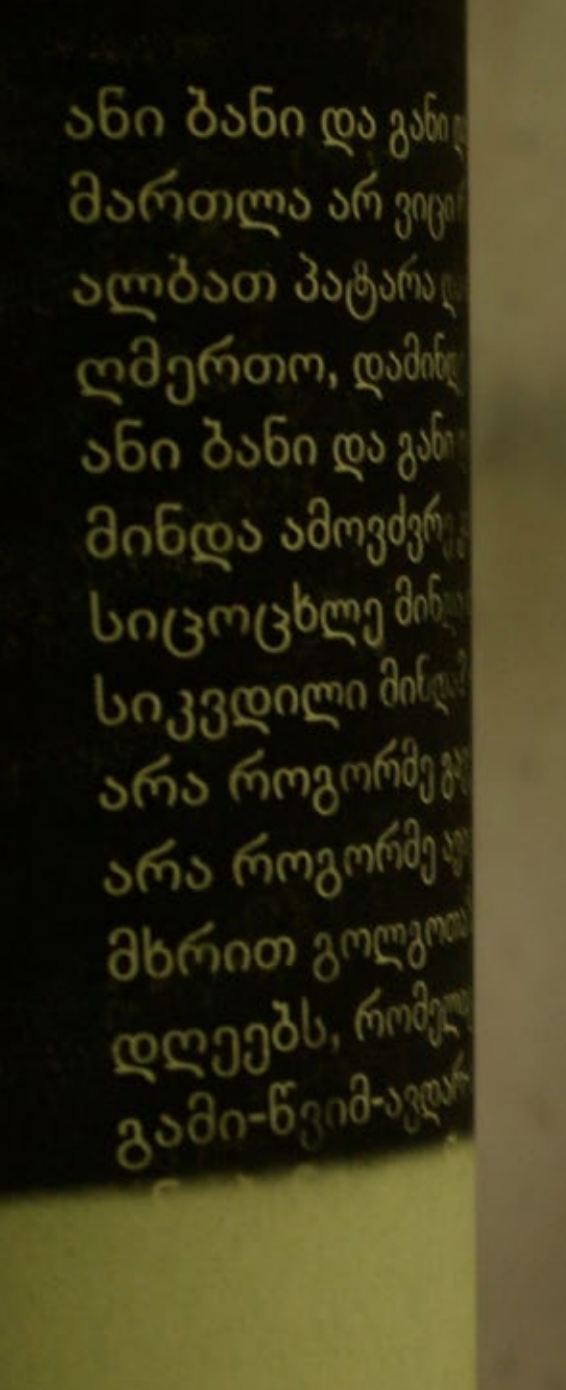
*How can visitors' attention be sharpened by the dialogue between three slowly evolving, almost cinematographic works on the scale of the body? Working by ricochets, they complement each other in form, direction and detail, revealing another way of inhabiting a given space, in Tbilisi, between desert troglodyte dwelling and urban life. More details on the exhibition [HERE](#)*



*Absorptions, Tbilisi*  
Living, evolving works on paper, vegetable dyes



*Absorptions, Tbilisi (rust)*  
Living, evolving works on paper, vegetable dyes



Exhibition view and details



Detail of one of the works on display

*Double Absorption*

100 x 70 cm

A living work, slowly evolving in perpetuity

In the foreground: Tbilisi In the background: the desert, which will gradually emerge



***Lunar absorptions, diurnal migrations***  
Art-o-rama, Marseille Gallery Awards

On the floor: worn, overexposed moons On the wall: fresh moons, kept in the dark until installation.  
Here, I rethink [the lunar and sylvan dialogue](#) in the gallery space.  
I seek a possible correspondence with sunlight, deliberately acting on the works again by lightening them.  
The space is custom-built, with a window cut out in the same format as the works, connecting them to the outside and to daylight.



*Lunar absorptions, diurnal migrations*  
Art-o-rama, Marseille Gallery Awards



Relans , unité 12

Engloutis sous les nuages, les bruits résonnent,  
les constructeurs persistent.

Bulldozer, mine artificielle, lavage, mise à niveau,  
balayage, déplacement, assainissement. Ces courants  
de mots me traversent comme une brise. J'entends le  
fracas résonner mais je suis seule. Quelque part, tout  
s'effondre, ici, je filtre.



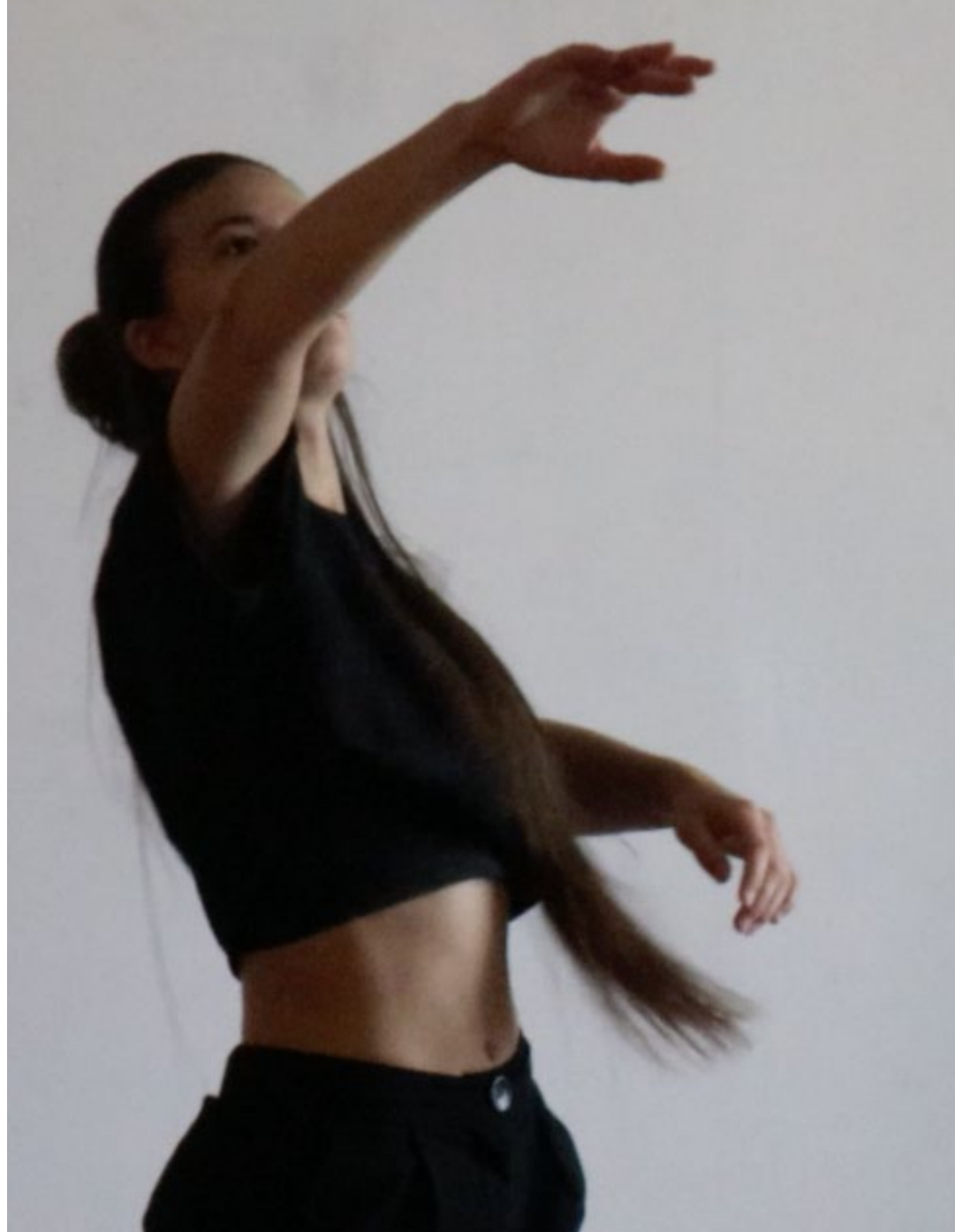
***Untie the space***

Installation and cycle of three performances

Marseille PAC OFF 2024

Video excerpt [HERE](#)

*How can we engage in dialogue with a sculpture suspended in the center of the space, either through our bodies as visitors or as performers? Several gestures are developed during three encounters designed in relation to the space: to what unfolds there, to the suspended weight of the sculpture, to the sound, and to the attention of the visitors. Performance 1: (right) Delphine Wibaux with a soundtrack composed of excerpts from Steve Paxton's Gravity. A proposal conceived with the help of Clem Koren.*



Performance 2: improvisation by Iris Matagne, co-created with D. Wibaux (right)  
Performance 3: improvisation by Yoshiko Kinoshita (left)



***Ti lamp, ti lamp, come closer***

Installation created inside the Box, at the invitation of Anne Fontaine in Réunion  
Overview of the entire proposal can be found [HERE](#)  
2022

Residing at the Harvest laboratory allows me to explore questions on different levels:

*What does the overused word "landscape" mean?*

*How can I inhabit this environment by walking and being alert?*

*What can I capture there: from the ground to the blurred horizon to the sky, and what can I "gather" there?*

I am attempting to answer these questions through various in-situ installations at La Box, which is hosting me for a month.



Details of the installation



Details of the installation



Details of the installation



End of the installation outside



Details



***Standing at the threshold***

Video projection on a wooden board, La Box - Le Tampon, Reunion Island  
Captured at the threshold where the horizon blurs under the heat of the volcano  
Video excerpt available [HERE](#)  
2022



View of the installation: entrance to the hut  
On the left, backlit: video projection onto the wooden panel placed on the floor (detailed photo of the wooden panel, 1 m high)  
Video to be viewed in all its contrasts at dusk



***Ti lamp, ti lamp, come closer***

Installation of "landscape pockets" created for this space.

An evolving work of art that changes with the daylight, to be discovered in all its contrasts during the day, when the sun is shining

Overview of the entire proposal at La Box to be discovered [HERE](#)

2022



Details of the installation of "landscape pockets"  
Silver-based images on layers and materials taken from various selected sites



***Fleeting drawing***  
Created in the warmth of the still-hot volcano



Detail of the drawing



***The movement of time passing at the speed of those who watch it***

Installation: paper, ceramics, soundtrack to listen to [HERE](#)

Plant pigments, time, and sunlight. Research stage exhibited at Cap 15, Saint-Antoine

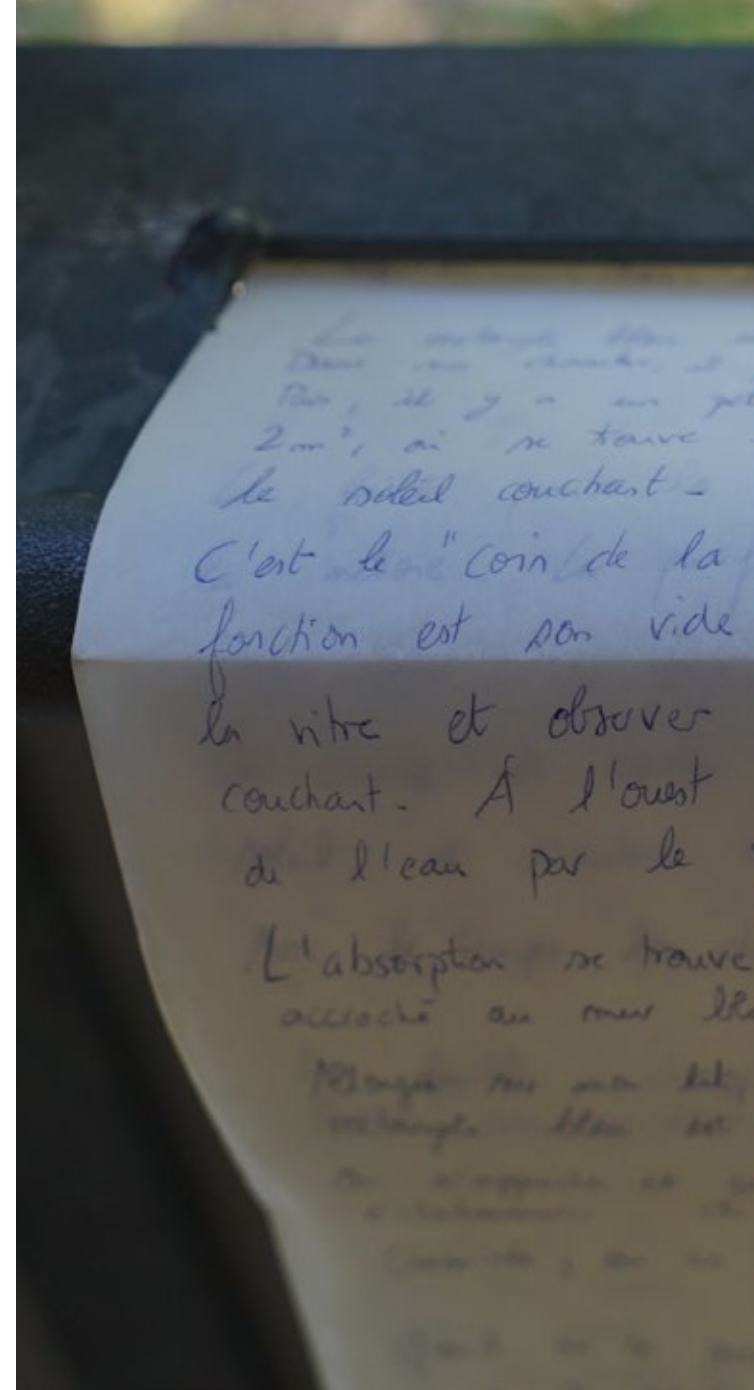
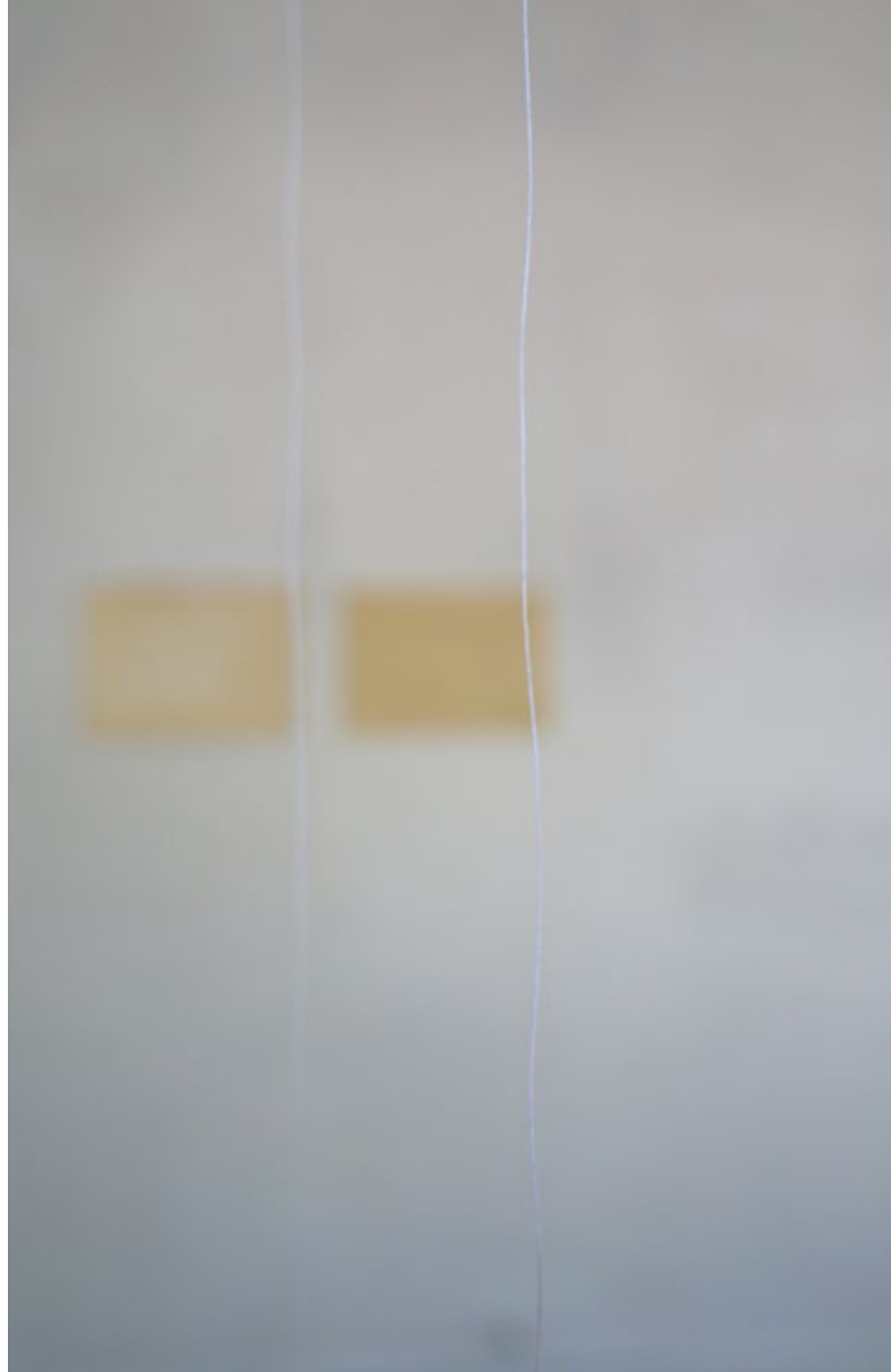
June 2024

*How can we account for works that have been transformed?*

A collective project to tame living works: the Absorptions, evolving under the effect of time and light. Each person participating in the project lives with one of these works in their home and offers a subjective study of it. The illuminated works are exhibited here with an excerpt from their study.



Installation details Paper, ceramic, audio track available [here](#), glass plate



La note est écrite sur  
Deux ou trois, et  
Par, il y a un petit  
2m<sup>2</sup>, ai se trouve  
le côté couchant -  
C'est le "coin de la  
fonction est son vide  
la vitre et observer  
couchant. À l'ouest  
de l'eau par le  
L'absorption se trouve  
accroché au mur de  
Manga sur ma tête  
carrange bleu et  
de l'aspect de  
à l'extérieur  
C'est-à-dire, au  
Qu'il est le

Details



***Flexible witness (treetops)***  
Biennale Bis, Saint-Paul-de-Vence  
Blackcurrant limestone, fixed pigment print  
2021

*How do the "Flexible Witnesses" approach the question of time?*  
Here, geological time encounters botanical time, that which is deposited on this thin photographic film fixed to the stone—but also that of the lemon tree that hosts the work, in dialogue with the local weather conditions throughout the duration of the exhibition.



Details



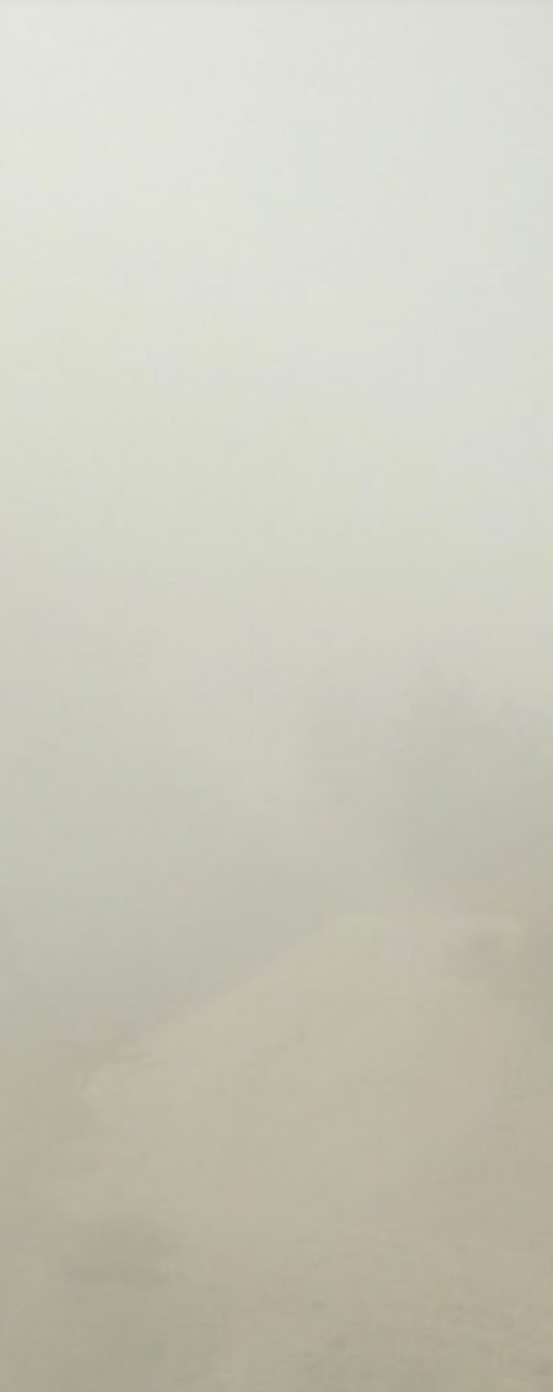
## 中心

On-site installation created as part of a symposium on decentralization. Tracing paper, India ink, printed silver gelatin photographs, wood, compass. Interview with Geneviève Guetemme about my installation proposal, available [HERE](#) p.21, Orleans 2021

Center of the body, center of gravity, center of a space, center of an encounter... *How do we (de)center ourselves?* Sixty-four students attempt, with their eyes closed, to draw a line in the center of a piece of tracing paper given to them. These drawings are placed in a semicircle on the floor, forming a compass, referring to the small golden sculpture in the installation, which repositioning the cardinal points. The overall atmosphere is muffled and translucent, the windows being obscured by silver prints of mist captured in a volcano in Beppu, Japan.



Details



Details

## COLLABORATIVE PRACTICE: ATTENTIO~

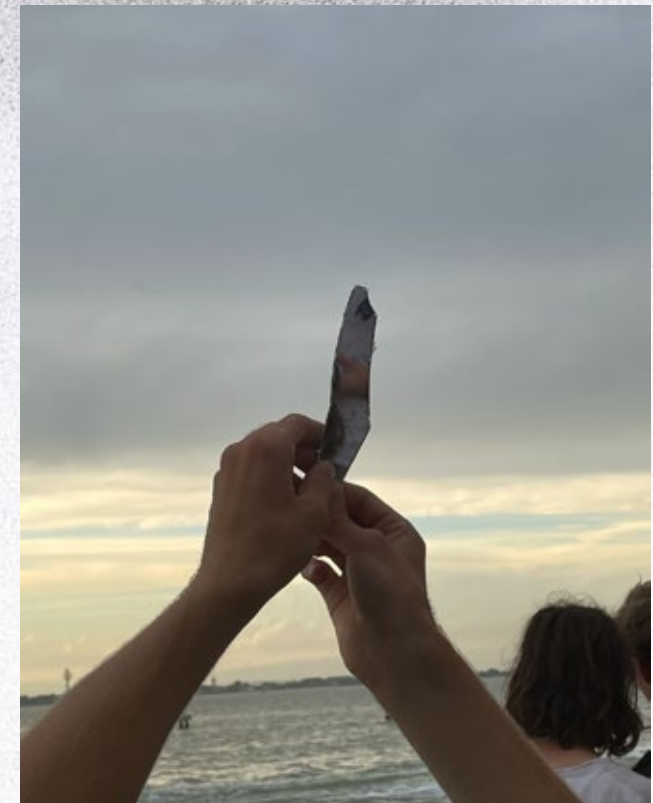
*Attentio~ : Attentive breach for our mind and body. A sensory, collective and silent exploration. A performative walk in which a few selected gestures and plastic proposals are deposited to focus the gaze and open the imagination, listening to what is unveiled and revealed in a traversed environment, whether terrestrial, subterranean or aquatic.*



Attentive breach developed with students at the Royal Accademy of Fine Art in Antwerp as part of the Forms of life seminar, echoing the Belgian pavilion at the Venice Biennale and in Antwerp in 2022 and 2023. Activation of selected locations in the lagoon, in Venice and Antwerp. Selection of four highlights.

### ***Gathering the horizon***

Below: feedback from one of the participants (translation)



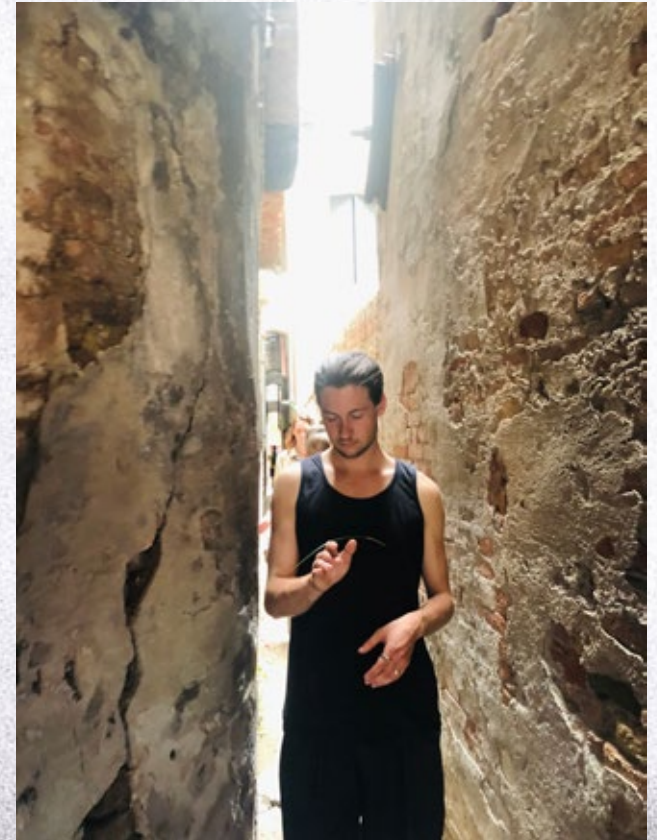
Tre Archi area, Venice Follow the light, follow life.

We often experience 'seeing without seeing'. We activate a dialogue that has yet to be discovered. A new mode of communication, another form of conversation, of life. Greeting Venice from the city's outskirts, breathing in the salty air, we travelled through the city's space in the optical alternatives offered by the mirrors, lenses, cameras and paintings on site. An opening onto new perceptions. We welcomed twilight as much as waves and sounds.

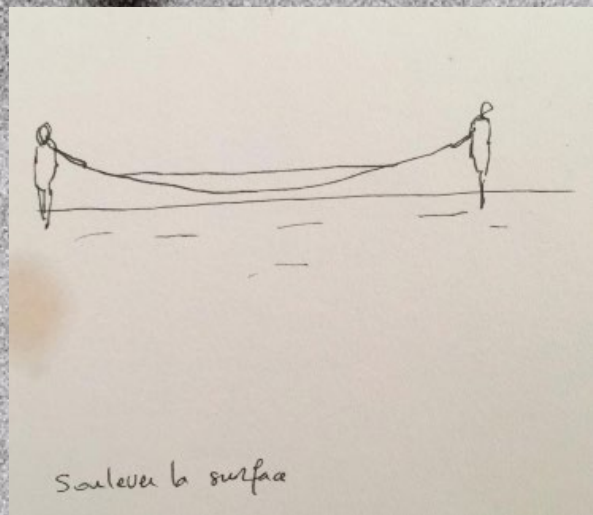
Alexandra Vitallyevna Samarova



*Supporting the city*  
In Venice's narrowest alley



*Lifting the surface*



## ***Connecting***

Feedback from one of the participants (translation)

Parco di Villa Groggia, Venise

Nos pieds nus sont entrés en contact avec les racines d'un arbre. Ils les ont tracées, pistées, suivies tant qu'elles se trouvaient à l'extérieur de la surface de la terre. L'arbre nous tenait tous si bien. Nous étions invité.e.s à ne pas perdre le contact avec lui, à suivre ses mouvements sinueux dans la terre. Les pieds et les racines, en tant que parties inférieures d'une entité vivante, étaient enchevêtrés les uns dans les autres et formaient une constellation de liens. Notre contact avec la terre était momentanément lié à la même matière et à l'un.e, l'autre.

Pieter Eliëns





## EXCERPT FROM THE TEXT BY JEAN-CHRISTOPHE BAILLY

*What is at stake and is shown, demonstrated even, is the passage of time and it is the gestures through which this passage may be rendered present. We have our senses available, that's no mean feat (and the *Partition lunaire* text can also be read as a detailed catalogue of our perceptual abilities), but the tools that Wibaux makes are like refiners of percept that augment and enrich our relationship with the perceptible. In their inventive technical diversity, they cover an expanse that goes from the oldest gestures (such as cooking and decoction) to the use of sophisticated methods from the natural sciences. The result of this broad range is a reinforced, refined, hypersensitive listening.*

*The goal is not simply to obtain a superior quality of definition but, through it, to make our lives more real, more 'lifelike'. In a world of widespread instrumentalisation, occupations such as the slow production of these spectral moonlight reflections, or the baking of pigment-soaked ceramic fragments to see how they evolve, are clearly escapes, ways out. And what we see are traces of these escapes, the living signs of this recourse restricted to the materiality of the phenomenal world.*

Excerpt from Jean-Christophe Bailly's introductory text written for my monograph DW Edition Fraeme / Art+ following the Art-o-rama gallery prize.

Text available in full [HERE](#)

Link to the seminar [Seeing time coming](#), in conversation with Jean-Christophe Bailly and Chloé Moglia at the Jeu de Paume in Paris in Winter 2019



## BIOGRAPHIE

Delphine Wibaux graduated from the Beaux-Arts de Marseille in 2014.

She lives and works nomadically, between an urban studio in Marseille, a woodland studio in Simiane-la-rotonde and residencies in France and abroad.

Since 2014, she has collaborated with the Fondation Luma, the Ateliers Medicis, the Collection Lambert, the Parc Saint Léger, the Capucins and the Musée Dauphinois. Internationally, she has developed her research in China at Suzhou, in Latvia at Cesis and in Georgia for Tbilisi Art Fair.

Following the Art-o-rama gallery prize in 2017, a monograph was published on her work by Art+, followed by a solo show in 2018 in Marseille.

At the invitation of Jean-Christophe Bailly, she took part in the *Inhabited light* exhibition with Ismaïl Bahri and Todèl, then in the *Seeing time coming* seminar at the Jeu de Paume in Paris in 2019. Her work was subsequently presented at Le Corridor gallery in Arles with the *Times raised* exhibition, in dialogue with that of Caroline Duchatelet. In autumn 2022 at La Box, on Reunion Island, an approach to the soil opens with the Laboratoire *Harvest*, led by artist Anne Fontaine.

Delphine continues her plant and mineral investigation with a collaboration with the Antwerp School of Fine Arts for the Forms of life workshop, proposed during the Venice Biennale, echoing the Belgian pavilion.

A second collaboration saw the light of day with a seminar entitled *Ecosystem - embodying ourselves*, in 2023. In 2024, she took part in Forest Night, with an in-situ spatial and sound proposition, in the Alpes-de-Haute-Provence region.

Her recent work will be on view as part of the *Solacieux* exhibition at DomaineM in 2025.

Delphine Wibaux  
26 Boulevard des dames  
13002 Marseille  
[WebSite](#)

[Documents d'artistes](#) | [Collaboration with Tom Rider](#) | [With Caroline Duchatelet](#)  
06.76.59.01.05  
wibaux.del@gmail.com  
SIRET : 802 369 173 000 58

## FORMATION

2014 - D.N.S.E.P, congratulations of the jury, Fine Art School of Marseille

## EXHIBITIONS (selection)

- 2025 - *Solacieux*, Domaine M, Cérilly  
2024 - *Made Anywhere*, Fondation Fiminco, Grand-Paris (Romainville)  
- *Forest night*, Simiane-la-Rotonde  
2023 - *Dust to dust*, dialogue avec Ludovic Salmon, Simiane-la-rotonde  
2022 - *Raised Time*, Galerie Le Corridor, Arles  
- *Harvesting*, La Box, Ile de la Reunion  
2021 - [Biennale Elementa #2](#), Observatoire de la Côte d'Azur, Nice  
- [Biennale BIS](#), Saint-Paul-de-Vence  
2020 - *Weeds will resist*, espace Villary, Nîmes  
- Residency return : [L'envers des pentes](#), Villa du parc, Annemasse / les Capucins, Embrun / Dauphinois Museum, Grenoble  
- [By chance](#), La Friche de la Belle de Mai, Marseille  
2019 - Tbilisi Art Fair #2, Géorgie  
- [Dream #3, exposing emerging scenes - Memories saved from the wind](#)  
Collection Lambert, Avignon  
Inhabit light, Art-cade galerie, Marseille  
2018 - Green house (solo show) Tbilisi Art Fair #1, Géorgie  
- *Territories/ Variations*, Ateliers Médicis, Clichy-sous-bois  
2017 - *Absorptions lunaires, diurnal migration* (solo show) Art-O-Rama, Marseille  
2016 - *Take into your bag*, Le Terrible, Paris  
2015 - *Yes to all*, Galerie Treize, Paris  
- Young creators Biennale, Mulhouse  
- 法国, Suzhou Art Center, China

## SEMINARS

- 2022 - [Forms of life](#), invited by Christophe Gallois, Royal Academy of Fine Arts, Antwerp (Mudam Luxembourg / Luxembourg pavilion at the 59th Venice Biennale) + workshop [Forma di Vita](#) in Venise  
2019 - [See time coming](#), invited by Jean-Christophe Bailly in dialogue with Chloé Moglia, Jeu de Paume, Paris

## WORKSHOPS & TRANSMISSION (selection)

- 2023 - [Ecosystem](#), Royal Accademy of fine art, Antwerpen  
2020 - *Surveying light*: a proposal by the Todèl duo, Marseille School of Fine Arts  
2018 - *Between white gold and sansouïres*, Fondation Luma, Arles

## RESIDENCIES (selection)

- 2026 - Villa Glovettes, Vercors  
2024 - *Lightning stones* (Opening the world Residency) Simiane-la-rotonde / Vachères / Banon  
2022 - Indirect memory complement, Villa Henry, Nice  
2021 - [Transat](#), Ateliers Medicis, Reunion Island  
- *Dreams from afar*, Orléans  
2019 - [The other side of the slopes](#), Vallonpierre refuge, Valgaudemar  
2018 - Studio of the city, duo Todèl, Place de Lorette, Marseille  
- *Work in progress*, Atelier Medicis, Haute-Corse

## PUBLICATIONS (selection)

- 2024 - [FOMO : online publication as part of Art-o-rama Hors-les-Murs](#)  
2022 - [Face A Face B](#), OWLS édition  
2021 - [See time coming](#), Bayard édition et Jeu de Paume  
2019 - *Shape memory*, ARTER et Galerie Perrotin  
2018 - [DW](#), monographie, Art + Art-O-Rama edition  
2016 - *Le quotidien de l'art*, n° 1071

## PRICES & GRANTS

- 2024 - ADAGP  
2021 - Carte blanche Région PACA  
2017 - Art-o-rama : prix des galeries

## ACQUISITIONS - COLLECTIONS PUBLIQUES

- 2020 : FRAC, Marseille  
2017 : FCAC, Marseille