

# CLAIRE CHASSOT

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Corn leaves, harvest 2023, Ille-et-Vilaine (FR)

## ARTISTIC APPROACH

What relationships do we weave ? How are our environments constructed, and on which relationships are they based ? My installations, performances and interventions result from the observation of gestures and circulation. I seek to grasp how we, as humans, pass through what surrounds us and, in turn, are passed through by the movements and exchanges of everything that makes up ecosystems. In doing so, I explore different scales, from architecture to the human body.

Since 2019, I've been paying particular attention to the botanical histories of the places where I'm in residency or in which I live. I'm interested in the movements of plants and their roles, be they ditch plants or monoculture plants. I rely on the circulation of bodies and knowledges attached to them to reveal the incessant exchanges that build our environments.

This approach allows me to explore the multiple relationships, both distant and intimate, of the ecosystems we inhabit. I record, glean, listen to the inhabitants of the landscapes I visit and their stories. From these harvests, I create, share and weave links to tell the stories of living in all its complexities and richness.

These questions are addressed both in my studio and research practice, and in collaborative projects held in residency or with the Seasonal Neighbours collective, which brings together architects, designers and artists around the issues raised by agriculture and seasonality.

Each project is the fruit of an encounter guided by my tools - basketry and its gestures, walking, spatial design (scenography, landscaping) and drawing - and focuses on a specific aspect of living with plants.



Corn braiding, © Cassandre Kuczyk

## BIOGRAPHY

Claire Chassot lives and works in the Rhône watershed. Originally from the Geneva region, she is influenced by this environment with its multiple administrative and natural boundaries. She works in a variety of media that enable her to reveal, question and bear witness to the architectures, tools and gestures that mediate between human bodies and their environments.

Between 2011 and 2015, she explored the consequences of passengers' passive position on their understanding of landscapes. She received the «coup de coeur» award from the Ahead Foundation in 2015 for this project. In 2016-2017 she is a resident in the Generator program at the 40mcube art center in Rennes. She has developed several installations and performances using materials sensitive to the passage of time and bodies (brick powder, latex, raw clay, etc.). These works have been shown in group exhibitions (Zoo galerie in Nantes, La Kunsthalle in Mulhouse, Art&Essai gallery in Rennes, etc.). At the same time, she creates her first installations in the public space for the first edition of Art dans les lavoirs and for 40mcube's HubHug space. In 2018, she received support from the city of Rennes (creation grant and studio) and from the Ateliers Médicis. In 2020, the city of Rennes acquired one of her works

Internationally, she has taken part in several group exhibitions in Madrid (Galeria Nueva), Z33 art center in Belgium, the FoodCultureDays biennial in Vevey and the Garden Meeting Festival in Vicenza. In 2020, the city of Rennes acquired one of her works. In 2022, she is awarded the Individual Grant for Creation n by the Drac PACA for her Atlas de la vannerie project, which traces the natural or commercial movements of plants used in basketry, and the transmission or non-transmission of their uses.

Since 2020, she has been a member of the interdisciplinary collective Seasonal Neighbours, which explores issues related to old and new seasonal rhythms in contemporary agriculture. All their work is collected in the book *Seasonal Matters, Rural Relations* published in 2024 by Onomatopée.

She has also been working as a landscape designer and scenographer since 2011. She has worked with various performing arts companies, visual artists and cultural institutions (Galerie Gagosian in Geneva, Cité des Arts in Paris, Foire du Valais in Martigny). Since 2023, she has also been designing gardens for private individuals and public spaces. In this vein, she has been in residence in Vitrolles, with voyons voir, as part of the landscaping redevelopment of the Arcades district, and enjoys a residency with Dos Mares (Marseille), in the garden of the Blancarde railway station.

# L'appel des forêts

Narrative walk through urban public space,  
wickerwork headdresses and the Leafy Figure  
(willow, diverse woods, roses, boat)

Hydromondes, Utopiana, Geneva, 2025

*L'appel des forêts* is inspired by the ancient festival of Feuillu, that celebrates the return of spring every first weekend in May in the Alps and the Lemanic region.

*L'appel des forêts* offers a carnivalesque and committed version of this festival. The route has been mapped out between the Bois de la Bâtie and the Chemin des Falaises, in the heart of Geneva's urban centre, in public and shared spaces. A series of artistic, scientific and activist events were staged along the way, highlighting the living resistance in the heart of the city.

Invited by the Hydromondes collective, I brought my ethnobotanical research and my practice of bio-regional basketry to our various events. We created headdresses and ornaments from plants harvested in the Geneva region, and built the first Feuillu figure. This half-animal, half-plant figure was transported along the Rhône on the boat of the pontonniers - a symbol of the alliance between the forest and the sea.

On the right: Feuillu, ©ValentinBrochetFernandez

Next Page: Feuillu at the junction between Rhône and Arve rivers, Geneva, ©ClaireChassot





# Vers un Verger Ouvert, Urbain, Méditerranéen

Long-term participative research,  
Map and photography

WOUM-La bastide à fruits, Marseille, 2025

Interested by the permanent failures of hedges and fences to contain and separate, Jonathan De Maeyer and I started a research project on fruit trees as activists of urban porosity.

Jonathan, based in Ghent, and I, based in Marseille, are creating participative online maps that list trees whose edible fruits are accessible from the public space. La Bastide à Fruits, a collaborative orchard in Marseille, has been hosting a research residency for me since early 2025.

Together with the volunteers, I'm experimenting with different ways of understanding the boundaries of the orchard, extending them, pushing them back and making them thicker.

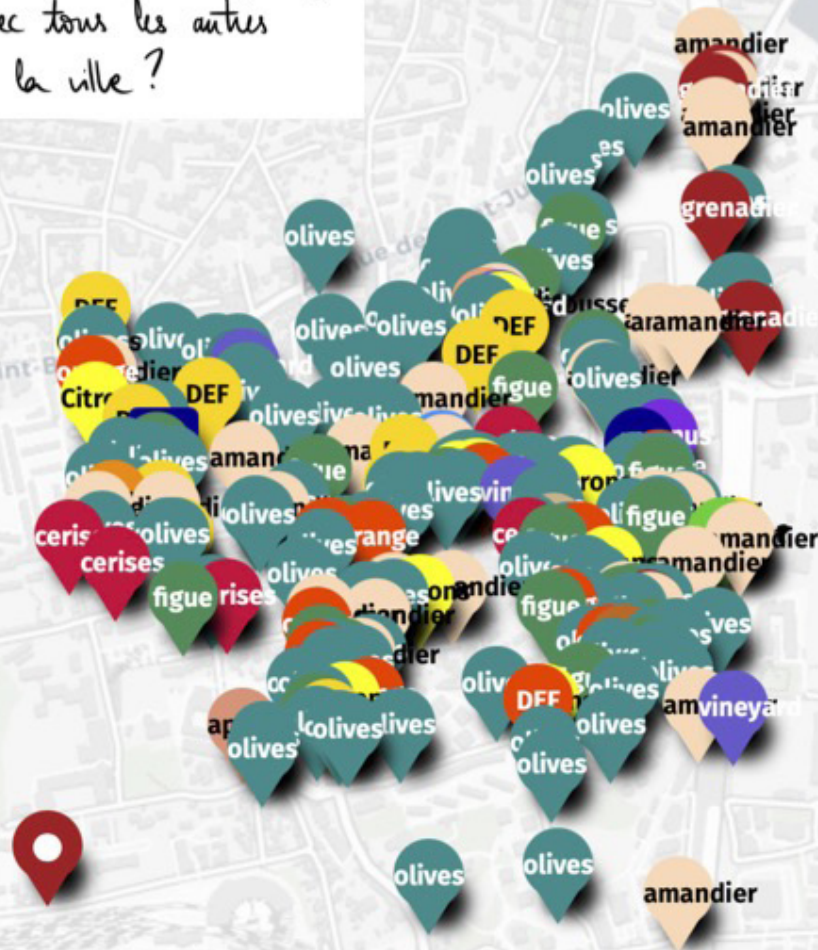
On the right: Collage based on the collaborative map of fruit trees in Marseille, notes and photographs,  
©ClaireChassot & JonathanDeMaeyer

Next Page: Same collage  
©ClaireChassot & JonathanDeMaeyer





Nous souviendrons-nous de partager les fruits avec tous les autres animaux de la ville ?



Est-ce qu'en voyant des rues sans fruit apparaître  
sur la carte, nous irons en semer ?

# Repères (l'herbe, le vent, la faille)

Public space, Installation,  
flags, 80x180 cm,  
maps, A3

Residency, Voyons Voir, Vitrolles, 2024

During my two-month residency in Vitrolles, in the Arcades district which is the city center, I observed various traces of plant life in the streets and collected from various groups of residents their wishes for this public space.

During the summer of 2024, 6 flags were hung from the flagpole in the central square, and a map was made for display in local shops.

Three of the flags depict photographs of the building facades and surrounding trees, while three others represent imaginary wickerwork arches or doors, based on the motif of the neighborhood's arcades.

The map explains the project and invites visitors to explore the arcades in search of the spontaneous vegetation to be found in the cracks left by concrete development.

*Plants grow between the cobblestones, at the foot of the arcade columns, in the gutters above our heads, sheltered against the facades of buildings, and in official locations too.*

*They all remind us of the living soil beneath our feet.*

On the right: Flag, ©BenjaminMouly

Next page: Verso of the map created with the drawings of the children of Prairial primary school





# *Seasonal Matters, Rural Relations* (Field)notes on rhythms, rituals and cohabitation

Book by Seasonal Neighbours,  
Published by Onomatopée, 2024

This book brings together the research carried out by members of the collective on seasonal work in the Western Europe agricultural world, as well as interviews and articles by invited peers.

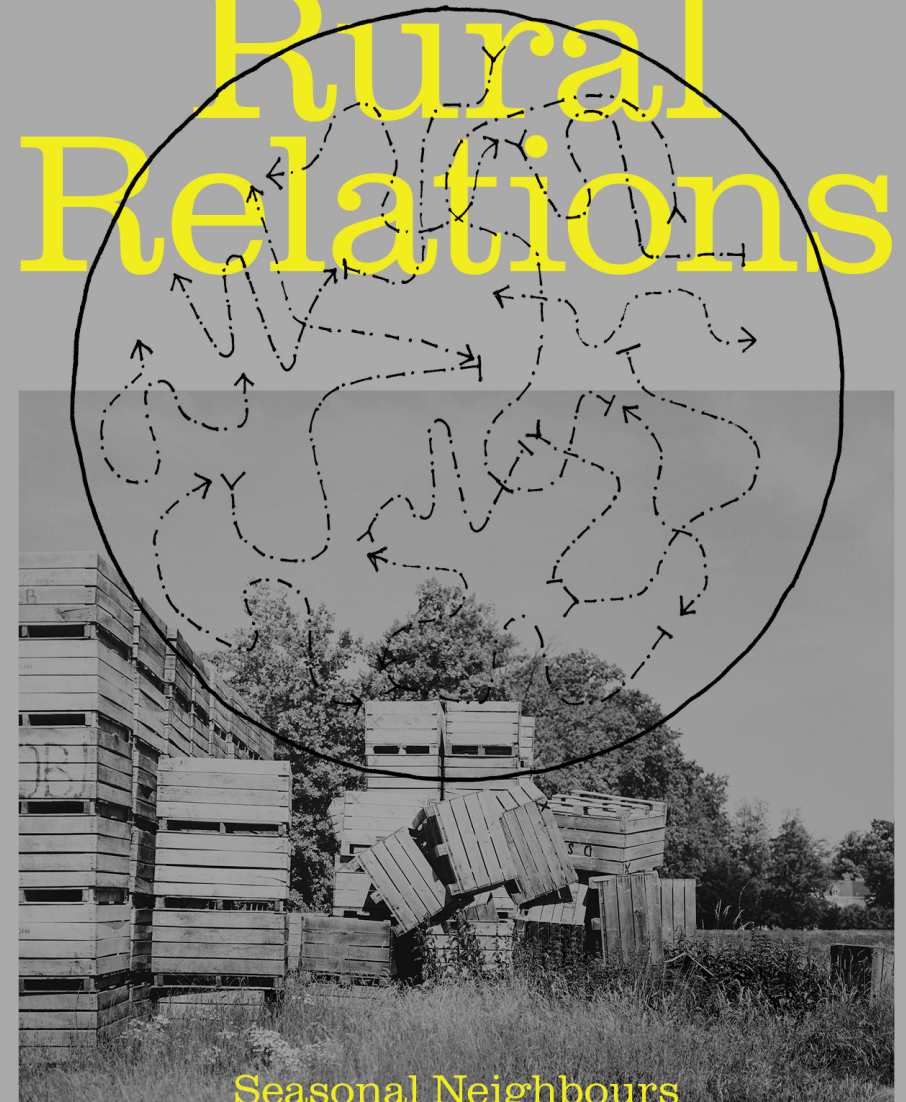
Back cover:

« What if we reconsider contemporary rural challenges through relationships rather than oppositions? Based on seasonal work experiences, *Seasonal Matters Rural Relations* delves into the realm of contemporary agriculture and European labour migration. Through a variety of discursive formats, ranging from essays and interviews to drawings and recipes, this book explores the socio-political implications on rhythms, rituals, and cohabitation in Europe's countryside. *Seasonal Matters Rural Relations* encourages a layered conversation between agricultural workers, engaged citizens, artists, and designers. »

On the right: Cover

Next pages: Extracts from my contributions to the book  
(text, illustration and cartographic work)

# Seasonal Matters Rural Relations



« [...]

Some of the workers – exclusively men, I am told – stand on lifting platforms, at the level of the cables. They monitor the growth of the plants daily to bring them down when they become too big. They are called the turners. Their gestures maintain an altitude that is not to be exceeded. They monitor the internal horizon of the greenhouse. They bring the plants down. At the bottom, one metre off the floor, the feet are suspended horizontally so as not to drag on the ground. It is between these two horizons that the gigantism is perceived.

In August, the plants have been growing for seven months, trying to reach the top of the greenhouse, the sky, the light. During the first four months, their growth has been accompanied, supported by ropes. Then the ropes are gone and 'the turners' begin to thwart their ascent, to make them fall back down with each new sucker. With each turn of the hook, the heads are moved about twenty centimetres to the left. They slide horizontally now, sometimes changing row, moving away from their roots, experimenting a crab-like movement. Tirelessly they seek verticality, tirelessly 'the turners' impose this lateral movement on them, this slight shift maintaining the hope of reaching the top while at the same time preventing it. The turners' gestures create diagonals to hold the plants between these parallel horizons.

I try to understand their gesture and its consequences.

... »

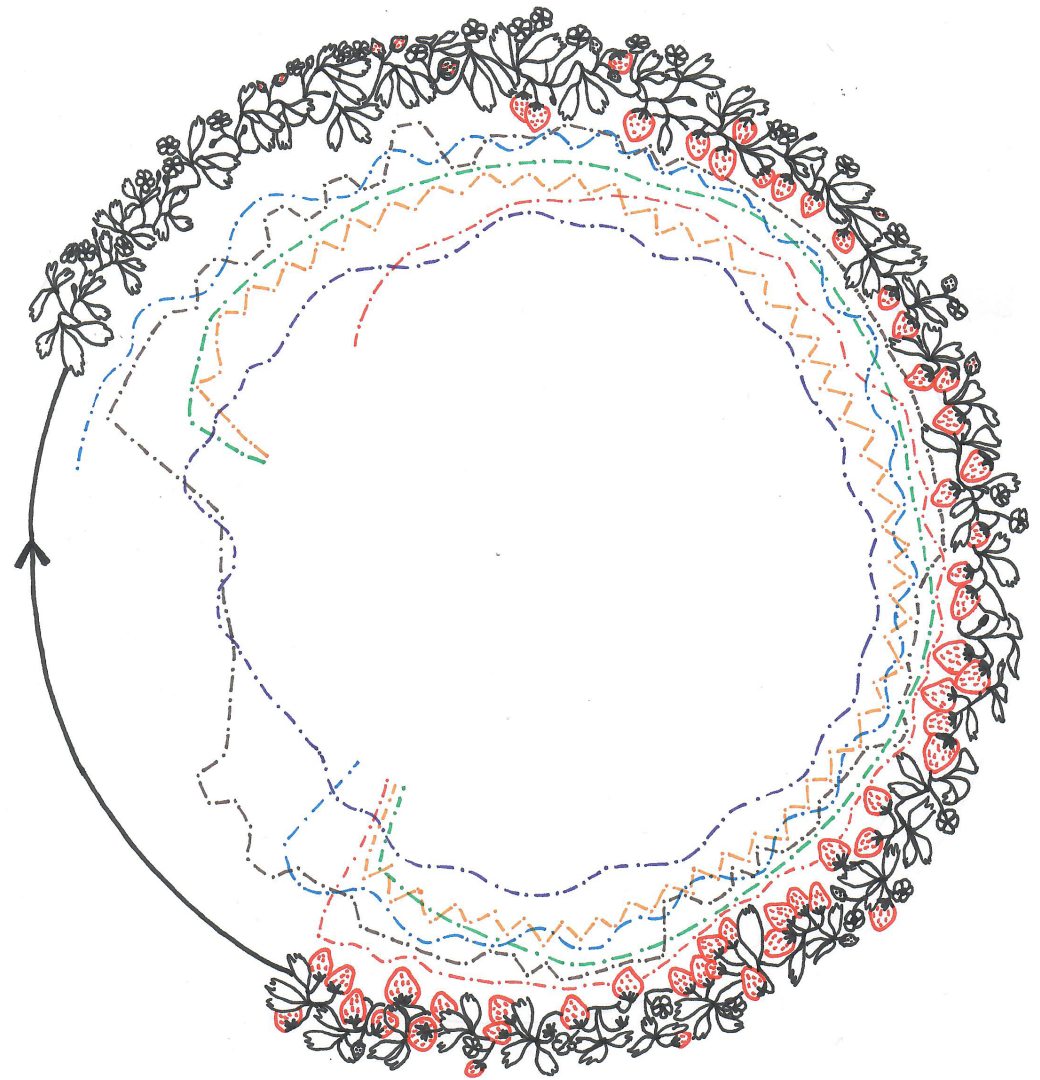


Illustration and excerpt from the text *Five days in a greenhouse* published in English and Flemish, *Seasonal Matters, Rural Relations*.

# Mapping rhythms of the fields

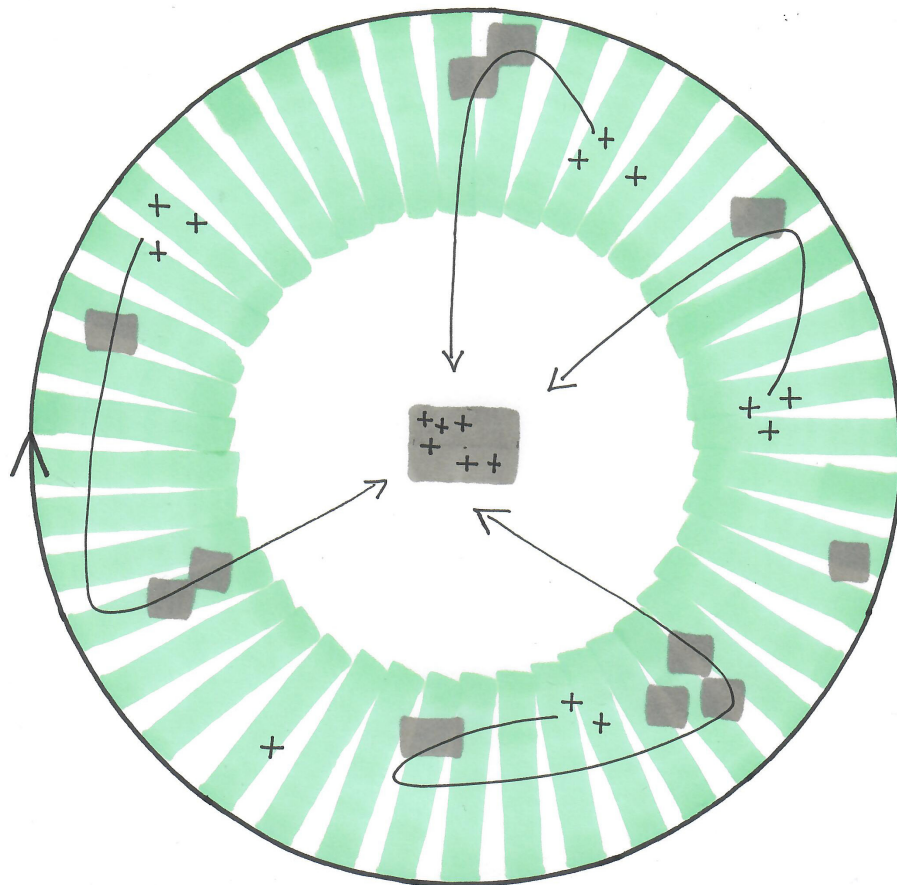
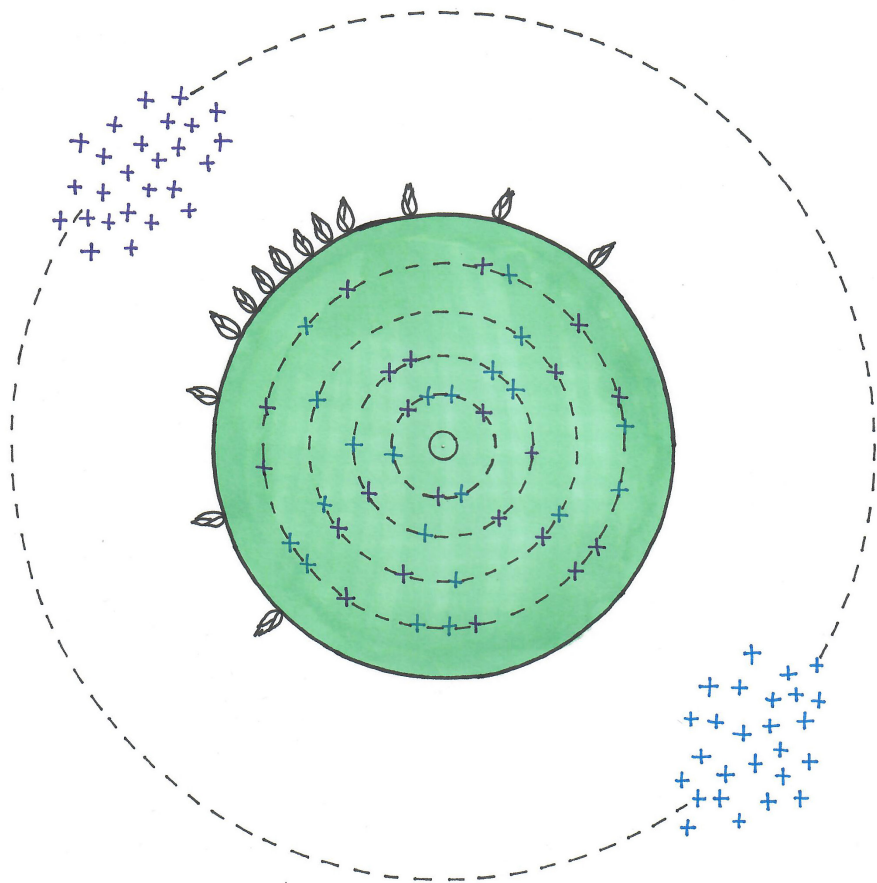
Map series,  
pen and felt-tip, A4, 2023  
with Anastasia Eggers and Maximiliaan Royakkers

The graphic language of these maps was developed to retranscribe the relationships that caught the attention of each Seasonal Neighbours member during their research time in the field. The relationships they paid attention to, the rhythms and exchanges they observed.



On the right: Ines, 2022

Next page: Pia and Ciel and Max, 2022



# Mi Piacce

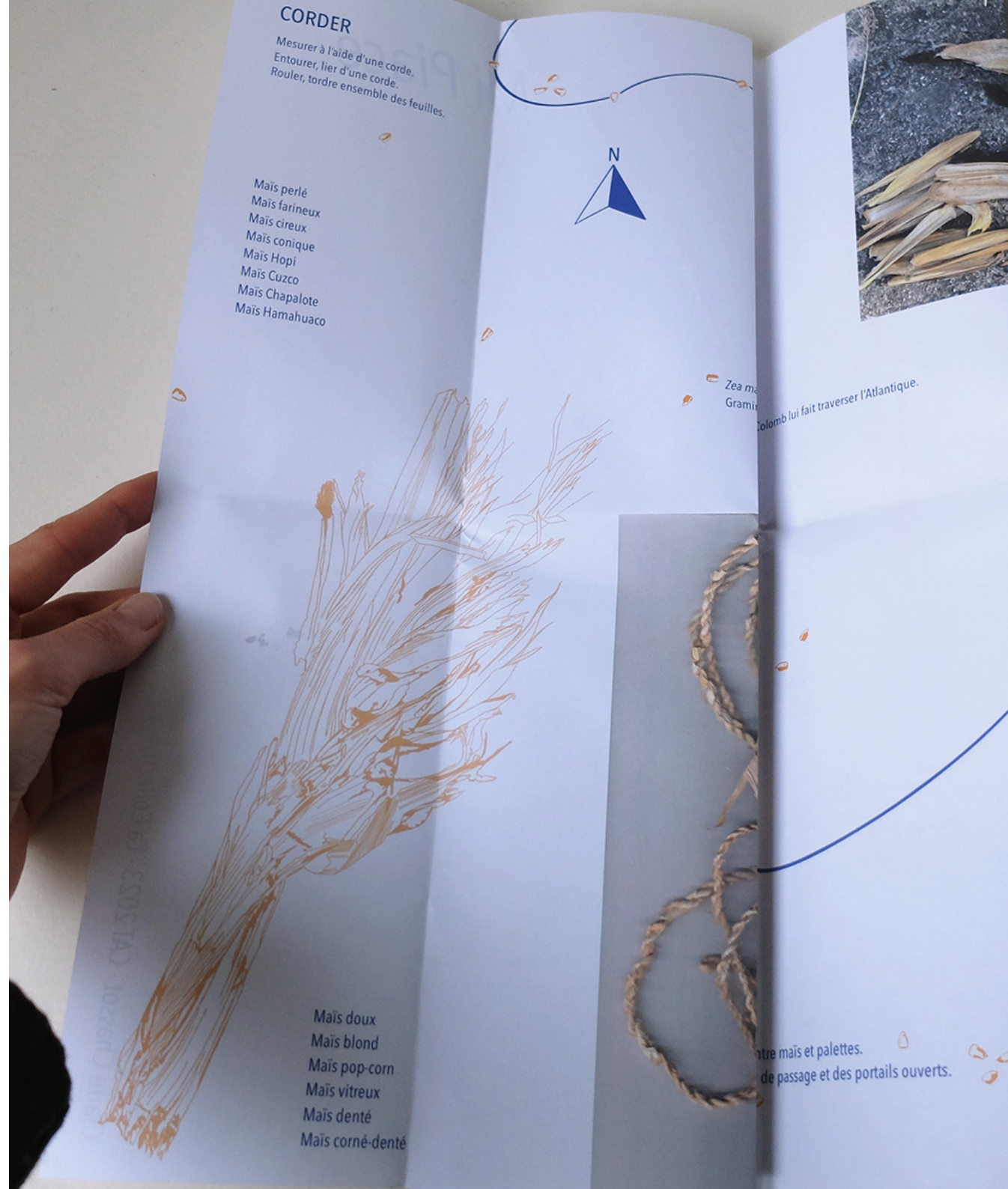
In situ cartography,  
A3, 50 copies numbered, 2023

CAT, La Collective, Muël (FR)

As part of the CAT residency organized by La Collective, I explored the commune of Muël and what runs through it: waterways, telephone waves, agricultural production, right-of-way ... I progressively chose two plants to work with: corn and river willow.

*Mi Piacce* is a sensitive map of the village, placing corn and its presence in Ille-et-Vilaine at the center of anecdotes, definitions and stories.

Next page: Distribution of the map among the agricultural plants I harvested at Muël, ©Cassandre Kuczyk





# Monsieur Delalande

On-site interventions,  
with Denis Montreuil, 2023

CAT, La Collective, Muël (FR)

Willow is omnipresent in Muël, thanks to its many waterways. Shortly before I began working here, the local council decided to cut down the willows along the banks to create a promenade lined with wicker. Wicker and willow are the same plant, but few people know it. At the same time, Mr. Delalande, the local basket-maker, moved away. These two trivial facts concern willow and its uses.

With the complicity of Denis Montreuil, the employee in charge of Muël's natural spaces, we decided to leave traces of this knowledge in the public space: weaving patterns and two willows accompanied by a panel explaining how to harvest the wicker.

On the right: Weaving patterns drawn with forest chalk on the walls of the former slaughter house. This building, which is open to the public, is part of the commons, along with the bread oven, the well and the basketball and soccer fields.

Next page: Walk between the interventions during the restitution, November 2023, ©Cassandre Kuczyk





# Le temps des liens défaits

Installation, tomato plants, 2023 - en cours

La Serre des Marais, Veyrier, (CH) and  
Les Ateliers Bermuda, Sergy (FR)

Since 2020, I've been observing the relationships at work in the Serre des Marais. A first series of works deals with the gestures of the living who look after the plants: *It was the shade and the orchard.*

In November 2023, I began a new work using tomato plants collected at the end of the season. I hope to extend the care given to plants outside the greenhouse. Once the multiple ties that have sustained these plants are undone, is it possible, through basketry, to invent new ones? To transform these hyper-productive plants into links or receptacle-objects?

On the right: Serre des Marais, November 2023

Next page: Drying of the tomato plants at the Ateliers Bermuda, November 2023, ©Bénédicte Le Pimpec





# *It was the shade and the orchard*

Performance  
with Joséphine Tilloy, variable duration, 2021

Luc's parsley greenhouse, Koekelare (BE)

*Our invisible hands*, collective exhibition,  
Seasonal Neighbours, Z33, Hasselt (BE), 2022

Joséphine Tilloy interprets the rhythm of plants growing in greenhouses throughout the year, and the rhythm of workers harvesting fruits over longer and longer seasons. The performance follows the lines of the plantations, criss-crossing the spaces in which it takes place.



# *It was the shade and the orchard*

## Video

with Joséphine Tilloy, camera: Benjamin Mouly,  
11 minutes, 2022

*Our invisible hands*, Seasonal Neighbours, Z33,  
Hasselt (BE), 2022

*Kunstdorp*, Koekelare (BE), 2022

Biennale FoodCulture Days, Vevey (CH), 2023

*Meeting Gardens Festival*, Vicenza (IT), 2023

Based on the performance, the video gives a sense of the constancy sought inside the greenhouses, regardless of the diurnal and seasonal rhythms that govern the outside.

**Link to the video:** <https://vimeo.com/673513943>  
**password:** persil

On the right: exhibition view, Z33, scenography created with Maximiliaan Royakkers et Ioana Lupascu,  
©Selma Gurbuz

Next page: Still from *It was the shade and the orchard*





# *It was the shade and the orchard*

Basket  
rattan, cotton, waxed thread, 2021

*Our invisible hands*, Seasonal Neighbours, Z33,  
Hasselt (Belgique), 2022



On the right: ©Selma Gurbuz

# Ghosts in Town

In situ participative installation,  
with Jonathan De Maeyer, Ioana Lupascu and  
Tijana Petrovic, 2023

*Dorpsmakerfestival*, Ar-Tur, Wortel (BE),  
October 2023

In the parking lot between the church and the café in Wortel, *Ghosts in Town* welcomed Andreea's Romanian songs, an outdoor photo studio with a Romanian and a Belgian landscape background, cards to be fold into windmills, drawings and cakes to share.

This event is the result of a collective residency to discover the village of Wortel and its inhabitants, its local and imported stories and ghosts.





# *Si quelque vent du nord*

Sculpture

Wicker, rattan, waxed thread, fabric,  
120x150x50 cm, 2021

*Duo 4/5: Claire Chassot y Alexis Matta, Galeria  
Nueva, Madrid, April 2021*

The basketry technique used in this work is common to all Mediterranean fishers. Nestled in a wave of blue fabric, the woven shell unites opposing coasts.



## *Filer en plein midi*

Series of sculptures  
Wicker, waxed thread, 2020-2021

*Corriente Continua / Corriente Alterna*, Galeria Nueva, Madrid (ES), June 2020

*Duo 4/5: Claire Chassot y Alexis Matta*,

Galeria Nueva, Madrid (ES), April 2021

*Collection 9*, Orangerie du Thabor, Rennes (FR), summer 2021

The sculpture-ornaments embrace different body parts underlining the movements of the performers who wear them. The plant becomes closer to the body, an exoskeleton, an extension of movement and form, a statement of our connection to the environment that shapes us and that we shape.

On the right and next page: ©Benjamin Mouly





# *Pisseuses*

Series of sculptures

Raw clay, latex, cotton, wood, 2019

*Nouvelles Présentations*, Parlement de Bretagne,  
Rennes, November 2019

*L'Équilibre des fictions*, Création en cours, Saint  
Guinoux, May 2019

On the right and next pages: ©François Feutrie







# Macadam transats

Installation

Wooden deckchairs, fabric, stones, 2019

*L'Art dans les lavoirs, Astérismes, Ste Marine*  
(FR), May 2019

The fabric of the deckchairs links the body of the person lounging with the various elements that surround it: water, the stones of the lavoir, the earth, the wood of the structure... The capillarity of the fabric reveals the porosity of these elements and their perpetual exchanges.

As we sit in one of these deckchairs, we take our place in this cycle. The lounge's relaxed position invites us to become aware of our somatic interdependencies. Water, earth, fabric, air, wood and our bodies mutually modify each other, in a slow rhythm.

The ribbon of fabric is a new macadam, a porous contact surface between the earth and our bodies.





## Serre (la chaleur de la pierre - grande comme deux lits)

Aluminium, engraved Plexiglas, grow lamp,  
200x200x200 cm, 2017

HubHug Sculpture Project, 40mcube, Liffre (FR),  
2017-2018

*Ton carrosse est le mien*, Astérismes, Ste Marine,  
2018

Collection privée, Haute-Savoie, 2022

A closed volume, backlit and engraved with enlarged and distorted plant patterns, the greenhouse is impenetrable. What grows inside is not cultivated, but spontaneous, hazardous, at the mercy of «greenhouse effects».

From the outside, we observe the shadows of what grows and moves inside, we speculate. And sometimes, the surrounding landscape seems far less alive than that protected by the walls.

Since 2022, the greenhouse has regained its outdoor space in a mountain garden. Ivy grows here and winter light illuminates its milky surface.





## *Taches (du sol aux murs, une chute s'étend)*

Performance

created with Joséphine Tilloy

Brick powder, two modified brooms, duration  
and dimensions adjustable, 2017

*Sols, murs, fêlures*, Kunsthalle, Mulhouse (FR),  
December 2017

*L'extension des ombres*, Zoo galerie, Nantes  
(FR), June 2017

Vivarium, Rennes (FR), April 2017

Josephine and I cross the chosen space, using modified brooms to push a line of brick powder head-on. Once the line has been pushed against a wall, we attempt to spread the powder evenly over the entire surface tinted by our first pass.

The powder remains on the floor for the duration of the exhibition. The same 200 kg are reused for each performance. We cover the gray floors of the white cubes, altering the perception of the artworks through color and foot contact with the material. The powder gradually alters, taking on the dust and dirt of each site.







## *Lestes (un funambule lance son balancier)*

Installation

Ropes, latex, brick powder, mortar, 2017

Collective exhibition *L'extension des ombres*,  
Zoo Galerie, Nantes (FR), June 2017

Cette installation *in situ* sépare les espaces de passage de l'espace d'exposition en suivant l'angle du patio et la lumière qui tombe du toit. Celle-ci a décoloré et marqué les plis des lestes. La matière s'est distendue et les lestes se sont petit à petit affaissés. Certains ont cédé à la gravité et se sont partiellement vidés. Le temps de l'exposition révèle la continuité permanente des échanges et des influences entre environnement et matière.

On the right and next page: ©Jean-Julien Ney





# Constructions and Passages

## *Constructions*

Series of modular sculptures,  
polystyrene, concrete, 2014-2015

## *Passages*

Series of sculptures, reinforced concrete,  
2013-2014

*Along the slow diagonal line*, with videos  
by Chloé Op de Beeck, Shuttle 19, Paris,  
January 2018

*Ethiopia/Utopia*, 20 years of MAMCO,  
LIYH, Geneva, February 2015

Modular sculptures, scenographic elements, roadside  
settings that echo the stories I gathered in *Passagers*.  
What imaginaries are sustained by standardized, globa-  
lized architectures?







# Passagers

Book, 50 copies, 2016  
23,6 x 22 cm, 57 pages, hardback cover

Award «Coup de coeur» 2015 from the Ahead foundation

Printed by the HEAD, bound by Julie Auzillon.

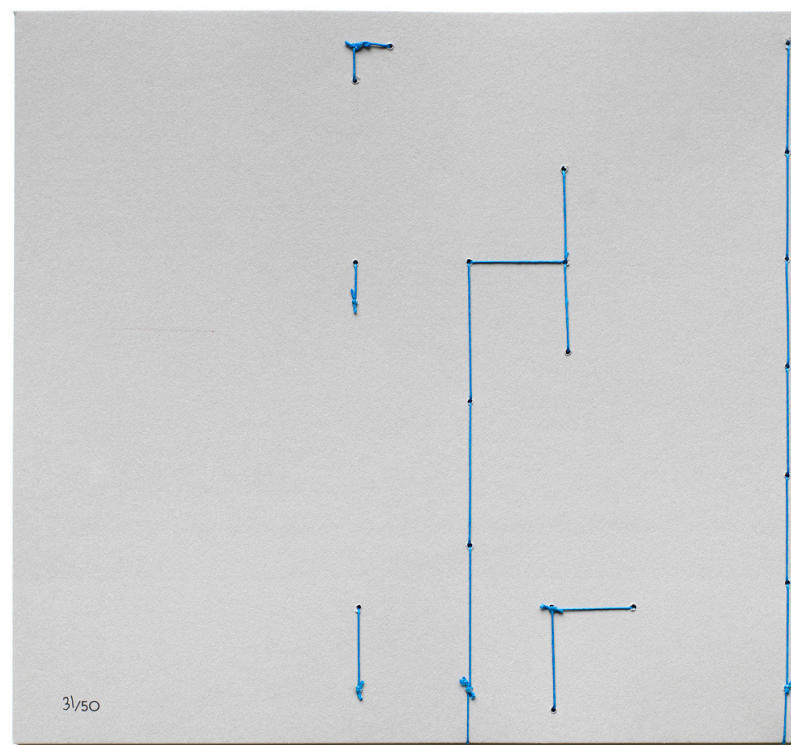
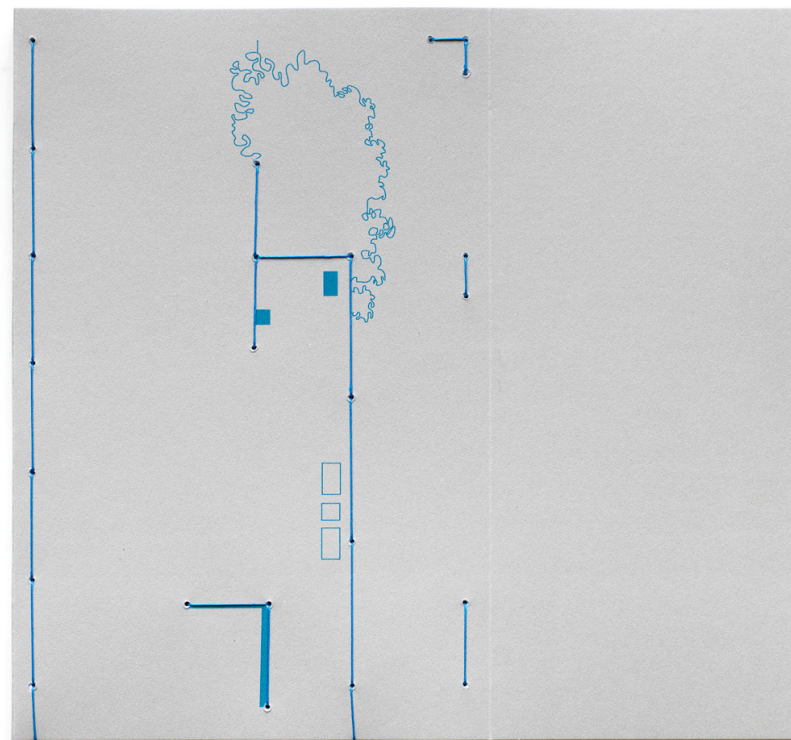
Texts by Carole Ciciu, Gérard Duc, Lucile Froitier, Arthur Germe, Nicolas Guyard, Jean-Baptiste Lannes, Louise Mutabazi, Élodie Muselle, Maxime Pambet, Abel-Antoine Vial.

This edition brings together ten texts I commissioned from ten friends on the theme of the car journey and the passenger experience. The binding represents around 2/3 of the format, which greatly modifies handling and reading.

It's based on my drawings of «non-lieux». All these individual and sometimes intimate stories are linked by these ordinary spaces that form our roadside collective imaginary.

There are ten different designs. Their lines are the seams of the Japanese binding. The texts are all possible illustrations of the drawing that links them.

On the right and next page: ©Leslie Moquin





Juillet 95, le fier engin vert pétrole file à 130km/h sur l'autoroute. Pas d'air conditionné à bord, nous avons chaud et nous tenons à le faire savoir à nos parents. "Maman Pierre il me transpire dessus avec sa jambe", "Maman Louis il pue de la bouche et du bras", "Maman Benjamin il veut pas me rendre mon Tamagotchi", "MAMAN! J'AI OUVERT LA PORTIERE!!". Les parents ont envie de nous défenestrer, ils crient fort, "y'en a pas un pour rattraper l'autre, l'année prochaine vous irez en colo". Mensonges.

Après deux heures de voyage, mon père commence à se détendre, à prendre la confiance et à faire parler les chevaux. L'Espace frôle les 150 km/h. Flash, gyrophares et grosses cylindrées. Les gendarmes nous font signe de nous arrêter sur la bande d'arrêt d'urgence. Mon père n'a plus la confiance et descend vaincu du monospace familial. Il grimpe dans la fourgonnette des gendarmes pendant que nous pleurons en pensant qu'il va finir ses jours en prison. Tellement mignons.

Les heures s'écoulent sur l'affichage digital de l'Espace. Je caresse les champs de blés dorés par le soleil à travers la vitre. Pierre, l'œil endormi, fixe le bleu du ciel à travers le toit ouvrant. Louis dort, tant mieux, j'en profite pour coller mon chewing-gum sous son siège bébé sans risquer de le faire pleurer. J'enchaîne sur une lecture exigeante : Tom-Tom et Nana, vol.18. Je demande poliment un nouveau chewing-gum à ma mère. Sage comme une image.

since 2020 member of Seasonal Neighbours, international and interdisciplinary research group on agriculture and seasonality

2024-2026 Research residency, *Towards a bioregional diagnostic of the Lemanic region*, collectif Hydromondes, Utopiana, Geneva

since 2024 Shared Studio MadMarx, Marseille

## RESIDENCIES, AWARDS AND GRANTS

2025 *The compost and the nest*, Seasonal Neighbours, festival Kunst&Zwalm, Zwalm, (BE) (upcoming)  
*L'appel des forêts*, Hydromondes, Utopiana, Geneva (CH)  
 Research residency grant, *Hedges and Fruittrees*, Culture moves Europe, Ife collective, Vicenza and the orchard VVOUM, Marseille (FR)

2024 Creative residency in public space, *Voyons Voir*, Vitrolles (FR)

2024 Garden studio, *Dos Mares*, train station La Blancarde, Marseille (FR)

2023 Research residency, CAT, La Collective, Rennes (FR)  
 Creative and collaborative residency, *Ar-Tur*, Wortel (BE)

2022 Individual Creative Grant, DRAC PACA (South of France Region)

2020 Research residency, Atelier Solar, Madrid (SP)  
*Filer en plein midi*, Acquisition of the FCAC, Rennes (FR)

2018 Creation Grant from the city of Rennes (FR)  
 Creative residency, *Créations en cours*, Ateliers Médicis (FR)

2017 Studio from the city of Rennes (FR)

2018 Residency in a primary school, 40mcube, Louvigné-du-Désert (FR)

2016 GENERATOR#3, 40mcube, Rennes

2015 Award «Coup de coeur», Ahead foundation, Geneva (CH)

## GROUP EXHIBITIONS (SELECTION)

2025 *The Scope of Stories, Tracing Vernacular Landscapes*, Openbare Werken arts festival, Blanco, Ghent (BE)  
*Vers une biorégion du Léman*, Porteous, Geneva (CH)  
 Talk, Palazzo Monte di Pietà, Vicenza (IT)

2023 *Garden Meeting festival*, Ife collective, Vicenza (IT)  
*What weave us together ?*, Biennial FoodCulture Days, Vevey (CH)  
*Bouquet final*, Culot 13, Marseille (FR)

2022 *Voilà l'été!*, 40mcube, EESAB, Quimper (FR)  
*Kunstдорп*, Koekelare, (BE)  
*Our invisible hands*, Z33, Hasselt (BE)

2021 *Collection 9*, L'Orangerie, Rennes (FR)  
*Duo 4/5: Claire Chassot y Alexis Mata*, Galeria Nueva, Madrid (SP)

2020 *Corriente Continua/Corriente Alterna*, Galeria Nueva, Madrid (SP)

2019 *Nouvelles Présentations*, Parlement de Bretagne, Rennes (FR)  
*Jamais sucre ne gâta viande*, Atelier Flamme, Montreuil (FR)  
*Macadam transats*, L'art dans les lavoirs, Sainte-Marine (FR)

2018 *To Michael*, Jerk Off festival, Paris (FR)  
*Blind dates*, Farm of Quincé, Rennes (FR) and HongHub, Bangkok (TH)  
*Les fantômes éphémères*, Louvigné-du-Désert (FR)  
*Ton carrosse est le mien*, Fort de Combrit, Sainte Marine (FR)  
*Along the slow diagonal line*, Shuttle 19, Paris (FR)

2017 *Sols, murs, fêlures*, Regionale 18, Kunsthalle, Mulhouse (FR)  
*HubHug Sculpture Project*, 40mcube, HubHug, Liffre (FR)  
*L'extension des ombres*, Zoo galerie, Nantes (FR)  
*Ce sont des mirages dans des chemises*, galerie Art&Essai, Rennes (FR)

2016 *Contentons-nous d'être brillants*, G8, Cité des Arts, Paris (FR)

2015 *Ethiopia/Utopia*, LIYH, Geneva (CH)  
*If boa vista*, LIYH, Geneva (CH)

## EDITIONS AND PUBLICATIONS

- 2024 *Seasonal Matters Rural Relations*, Seasonal Neighbours, ed. Onomatopée
- 2023 *GENERATOR*, catalogue, EESAB and 40mcube, ed. Les presses du réel
- 2022 *2014-2020, 6 ans de la Galerie Art&Essai*, catalogue, ed. Les presses du réel
- 2018 *Claire Chassot & Chloé Op de Beeck, Along the Slow diagonal line*, Valérie Toubas et Daniel Guionnet, pointcontemporain.com
- 2017 *Performance, Taches (du sol aux murs, une chute s'étend)*, Alex Chevalier, Focus, pointcontemporain.com  
*Claire Chassot. Les faux décors du réel*. Sasha Pevak
- 2016 *Passagers*, personal edition, 50 copies, ed. Ahead foundation
- 2015 *If Boa vista*, collective edition, Armando Andrade Tuleda, ed. HEAD

## SCENOGRAPHIES (SELECTION)

- 2023 *L'eau dans tous ses états*, group exhibition, Martigny (CH)
- 2020 *Espectres del Marroc*, performance by Adrian Schindler (SP)
- 2019 *F(h)ommes*, choreography by cie Moral Soul (FR)
- 2018 *Ton Carrosse est le mien*, group exhibition, Sainte Marine (FR)
- 2016 *Mi Muñequita*, staged by Sarah Calcine
- 2014 Stand of the Gagosian Gallery, ArtGenève art fair (CH)
- 2013 *Madama Butterfly*, staged by Jean-Michel Fournereau (FR)  
*Ayong*, choreography by Herwann Asseh et Ismaël Mouaraki (FR)

## WORKSHOPS AND ASSISTANTSHIPS

- 2019-2020 Director assistant of Benjamin Mouly, *For The Birds*, Casa de Velazquez, Madrid (SP)
- 2019 Workshops, primary school Les Cèdres, Saint Guinoux (FR)
- 2018 Workshops, primary school Marie Le Tensorer, Louvigné-du-Désert (FR)
- 2017 Workshops, adult, PREAC, Rennes (FR)
- 2016 Curating, atelier G8, Cité des Arts, Paris (FR)  
Workshops, highschool, Florimont institue, Geneva (CH)
- 2015 Director assistant of Francesco Pedraglio, *The Protagonist*, Piano Nobile, Geneva (CH)

## FORMATION

- 2023-2024 Formation basketry from wild plants, the Alps (FR)
- 2020-2022 BTS landscape design, Angers (FR)
- 2019 Formation mediterranean basketry, Caballar, Espagne (SP)
- 2013-2015 Work.Master, awarded diploma, HEAD, Geneva (CH)
- 2011-2013 DNAP, jury's congratulations, EESAB - Brest (FR)

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