



MOGARRA

DELPHINE

2023

“they seized the fluidity  
budding things, the lability  
of the world in formation.  
between what Valéry called  
‘the void and the pure event’,  
in this indecision of time  
and space where the form  
arises, already discernible and  
sayable, not yet fixed, they  
thought of creation by thinking  
of the seed and the plant, of  
the leaven and paste, rennet  
and cheese, seed and graft.”

Jackie Pigeaud,  
*the Art and the Living*, 1995.







© Jérémy Vandebosch (hereinabove)  
Exhibition *Rêvez#3 Mémoires rêvées du vent*, Collection Lambert, Avignon, february 2019.

«In nylon stockings it flows, it spreads, it erupts,  
it's overflowing with enthusiasm.  
Bread dough brings us together, it brings us together.  
It is the matrix. »

Karin Shlageter, 2021.

## PHYSIS

*Bread paste and nylon fabric. Wood table, 80x180x80cm, 2016.*  
© Cécile Braneyre (hereinbelow)

The shapes are crystallized into the nylon fabric as they expand.  
Bread dough in the process of rising sometimes manages to escape from its mold, until it merges with it.  
Growths and less smooth surfaces are formed.  
The paste whitens over time and becomes precious like porcelain.  
The forms are fixed but give to see a fleeting, vivid moment: Interrupted outbreaks.  
They offer a journey into matter.  
To immerse yourself in a saturated, implosive world.  
Draw the eye into expanding micro-universes.  
Approaching a genesis of the form.  
A cosmogonic vision of creation.





## SYMBIOTES

*Three sculptures in the process of crystallization, polyester fabric and saturated in salt water, thermoformed plexiglas containers, 2019.*

*Exhibition *Glissement de terrain*, art-cade, galerie des bains douches, Marseille, 2019. © Jérémy Vandebosch*

The *Symbiotes* are sculptures made during a research residency within the company Cadentia, manufacturer of Eau de Cologne in Aubagne. The central question of *Miscible* in the making of perfume, the homogeneity of the encounter and the notion of time which agglomerates made me reflect on the sculpting power of certain liquids, and allowed me to consider the creation of forms by the maceration and crystallization processes with salt.

The sculptures are born from the encounter between two fluid materials, a soft veil and a liquid. Fed daily, they grow and stretch, eager to rise to the eye. The salt is inserted into the mesh of the fabric, by capillarity. Time comes to stratify, following the rhythm of the rise of the drape. Slow absorption freezes the rise, until becoming one with. until it stands vertically.





## CRYSTALLIZATIONS OF THE EYE

Evolving installation.

*Transparent wax, eggs and glass.  
Trestles in wood and plaster,  
56x80x80cm, 2016.  
© Cecile Braneyre*

The puddles of transparent waxes contain the fruit of a harvest of egg white waste, more particularly of the transparent part which escapes from the shell and which coagulates, when one “misses” a soft-boiled egg.

The white material formed by boiling water is retained for its sculptural qualities, precious because it contains movement, it appears as a shock : even approaching, on another scale, certain marble drapes. Running after the living, faced with the impossible conservation of matter, towards a scale where the eye and the egg tend to merge.

Getting ready to grasp the form in its momentum, in its encounter with others.  
The bodies transform and crystallize in their movement.  
How to preserve this vitality suddenly appearing?



## ASPIVENIN

*Three sculptures, plaster and glass, variable dimensions, 2018.  
Exhibition view À force, Hyph studio, 2018 © Aurélien Meimaris.*

Materialize the aspiration, the memory of the sting, the skin that stretches and swells. The flexible form tries to escape from its fragile mould, breaks it and gets stuck.

Container and content go hand in hand.

The glass bell usually used to point the gaze towards the object it contains, becomes a mold, a shell, to form one with it.

*“The installation Aspivenin (2018) by Delphine Mogarra is built on sculptural experiments between plaster and cylindrical vase. The particular aspect of the plaster, almost sucked in, which tries to escape from the makeshift mould, presents itself in different forms and continues, in two of the objects, until it breaks: the living force of the material causes the break, something escapes and tries to overcome the stillness. This game of inside and outside works on the property of a hard body tending towards the amorphous and its evocative power. »*

Anysia Troin-Guis, Point contemporain, 2018.

## SOLUBLE LABORATORY

We worked with a group of teenagers (Maison Pour Tous / social center Saint-Mauront, Marseille) together for two weeks to build and organize the *Soluble Laboratory*, thought of as a place of complicity between art and science, a tool for observing the cycles of transformation of matter.

As part of a circular protocol, the first substances come from a harvest carried out in the neighborhood, thus questioning the composition of our environment at a microscopic level.

The gestures have turned towards attempts at dissolution, fusion between powders, towards alchemical experiments. The phenomenon of crystallization with salt, as a source of encounters, has fueled the desire to inject life into what seems inert.

## RECONCILIATION

Print on Hahnemühle Photo Pearl 310g laminated on forex, 45x30cm, 2020.

First attempt at mixing between the cyanotype liquid and salt water, depending on the dosage of each solution the reaction will be different. In pairs, everyone holds a pipette of different solution in their hand. In turn, the participants place drops which are supposed to come into contact in the petri dish to initiate the mixture. This image freezes a moment when two participants were trying not to make their solutions meet, a territory of well-drawn drops that do not mix.

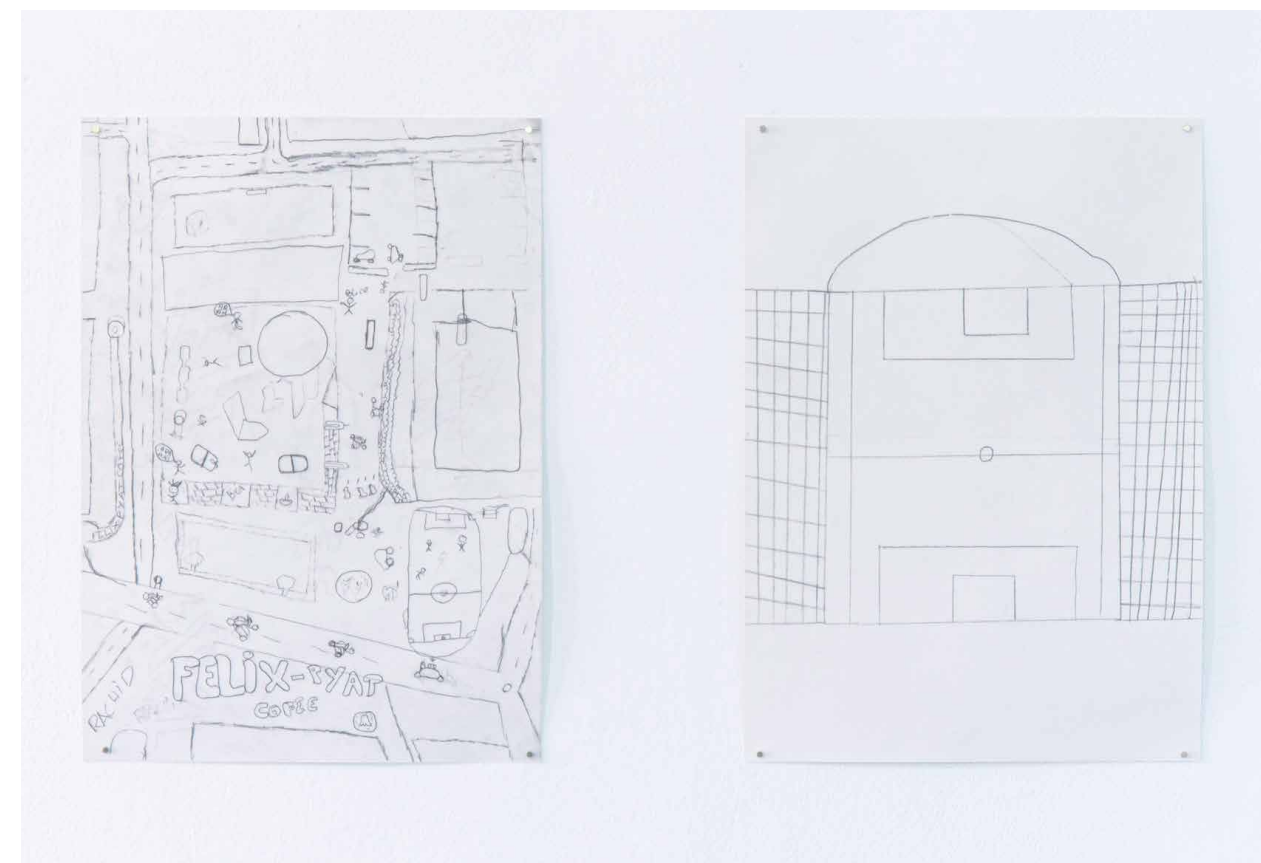






Exhibition view *Soluble laboratory*, art-cade galerie des bains douches, Marseille, april 2021.

Drawings made by Rachid and Ibrahima during a workshop entitled "What is my environment?"



## ACCRETION

Installation, thermoformed safety glass sphere and safety glass powder, 2021.  
Exhibition view *Soluble laboratory*, art-cade galerie des bains douches, Marseille, april 2021. © Aurélien Meimaris

A football stadium made exclusively of safety glass found in the Saint-Mauront district. The installation reports the moment of the meeting with the group of teenagers from the social center, the beginning of the match where the energy accumulates, aggregates in its center, concentrates until picking up the particles around.

Following the discussions with the young people, the stadium was perceived as a unifying place, until it became an accretion zone for the material present and collected on the ground.

Confusion between ground and sky, the sculpture evokes the balloon but also the planet : a sedimentation, from powder to whole pieces of safety glass, draws strata, rings.

## ASTRE DE PETRI

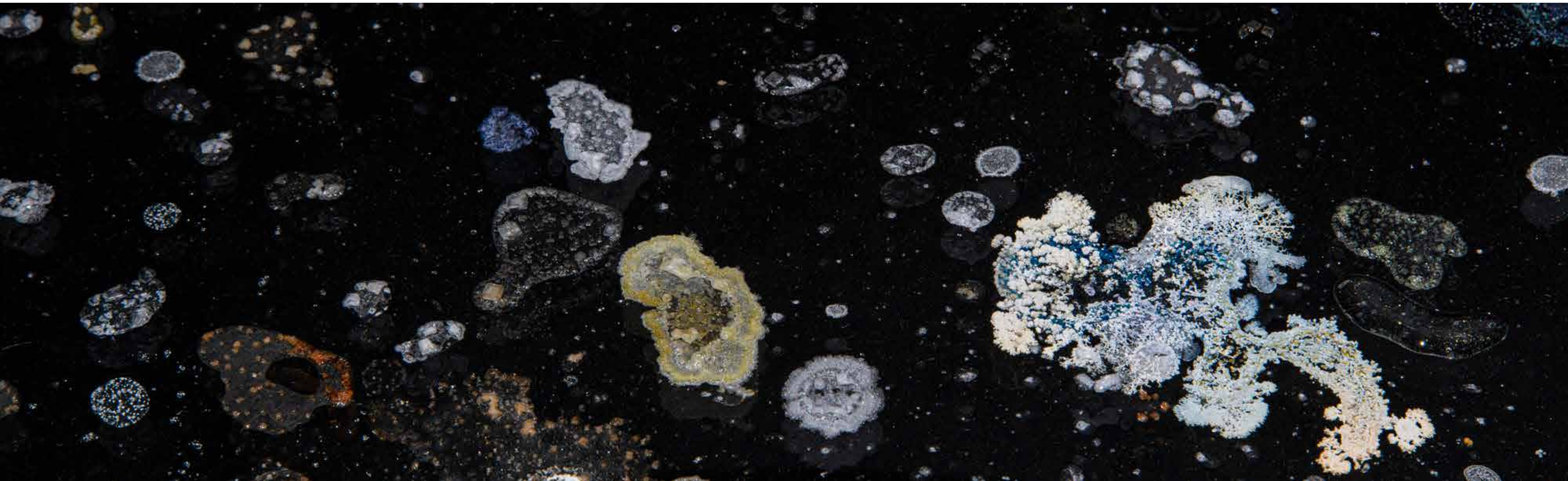
Participatory installation, plexiglass and metal structure, list of solutions and bottles of solutions, notebook, 80x80x80cm, 2021.

Exhibition view *Soluble laboratory*, Art-cade galerie des bains douches, 2021, Marseille. © Aurélien Meimaris

The solutions are a mixture of salt water and everyday chemicals such as medicines, cleaning products and drinks.

The visitor is invited to choose a solution present on the edge of the window. A list indicates the content and will gradually increase as the exhibition progresses. He/she has the choice of depositing a drop on the transparent surface, or nesting the drop in a crystallization already present.

Before the end of the exhibition, plaster will be poured and will create an imprint of the crystallizations formed by the encounters.





## FOUNTAINS

[Link](#)

Vidéo, 3min38sec, 2022.  
Voice : Delphine Mogarra.

By investigating the source, I seek the origin of a desire to sculpt and undertake a journey made of reflexive resurgences on water. The fountain appears in the mirror like a sponge body, the water echoes in its porosity. This moving force absorbs in its flow the encounters around it and makes them visible later. Matter accumulates slowly, the crystalline texture becomes skin, time thickens in a continuous flow.



## FOUNTAINS

(text from the video)

I am in a journey looking for the source  
I am searching the source in the rock,  
in the powder we take off from the rock

We reduce it,  
we get it dry,  
we put it under the blinding rays of light

It's easier to make it crystallize  
(In our bodies)

In our bodies now made of stone  
In symbiosis with powder  
Surrounded by the flow of daily repeated gesture  
Going solid

Covered by those shiny layers of time  
Protected by accumulation

Walking along that chemical river  
We finally find the mouth

But it's not yet the start  
where flow meet rock for the first time  
where fountains get that energy  
where time collapse

Changing bodies in salt

Humidity level is so high  
But one drop in the air is enough  
To re-activate the process  
To make the solution drinkable

Just try to catch that drop  
Watch the drop  
There is not just water in a drop

Informations are boiling  
Saturated  
Until evaporation make them observable

Lemons  
Stone d  
ust always come back to the surface  
Floating somewhere between ground and sky  
The rain draws those tiny lines of fall  
Vertical link  
Gravity reminder

Now we are stuck in the muddy floor  
Trying to anchor in softness

In our quest we were wrong  
We believed rocks were solid,  
but they were sponges  
For all the time we know and surely longer,  
they were infiltrated  
And I don't know if we still can call them rocks

I'd rather call us  
Fountains



## LATENTE

Plaster, cement et resin container, water, latex, wax sphere and nylon thread, engine, Jeanne barret studio, Marseille, 2022.

*Latente* is an evolving sculpture, the expectation of an encounter.  
It is the central element, around it gravitates the forms it generates.  
She suggests to pay attention to the sculpting power of liquids and time.  
The change of state is constant.  
Impermanence makes us want to freeze,  
suspend time and immerse yourself in its folds.

The full moon, so represented in painting, activated my desire to make this image physical.

The influence of the moon on the tides is a phenomenon that fuels dreams and leads me to desires for sculpture: to experience the attraction between the moon and liquids, to materialize cosmic magnetism, to envisage the fall of the star.

A solid sphere evolves on a milky pool.

The vertical back and forth is slow, barely perceptible.

It waits for the surface to coagulate to make contact.





Exhibition view, *Latente*, Château de servières, Marseille, 2023.



## JUSQU'À ATTEINDRE LE CŒUR

Evolving installation.

Driftwood, linseed oil, turpentine essence, plaster and clay containers, metal structures, variable dimensions, 2021.

The project *Until reaching the heart* deploys a reflection around the cycle and the sharing of several times in the life of a sculpture. She proposes to pay attention to time in its capillarity, to forms in their confusion and to question the relationship to the living and the non-living. The harvesting of the material of the driftwood, inert, will know a system of reinjection of the living in three phases :

*Absorption, Saturation and Exudation.*

Naturally eroded by the sea, bleached by salt, driftwood is the raw material. A permeable body, it took on encounters, dried up, lost its density, before coming aground on the coast.

The uprooted forms are selected in relation to their evocation and zoomorphic posture.

Nourished and cared for by a mixture of linseed oil and turpentine essence, the capillary effusion of the liquid is observed until a saturation point is reached, *until it reaches the heart of the wood.*



*Models in the studio.*







© Aurélien Meimaris

## STATEMENT

Delphine Mogarra lives and works in Marseille.

Graduated in 2016 from a DNSEP with the Congratulations of the Jury at the Beaux-Arts de Marseille.

She articulates her practice around the concept of *Physis* which shares with us that “there is nothing born, but only mixture, exchange of mixed things”. She proposes with her sculptures and installations to accompany the eye towards the observation of encounters, reflecting the impermanence of materials and the cycle, creating a terrain of confusion where alchemical experiences are played out.

The studio is a laboratory, a field of observation of natural manifestations and experiments, to bring out the form of its definition.

The artist collects residual materials that carry within them the trace of an experience: broken glass, waste, powdered medicine, driftwood...

From the inert to the living, she works on the meeting of these materials, we witness their transformation, their fusion, or their disintegration.

Her reflection is porous to the natural and social context, she immerses herself in residencies in unifying natural or urban environments, which feeds her attention for the transformation of elements and the mixture, where the encounter is played out.

She leads various transmission projects : workshops with the Beaux-arts de Marseille, teacher for the Beaux-Arts/ABAMM workshops.

Driven by what the group can activate, she works in residence with different amateur audiences (social centers, hospitals) to circulate gestures and individual experiences towards collective achievements.

# CURRICULUM VITAE

## COLLECTIVE EXHIBITIONS

- *Murmurations volet 2*, Friche de la Belle de Mai, Marseille, September 2022.
- *La peau des yeux*, Jeanne Barret studios, Marseille, August 2022.
- *Influences*, Anagara gallery, Tokyo, December 2021.
- *Elementa, Corpus Caeleste*, Observatory of french riviera, Nice (06), August 2021.
- *Métazoaires - Festival des arts éphémères*, Maison Blanche, Marseille, May 2021.
- *Salon Hybrid'art*, Espace Gargarine, Port de Bouc (13), May 2021.
- *La force du détail*, Quai Antoine 1er, Monaco, February 2021.
- *Rencontres perméables*, Pac Aussillion (81), October 2020.
- *Héliotropes*, Atelier Hyph, Marseille, September 2020.
- *Objets inanimés*, Villa Henry, Nice, March 2020.
- *Biennale PACT(e)*, Carreau du Temple, Paris 3e, June 2019.
- *Sur la page abandonnés*, an exhibition of writers-artists, Au lieu, Paris, May 2019.
- *Glissement de terrain*, Art-cade, Galerie des bains douches, Marseille, May 2019.
- *Elementa*, Villa Adelaïda, Nice, April 2019.
- *Rêvez #3, Mémoires sauvées du vent*, Collection Lambert, Avignon, February 2019.
- *Lexique de l'imprévu, Olympique de la Macule*, SCPC, le Vecteur à Charleroi (Belgique), January 2019.
- *L'été du dessin II*, Maison Blanche, Marseille, September 2018.
- *À force*, Atelier Hyph, Marseille, May 2018.
- *L'été du dessin*, Maison Blanche, Marseille, September 2017.
- *Cavités*, La déviation, Marseille, September 2016.
- *Croquer*, Le goût et les couleurs #3, la Saison du dessin, Mac Arteum, à Châteauneuf-le-rouge (13), September 2015.

## SOLO SHOWS

- *Latente*, Château de Servières, Marseille, May-July 2023.
- *Laboratoire soluble*, Art-cade, Galerie des bains douches, Marseille, April-June 2021.
- *Galatée, corps ductile*, Villa Henry, Nice (06), March 2019.
- *Hikari*, Galerie G, Lagarde (83), June 2015.

## RESIDENCIES

- *RLM (Rouvrir le monde)*, retirement home in Seynes les alpes, summer 2023.
- *Tous.les producteurs.rices, Fraeme et GEM Saint-Barnabé*, Marseille, winter 2023.
- *RLM, Nouvelle Aube*, Marseille, summer 2022.
- *Alchemy research, Dos Mares*, avec Sophie Blet et Jan-Phillip Fruehsorge, August 2021.
- *RLM, Hôpital Renée Sabran, Presqu'île de Giens*, August 2021.
- *Salin des Pesquiers*, Hyères, July-August, 2021.
- *Domaine du Défend, Voyons voir*, Rousset, May-June 2021.
- *Sédimentation with Javiera Tejerina, Mercure hôtel, Mécènes du sud*, 2020-2021.
- *RLM, Laboratoire soluble*, Social center Saint-Mauront, Marseille, August 2020.
- *TRAVAIL-TRAVAIL!*, in *Cadentia*, maker of colognes'compagny in Aubagne (13), with the support of the Beaux-arts of Marseille, Art-cade, Mécènes du sud and Collective, 2018/2019.
- *Grand Littoral*, avec Double V Gallery, Marseille, June-July 2018.

## EDITIONS

- *Latente, Owl's édition, with the support of INSEAMM, les Beaux-arts de Marseille, of the Château de servières and the DRAC PACA*, 2023.
- *Adventices*, Marseille, 2022.
- *L'impression d'un trajet*, édition À l'œuvre, *Le réverbère*, 2021.
- *Sur la page, abandonnées vol.3*, Les éditions extensibles, 2019.
- *Lexique de l'imprévu, Olympique de la Macule*, avec SCPC (Super Coherent Printing Compagny), le Vecteur, Charleroi (Belgium), 2019.
- *Incartades*, La déviation, 2018.

## PRICE / GRANT

- Creation grant «Aide à la création» from Drac paca, 2022.
- 1er prix, *Désir(s)*, Thèm'Art numéro 3, Art contemporain et philosophie, in Lagarde, October 2014.

## ARTICLES

(FR)

<https://www.zerodeux.fr/reviews/delphine-mogarra-javiera-tejerina-risso-et-mayura-torii-au-chateau-de-servieres/>

<http://pointcontemporain.com/galatee-corps-ductile-delphine-mogarra/>

<http://pointcontemporain.com/ivan-loisy-aurelien-meimaris-delphine-mogarra-et-charlotte-morabin-a-force-atelier-hyph-marseille/>



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