

**ORIANE DÉCHERY**  
**PORTFOLIO - EN**  
**2023**

## NOTE

My work is to observe the materials that build the world; questioning practices, the evolution of techniques and the frameworks of our activities that depend on them.

With a deep attachment to construction materials and their uses, I have autonomously set up a particular environment to collect information and plastic resources and to be able to intervene in places different from the art world: the construction site.

A construction site seems to me to be a favourable field for observing a multiplicity of forms; those that pre-exist the work of the hand and those that appear through technique; as well as the forms of organisation of work and daily narratives.

And making art is indeed a question of form.

I displace the primary function of the materials I use. But I also like to observe them where they are used for their usual property. So I need to base my work on different realities. Discussing with a plasterworker about a material that we both use, when it can become a sculpture when it is predisposed to be an insulator hidden between partitions, is a delightful dialogue.

By diverting these “worthless” materials from their environment, that of the construction site, to the spaces of art, it is a matter of transforming their economic and plastic value.

All these materials become mostly invisible once they are in their proper context. Access to a construction site is a chance to see and understand the issues related to these materials that surround us.

But it is above all the materials themselves, their uses as well as the manufacturing techniques that are at the core of this work. This interest in these materials and this sector of activity allows me to approach stories of tools, techniques, architecture, societies and ways of life.

january 2023



### ***MATÉRIAUTHÈQUE\_selection***

*ETCH\_9\_Tavola\_AntiInfiltration\_TerreCuite\_30x30\_Ep.4\_2021*

*REV.INT\_7\_Tavola\_PrimaireAccroche\_Jaune\_25x30\_Ep.3\_2022*

*Matériauthèque* is a work of referencing and a work of painting.

This work is engaged since 2017, questioning the very value of materials collected on construction sites. Each painting is a sample of material. For the majority, it is a technical coating to be applied with a brush or a roller on a surface, not necessarily flat and smooth.

We can find very different materials such as more or less sticky silicone pastes, extremely liquid and light coatings, granular and heavy mineral paints, sticky paints that are difficult to apply on classic supports used by a painter, etc...

As for their colours, it appears that exterior coatings, particularly waterproofing and insulation, are produced in shades designed to imitate natural elements and blend in with the landscape.

The more synthetic colours are found in the materials used to build the interiors of our living spaces.

However, these colours disappear under the successive layers of furnishing materials.

Each painting is listed according to a specific nomenclature:

Lot\_N°\_Support\_Material\_(Colour)\_ Dimensions\_Thickness\_Year

Today, the inventory includes 37 paintings, divided into 6 families (Waterproofing, Insulation, External coating, Internal coating, Cleaning).



***MATÉRIAUTHÈQUE\_selection***

*REV.EXT\_2\_Toile\_Crépi\_27x35\_Ep.1,5\_ 2018*

*ETCH\_7\_Tavola\_GessoBoard\_NoirProtecteur\_24x30\_Ep.5\_2021*





***MATÉRIAUTHÈQUE\_selection***

*NETT\_1\_Tavola\_PoussiereChantier\_25x30\_EP.3\_2022*

*ISO\_8\_Tavola\_Liège\_25x30\_EP.4\_2022*



***Crépi60x80***

*Exterior white roughcast, wood tavola*

60 x 80 x 4 cm

2020

Photo: *Maintenance* exhibition, Agence EGA, Paris, France, 2021





### ***Fantôme***

White roughcast on white wall and white neon

H900 x L350 cm

2018, commission and private collection, Caromb, France

Wall painting made on a 3 floors' wall of a town house hosting artists in residence.

The main function of the roughcast is to protect the walls from external aggressions and bad weather.

Here, the exterior roughcast has been used for the new interior walls of this stone house.

This mural was painted with the help of the mason who worked on the renovation of the house.



### ***Saucisse 8505***

Pearl cotton thread on white wool felt 3mm thick, stitch passed flat

185 x 120 cm

1215 meters of 5M 433 thread used

Embroidery work time : 8505 minutes = 141,75 hours = 35 hours / 1 month

(35 hours / 1 month is the standard contract for wage labour in France, until now)

2020-2021

Sausage 8505 is part of a series of handmade embroideries. The time of manual fabrication is an essential value in this work. By calculating the time it takes to make this handmade object, and by putting this value back into the framework of contractual work, the differences in working conditions and the value of the art itself become apparent.

Photo: Maintenance exhibition, Agence EGA, Paris, France, 2021





***Mural Bâtiment 2***

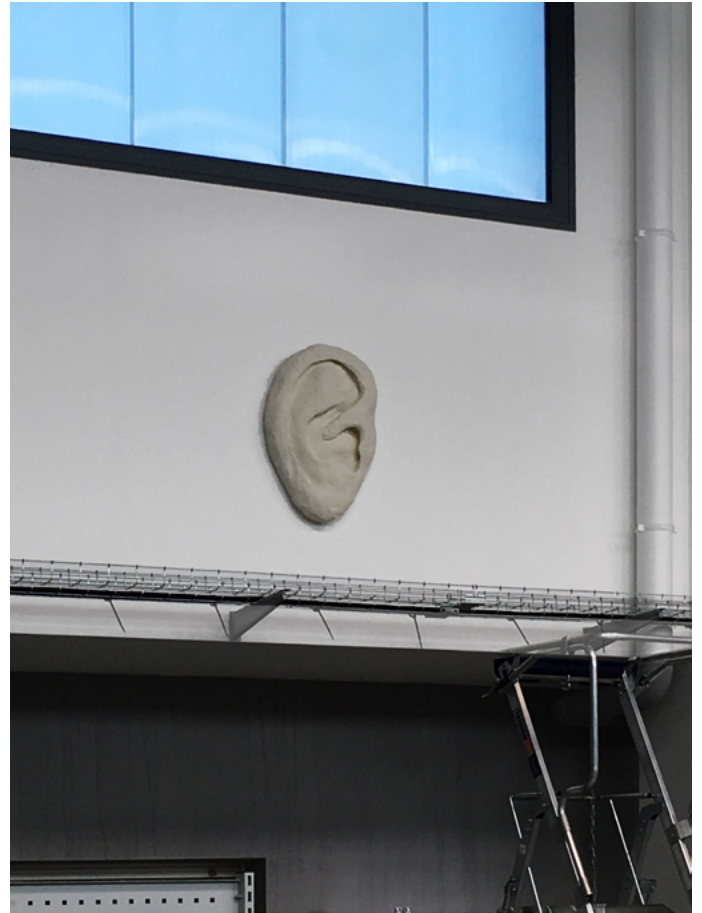
*Handmade wall drawing with oil pastels Sennelier 114*

*H610 x L350 cm*

*2012, private commission, Tergnier, France*

Commissioned by the Camille Fournet leather goods company for the opening of the factory's second building.

This building is mainly dedicated to the leather craftsmen's manual work.



### ***11H50***

Sound and visual interventions for a collective professional environment.

Sound part: Computer program, digital tablets, loudspeaker system / bells

Sculptures: flexible polyurethane foam, elastic coating, liquid rubber for sealing

Dimensions of the ears 80 cm x 5

2019-2020

Tergnier, France

Commissioned by the Camille Fournet leather goods company, on the occasion of the opening of the third building of the factory. About 300 people work there. Most of the premises are manufacturing workshops.

There are 12 identical bells per day that indicate when to start and stop at the workstation for the craftsmen in the workshops.

Each person working on the site can decide to replace one of the bells.

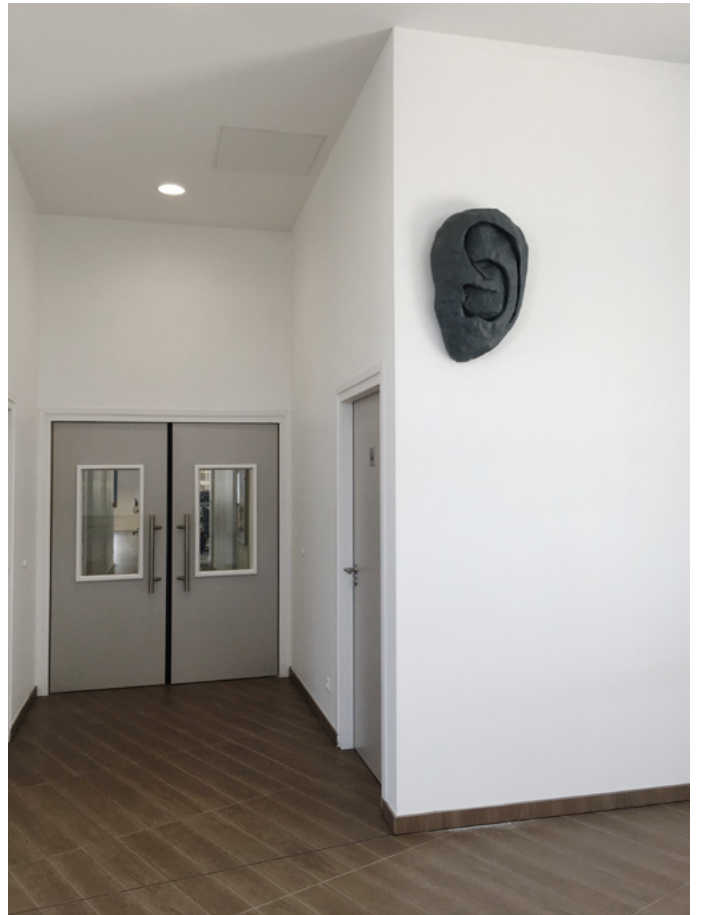
Three touch-screen kiosks with a computer programme designed specifically for the project are accessible 24/7 in the three buildings, to record the anonymous choices of all staff.

Every day, everyone in the factory can hear and make others hear something else.

The playlist has been archived since the project started. It will be the subject of a second part of the project.

5 ears of different colours are hung in rooms, corridors or staircases of the factory.







***Blackrotte***

*Flexible polyurethane foam, sealing liquid rubber, 3mm thick aluminum plate*

60 x 122 cm

2019

***Ruissellement***

*Flexible polyurethane foam, 3mm thick pmma plate*

60 x 122 cm

2020





### ***Camarades***

*Soft polyurethane foam, varnish, aluminum*  
D 15 cm

*Flexible polyurethane foam, sealing liquid rubber.*  
50 x 22 cm

*Flexible polyurethane foam, sealing liquid rubber*  
40 x 10 cm

*Plaster, protective resin, alginate.*  
24 x 17 cm

*Camarades* is a series of domestic sculptures, made from 2019 with the remains of productions. They are given to friends, according to the encounters.



***Compagnie***

Soft polyurethane foam, terracotta, varnish

The foam used for this piece deteriorates slowly over time, softening and yellowing

60 x 20 cm

2020

Photos:

*Your friends and neighbors* exhibition, Hight Art Gallery, Paris, France, 2020

*Maintenance* exhibition, EGA Agency, Paris, France, 2021



### ***Maintenance - POST QRIPTUM***

Flexible polyurethane foam, sealing liquid rubber, resin varnish, cardboard, wood tavola, Led sopt  
18 x 22 cm

2021

Photo : *Flexistock* exhibition, Ateliers Wonder, invitée par Doc!, Clichy, France, 2021

### ***Post Qriptum : 2***

Plaster casting of one of the Post Qriptum sculptures in flexible polyurethane foam

Lost mould print, 1 copy

25 x 40 cm environ

2021

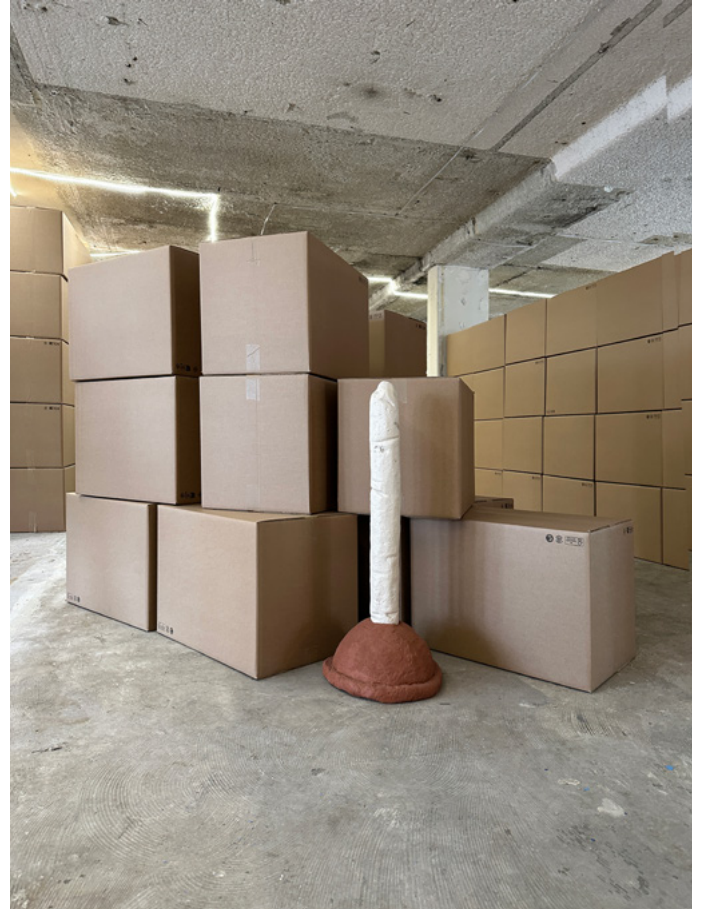


***Maintenance - BASSINE***

Hard polyurethane foam, elastic coating, protective resin varnish  
60 x 40 cm approx.  
2021

Photo : *Maintenance* exhibition, EGA Agency, Paris, France, 2021





***Maintenance - PELLE ET BALAYETTE***

Flexible and semi-hard polyurethane foams, sealing liquid rubbers  
43 x 27 cm et 79 x 12 cm  
2020

***Maintenance - VENTOUSE***

Hard polyurethane foam, sealing liquid rubbers  
40 x 90 cm  
2020

Photos : *Restes de Traces* exhibition, cur. Eladio Aguilera, Tour Orion, Montreuil, France, 2023



***Maintenance - BROSSE A DENTS***

Hard polyurethane foam, sealing liquid rubber

116 x 20 cm

2020

***Maintenance - BALAYETTE***

Soft polyurethane foam, elastic coating

36 x 12 x 7 cm

2020

Photos: *Maintenance* exhibition, EGA Agency, Paris, France, 2021



### ***Maintenance - TUBE DE DENTIFRICE***

Soft and hard polyurethane foams, elastic coating, resin varnish

80 x 15 x 32 cm

2020

### ***DUR DUR MÉNAGE***

Sound piece and looped video projection

2020

Link for listening and video: <https://vimeo.com/559044370>

Each sound track is the voice recording of a word designating a cleaning action: washing, scrubbing, cleaning... The projection is the looped video capture of the sound editing software.

Photos: *Maintenance* exhibition, EGA Agency, Paris, France, 2021

## ***SCHRR SCHRR SCHRR***

Sound piece, 12 tracks

13,23 min

2020-2021

Soundtrack for the *Maintenance* exhibition, EGA Agency, Paris, France, 2021

Link for listening: <https://oriatedechery.bandcamp.com/album/schrr-schrr-schrr>

This sound piece is a recording and transformation of the sounds of work in the studio, during the production of the *Maintenance* objects.





***Marron volant***

Medium hard polyurethane foam, sealing liquid rubber, wood tavola, motor, magnets, led spot  
50 x 70 cm  
2021

Link to the video : <https://vimeo.com/548821430>

Photo: *Maintenance* exhibition, EGA Agency, Paris, France, 2021



### ***100% PRO***

Metal mesh, cotton thread embroidery  
75 x 85 cm x3 (set of 3 T-shirts with 3 slogans)  
2021

Link to the video : <https://vimeo.com/575300143>

### ***100% PRO - SAVE MONEY - SAVE TIME***

These are the slogans of *La Plateforme du bâtiment*. The company, which is specialised in construction materials for professionals, provides construction workers with advertising T-shirts bearing these slogans.



### ***Chantier BMCH 21***

1. *Les matériaux pour construire le monde*. Plasterboard. 60 x 40 cm
  2. *NETT\_1\_Tavola\_PoussiereChantier\_25x30\_EP.3\_2022*. Dust, resin varnish, wood tavola. 24 x 30 cm
  3. *G8 sur enduit plâtre*. glossy polyurethane varnish. 110 x,70 cm
  4. *Escabeau*. Flexible polyurethane foam, elastic coating. 125 x 45 cm approx
- 2021

Paintings and sculptures made on the construction site of a Parisian building, using resources found on site.





***Découpe Primaire***

Medium wood, adhesion primer before tiling

80 x 140 cm

2023

Photo : *Restes de Traces* exhibition, cur. Eladio Aguilera, Tour Orion, Montreuil, France, 2023



***PlacoTableau 1 et 2***

Plasterboard, G8 super polyurethane varnish

83 x 133 cm

80 x 120 cm

2022

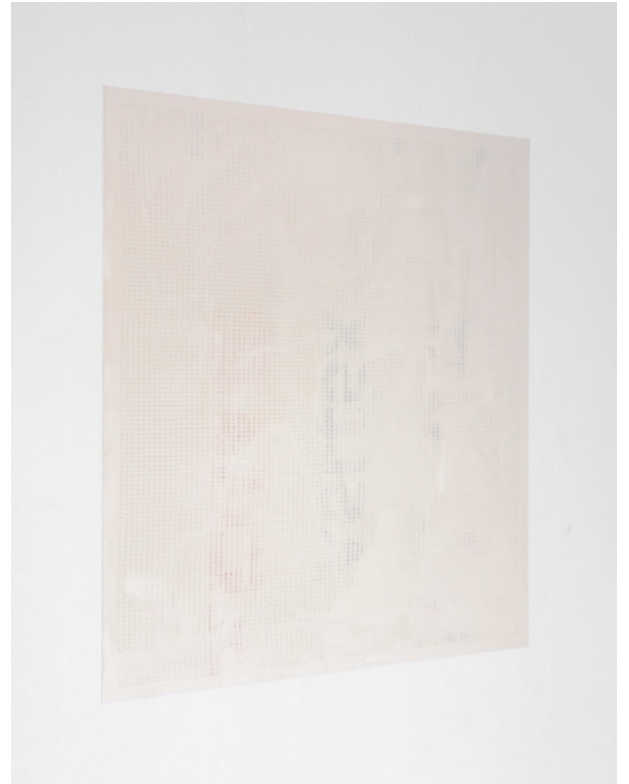
Photos : *Restes de Traces* exhibition, cur. Eladio Aguilera, Tour Orion, Montreuil, France, 2023



***Triptyque chantier***

Super G8 polyurethane varnish, painting from Matériauthèque (*REV.INT\_7\_Tavola\_PrimaireAccroche\_Jaune\_25x30\_Ep.3\_2022*), existing post  
2022

Photo : *Orion PO* exhibition, Diamètre 15, Tour Orion, Montreuil, 2022



***Placo Plâtre au ciseau***

Plaster board  
120 x 70 cm  
2022

***EnduitMural 50x40***

Plaster, glass mesh  
50 x 40 cm  
2022





***TESSOM REIVILO***

Smoothing plaster, super G8 polyurethane gloss varnish

244 x 122 cm

2022, commission and private collection, Neuchâtel, Switzerland





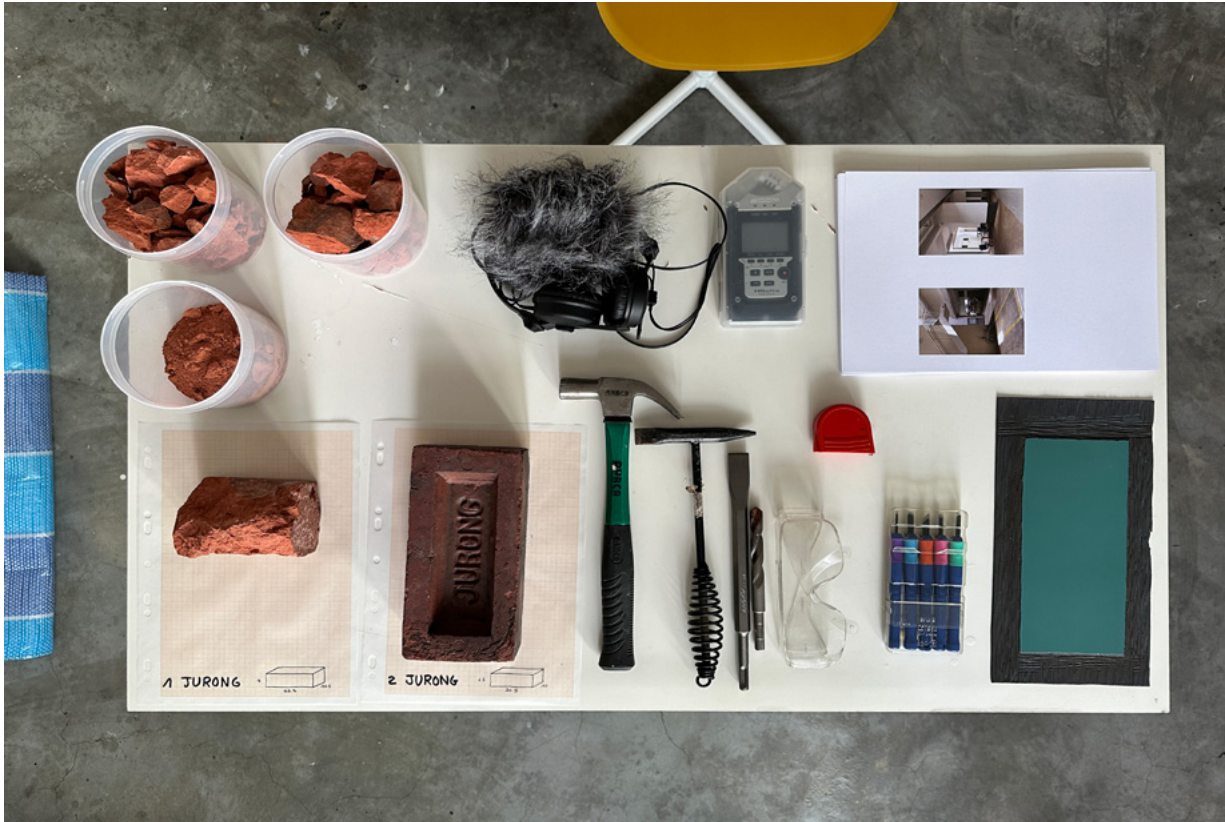
***Scènes de chantier***

Selection

Clay, resin varnish

20 x 20 cm

2022



### ***Bricks - Singapore***

International crossed residency with the MAGCP Contemporary Art center (fr) and Grey Projects (sg), Singapore, 2022.

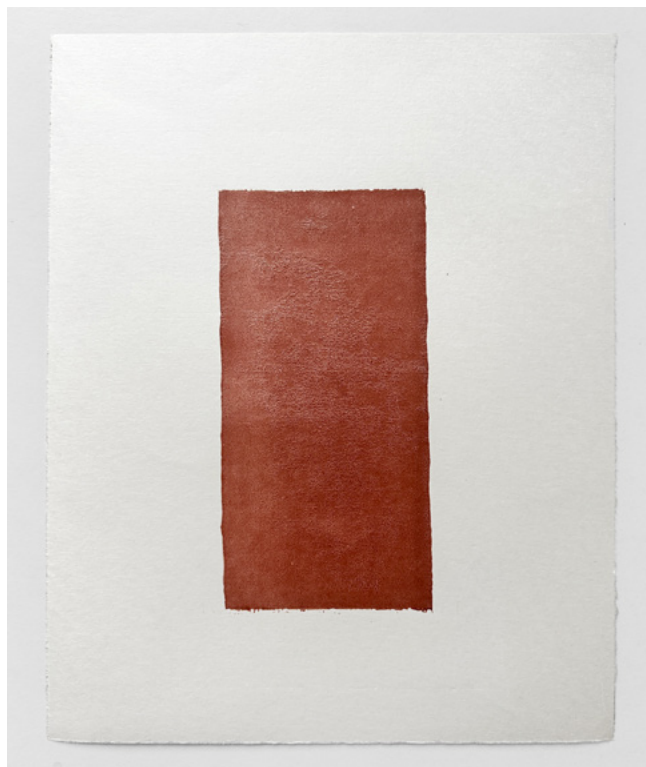
Historical, social and plastic investigation on the brick and its uses in Singapore - The brick as an object of historical memory, a symbol of the city's expansion, and a witness of cultural and social planning.

This investigation on the brick allowed me to understand a certain history of Singapore, through the techniques of construction and restoration, as well as through the domestic uses.

The project carried out on site, following an initial period of observation of four singular sites, and meetings with actors involved in restoration and urban development, was initiated by a brick found in the Tiong Bahru district, one of the fields of investigation.

Understanding that land without human technique is a surface that can accommodate a certain unplanned, autonomous way of life, but that it can be a material that, through human technique, serves a need for planning and smoothing of lifestyles, I decided to powder this brick. To make powder from bricks that had been used to build, to construct, in order to extract a pigment. With this pigment I plan to create an ink, and use it with a traditional printing technique, to recreate a flat surface. Before starting this experimental project, I worked with the print shop Bee's Knees Press. Working for the first time with linocut, to print bricks in series, I realised that this technique brought me closer to the artisanal production methods of clay bricks. I had the chance during a short stay in Sumatra at the beginning of October 2022 to visit a local brick factory and to make my own clay bricks. Both techniques involve printing a form in series, but each element is unique. We have a template, the engraved panel or the wooden mould, and we print these shapes to make prints.

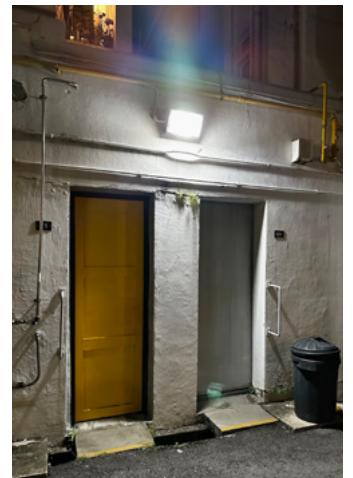




Local and family bricks factory, Bukittinggi,  
Sumatra, Indonesia  
Raw clay brick 22 x 11 x 6 cm  
2022

Linocut, burnt sienna ink  
Prints 1/10 and 8/10 of the series N°1/2  
Format 38 x 27 cm  
Grey Projects, 2022





### ***Bricks - Singapore***

Selection of digital photographs 7 x 10 cm, 2022

This series traces a field investigation of the brick produced by the former Alexandra Brickworks in Singapore. This brick factory, which was the first in the region to produce bricks on a large scale, has been a landmark in Singapore's history, from its creation in 1899 under British rule, then under Japanese occupation, to its shutdown in 1973 due to competition from new, cheaper materials and dwindling clay resources.

These bricks were used in particular for the construction of public buildings (some of which have now been destroyed) and social housing areas during the rapid urban planning of the 1960s.





***Bricks - Singapore***

Light projection on plastic tarpaulin, air conditioner blowing, stereo spatialized soundtrack.

270 x 400 cm

Grey Projects, 2022

Link for listening to the soundtrack (stereo recommended) : <https://on.soundcloud.com/mW5ou>

This tarpaulin is used by construction workers to hide construction sites in Singapore.

The soundtrack was created from several sound recordings made near construction sites in the city.





### ***Masking Tape***

\*Tesa Masking Professional 25 m x 38 mm

Protocol work for *Demo* exhibition, cur. More Projects and Salon du salon, Marseille

4 copies

2022

*“When we finally decide to paint the walls of our home, it is wise to prepare this work well. A good preparation of the painting work will avoid us some disappointments. Let us focus our attention on one step of this preparation: the protection of wall sockets and switches. Let us equip ourselves with masking tape. Here we will use yellow tesa® Masking Professional\* tape. Let us cut strips the size of one side of our item to be protected. Let us start by applying the tape to the edge of the element, being careful to follow the connecting line between the wall and the edge of the element, without biting into the wall. Then fold the tape over the face of the element, pressing lightly with your finger for good adhesion. Let us repeat this gesture on each side of the element, then on each element to be protected.”*

Photos: ©philippe-munda, *Demo* exhibition, Salon du salon, Marseille, France, 2022

***MMBL***

Sound piece in stereo, inspired by the short novel *Immobile* by Samuel Beckett.

2,45 min.

2017

Link for listening : <https://soundcloud.com/oriane-dechery/mmb1-2017-245>



### ***DIAPERS \_A.E.I.O.U***

Experimental music album.

34.74 minutes

2020

Link for listening : <https://diapersdiapersdiapers.bandcamp.com/>

Diapers is a music band created during the residency with The Cheapest University at the Treignac Project art centre in August 2020.

The group came together to work on the theme of old age.

This album was produced independently, and without any of the participants knowing how to play an instrument. With Charlotte Hourtte, François Lancien Guilberteau, Maxime Bicon, Julie Sas, Louise Sartor, Matthieu Palud, Hélène Baril and Damien Le Dévédec.





### ***Le Rivage***

Choreographic and sound piece by and with Jérôme Andrieu, Betty Tchomanga (writing and choreography) and Oriane Déchery (writing and sound)

Co-productions: Éclats, la Ménagerie de verre, compagnie Lola Gatt and Format Danse

Duration: 70 minutes with walking

2013 and 2015

Link to the 2015 footage: <https://vimeo.com/330011385>

*Le Rivage* is an outdoor choreography and sound piece inspired by Roger Caillois' poem *L'eau dans la pierre*.

Created in 2013 for *Rencontres Éclats*, a festival of contemporary creations in Caromb, France, *Le Rivage* was presented on a plateau of pine trees and ruins. This first site was an integral part of the production. A new creation of the piece was then presented at the *Format Dance* festival in 2015, in Jaujac, France, for a different, more forested and dense landscape.

Audience members are guided slowly by sound through the landscape until they reach two dancers who blend their ghostly presence with the surrounding sounds.



### ***Entrelacs***

Marine plywood, acrylic paint, varnish, concrete slab and hinges

310 x 80 cm

2010

Commission and private collection, Villereal, France

### ***Un pas de côté***

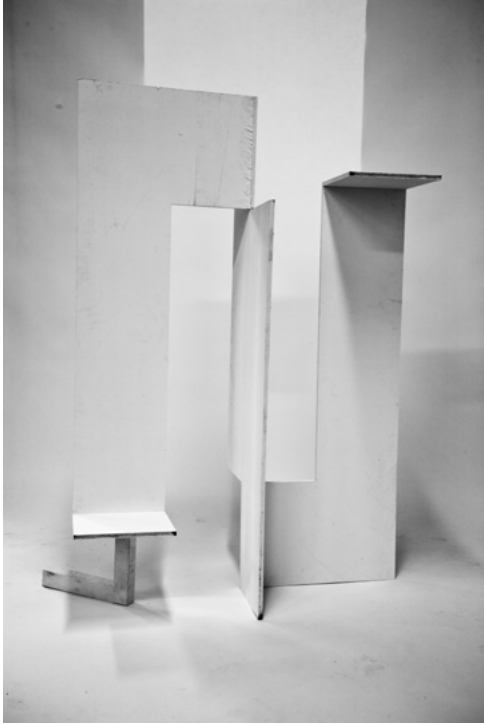
Digital prints on wood lath

200 x 95 cm

2009

Photo: *Roomscape sacha ackas* exhibition, cur. JM Bustamante et Laurent Lebon, Espace EDF electra, Paris, France





### ***1 Planche***

1 board found in the street = 1 sculpture + 1 painting

Size of the board 60 x 100 cm

Sculpture: medium, acrylic, wood glue, plaster

Oil painting by Charlotte Houette

Projection, gold paint

2011

Photo: *Mapping the studio again* exhibition, cur. KGM, Moinsun, Paris, France, 2011





***Sans titre***

Medium, rubber hollow joints, ceramic tiles 10x10 cm

220 x 90 cm

2009

Photo: *Tenants* exhibition, cur. Jason Hwang, La Fonderie, Paris, France

***10x10x10X10X10...***

Silk-screen prints on ceramic tiles 10x10 cm

2007

***Vis sans fin***

Flexible polyurethane foam, casting copies

2007

## EXPOSITIONS, COMMANDES ET PROJETS

- 2023 *Restes de traces*, group show, cur. Eladio Aguilera, Tour Orion, Montreuil, France
- 2022 *Demo*, group show, cur. [More Projects](#) and [Salon du salon](#), Marseille, France
- 2022 *Chocolate Fresa Vainilla*, group show, cur. Camila Oliveira Fairclough, [Luis Adelantado Gallery](#), Valencia, Spain
- 2022 Launch of [Home Affairs](#), residency programme on construction sites and production structure for domestic objects made from construction waste
- 2022 *G8 TESSOM REIVILO*, commission and private collection, Neuchâtel, Switzerland
- 2022 *Lumen*, Art-O-Rama, cur. [More Projects](#), Marseille, France
- 2022 *Orion*, group show, [Diamètre 15](#), Tour Orion, Montreuil, France
- 2021 *Maintenance*, solo show, Elias Guenoun Architecture, Paris, France
- 2021 *Flexistock*, group show, cur. [Doc!](#), [Ateliers Wonder/Frotin](#), Clichy, France
- 2021 *Langue d'asile*, Writing project on the administrative language experienced by asylum seekers during asylum procedures in France - Publication in the journal *Dispersantx* directed by Julie Sas ([DQ Press](#)/ [The Cheapest University](#))  
Public readings at FRAC Bretagne
- 2020 *La galerie des crevé·e·s*, concerts and sound editing with The Cheapest University, Art Centre [Treignac Project](#), France
- 2020 *Your friends and neighbors*, group show, [High Art Gallery](#), Paris, France
- 2019 à 2020 *11H50*, intervention in the factory of the leather goods company Camille Fournet, commission and private collection, Tergnier, France
- 2019 *Saussice Partout Police Nulle Part*, edition of multiples, for the publishing house [Architectural Notes](#)
- 2018 *Tuto Asile*, production and post production of video tutorials in three languages (fr, engl, ar), for asylum seekers, for [Dom'Asile](#)
- 2018 *Fantôme*, commission and private collection, Caromb, France
- 2018 *Tendre jeudi*, group show, cur. Thierry Leviez, [Confort Mental](#), Paris, France
- 2015 *Le Rivage V2*, choreographic piece, programmed at the Format Danse festival, Jaujac, France, with Jérôme Andrieu and Betty Tchomanga (dancers and choreographers)  
Co-productions: Lola Gatt, Association Éclats, Format Danse
- 2015 *Boulevard Brune*, scenography of 10 flats, commissioned by Elias Guenoun Architecture. Paris, France
- 2014 *cf.CF*, artist's book on the manual work of the craftsmen of the Camille Fournet factory, with the illustrator Alice Bunel, commissioned by the Camille Fournet Foundation
- 2013 *Le Rivage*, creation of the choreographic piece, programmed at the Rencontres Éclats, Caromb, France, with Betty Tchomanga and Jérôme Andrieu (dancers and choreographers)  
Production Éclats, with the support of La Ménagerie de Verre Studiolar
- 2012 *Mural*, commission and private collection, Camille Fournet Factory, Tergnier, France
- 2012 à 2015 *Éclats* - founder and artistic director - programme of residencies and multidisciplinary artistic events, workshops for young public and radio programme, Caromb, France.  
Over 4 years, some forty artists (multidisciplinary and international programme) were invited to Caromb for residencies, and presented works in-situ during the annual and summer *Rencontres Éclats*. The art works were presented in public or private places in the city, both indoors and outdoors. We welcomed, for example visual artist Virginie Yassef, writer Jérémy Liron, director Christelle Alves Meira, architect Boris Cindric, designer Romain Guillet, visual artist Bertrand Rigaux, graphic designers Yeep, dancers and choreographers Betty Tchomanga and Jérôme Andrieu, composer Jacopo Baboni Schilingi, performers Neil Callaghan & Simone Kenyon, as well as the duo Hunt&Darton, video artist Gabriel Desplanques ..  
The artists, as well as actors of the contemporary creation scene were invited on the radio set, for different programmings (documentaries, portraits, shared tables, vignettes) broadcasted live. We hosted for example: the gallery owners Suzanne Tarasiève and Isabelle Gounod, representatives of the cultural structures of the region, the curator Thierry Leviez, the artistic team of Format Danse, etc... Workshops were proposed throughout the year for three years, in

collaboration with the city's multimedia library and the Communauté de Communes.

Éclats has been supported by public subventions from the PACA Region, the city and the Communauté de Communes, private funding and several partnerships.

- 2011 *Paradistinguidas*, performer in the *Paradistinguidas* play by the choreographer La Ribot, Festival d'automne, Centre Pompidou, Paris, France
- 2011 *Tenants*, group show, cur. Jason Hwang, la fonderie, Paris, France
- 2011 *Mapping the studio again*, group show, cur. KGM, Le Moinsun, Paris, France
- 2011 *Albers / Lewitt / Cointet \_ Super 14*, execution of the 3 murals by Sol Lewitt for the Albers / Lewitt / Cointet exhibition, proposed by Christophe Lemaitre at the CNEAI, Super 14 program. Paris, France
- 2010 *Entrelacs*, commission and private collection, Villereal, France
- 2009 *Eindhoven*, artistic intervention in the student residence of the Design Academy, private commission, Eindhoven, Pays-Bas
- 2009 *Roomscapes sacha ackas*, group show, cur. Jean Marc Bustamante and Laurent Lebon, espace Électra EDF, Paris, France
- 2009 *L'importance des sujets*, show with Neil Beloufa, Galerie LHK, Paris, France  
Publication in "[semaines n°16 - neil beloufa/oriane déchery](#)" by Jérémy Liron p.74
- 2009 *Tarot Globot - paris nyc*, show with Pierre Tectin, Galerie Mycroft, Paris, France
- 2008 *Cooper Nnion*, group show, Cooper Union, New York, USA
- 2008 *Some still feeds the animal*, group show, Cabinet d'Architecture, Paris, France
- 2006 à 2017 *Scénographies*, artist for the shop windows of the Camille Fournet leather goods company, France, China and Japan

## RESIDENCES ET SOUTIENS

- 2022 - 2023 18 months art residence on a construction site, Alios Développement, Léon Grosse Company, Montreuil, France
- 2022 International crossed residence with the [MAGCP contemporary art center](#) and [Grey Projects](#), Singapore
- 2021 Support for creation, CNAP
- 2020 Art residence at [Treignac Project Art Center](#), with [The Cheapest University](#), Treignac, France
- 2019 One year art residence in a company, manufacture of the Camille Fournet leather goods company, Tergnier, France. Company sponsorship
- 2018 Post production residence at [Doc!](#)
- 2015 Art residence at Format Danse, Jaujac, France  
with Jérôme Andrieu and Betty Tchomanga (dansers ans choreographers)
- 2013 Art residence *Éclats*, Caromb, France,  
Research residence at La Ménagerie de Verre Studiolab, Paris, France  
with Jérôme Andrieu and Betty Tchomanga (dansers ans choreographers)



## **Contact**

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## **Home Affairs**

**Artists' residencies on construction sites and  
production of serially handmade domestic objects  
from construction site waste and scraps**

contact@home-affairs.pro

[www.home-affairs.pro](http://www.home-affairs.pro)

[https://www.instagram.com/home\\_affairs\\_pro/](https://www.instagram.com/home_affairs_pro/)