

# PORTFOLIO YOLANE RAIS

Select works from 2019 to 2022

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## FUSIONNER NOS ARDEURXES

Duo Show with Romy Colombe.k  
WallStreet, Fribourg (CH)  
02. 12. 2022 – 15. 01. 2023

For many of us, it is urgent to write new tales and legends in order to apprehend a future in which each of us can find their place. Whether it is building huts that protect us, forests that guard us or gathering in gardens, the desire to recognize and multiply our allies is burning.





## RACINE

Fusionner Nos Ardeurxes, 2022

200 x 170 x 90 cm

Mediums: Steel plate, tree root, drip system, chemistry, oxidized steel objects, ash, slime



This piece evolves and degrades over the course of the exhibition: structured around a moss-covered branch, the installation features a drip system oxidizing the steel of its base and impregnating the floor of the art space with a greenish-blue color. Over the course of the exhibition, the liquid changes from blue to a golden texture, which will leave its mark..





**Fusionner Nos Ardeurxes, 2022**  
**86 x 100 cm**  
**Mediums: Oxidised steel hook, textile print on polyester**





**HABITER DES MAISONS HABITÉES**

Fusionner Nos Ardeurxes, 2022

Variable dimensions

Medium: plexiglass, steel pedestral, wood, hair, snake shed, metal elements

projection view: <https://vimeo.com/803558292>





## HABITER DES MAISONS HABITÉES

Fusionner Nos Ardeurxes, 2022

Variable dimensions

Medium: plexiglass, steel pedestral, wood, hair, snake shed, metal elements



Exploring the body as a site of transformation, appearing in a nebula the projection of these bodies moving, like chimeras, among butterflies and flowers. In a game of transmutations, the image captured by the lens transforms from matter to digital and from digital to ether.





## **NAGUAL, 2022**

**Diploma project, exhibition view:**

<https://vimeo.com/803554144/771fd1726c>

«Nagual» is the word used by shamans to define the world of the invisible, that which is not incarnate. The different elements are linked together in the form of an immersive and sensory installation. An exploration at the border between the world of the living and the invisible, an attempt to materialize the immaterial. I transcribe my perception of the link between the invisible and the visible, of my conscious and my unconscious by experimenting around the body of these feelings.

The different images and objects I present are traces of shamanic experiences that I have lived. I want to put forward our connection to nature, to the body, to the living and the non-living, my goal being to get closer to nature and to learn to listen to it. These different experiences have been carried out with shamans and their drums, which by the sound and vibration allow the brain to go into an altered state of consciousness, it is these feelings and these stories that I try to transcribe in an introspective work.





**Nagual, 2022**  
**200 x 200 x 120 cm**  
**Medium: metal, earth, carbonised wood, epoxy resin, snake molt, hair, latex, led light.**





Nagual, 2022  
each pieces 200 x 120 x 8 cm  
Medium: steel frames, Forax printing



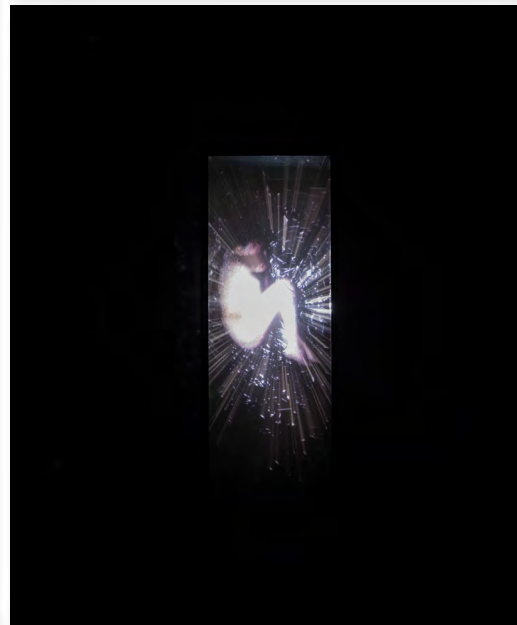
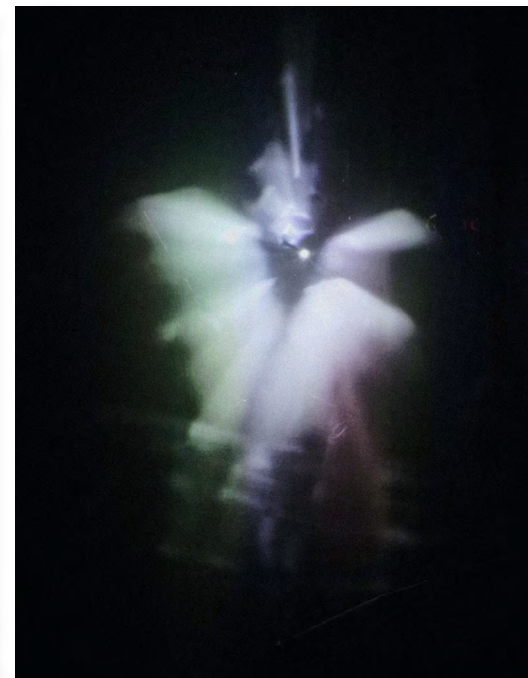


**Nagual, 2022**  
**200 x 200 x 120 cm**  
**Medium: metal, earth, carbonised wood, epoxy resin, snake molt, hair, latex, led light.**



By assembling and positioning these elements, I show the consequences of an event and the traces left behind. A transmutation of the living and the non-living. For me, it is the representation of the animism state of mind. As in the stories of Camille of Donna Haraway, in which each human being has the particularity to be genetically linked to an animal species (the Monarch butterfly). I try to show the link between the snake and the human, the snake molt and the human hair.





**Nagual, 2022**  
**box: 90 x 90 x 210 cm steel: 30 x 30 x 110 cm**  
**Medium: Smoke, plexiglass, metal, beamers, cable, silicone, hair, plant elements**  
**Installation view: <https://vimeo.com/803556991/2fe2a9c83f>**

This installation represents the materialization of a projection and the untouchable aspect of smoke. The smoke gives form to the embodiment of a fluctuating entity, making visible what would otherwise disappear into obscurity. Technological elements are made visible and put together in relation with natural, industrial and human elements.





**Nagual, 2022**  
**200 x 200 x 120 cm**  
**Medium: water, drip system, soil, plant elements, beamer, moss, latex, black anchor.**

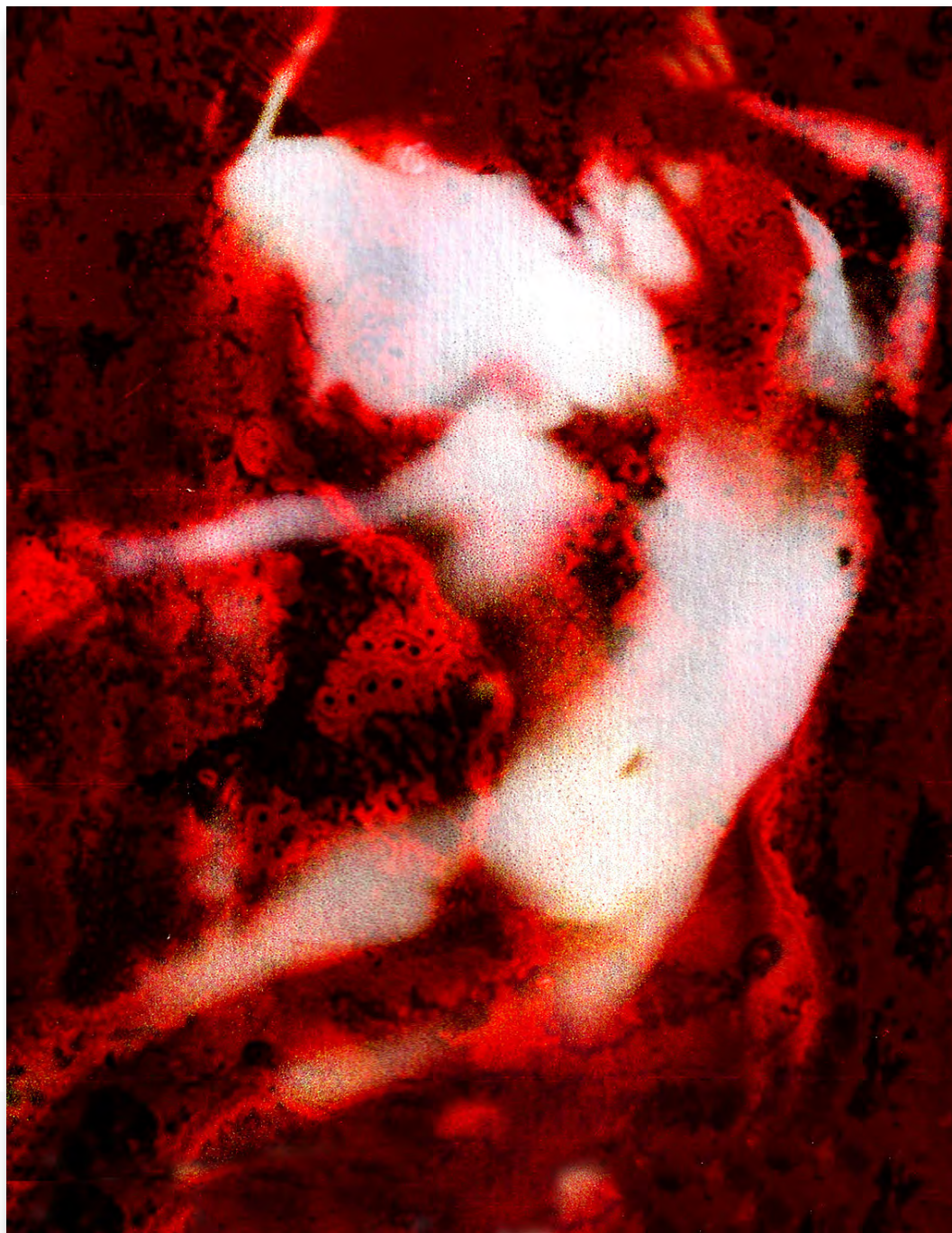




**UNTITLED, 2022**

Part of my visuel research for Nagual  
digital picture





**UNTITLED, 2022**

Part of my visuel research for Nagual  
digital picture





**UNTITLED, 2022**

Part of my visuel research for Nagual  
digital picture





## HYSTERIA, 2022

220 x 450 x 40 cm

Medium: clay, resin, wood, receipt, digital printing, silver print, fabric, transparent paper, nail, carbon paper

Inspired by the book «Invention of Hysteria» by Georges Didi-Huberman, I use the portraits of Augustine featured in it as experimental material. Hysteria, also called «disease of the uterus», has long been diagnosed as a neurosis in women whose behavior did not correspond to what patriarchal society expected of them. The bodies of these women became tools for experimentation and research.



I reappropriated Augustine's portraits in the same way that Charcot obsessively exhausted experimentation on her body by highlighting only her face to give importance to her identity. I inflicted these images with experimentation and degradation in an evolution from manual to digital until the subject was exhausted.





## HYSTERIA, 2022

220 x 450 x 40 cm

Medium: clay, resin, wood, receipt, digital printing, silver print, fabric, transparent paper, nail, carbon paper





**SXOKONDO, 2022**

screenshot video, 00:04:44

vimeo: <https://vimeo.com/797404237>

« Sxokondo » is a music video that tells the birth of a vile creature, which is born from anger, from mass discontent and which symbolizes the polarization of the debate, the rejection of nuance and more generally the rise of the far right and its nauseating ideas.









**MRVS77,2022**

screenshot video, 2022, 00:04:00

link vimeo: <https://vimeo.com/803205551/096c8cde04>

«MRVS77» echoes to the primordial age of the Earth, following the journey of a mutating red-eyed chimera creature, breaking free from the cocoon into the new world.





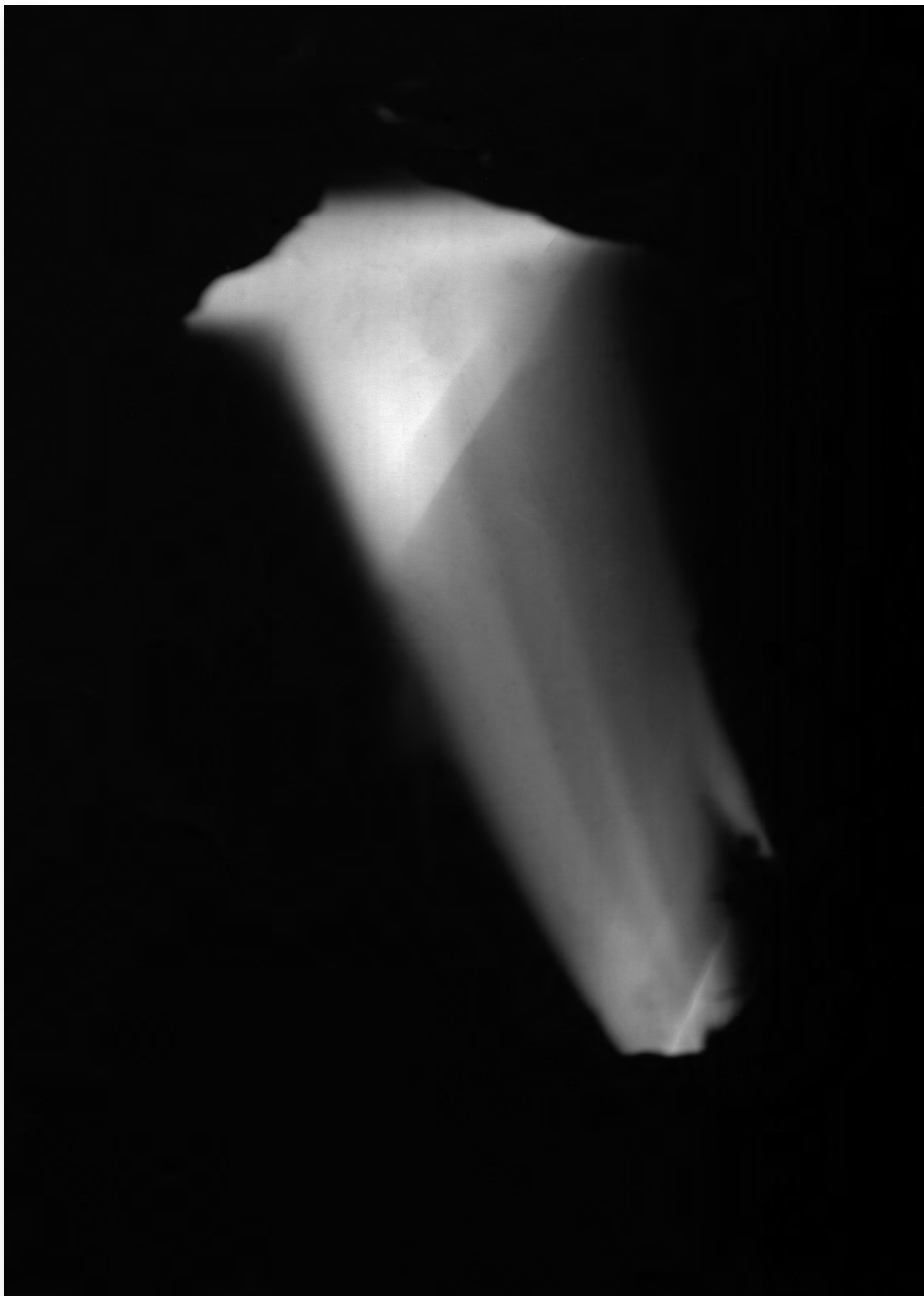
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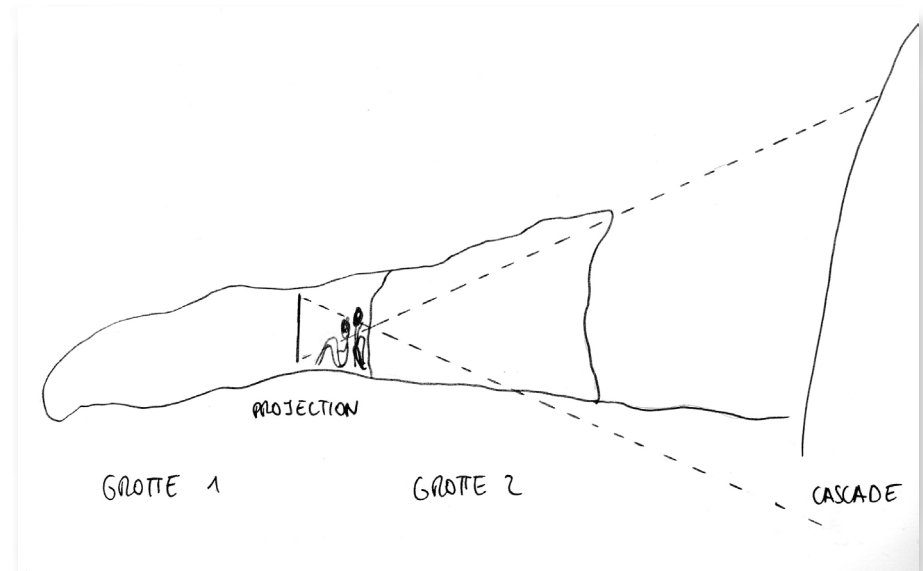
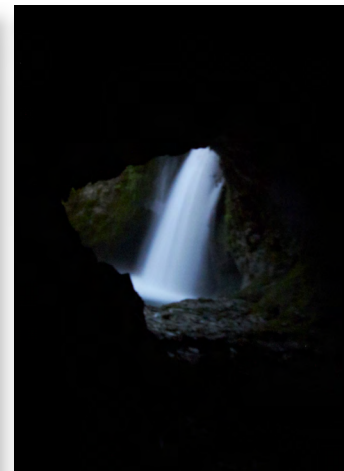
«MRVS77» echoes to the primordial age of the Earth, following the journey of a mutating red-eyed chimera creature, breaking free from the cocoon into the new world.





**CAVE CAMERA, 2021**  
 Photosensitive paper 329 x 483mm

The idea of the project is to use a cave in the same way as a camera obscura. Inspired by natural phenomena, we were interested in gravity and discovered that a cave located in Triest had a higher gravity, this is where we got the idea to use the cave as a camera to capture the waterfall in front of it.



This image was made by completely obscuring the cave and creating an opening of a few millimeters to project the image onto the photosensitive paper. The exposure time was 45 minutes, the time spent in the dark without moving while the light-sensitive paper was impregnated with light.





**TERYEL, 2022**

Exibithion view, 2022

video projection: <https://vimeo.com/803637016>

This image is the result of a photographic and installation project created around the myth of Teryel. It is a collaboration with the singer Flèche Love, who is originally from this region of the world. The organic materials and the installation bear the trace of ritualised gestures inspired by the heritage of witchcraft and magic.









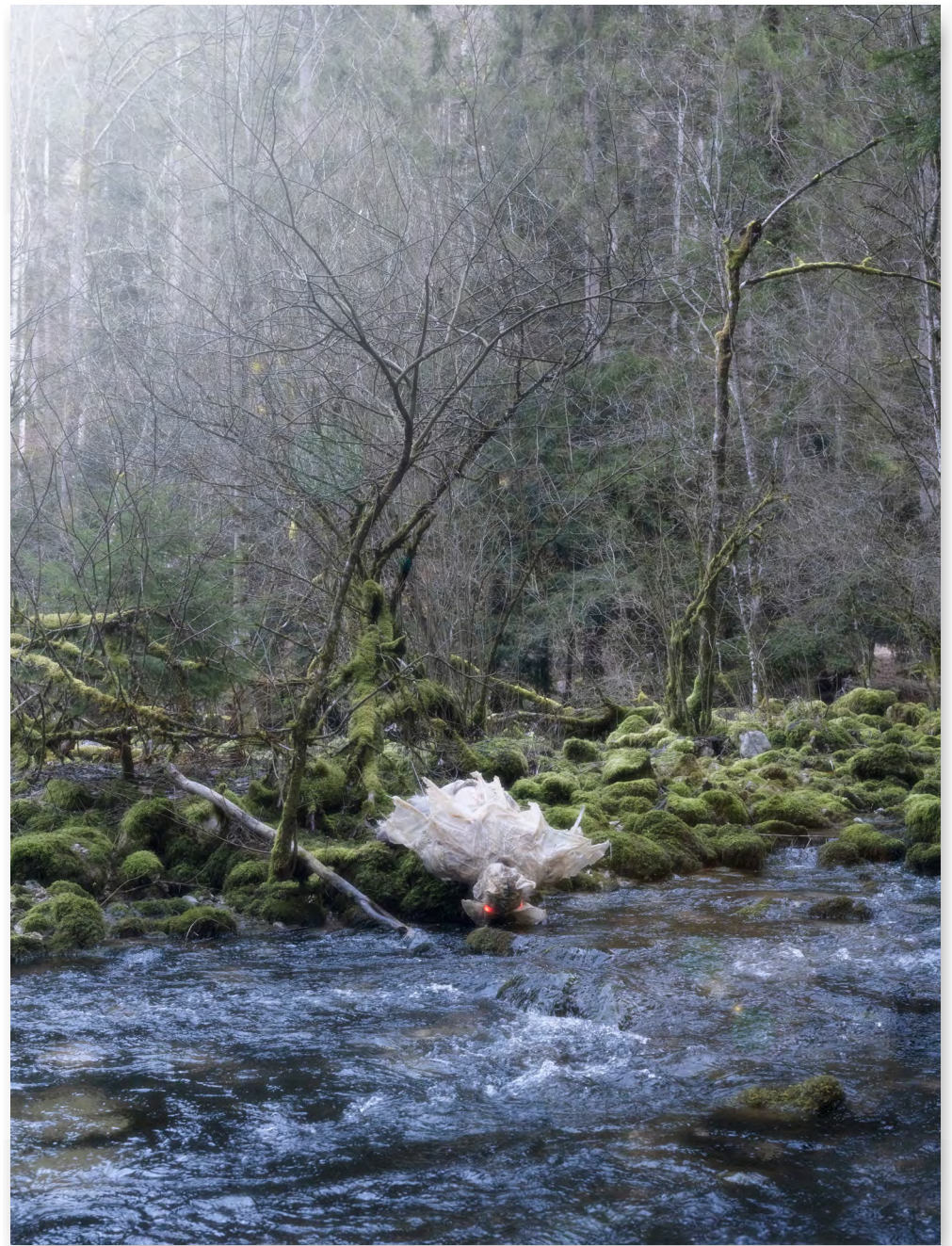
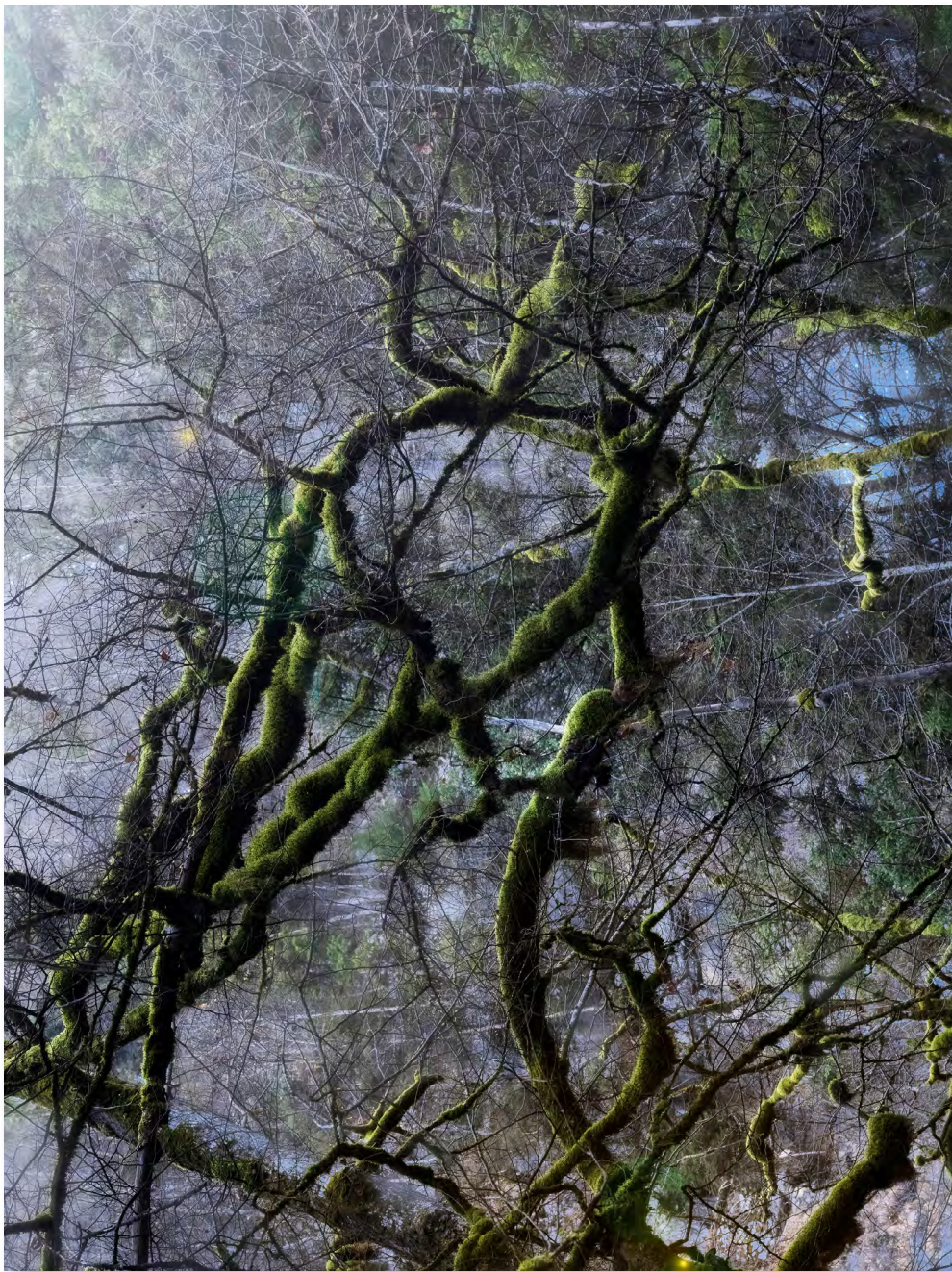
## **SOUS LES PINS 18N, 2022**

Edition, 100 pages  
32 x 20 x 2 cm

Extract from the edition realized in the framework of a Workshop with RVB Books. This project is an attempt to represent the unrepresentable, to give matter to stories, narratives, experiences, which plunge us into

the intimacy of memories sometimes real, sometimes blurred, sometimes damaged. These memories of family violence that they would never have wanted to live.





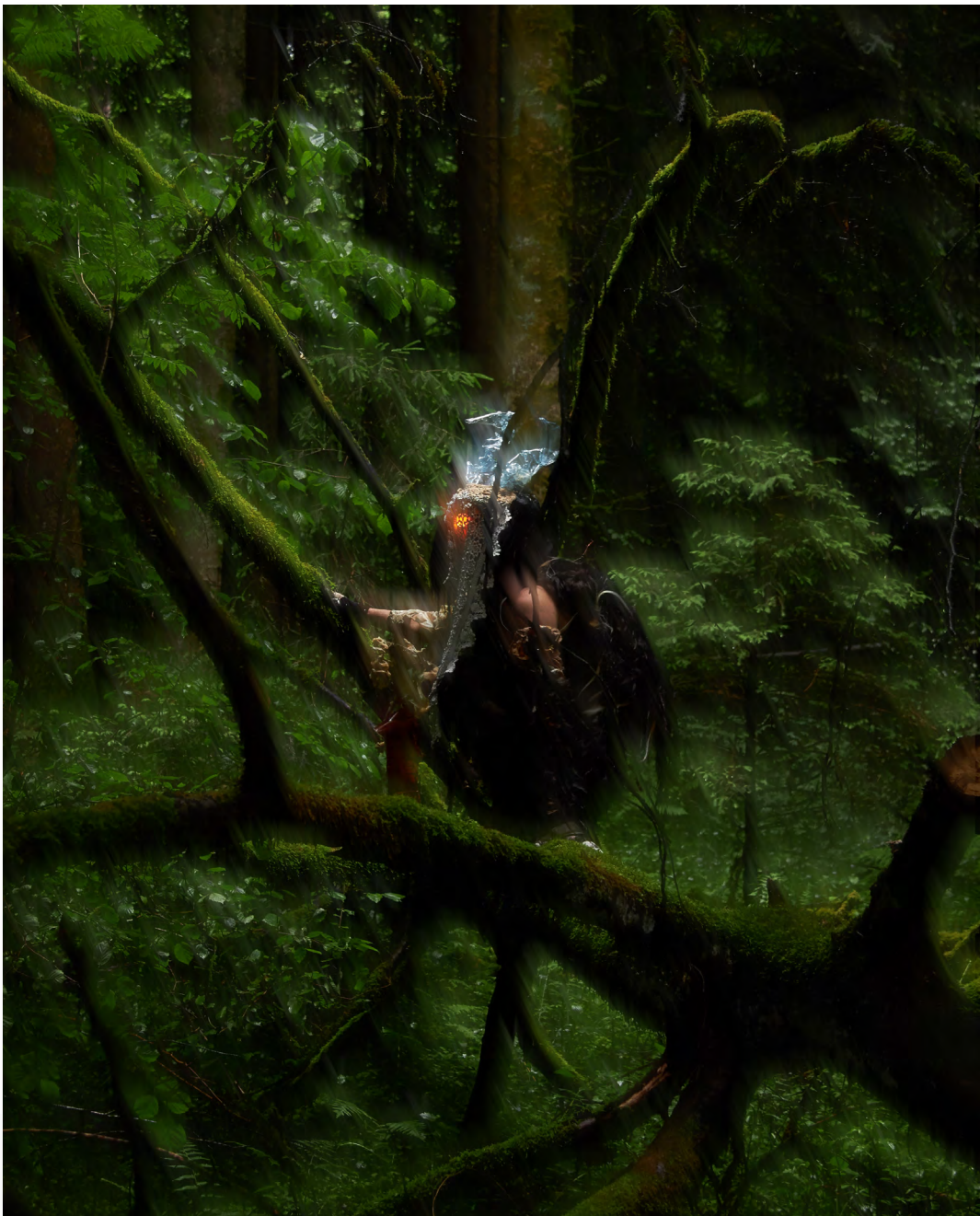
**MRVS77, 2022**  
**DIGITAL PICTURE**





**FINTESS X282 , 2021**  
digital picture









**PERSEPHONE, 2021**  
Digital picture

Inspired by the paintings and attributes related to the myth of per-sephone, a goddess of the underworld who had been kidnapped and locked up in hell by her uncle Hades. Inspired by the forest that surrounded my living space, I recreated my imaginary forest in my basement, as

a magical corner that they cultivate during the time they are forced to spend in hell before returning to earth to bring spring. It is said that these attributes symbolise the rest of the vegetation underground during the winter periods.





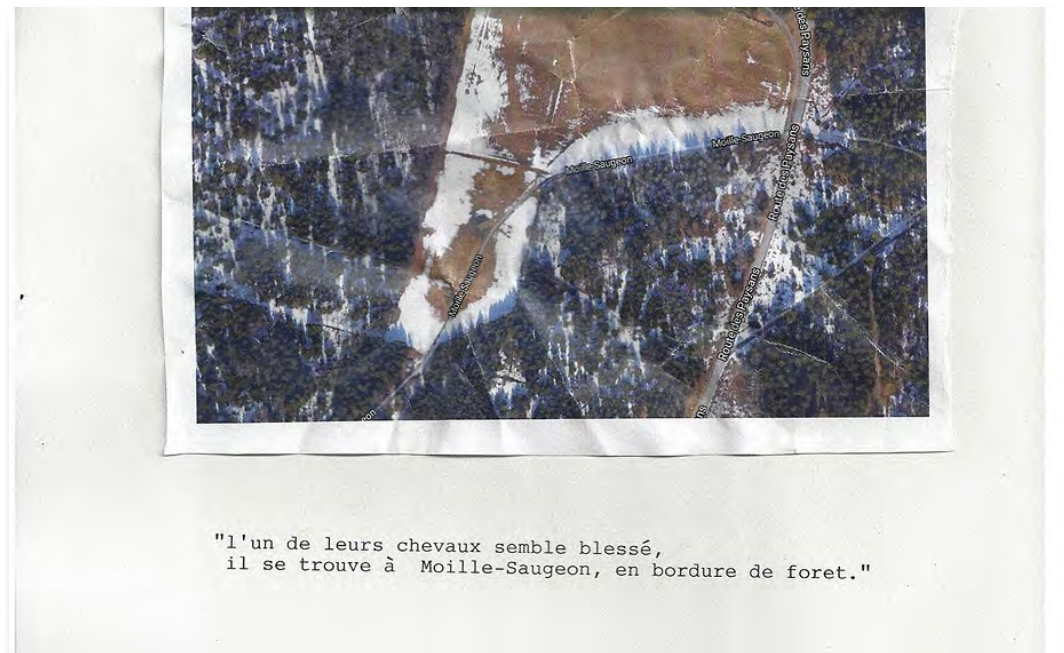












**JOLLY JUMPER, 2021**  
Edition, 56 pages  
18 x 23 x 1,5 cm / hardcover

This publishing project is a photographic investigation. Jolly Jumper is a horse from the riding school next door to my home. One morning he is found seriously injured and is euthanized during the day. An investigation is opened to discover who or what animal could have attacked this horse. At the same time, several cases came out about animals found scarified or injured by cults in France.



## NOVEMBRE X JPG, 2021

The project resulted in a publication Ecal x Novembre magazine and a collective exhibition at MBAL as part of the exhibition «Smells Like Queer Spirit».







## CARTE BLANCHE - WHO ARE YOU HANS?

Exhibition group at the fondation de l'hermitage, lausanne (CH)

25. 06. 2021 – 31. 10. 2021

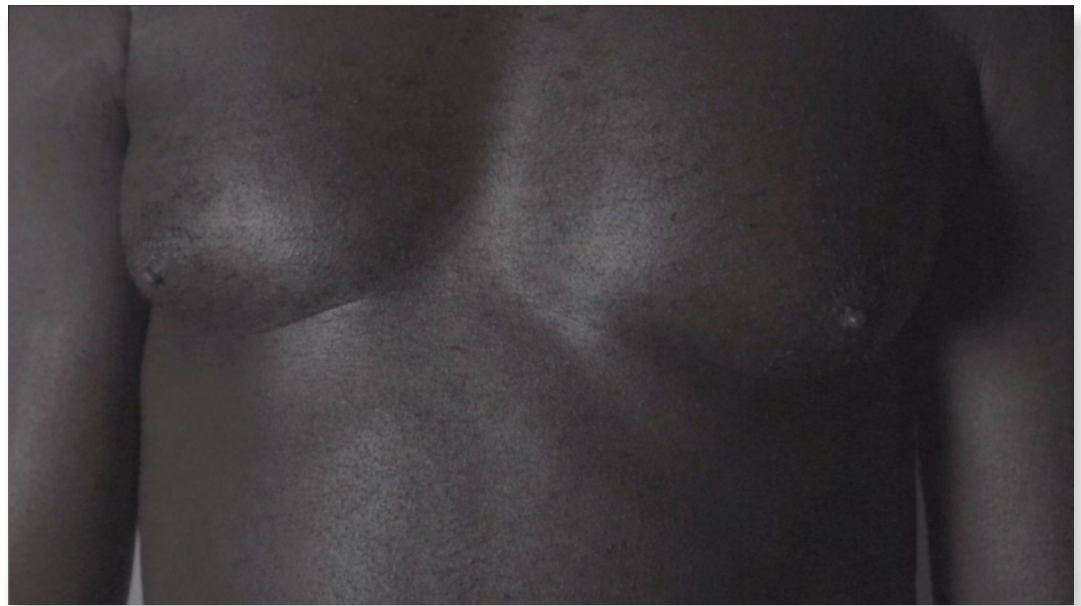
screenshot video, 00:03:00

vimeo: <https://www.youtube.com/watch?v=-O5TOsoV5YY>

Hans Emmenegger was inspired by Arnold Böcklin's painting «L' Île des morts» to create certain paintings, including «Colline aux cyprès». For his iconic work, Böcklin had drawn on the atmosphere of the English Cemetery in Florence, a space planted with cypress trees, where one of his daugh-

ters was buried. In her turn, Yolane Rais reinterprets the paintings of Emmenegger and Böcklin, in a video where she observes and films the lake of Gruyère, the island of Ogoz and its ruined castles.





**AKINESIA,2021**

screenshot video, 2021, 00:03:24

vimeo: <https://vimeo.com/517109091>





**EDELFLOWER, 2019**

screenshot video, 00:03:44

vimeo: <https://vimeo.com/440278007>

Vidéo Clip direction for Gaspar Narby  
Starring Elie Autins and Délia Krayenbühl









**LOCKED IN HER BODY , 2020**  
digital picture

Image from the series «Locked In Her Body». A photographic experiment that questions the expectations of the aftermath of a female body and its re-appropriation following a tumor.

The female body has always been an object of desire, whose image celebrating its beauty is now questioned. Through this project, I wish to show the beauty of a body that goes beyond stereotypes.





## ESSENCE MAGAZINE, 2021

200 x 200 x 120 cm

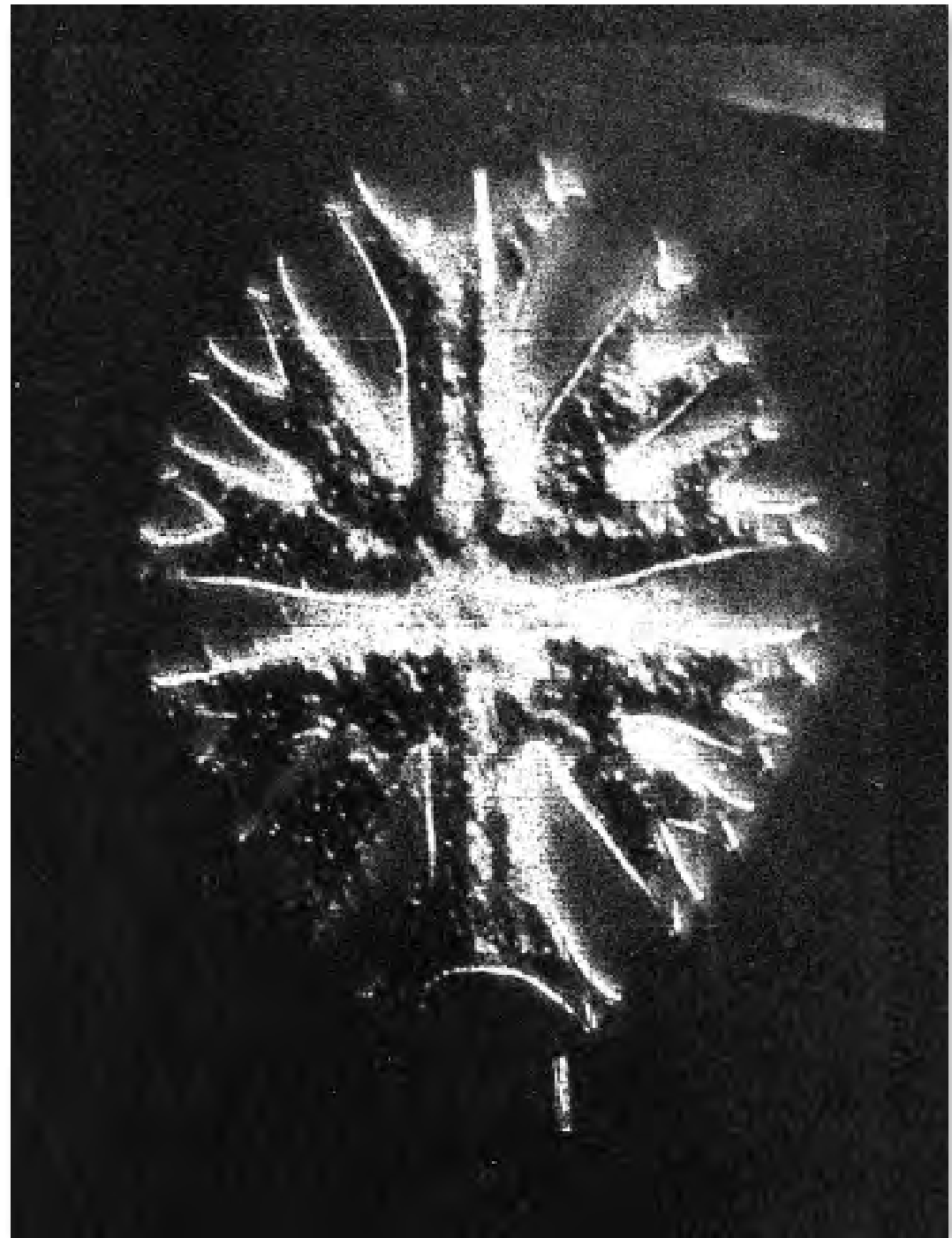
Medium: metal, earth, carbonised wood, epoxy resin, snake molt, hair, latex, led light.

[https://www.instagram.com/p/Cd\\_JEyxFBZ\\_/?hl=fr](https://www.instagram.com/p/Cd_JEyxFBZ_/?hl=fr)



« essence » is a series of magazines dealing with topics related to families of natural products such as mushrooms, algae, fruit skins and many others that have the capacity to become bio-materials. It is considered a natural, artistic and avant-garde magazine. It features recipes to make at home, articles, interviews, clothes, workshops and various photo pages.









**WAR DRUMS, GIULIA DABALÀ, 2021**

screenshot video, 00:04:51

vimeo: <https://www.youtube.com/watch?v=tAA7OWwarxM>









FLÈCHE LOVE , 2021



**BABY VOLCANO, 2021**







**PROXIMITÉ MODELÉ, 2020**

Collection Bachelor Head Marie Schenker







**PRÉSAGE, 2020**

Models: @elie.autins  
Boots: @eloiseise









THANK YOU

