



BIANCA BONDI

PORTFOLIO 2025

A selection of works from 2012 - 2025

ARTIST BIO

Bianca Bondi was born in 1986 in Johannesburg, South Africa, currently living and working in Paris, France. Bianca Bondi graduated from l’Ecole Nationale Supérieure d’Arts de Paris-Cergy in 2012. Having previously studied at WITS School of the Arts de Johannesburg.

Multidisciplinary, her practice involves the activation or elevation of mundane objects through the use of chemical reactions, most often by salt water. The materials she works with are chosen for their potential for mutation or their intrinsic and symbolic properties. Her aim being to promote experiences beyond the visual and advocate the life of matter with an emphasis on interconnectivity, transience, and the cycles of life and death. Passionate about ecology and the occult sciences, Bianca Bondi combines the two resulting in pluridisciplinary works of a transformative nature through which the aura of objects is key. Often site specific, the poetic results are very much connected to the places in which they are to exist.

Her work has been the subject of individual exhibitions at the Frieder Burda Museum, Baden Baden, DE (2024), Dallas Contemporary, Texas, USA (2023); La Casa Encendida, Madrid, Spain (2023); La Cité des Arts, Saint-Denis, Reunion Island (2023); Crac Occitanie, Sète, France (2022); CAP Saint-Fons, Lyon (2022); La Fondation Louis Vuitton, Paris, France (2021), Le Voyage à Nantes, France (2021); Le Parvis, Tarbes (2020); Les Limbes, Saint-Etienne (2018); Hazard, Johannesburg, RSA (2018); La Cité des Sciences, Paris (2017); and La Villa Belleville, Paris (2017).

She has also participated in numerous collective exhibitions in international institutions such as Noor Festival, Riyadh (2023); Reiffers Art Initiatives, Paris (2023); Lafayette Anticipations (2023); Kasmin Gallery, NYC (2023); Rudolfinum, Prague (2022); Frac Franche-Comté (2022); Radius Center for Art & Ecology, Delft (2022); MAMAC, Nice, France (2022); Radicants, Venice (2022); Villa Olmo, Como, Italy, (2022); the 6th edition of Lille 3000 (2022); Fondation Carmignac, (2021); Pera Museum, Istanbul (2020); Casino Luxembourg (2020); BOZAR, Bruxelles (2019); Sfer Ik, Tulum (2019) among others and in the context of the Biennales of Lyon 2019, Busan 2020, Thailand 2021 and Gwangju Biennale 2024.

In 2024, Bianca will spend a year living and working in Rome as part of the 2024/ 2025 Villa Medici fellowship program.



PHOTO CREDIT: ETIENNE ROUGERY HERBAUT

PNEUMA

2024

Details:

Materials:

Dimensions:

Site specific installation.

Glass, saline solutions, string, artificial plants, antique debris (chandelier parts, rusty nails, marble fragments, amphores, coral, a key...).

Variable dimensions.

A site-specific installation consisting of several glass vases, which vary in height, filled with saturated saline liquids and surmounted by bouquets of artificial wildflowers and branches. Plants such as willow, and dandelions frozen in the moment just before being blown.

Descending from these bouquets into the vases are strings that draw the saline liquid upward through capillary action. Throughout the exhibition the water from the vases will travel upwards crystallizing the imaginary breath of the flowers suspended above them. This process of water traveling and evaporating to form crystals embodies the concept of pneuma: the “vital breath” or life force. It mirrors how life imbues still objects with essence, lending an animistic quality to inanimate forms. The salt crystallizations in their gradual accumulation become metaphors for breath, renewal, but also resilience. Through the calcification of water and air the intangible affirms its presence. This echoes the alchemical idea of revealing the ‘soul’ of matter, but with a contemporary lens, one that reflects on our relationship with the natural world and the precarious balance we hold with it.

The vases are surrounded by fragments of marble that resemble rubble—dirty, fractured pieces that hint at an imperial past life. It is only upon closer inspection that their beauty is revealed. Certain stones are suspended from the ceiling, hovering just above the ground, creating a sense of strangeness that evokes an animist aura. Organized alongside these fragments are discarded objects collected during walks through Rome. These objects hold a quiet power, inviting the viewer to look more closely at items that might otherwise be dismissed as broken, ordinary, or waste. Through the simple act of selection and display, these objects take on a new identity, imbued with an aura that encourages the viewer to reflect on the beauty and significance of the overlooked or forgotten.

The Ponentino, a wind known as a quiet, evening breeze that carries whispers, songs, and the ambiance of Roman life, becomes a metaphor here. The slow, deliberate growth of salt crystals on the strings evokes this breath of life—an unseen force guiding transformation. The gradual, almost imperceptible crystallization parallels the way memories and emotional experiences subtly accumulate and solidify over time, crystallizing into identity. By working with materials that are constantly transforming, the artists is inviting viewers to perceive the artwork as a living entity.



PHOTO CREDIT: DANIELE MOLAJOLI



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SOURCE AND ORIGIN

with Guillaume Bouisset, 2024

Details:

Materials:

Dimensions:

Commissioned and produced by Castello di Rivoli for the exhibition Mutual Aid.

Salt, water, halobacteria, dead trees, Lecce stone, LED grow lamps.

Variable dimensions.

This work is an evolution of its 2022 predecessor (to be presented later). At its core is Lecce stone, which not only houses Halobacteria but also serves as a microhabitat, providing essential trace minerals that sustain these ancient organisms. Lecce stone, a type of limestone formed from marine sediments dating back to the Jurassic era, meets Halobacteria—one of the most primitive life forms known to science. By juxtaposing these elements in a minimal, almost sci-fi setting where the stones seem to hover above a layer of salt that connects them, the work poetically underscores humanity’s tendency to look to the past for insights into our future survival on Earth.

Halobacteria are extreme halophiles classified as Archaea. These salt-loving microorganisms, responsible for the pink hue of high-salinity bodies of water, were specifically sourced from the Camargue region. Beyond their striking color variations—ranging from pale pink to deep violet—Halobacteria hold significant scientific and ecological value:

Environmental Detoxification: Halobacteria can reduce harmful toxins and are highly tolerant of heavy metals, making them potential agents for bioremediation in environments polluted by mining or industrial processes.

Carbon Recycling: As part of the methanogen branch of Archaea, Halobacteria thrive in carbon-rich waters, consuming carbon and releasing oxygen, thereby playing a crucial role in recycling inorganic nutrients.

UV Protection & Anti-Aging: Their purple coloration stems from carotenoids in their cell membranes, which protect against photo-damage. This, combined with their high retinol (vitamin A) content and exceptional UV repair mechanisms, makes them fascinating subjects for anti-aging research.

Biotechnological Potential: The Archaea family, known for its adaptability to extreme environments, offers unique metabolic pathways and the potential for synthesizing novel biomolecules with significant industrial and medical applications.

Astrobiological Insights: Halobacteria are considered potential life forms for Mars. Their ability to form a protective salt crust, which filters harmful ultraviolet light, could aid survival in Mars’ extreme conditions. Sodium chloride, a common salt, is particularly effective in blocking short-wave UV radiation.



PHOTO CREDIT: SEBASTIANO PELLION DI PERSANO

TIDAL SPILL

2023

SCRYING IN ASTRAL PONDS

2024

Details: Exhibited at the Villa Medici, Rome in the exhibition Siren Songs.
Materials: Jacquard tapestry: wool, metallic thread, silk, cotton, and stabilized flowers copper, salt water, stabilized moss and flowers, tree trunks.
Dimensions: 160 cm x 500 cm.

Bianca Bondi’s immersive installations are like caretakers welcoming water-spirits in. Deliberately refusing to establish a hierarchy between human and non-human and in a global approach to the living world, her work raises awareness of the fragility of our ecosystem and the importance of rethinking our relationship with the environment.

Even in pre-Roman times, every water source was protected. The nymphaeum was the sanctuary housing the nymph of the watercourse. This architecture of threshold and passage is adapted to the nymphs dual nature, as she travels between two kingdoms. It’s this sacredness that Bianca Bondi once again invokes in her votive installations, incorporating period shells from the nymphaeum beneath the Villa Medici. The universe of Bianca Bondi’s work is a dream, between chemical reactions and ritual practices born of her interest in the occult sciences in which water becomes a space of regeneration. Bianca Bondi’s intention is to promote experiences beyond the visual and to advocate the life of matter.

This approach unfolds in the tapestry Tidal Spill (2023), in which the aura of objects and materials with mutation potential weave symbolic, almost alchemical links. But also in the installation Scrying in Astral Ponds (2024), layers of organic matter interact and crystals change colour on contact with salt water, coalescing in the heart of the installation.



PHOTO CREDIT: DANIELE MOLAJOLI



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PHOTO CREDIT: DANIELE MOLAJOLI

EBB

2024

Details:

Materials:

Dimensions:

Group exhibition, Chanel Nexus Hall, Tokyo, Japan.

Tapestries (Jacquard Tapestry, created at the Neolice workshop - Felletin); wool, silk, cotton, various objects, stabilized flowers.

Approximately 100 x 80 cm (each).

The Ebb works are a series of four tapestries which take their name from the action of water moving away from the land. A separation perhaps, but more a recontextualisation: They were inspired by a recently published study* which calls into question what we consider “a living thing”. The study shows that in the total darkness of the depths of the Pacific Ocean, oxygen is being produced by metallic mineral deposits which are radiating electricity. It had been thought that only living things such as plants and algae were capable of producing oxygen via photosynthesis but this is no longer true.

The tapestries are recomposed images of debris and organic matter floating in a body of salt water, in a poetic dance of life and oxygen. While the images are from underwater which typically represents what is hidden and the subconscious; with these works I wanted to provide close up views of elements that aren’t always recognisable and a call to consciousness. An acknowledgement that we are not the only entities breathing and a reminder of the enchantment resonating within the most primal entities of which our Earth is composed.

The tapestries are blues and sea-greens, rich purples and reds, ochres, minerals, copper oxidation tones; a rich metallic journey. They will be made in collaboration with the historical French house, Aubusson, and shown on a backdrop of a blue wallpaper scene of strange underwater flowers.

The works will be accompanied by an olfactory experience created in collaboration with Yann Vasnier (Givaudan); a complex, mineral, and almost mythological scent that guides our experience of the work. Each tapestry has its own scent, varying in notes including Patchouli, Peach, Hinoki, Yuzu, Ambergris, Laminaria seaweed, Bergamot and Spearmint.



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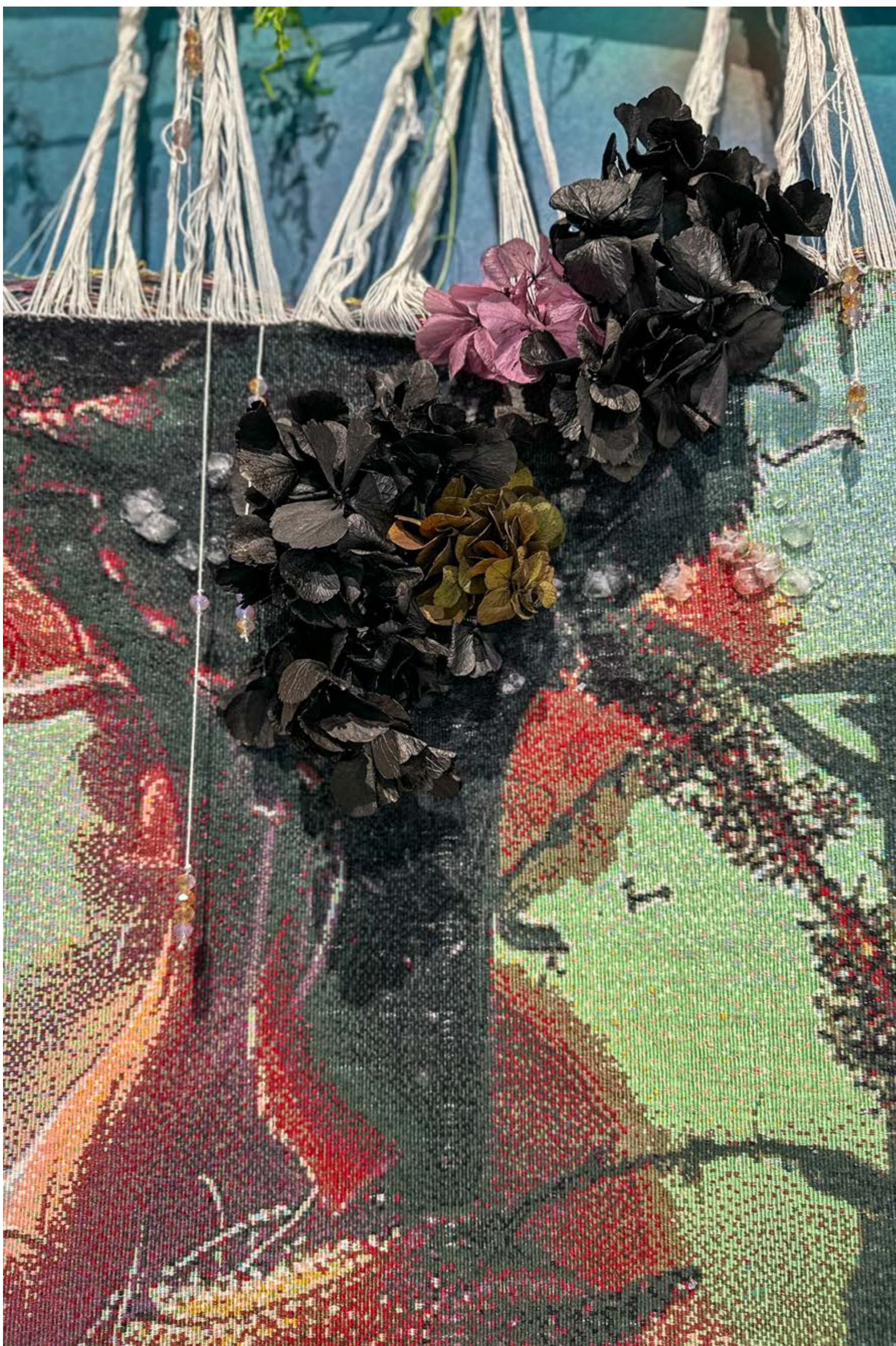


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FOREST BATHING

2024

Details:

Materials:

Dimensions:

Commissionned and produced by the Forest Festival of the Arts Okayama: Clear-skies Country.

Antique pharmacy cabinets, found objects, salt, various saline and herbal solutions, oxidation on silk, fresh lemongrass, mint and other local herbs, fern, forest moss.

Variable dimensions.

We now know that forests release antimicrobial essential oils called phytoncides. These oils enhance mood and boost immune system function, while reducing blood pressure, heart rate, stress, anxiety, and confusion. They also improve sleep and foster creativity. Forest Medicine is an emerging interdisciplinary science within preventive medicine that explores the health benefits of forest environments.

The concept of forest medicine originated in Japan. Known as Shinrin-yoku or “forest bathing,” it involves immersing oneself in nature and engaging the senses of sight, hearing, taste, smell, and touch. By opening our senses, this practice bridges the gap between humans and the natural world.

Forest Bathing is represented here through three healing rooms within the upper level of the José Romance Hall, a former medical center repurposed as a cultural centre. The experience is profoundly sensory: visitors smell fresh herbs and moss even before entering.

Moss, often overlooked as simple and primitive, plays a vital role in maintaining ecosystem balance. These extraordinary organisms sequester carbon, support biodiversity, and absorb heavy metals and pollutants, thereby purifying air and water. Medicinally, moss has been used for over a thousand years, particularly in treating surface wounds before the advent of sterile gauze and modern antibiotics. Sphagnum moss, the most common type, can absorb up to 22 times its weight in liquid, making it twice as absorbent as cotton.

As visitors move from room to room, they encounter medical cabinets mounted on the walls. These cabinets, spanning various eras but aquired either in Japan or France, reflect a blend of traditional Western and Eastern medicine—a timeless homage to humanity’s quest for healing. Some cabinets contain bottles with crystallized liquids or sprouting grains; others display peculiar artifacts.

The Tsuyama Castle is visible from the window of the Antechamber. This architectural detail was designed to frame the castle, allowing visitors to appreciate its beauty while waiting. As Atsuhiko Miyake noted in an email: “The windows in the waiting area of the drawing room were designed to capture Tsuyama Castle in the center so that visitors could enjoy the scenery while waiting. Through this festival, we also wish to highlight the relationship and context between the venue, the city, and its landscape.”

In collaboration with Emi Photo Studio, the middle room features wallpaper depicting an archival view of the same framed scene outside the window, but from a time when the city was predominantly farmland.



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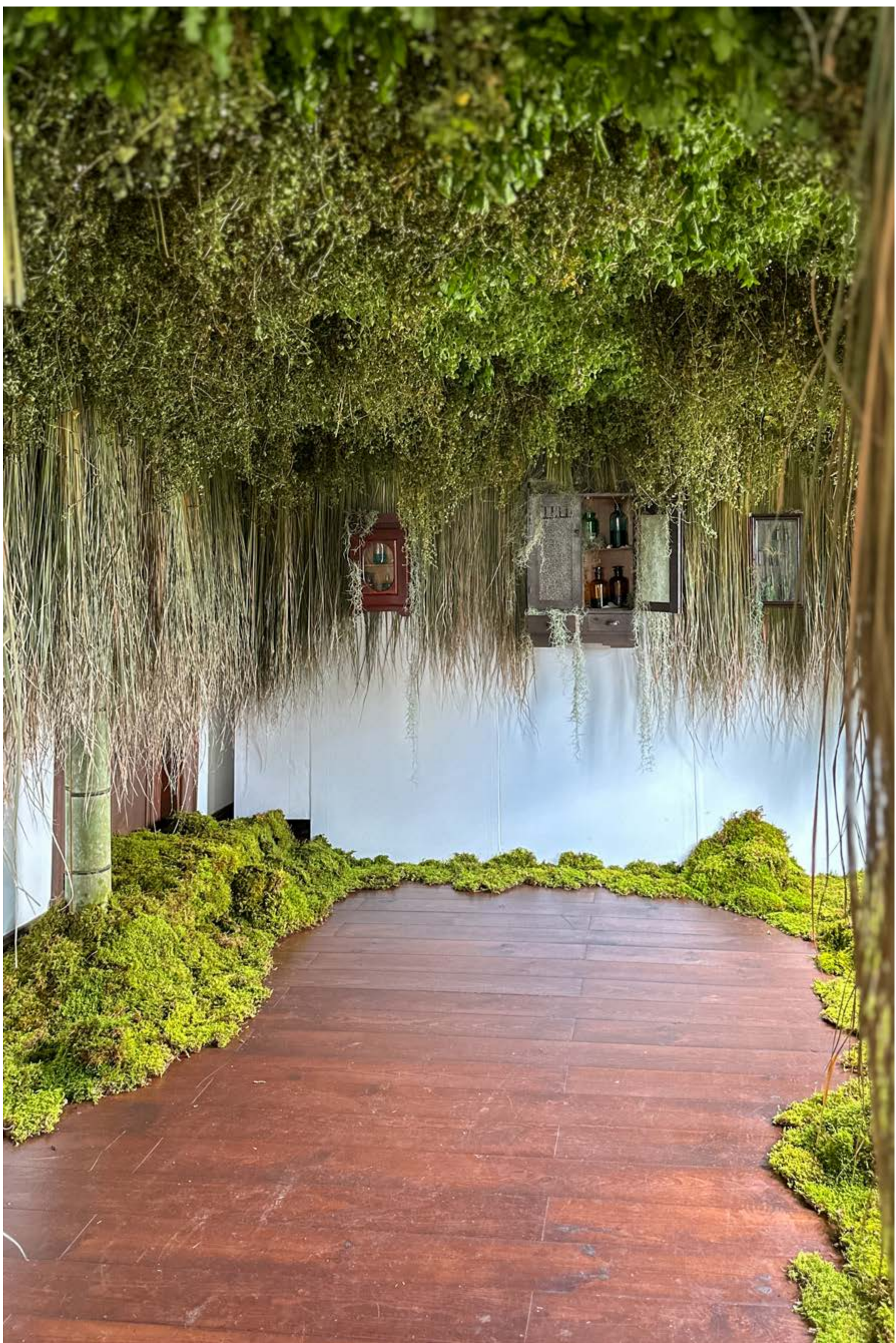


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THE LONG DARK SWIM

2024

Details: Commissioned and produced by the 15th Gwangju Biennale, titled Pansori: a soundscape of the 21st century.
Materials: 15 tonnes of salt, artificial plants, pigeon skeletons, silk shrouds, various other objects (ladder, landline, suspended circular mirror.)
Dimensions: Approximately 1300 x 800 cm.

Ecological awareness is dark, insofar that its essence is unspeakable. It is dark, insofar that illumination leads to a greater sense of entrapment. It is dark, because it compels us to recognise the melancholic wounds that make us up - the shocks and traumas and cataclysms that have made oxygen for our lungs to breathe, lungs out of swim bladders, and crushing, humiliating reason out of human domination of Earth.
— Timothy Morton. Dark Ecology (p.110) Columbia University Press

This installation takes shape in an open space with concrete floors and a minimal ceiling. Scattered throughout are pristine, white salt dunes—around fifteen tonnes of unrefined, locally sourced table salt.

Visitors can walk through pathways between the dunes. At one point we find ourselves before a circular hole in the floor, about 130 cm in diameter. The hole appears bottomless, filled with an emerald-green saline liquid. Above it, plants hover in a delicate halo formation, while others tumble into the cenote-like pool, gradually encrusting themselves in salt. A ladder, similarly encrusted, invites viewers to descend. Nearby, a wooden stool stands alongside a salt-encrusted landline phone, resting in its protective wooden case. Suspended in front of the stool, as if floating, is a double-sided circular mirror, spinning and capturing the light - a receiver.

Further along the path, five small bird bodies lie wrapped in shrouds of vibrantly colored silk. For millennia, humans have adorned and shrouded the dead in symbolic materials—leaves, fabric, and skins—as acts of reverence. These fragile forms rest in damp puddles, the silks bleeding their hues into the salt, creating haunting stains around them.

The hanging mirror echoes the hole in the floor—two interconnected receiving ends. Together, they function as portals, linking the physical and spiritual realms. They invite passage in both directions, for spirit and observer alike. Both elements can also be viewed as tools for scrying. In scrying, the goal is to lull the critical, reasoning part of the mind into a receptive, passive state, allowing the unconscious to surface and present information gathered through extrasensory perception. The process mirrors the state of daydreaming, where the mind drifts, free from rational constraint.

Scrying is the deliberate act of perceiving events that lie beyond the range of the physical senses by using the agents of the unconscious mind. The scryer is separated from the things scried by distance, by time, or by levels of consciousness. Usually visual images are scried, but it is possible to scry sounds, scents, sensations, and flavors. Any impression you can pick up with the senses of your body can also be received at a distance by your mind alone through scrying.
— Donald Tyson. Scrying For Beginners (p. 3). Llewellyn



PHOTO CREDIT: STUDIO POSSIBLEZONE



PHOTO CREDIT: STUDIO POSSIBLEZONE



PHOTO CREDIT: STUDIO POSSIBLEZONE





PHOTO CREDIT: STUDIO POSSIBLEZONE

SALT KISSES MY LICHENS AWAY 2024

Details:	Solo exhibition, Frieder Burda Museum, Baden Baden, Germany.
Materials:	Tapestries: (Jacquard Tapestry, created at the Neolice workshop - Felletin); wool, silk, cotton, various objects, stabilized flowers. Installation: composed of a daybed, forest wood, brass bowls, moss, synthetic hair, teeth, bronze, salt, burnt wood, thermal water etc.
Dimensions:	Tapestries: Approximately 100 x 80 cm (each). Installation: Variable dimensions.

The Lorelei series of tapestries were created for the solo show, Salt licks my lichens away, at the Frieder Burda Museum in Germany. They take their inspiration from the legends of the thermal town itself and the surrounding Black Forest.

“Upon researching the various legends, they started to blend into each other which begs the question of what the purpose of legends were and what have they become. Our ancestors passed on legends to explain natural phenomena, to preserve cultural legacy, to pass on moral or ethical lessons etc but then sometimes legends were just stories to entertain and inspire dreaming.” Bianca Bondi says

The tapestries all come from the same initial visual: antique copper amphora soaking in salt water among sea debris in the studio. The image has been manipulated so that the same image becomes multiple different images, again re-iterating how one source can be the spark for many different results.

“The legends of this region are rich and speak of mischievous young maidens, heroes and dragons, sacred healing waters, forests and elves, and widowed women turned white ghosts. I have picked out certain common elements and elaborated on aspects of them - for example instead of the dragon itself, I have kept only its teeth, of the haunting widows I have placed an antique theatrical tragedy mask with a preserved bright red lily for a tongue; there is some seaweed hair, and the waters of the abyss from which all these creatures arise has been bottled. By borrowing the visuals from these legends, expanding on them and recontextualizing, I am laying the groundwork for new fictions to enchant us with their strangeness.”

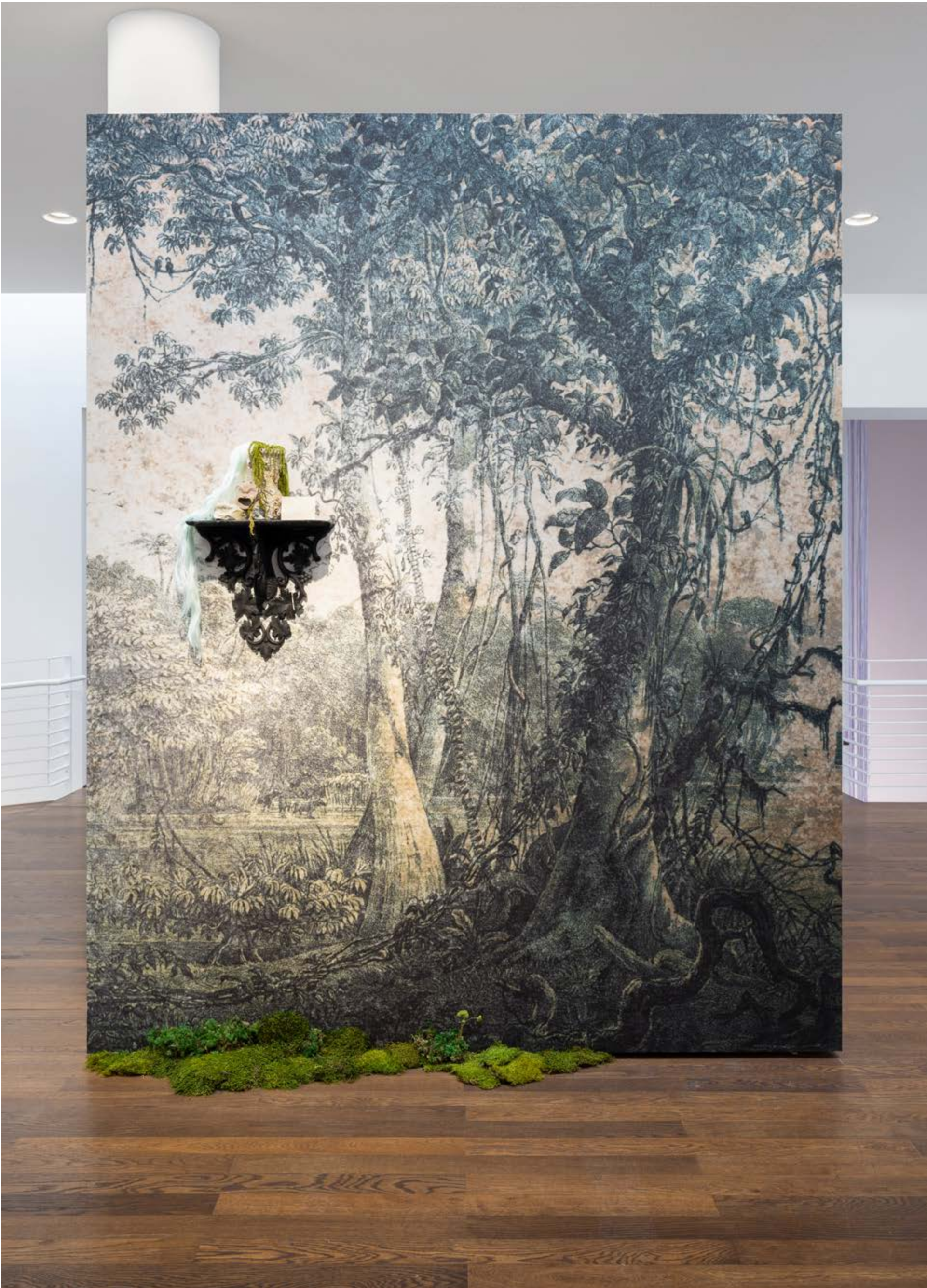


PHOTO CREDIT: NIKOLAY KAZAKOV

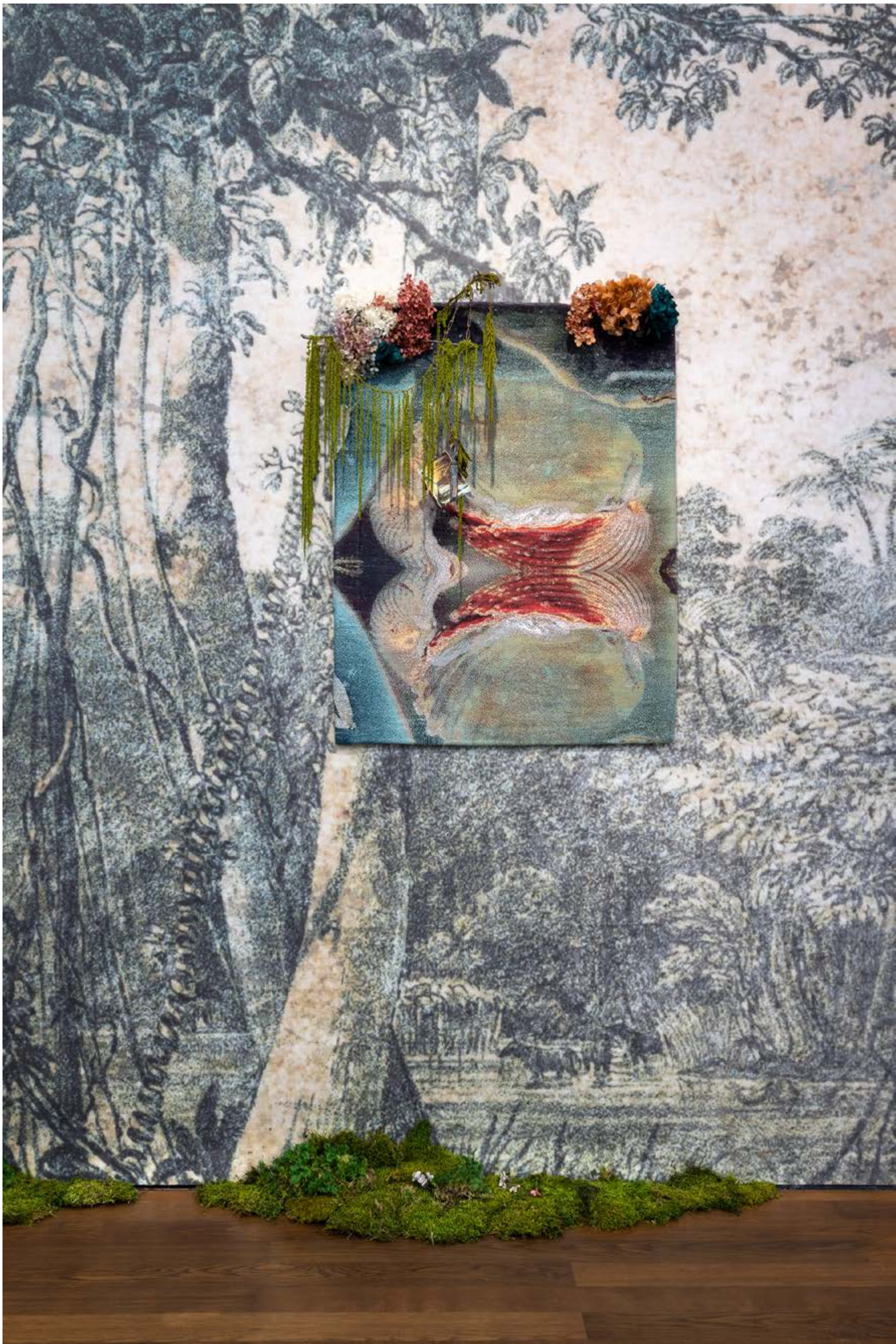


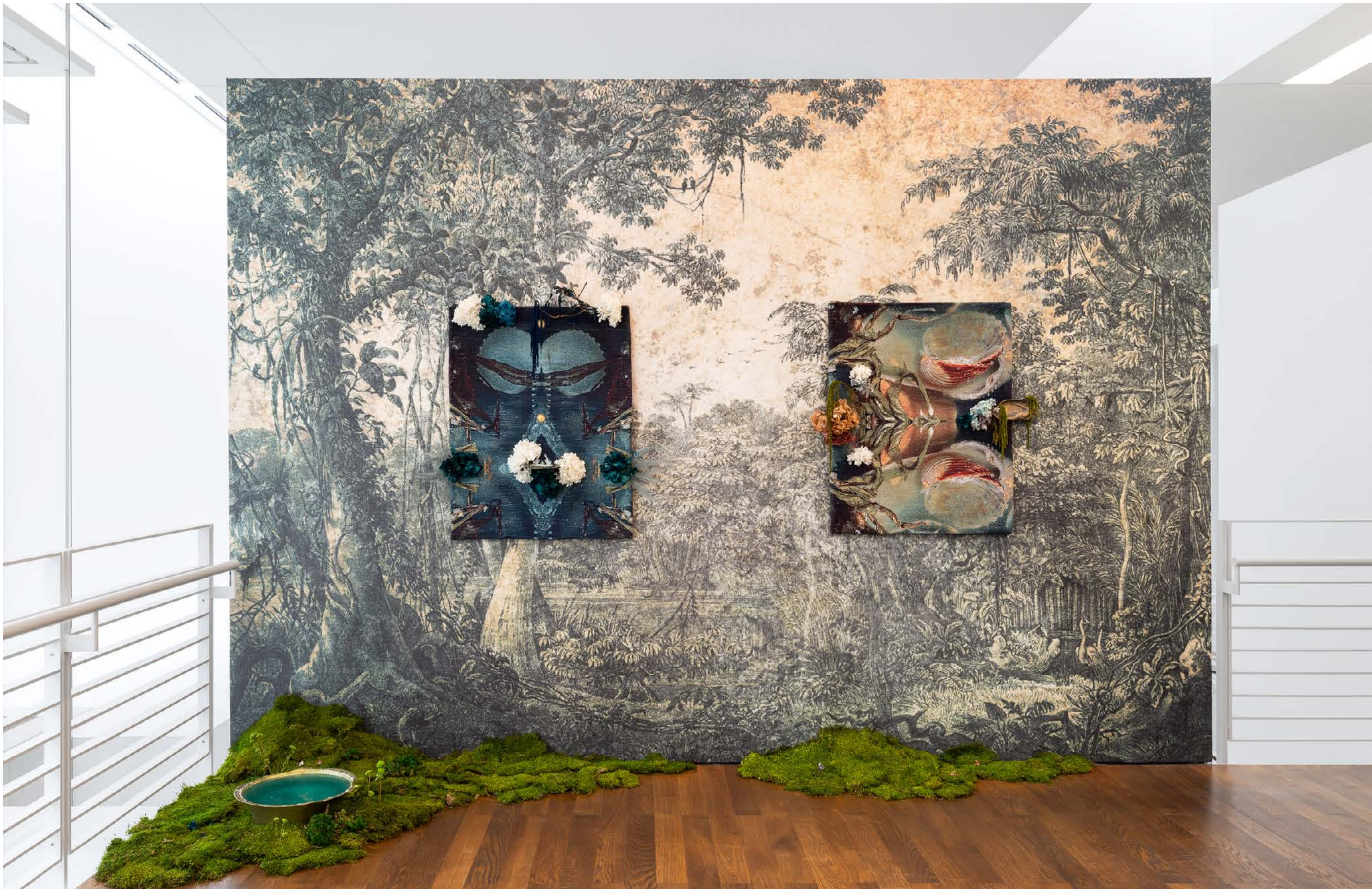
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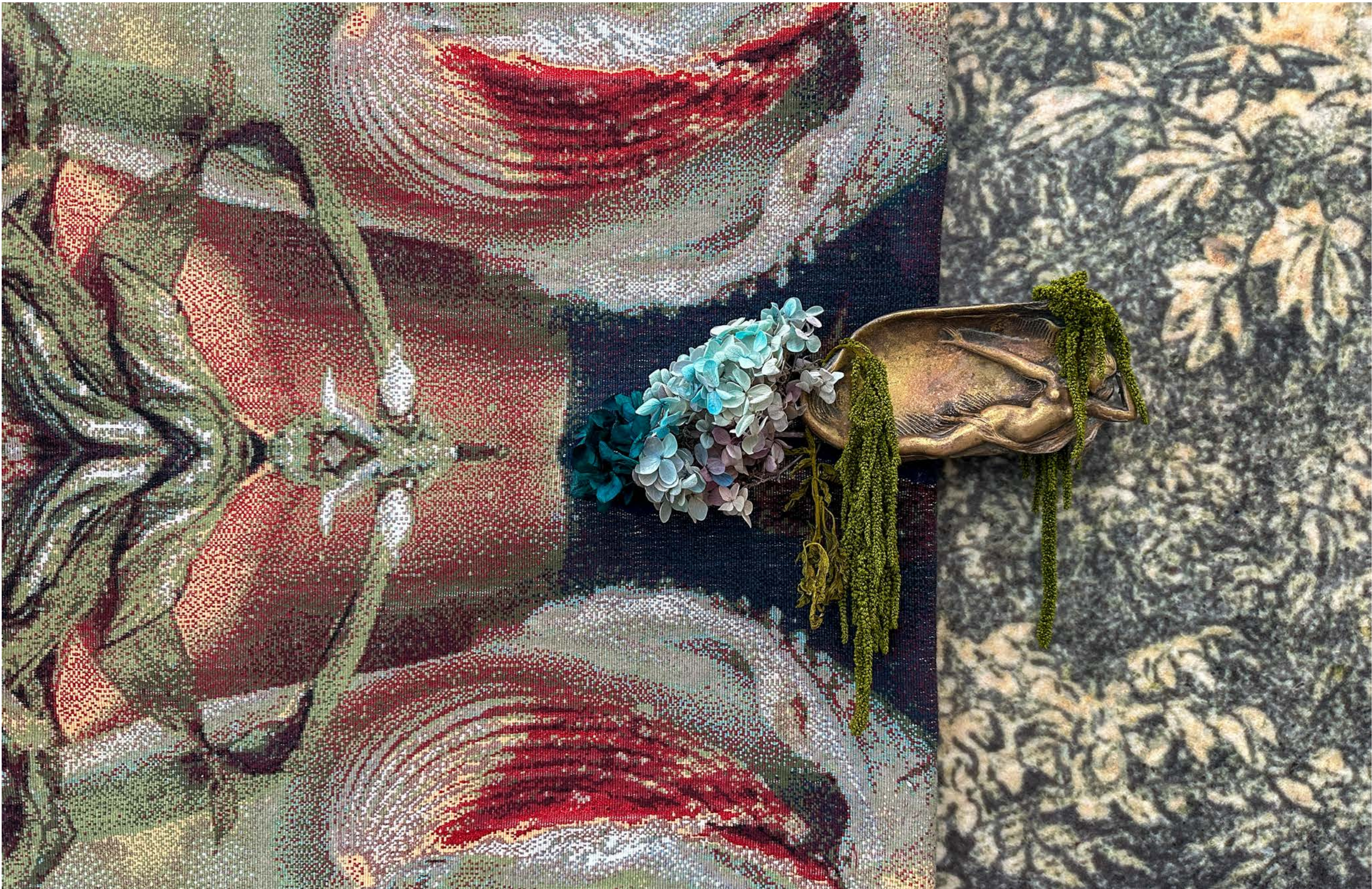


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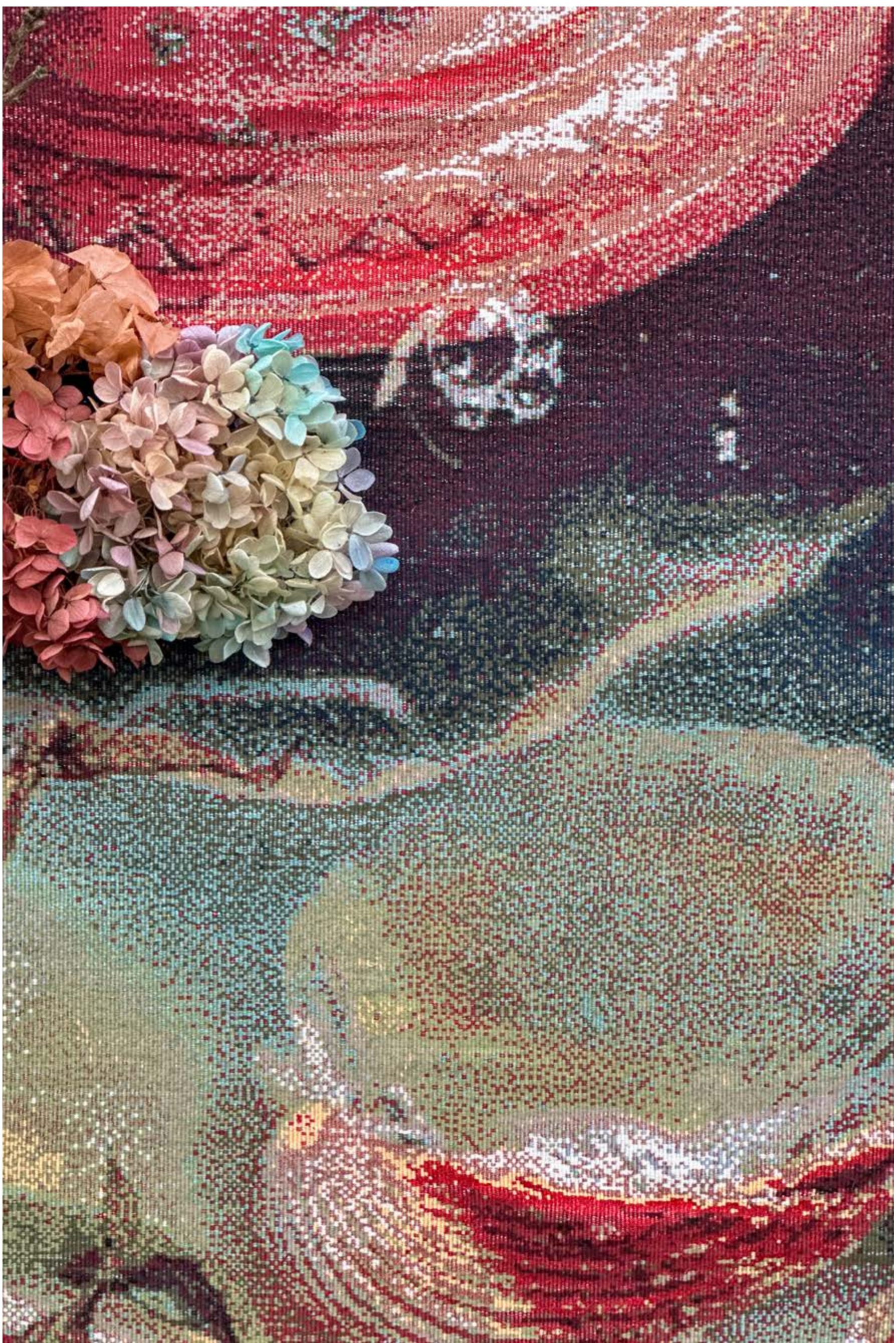


PHOTO CREDIT: PERSONAL ARCHIVE

MILK OF AMNESIA

2024

Details:

Materials:

Dimensions:

Solo exhibition, Centre d’Art le Portique, le Havre, France.

Antique pharmacy cabinets, found objects, salt, various saline and herbal solutions, stabilised vegetation, blown glass in collaboration with Atelier Gamil.

Variable dimensions.

Milk of Amnesia evokes the spice route and the role that this trade played in the history of the port of Le Havre. Bianca Bondi draws on nutritional psychology to develop her ideas and message. This science examines the interconnections between food and human psychology - how what we eat influences our way of thinking, feeling, acting, perceiving, and experiencing the world around us.

Milk of Amnesia invites us to explore a world oscillating between dream and reality, past and present. Implicitly, Bianca Bondi also references the trade history of ivory and ebony. The stark formal contrasts between black and white, salt and burnt wood reiterates how the objects are vessels which carry the memory of a dark past: one cannot speak of trade in Le Havre and not remember slavery. Bianca Bondi opens doors to other worlds, drawing us into a story filled with ghosts, enigmas, bodies, and traces. Memory is not just what you see or hear, its what you feel.

Starting on the first floor, there is one main installation that takes up the central space. It is the scene of a landscape of low lying salt mountains that surround a charred black wardrobe closet. The armoire is old, the doors are open, and it stands like an upright coffin in the middle of the room. Inside the wardrobe are a few symbolic objets - a newspaper clipping from the second world war, some dried poppies, and a hand-written note - a recipe to induce dreaming. Within the saline landscape is a pair of soot stained footprints, a soviet era electrocardiograph machine and on the back of the wardrobe, a carved scarab beetle.

On the second level of the Portique vintage pharmaceutical cabinets have been transformed into receptacles, shrines; evoking simultaneously their medical or domestic past alongside a more mystical present day aura. These cabinets in wood or metal, hang at eye level. They contain aromatic spices and herbs of all kinds, certain bottles are filled with strange liquids evaporating and changing over the course of the exhibition, we smell incense, vanilla, and other odors taht are less easily placed. Some of the shelves are deformed and the glass has melted, some of the bottles as well.

“During their trade era, some spices were difficult to define -culinary ingredient, remedy, perfume, or ritual substance; giving them a high status, but it seems that once spices became common, their magical, ritual status waived,” explains Bianca Bondi. “I hope to propose an experience that rekindles the mystique and magic of the spices we see everyday and have become accustomed to.”



PHOTO CREDIT: PERSONAL ARCHIVE



PHOTO CREDIT: ETIENNE ROUGERY HERBAUT











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INCANTARE 2024

Details:	Group exhibition, Gallery Thaddaeus Ropac, Pantin, France.
Materials:	3 tonnes of sand, Five corten steel bowls (between 60 and 80 cm diameter), tinted salt water, stabilised vegetation.
	The mobiles : Brass and found fragments - Roman and Greek empire antique glass shards, twigs, beads, various animal bones, bronze fragments, amethyst, aquamarine and other unpolished precious stones, stabilised flowers (orchids, hydrangeas) alun potassium crystals.
Dimensions:	Variable dimensions.

Bianca Bondi has investigated the history of spell casting, which often took the form of whispers that were known to travel faster thanks to the wind and spells were amplified by elemental forces. This idea around the transmission of words led her to research oral history and fairy tales. Bianca Bondi recently finished a residency in the Middle East and this inspired her to revisit the tale of Arabian Nights in which Sherazade saves herself and the women of the entire kingdom from a murderer king through her captivating story-telling.

In Pantin, Bianca Bondi has created a desert-like dreamscape. Nestled in the sand dune are metal bowls pouring out mineral matter and creating tentacular and natural forms. The vines growing around the bowls sometimes reach upwards towards the wind chime sculptures. These mobile sculptures are a mix of repurposed chandelier crystals and crystallised vegetal matter. Suspended from the ceiling, they catch the light and dance it across the room, spelling casting in the exhibition space through “wind” that we could imagine. Bianca Bondi states ‘There are no Arabian winds blowing into the gallery, no plants are actually growing, but we can imagine the scene as we find ourselves confronted with the suspension of disbelief. And this scene will transport us to the realm of enchantment where alternate realities arm us with the tools to better face the reality in which we live.’



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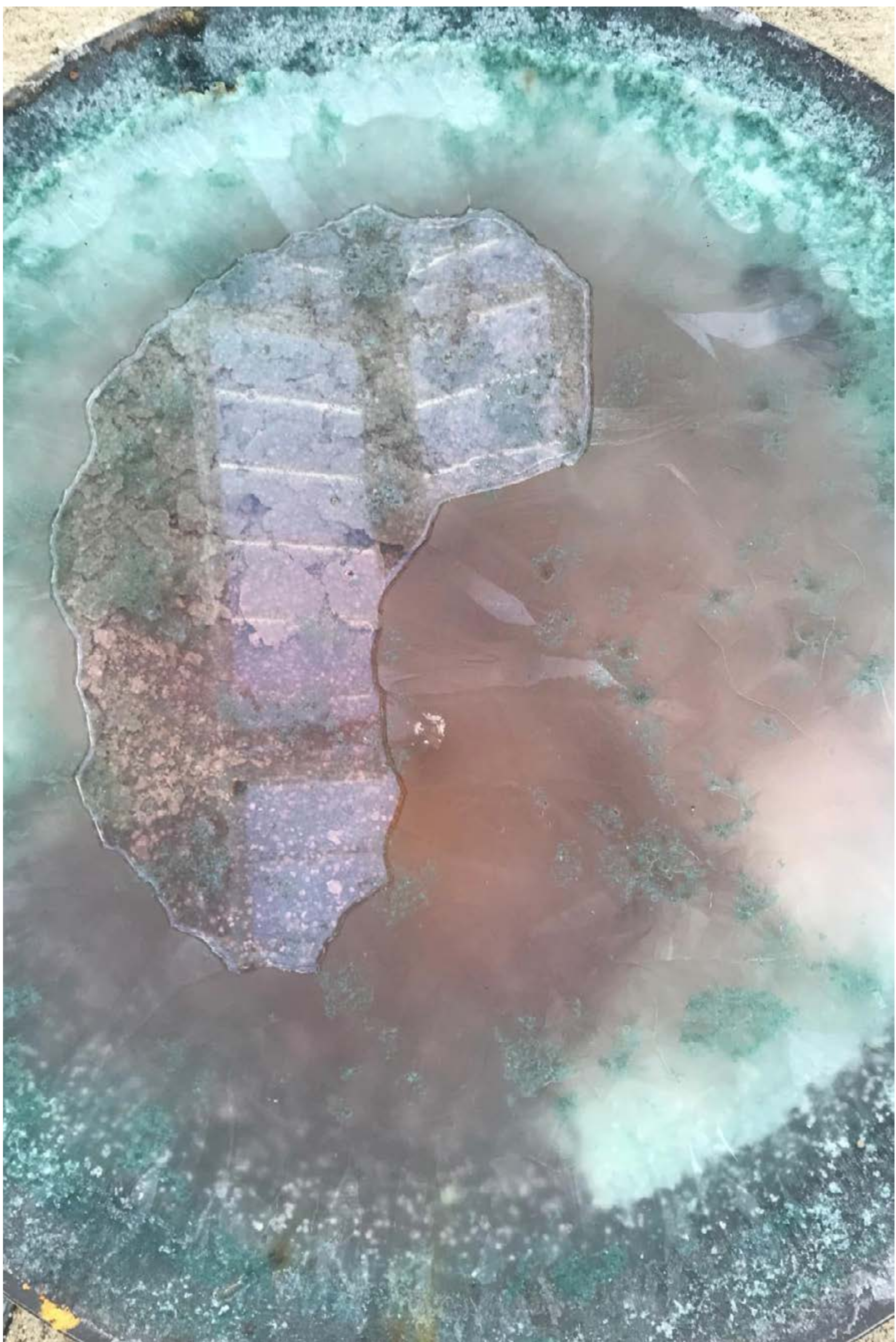


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WHAT WE FEAR AND WISH TO LOSE, WHAT WE LOVE AND WISH TO SAVE

with Guillaume Bouisset, 2024

Details:

This installation was produced for the Arts Al Ula end of residency show “The Shadow over everything”.

Materials:

Stone, desert sand, salt water, tiles, LEDs, glass etc.

Dimensions:

Approximately 500 cm diameter.

Historians and anthropologists hold that the invention of the door marks the time in history when human civilization shifted from primitive habitats to civilized settlements, villages, etc Before the door was invented, humans ‘took shelter’ or ‘hid’ themselves to be safe. The primary function of the door is to offer protection. To keep us and our belongings safe from dangers - wild animals, enemies, or thieves. It is fundamental to the privacy we need in our life. The door becomes the barrier, a passage from the profane outer space into the sacred inner space, crossing the boundary of public and private, the mysterious and familiar, darkness and light, life and death...

The door is an allegory of a beginning, signifying the commencement of the new, while at the same time embodying the idea of an end. It represents duality, like the two-faced Roman God of gates and doors, beginnings and endings. The double-faced head of Janus, each face looking in opposite directions, characterizes the transitional nature of doors. Within this conceptual framework, the flooded installation What we fear and wish to lose, what we love and wish to save emerges as a literal and metaphorical portal. On one side of the door lies the tangible world, where we experience the natural progression of light from day to night. On the other side, artificial illumination reveals what appears to be a bottomless passage, prompting the question: does the threshold lead to the past, the future, or some alternate domain of reality? Although the door itself is old and surrounded by broken tiles, the light suggests otherwise. —evoking the impression that the piece has been unearthed during an archaeological dig or discovered as a relic of the future, thus blurring conventional boundaries of space and time.

The passageway within the work is flooded as if the water has been released but hovers calmly within this liminal space, nurturing organic life upon its surface. An added layer of strangeness emerges from the water’s high salinity; as mineral deposits accumulate, a new material dimension unfolds, one that may even vanish entirely if evaporation occurs. Thus, the installation accentuates the door’s broader symbolism: a site of transformation that bridges the known and the unknown, underscoring how thresholds can serve as potent mediators of both physical and metaphysical experience.



PHOTO CREDIT: PERSONAL ARCHIVE





PHOTO CREDIT: LORENZO ARRIGONI



A PRESERVATION METHOD

2023

Details: Solo exhibition, Dallas Contemporary, Texas, USA.
Materials: Site specific installation: billboard parts, stabilised vegetation, salt, soundscape.
Dimensions: Variable dimensions.

Bianca Bondi’s practice explores cycles of rebirth and regeneration through the use of chemical reactions, predominately by salt water. Revered throughout history for both its remarkable healing properties and as a preservation method that revolutionized the availability of proper nourishment, salt stands as a symbol for the artist’s interest in lifecycles and ecology. Bondi’s approach manifests in monumental and immersive site-specific installations.

As preparation for her first solo exhibition in the United States, Bondi researched the state’s environmental history and found The Highway Beautification Act of 1965. Passed by Texan President Lyndon B Johnson, it was named after his wife, Lady Bird Johnson, and her passion for the environment. The act was intended to prohibit the erecting of billboards in order to preserve the native plants and wildlife already under risk by the building of highway infrastructure.

Considering where these advertising structures and other monumental trash reside once discarded, Bondi fabricated an abandoned billboard in the gallery, displaying its carcass as a relic of the commercial world in a post-apocalyptic scene. Acidic colors seep into six metric tonnes of salt, carving pathways of toxins around the scrap metal. Indigenous flora and fauna from the state emerge from the white mounds, signifying nature’s inherent capacity for self-healing. A soundscape plays recordings of the intersection of urban and wildlife habitats, recorded at the last remnant of the Blackland Prairie that once covered the Dallas area, the Frankland Preservation.

With this work, Bianca Bondi spotlights land as witness to mankind’s destruction and forgotten laws, but not a silent one. The artist’s multi-sensory artificial environment serves as a poignant reminder that the natural world persists beneath and amidst our bustling urban landscapes, emphasizing our collective capacity to liberate this invaluable terrain.

— Emily Edwards (Assistant curator, Dallas Contemporary)



PHOTO CREDIT: KEVIN TODORA





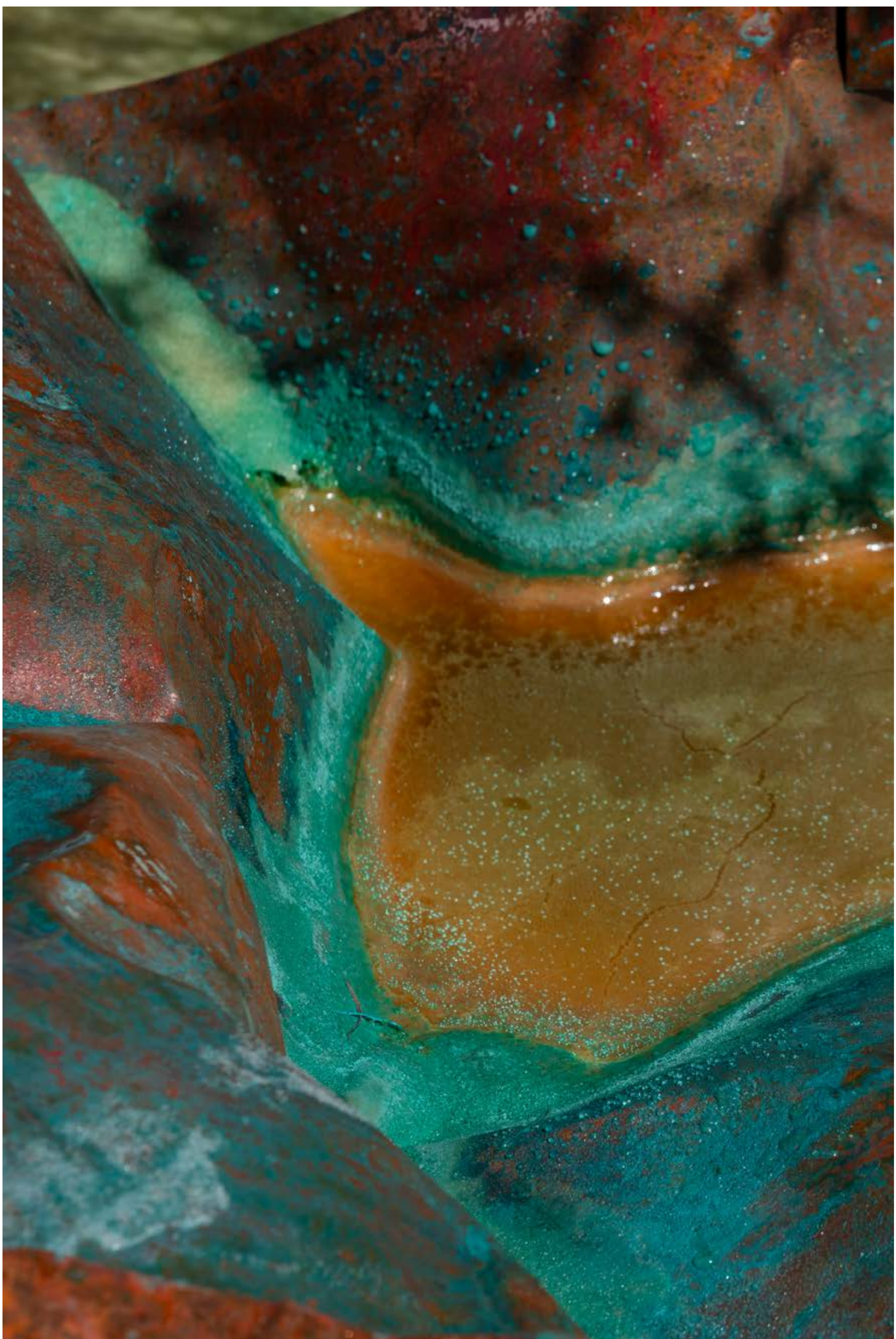
PHOTO CREDIT: KEVIN TODORA







PHOTO CREDIT: KEVIN TODORA



WORDS DISSOLVE IN WATER

2023

Details:

This installation was commissioned by the Cité des Arts, Saint-Denis, La Réunion (2023).

Materials:

Site-specific installation, mixed media.

Dimensions:

Variable dimensions.

Through this installation, Bianca Bondi wanted to pay homage to the original architecture of Reunion Island, which she discovered recently, during a month long residency. Words dissolve in Water, encourages reflection and introspection.

In her work, the artist selects and collects objects with a history and a past life, presenting them within new narrative contexts that encourage reflection on contemporary environmental, social and human issues. The artist first sources then re-assembles these elements, they are “cleansed” and some of them are made to grow mineral forms, all the while elevating their status from the mundane to the sacred. Here, vetiver straw huts, Belier bird’s nests, garlands of bouganvilla’s, palm leaves and other trinkets create a strange dialogue, which was deliberately plunged into half-light for the occasion... And if Words Dissolve in Water is, according to Bondi, taken from a ritual in which words are manifested, written down and then disintergrated by water, it is more than an invitation to an experience emphasizing interconnectivity, and transience through an obvious ambiguity evoking a non-human life in places normally occupied by humans.

“I was inspired by this ancestral form of home and its historical symbolism but also the level of technique that goes in to creating these structures, made of humble materials yet fashioned in a way to ensure their resistance to hurricanes. A technique which has almost completely been lost as this knowledge has been of little interest to younger generations who understandably prefer to live in modern homes. I wanted to pay homage to these domestic forms and this know-how, before they are completely lost. Currently there is only one association remaining on the island capable of creating them, the huts are rented out for weddings and historical events. I viewed the exterior as the physical/ conscious realm whereas the interior comes to represent the metaphysical or subconscious, through objects that solely locally sourced, domestic, familir but have been repositionned in a narrative that becomes a little strange and frozen in time.”



PHOTO CREDIT: HUGO VALERA





PHOTO CREDIT: PERSONAL ARCHIVE





WARM IN THE WATER

2023

Details: Exhibited at the Studio des Acacias, Paris (2023), 2nd Reiffers Art Initiatives Prize.
Materials: Jacquard tapestry: wool, sequins, silk, cotton, copper, salt, wood and stabilized flowers.
Dimensions: 240 x 160 cm.

This series of tapestries is the result of a collaboration with the prestigious Manufacture d’Aubusson, and Bianca Bondi’s first experimentation with this medium. Here, the traditional tapestry carton is replaced by a digital photograph taken during the artist’s last exhibition at mor charpentier, and the motif is then woven using a combination of silk, cotton and wool threads.

“One of the interesting aspects about translating a photographic image into a woven material is the literal softening that occurs. To weave an image is of course also an act of mending. This inspired me to look at images of various accumulations of oxidation in my work, especially with salt. Salt is an element too often associated with deterioration although it simultaneously has the potential to preserve, protect, and above all to heal. When we think of salt, the grainy coarse texture is what comes to mind. These aspects were great starting “transformative” points for me. The idea is to take an image that represents a proliferation of salt crystals on organic matter and mirror it in order to abstract it which would add a dimension of strangeness but also aesthetic harmony.

I also decided to leave parts of the image thread-bare in order to hand weave in alternative elements such as synthetic hair and stabilized flowers such as amaranths, jasmine, or hydrangea, which have fabulous texture and create a cascading effect. What interests me here beyond the aesthetic capabilities of these flowers, are their various cultural associations such as plants for spiritual communication.

The work was conceived as a “healing talisman” inspired by talismanic carpets that integrate mirrors — the mirror or mirror image long revered as a direct channel to the subconscious mind or to an alternate reality. Instead of integrating actual mirrors, I created a mirror image from the studio and then integrated a bowl of salt water which can be used for scrying purposes (the act of reading the future in reflective surfaces such as polished metal).”

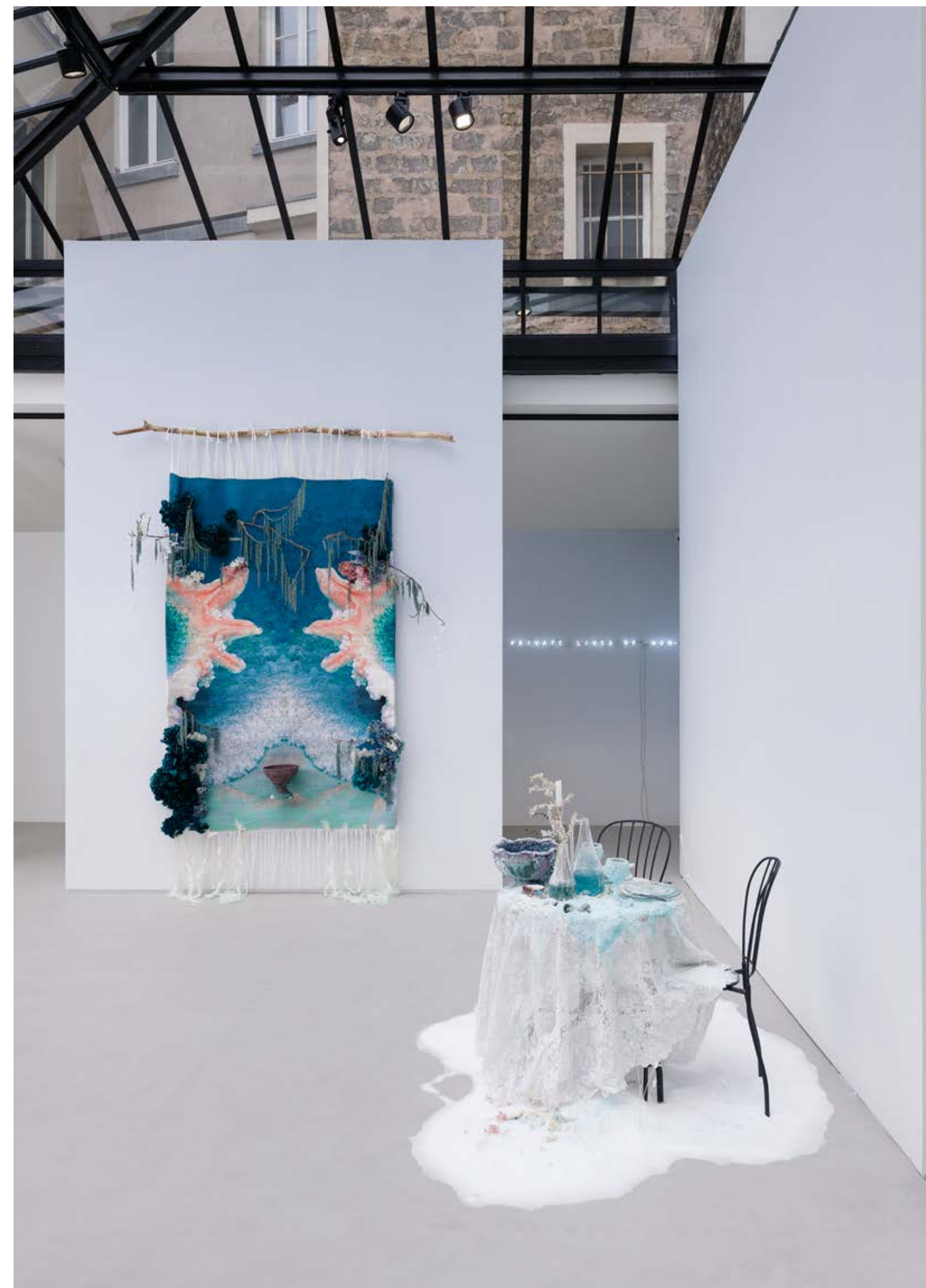




PHOTO CREDIT: AURÉLIEN MOLE



PHOTO CREDIT: AURÉLIEN MOLE



BELTANE ORACLE

2022 - 2023

Details: This installation was commissioned and produced by Lafayette Anticipations, Paris (2023).
Materials: Burnt black locust wood, quartz crystals, salt, stabilised vegetation, holy water ponds, talisman marks of protection, seashells, first petals of spring.
Dimensions: Variable dimensions.

Beltane Oracle suspends the threshold between the psychic and the earthly, the living and the non-living, the visible and the invisible, the energies of anima and animus —the belief that within each of us is the energy of the opposite sex, creating a perfect unity—, and the seasons of the Earth’s dormancy and fertility.

The work refers to Beltane, the May Day festival which marks the beginning of the pastoral summer season. Historically, a number of rituals involving the symbolic use of fire were performed during Beltane to protect the summer pastures from harm, and some elements of those rituals have been carried through to the modern day.

Bondi’s Beltane Oracle is a pentagram of burnt wood poles adorned with quartz crystals which have been cleansed by fire and the tears of a firstborn daughter. Salt, which fills the space, is a substance which reappears throughout Bondi’s practice due to its strong protective and purifying function. The landscape is completed with thirteen holy water ponds containing a mysterious potion of which the key ingredient is the milk for a firstborn son, the artist’s own.

The ponds are there for scrying —an act of perceiving events that lie beyond the range of the physical senses by using the agents of the unconscious mind, similar to that of auto-hypnosis. The aura and the secret archaeology of the work is completed with talismanic marks and sigils. By channelling different energies and the unconscious, Bondi’s work brings a multiplicity of beliefs, traditions, and rituals into a single environment. Elements of the occult, alchemy, and divination are combined with pagan fertility and purification rituals and material experimentation resulting in a manifestation of energies and an openness to spiritual and physical metamorphosis.



PHOTO CREDIT: MARTIN ARGYROGLO



PHOTO CREDIT: MARTIN ARGYROGLO

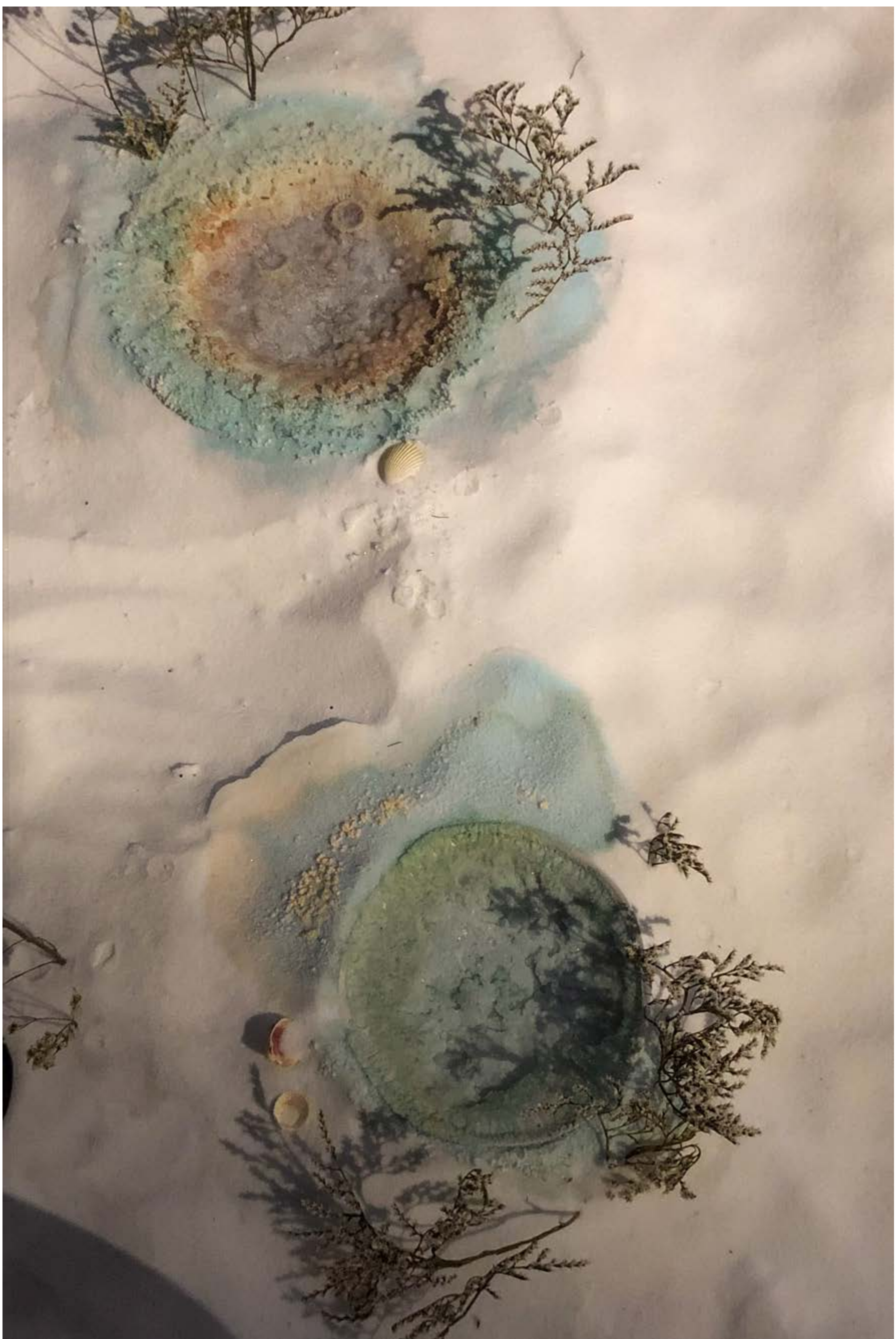
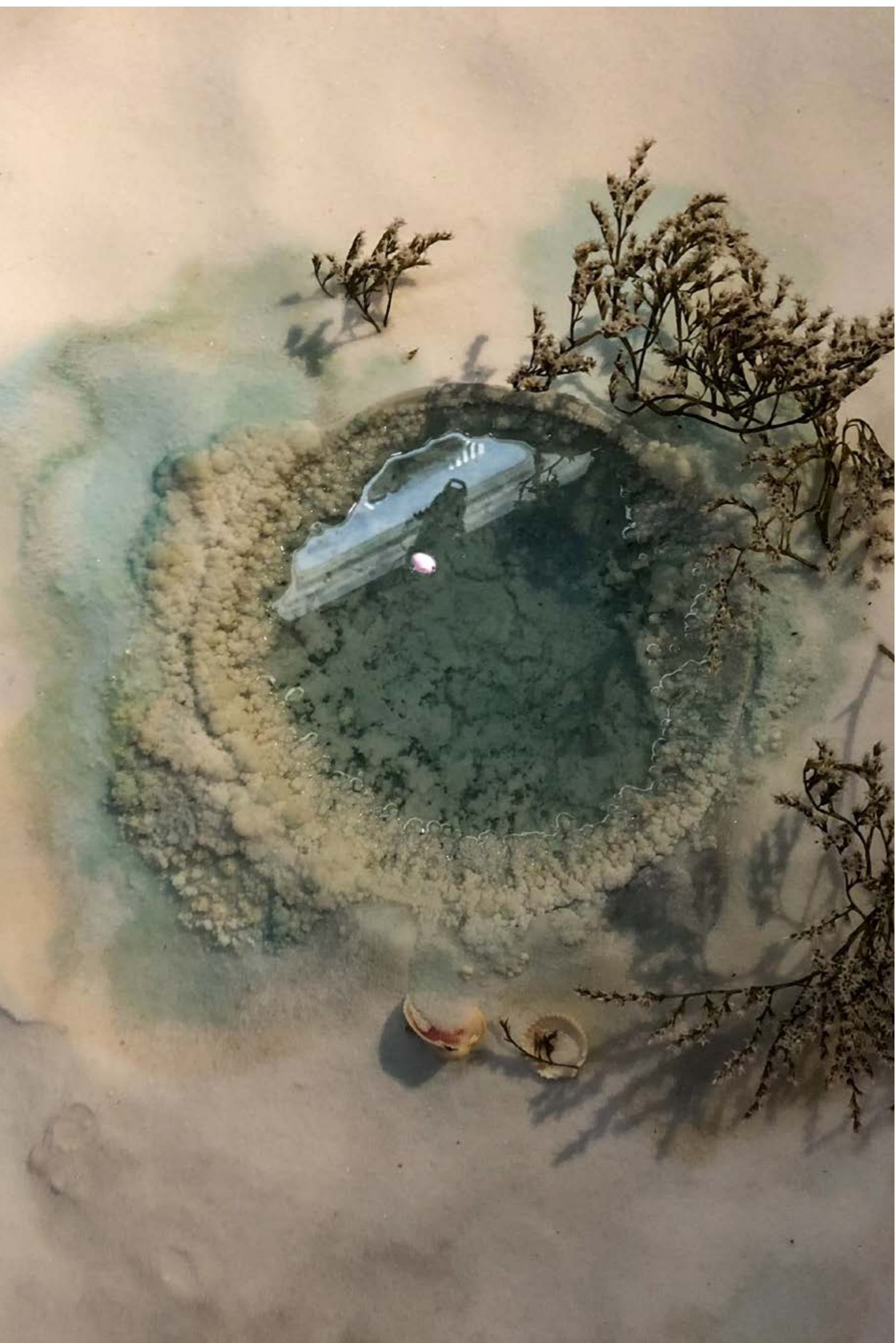




PHOTO CREDIT: MARTIN ARGYROGLO

SCRYING IN ASTRAL PONDS

2022

Details: This installation was exhibited at the MAMAC, Nice (2022), and La Casa Encendida, Madrid (2023).

Materials: Sea water, pigment, metal bowls, brass and velvet bench, medicinal plants and stabilized natural vegetation.

Dimensions: Variable dimensions.

In Scrying in Astral Ponds, Bianca Bondi crystallizes time to create an ecosystem incorporating stabilized vegetation, and salt water, conjuring up a transformative micro universe of colors and textures that invite us through an ancient ritual to entertain visions and smells that may not physically be present. This landscape of surreal materials and colors is a call to meditate on the fragile, porous and irreversible relationships linking humanity and the environment. At the frontier between the natural and the artificial, the terrestrial and the cosmic, the visible and the invisible, this work gives us a sense of the respective capacities of humans, plants, minerals and water to heal and cure. Thus echoing a form of resistance, a form of endurance.

This immersive work is inspired by the occult practice of ‘scrying’, an ancient art of revelation that connects us to the world of the Invisible. Scrying is performed using a reflective surface - a mirror, a body of water, a crystal globe. Here, the artist has created a landscape of seven pools of salt water inspired by Wiccan daisy chains; flowers of protection from pre-Christian pagan spiritual practices. These pools of water are home to a surprising syncretism of objects and materials that are activated in the saline solution created by the artist. Copper coins, flowers and shells are immersed in these aqueous environments to evolve over the course of the exhibition. Enveloping the installation, are monumental floral compositions in hyper real colors. A touch of the unreal embedded within reality, as although the flowers are natural, they have been stabilized through a chemical process which lends them a malleability and tonal palette that is heightened.

A bench nestled within the installation invites you to sit down and take your time. Slowness is equal to attentiveness, and it’s in these moments of being still where we allow ourselves to better connect - with our inner selves, within our ecology.. In this manner, this work relates to the concept of ecological resilience, a collective, non-linear process that develops through interactions among people or people and their environment. Manipulations of the living, conservation, care, visions of memory and futuristic projections intertwine to create privileged time-spaces that are sensory, curative and dreamlike.

Bianca Bondi’s works here are active, lively and endowed with a capacity to transform negative waves into positive energies. They introduce and connect us to that part of us that extends beyond ourselves: the aura. And, in so doing, they bend our reality to the laws of the supernatural and the Invisible world.. With Scrying in astral ponds, Bianca Bondi gives us access to a precious secret: the world is a series of realms each which are intimately linked.



PHOTO CREDIT: JEAN-CHRISTOPHE LETT



PHOTO CREDIT: MARU SERRANO

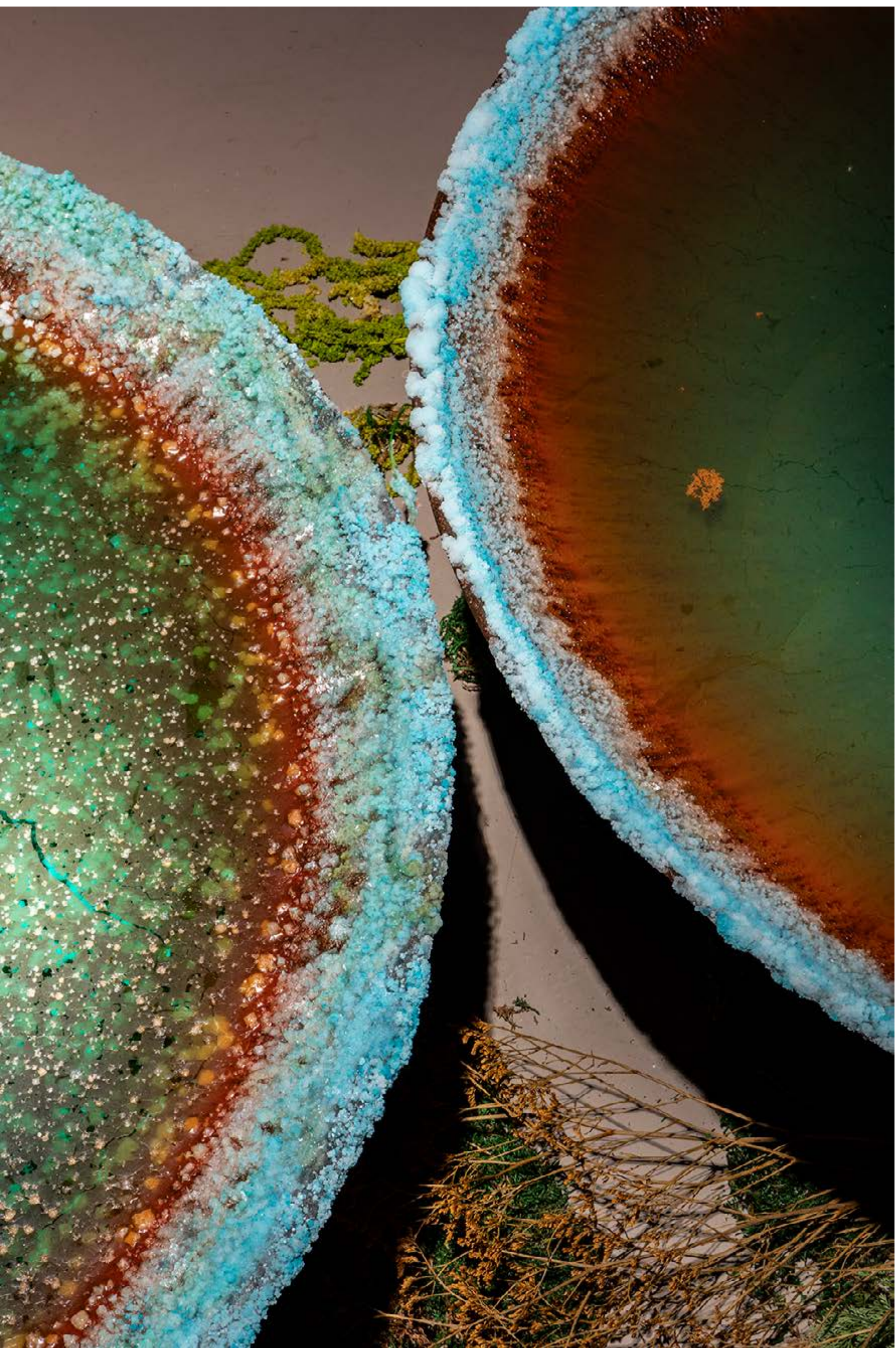


PHOTO CREDIT: ARTURO LASO

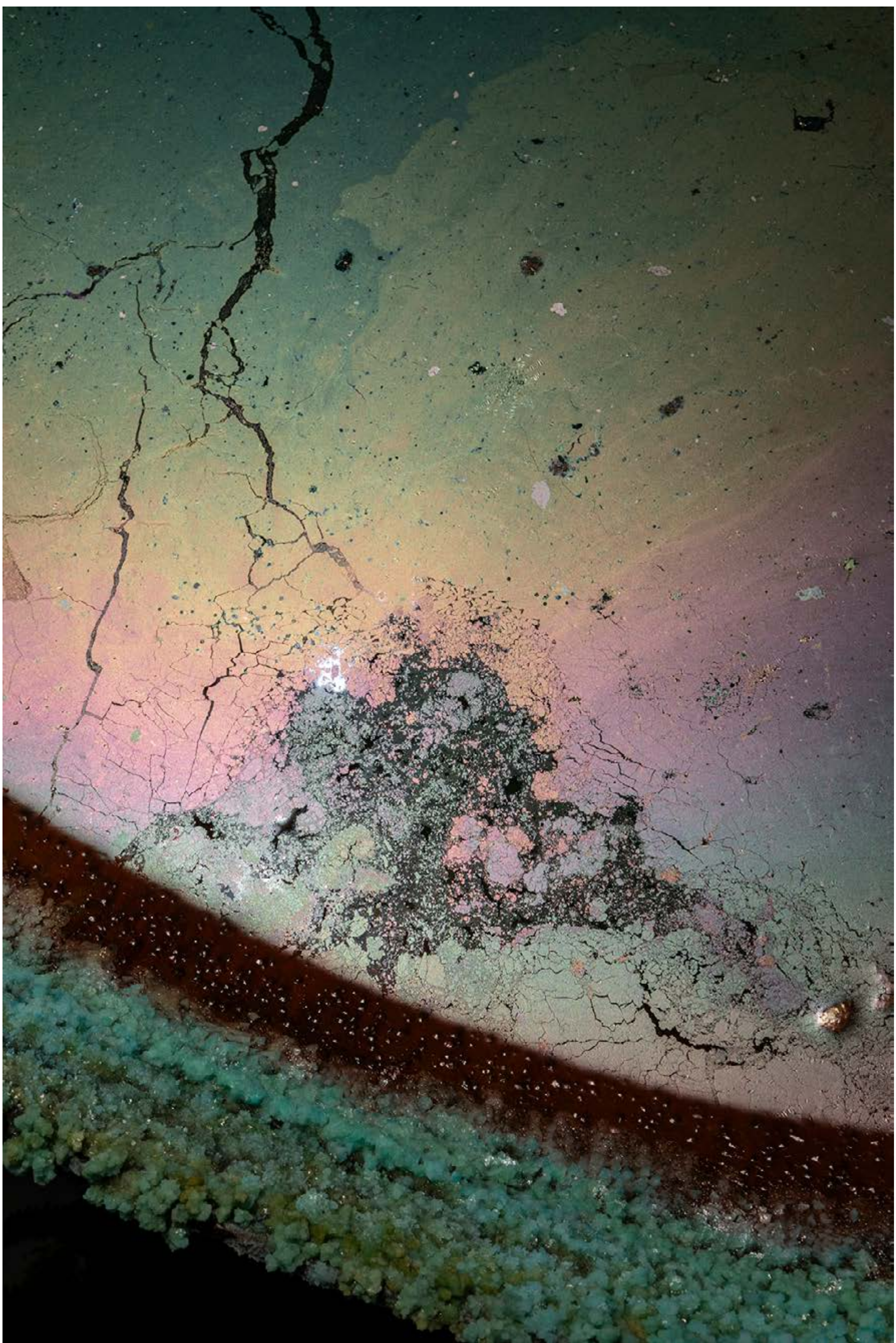




PHOTO CREDIT: MARU SERRANO

WILD AND SLOW

2022

Details: This installation has been exhibited at the Palazzo Bollani, Venice (2022); and Fondation Fiminco, Paris (2022).

Materials: Installation including chrome, brass and velvet bar and stools, brass lighting, glasses and bottles containing halobacteria, ashtray and cigarettes, glove, book, and salt.

Dimensions: Variable dimensions.

This installation echoes Bondi’s previous work The Private Lives of Non-Human Entities. In both works, humans are acknowledged by their absence, which gives the opportunity to molecular and becterial life to flourish.

The scene is an abandoned high top bar with two chairs from the design house Maison Jansen. It is a style typical of “old hollywood” and with its polished brass and velvet finish, the aesthetic is one of Hollywood movie style love and tragedy. Upon the table are martini glasses (their rims salted), an ashtray, a pair of forgotten gloves, and a book open on the page of the poem The Lady of the Lake by Sir Walter Scott, each coated in various solutions to amplify oxydation and crystal growth. We also find a pair of antique glass bottles that contain Halobacterium, a species of salt thriving extremophiles responsible for the pink tint in high saline bodies of water. The specific halophiles in this work were collected by the artist in Camargue.

The installation is shown upon a crescent form composed of salt-like mountains. The crescent form allows for proximity while serving an aesthetic and symbolic purpose evoking the moon and thus the Anima/ female energy. The presence of salt as a base gives the illusion of a dreamlike scene to contrast the “spoiling” objects. The salt acts as an agent further nourishing oxidation whilst simultaneously eliminating any toxins produced and cleansing the scene of bad spiritual energy. What may at first appear as an apocalyptic scene is in fact very much alive and entirely positive.



PHOTO CREDIT: ANDREAS B .KRUEGER





PHOTO CREDIT: ANDREAS B. KRUEGER

NOT PLACE BUT A FEELING

2022

Details: Site specific installation.
Materials: Repurposed vintage objects and furniture; (chandeliers, crystal wine glasses, ashtrays, letters.), stabilised vegetation, pigeon skeletons, salt and salt water.
Dimensions: Variable dimensions.

For Novacène, Bianca Bondi was invited to transform the “Maison Biquini” at Gare Saint Sauveur. In this immersive, site-specific installation, the artist weaves together the energies of the mineral and plant worlds, creating a space where nature and occult phenomena reclaim their presence within the human domain.

Bondi reimagines the Maison Biquini as an abandoned cabaret - a clue to a past life of the terrain - complete with vintage furniture, velvet curtains, tables, and ashtrays. Scattered bird skeletons lie amidst an environment slowly overtaken by moss and salt, evoking a world simultaneously in decline and regeneration. The result is a space that is both melancholic and magical, layered with multiple temporalities.

Through this poetic transformation, Bondi invites us to engage with invisible realms and ancestral knowledge—wisdom that humanity has willfully forgotten but which is now crucial for reconnecting with our living planet.

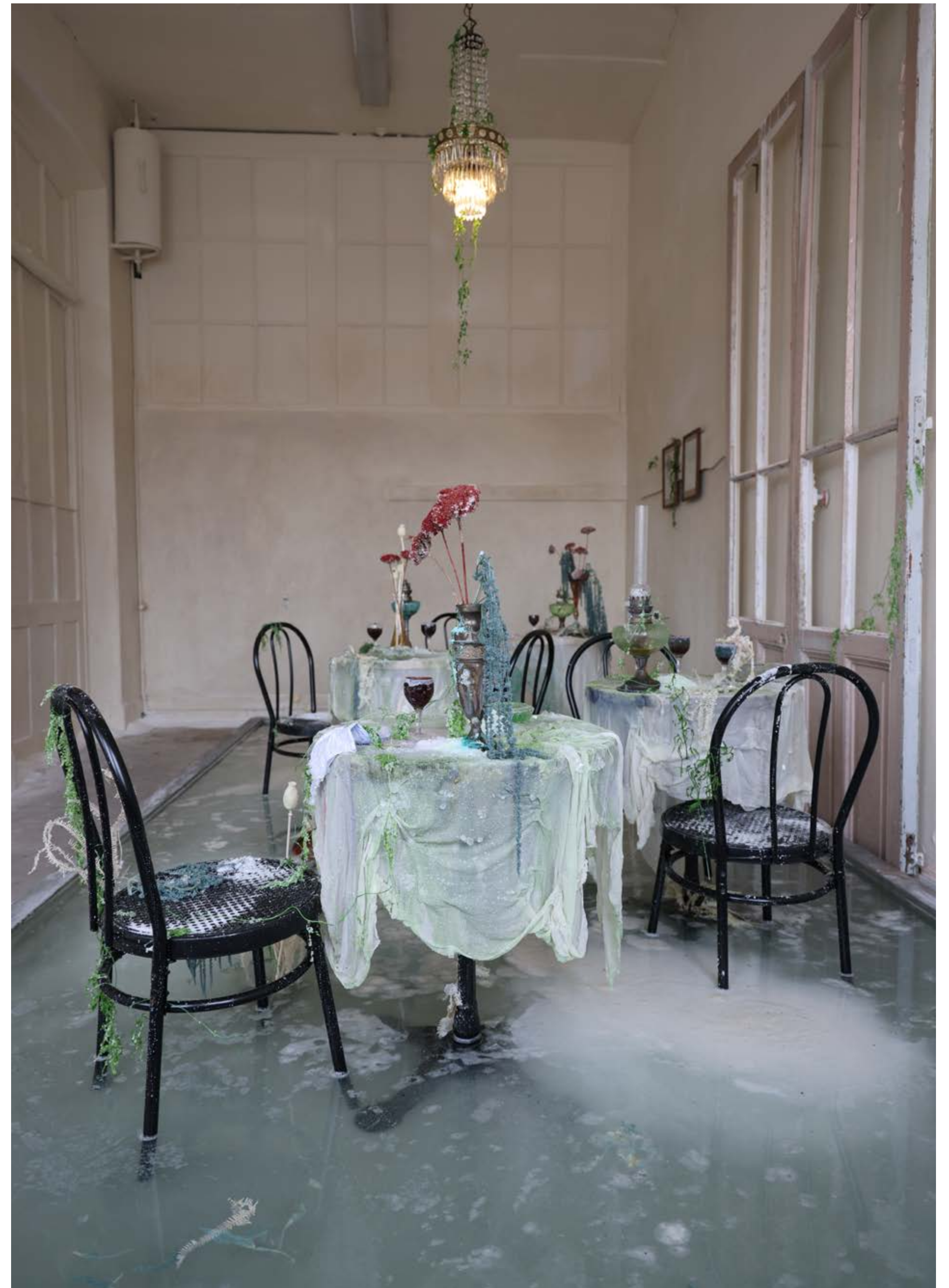






PHOTO CREDIT: JULIA COMA VILARASAU

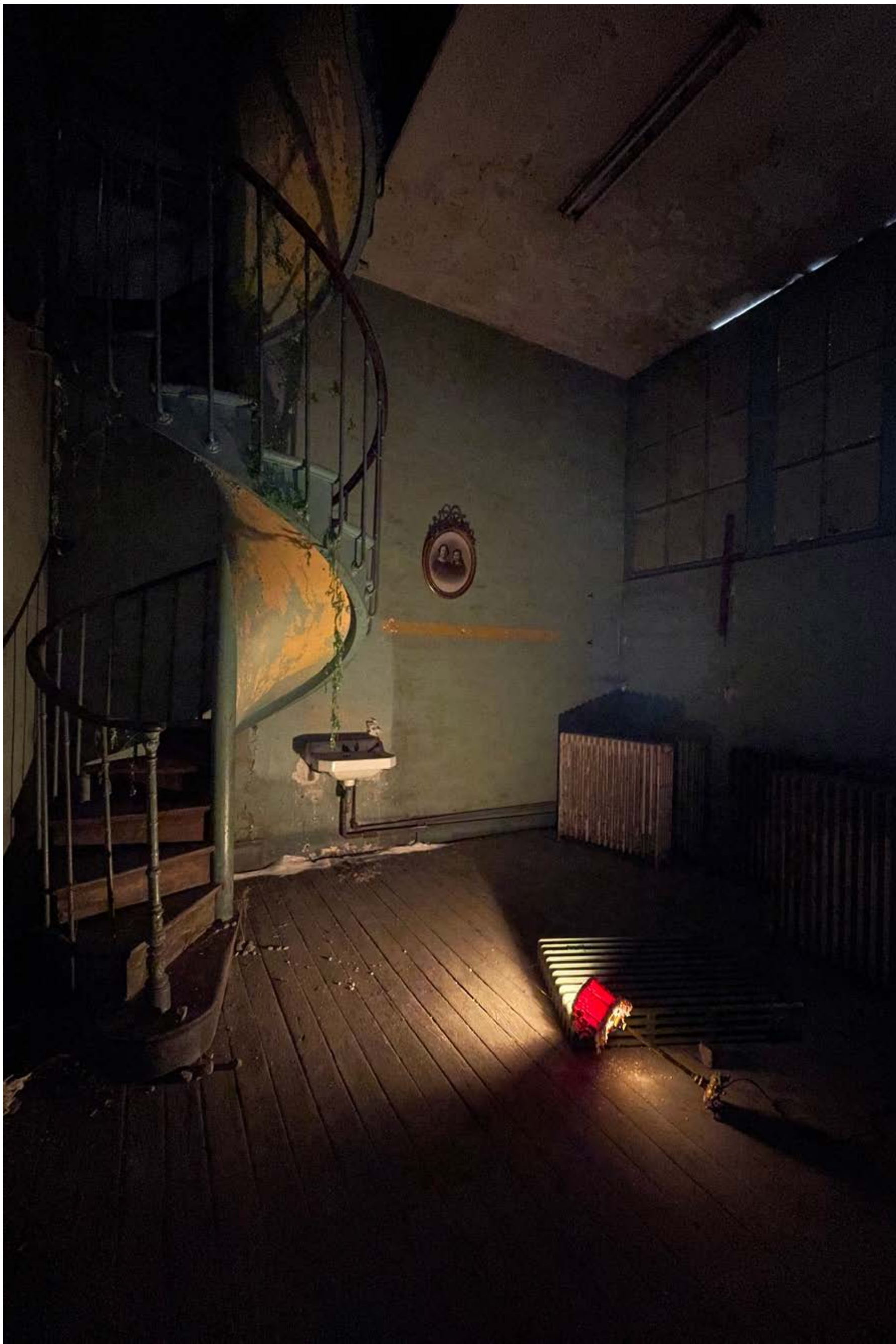


PHOTO CREDIT: JULIA COMA VILARASAU

LILITH

2022

Details: Site specific installation, Rubert Public programme, Vilnius, LT.
Materials: Medical rooms, salt and saline solutions, poppy heads, fern.
Dimensions: Variable dimensions

The Lelija factory, established in 1946, has a rich history as a women’s sewing factory and continues to stand as a symbol of resilience through decades of transformation. Within this complex, the installation is situated specifically in the former infirmary.

The infirmary, closed since 2018, once housed three doctors, including a gynecologist. Much of the equipment, as well as medicine, was left behind, scattered alongside administrative forms, outdated books, unopened apparatus, and deteriorating plastics.

What sets this space apart is its peculiarity as one of the few abandoned environments still harboring such an abundance of objects—‘living’ testaments to its history. Of particular interest is the recurring motif of the snake, which holds symbolic resonance. Snakes, painted on the infirmary’s windowpanes, now peeling and weathered, cast dramatic shadows across the room dividers at around three o’clock in the afternoon. These transient shadows leave a bolder imprint on the scene than the original, physical images.

The snake, long associated with the duality of medicine—to harm or to heal—also evokes the figure of Lilith. As Susan Scott, Jungian analyst and author of *In Praise of Lilith, Eve and the Serpent in the Garden of Eden and Other Stories*, writes: “[She] challenged the patriarchal view that women were to be ‘obedient’ [...] There was no more symbolic way than to put on a new skin and arrive as a serpent, the wisest of creatures. She would live life in abandon but not in abandonment [...] That which can kill can also cure. Bringing Lilith out of the shadows and acknowledging all sides of her is a step towards healing and wholeness.”

The installation, reflects the layered history of this space, its ongoing evolution, and the interwoven realities that define the site. The animistic vitality of the room has allowed it to endure decades of tumultuous change while supporting various eco(nomic) systems. From the grandiose uniformity of the Soviet era to the chaotic choreography of capitalism, the factory complex continues to serve as a testament to resilience.

By emphasizing the connection between materiality, vitality, and speculation, the installation introduces a new layer to the site’s narrative. Where once dust and the hum of machinery marked the dominance of economic production, the re-appropriation of objects through processes such as oxidation, calcification, dripping, ossification, and growth transforms the space. This approach renders a vision of metamorphic storytelling, enriching the already distinct fabric of Lelija.

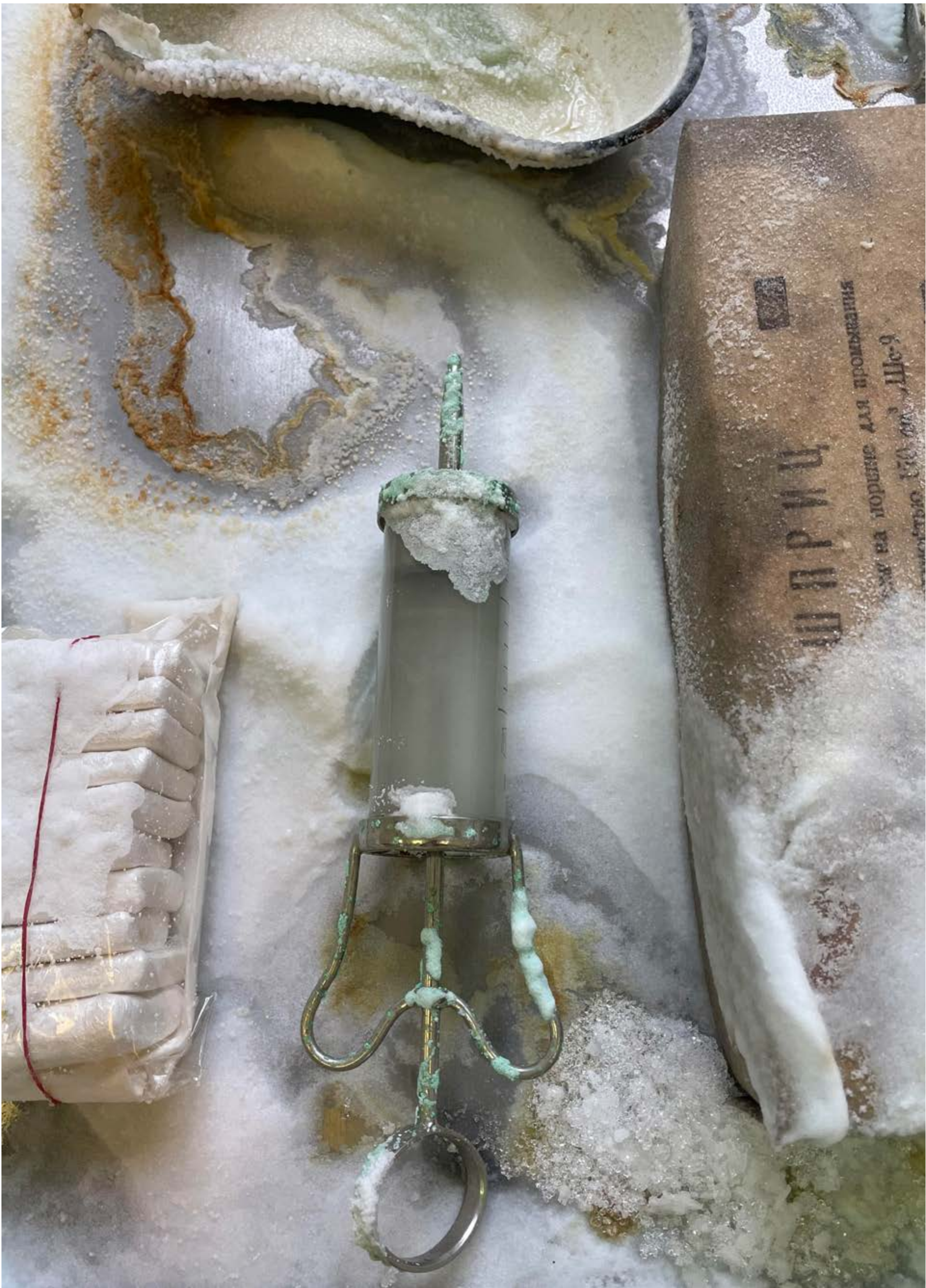


PHOTO CREDIT: GRETA STIKELYTE



PHOTO CREDIT: LAURYNAS SKAISGĖLA







PHOTO CREDIT: LAURYNAS SKEISGĖLA



PHOTO CREDIT: LAURYNAS SKESGELA



PHOTO CREDIT: LAURYNAS SKAISGĖLA

SOURCE AND ORIGIN

with Guillaume Bouisset, 2022

Details:

Materials:

Dimensions:

A site specific work, Le Château du Marais.

Earth, salt, water, halobacteria, dead trees, granite, LED grow lamp.

Variable dimensions.

Each of our senses are summoned as soon as we enter this historic barn in the Marais. The eye adjusts to the natural darkness and gradually detects a new and mysterious horizon, almost tangible by the diffuse heat emanating from a solitary lamp, heating a blanket of aqueous pink. Components of a mental landscape—unidentified in time and space.

It is within the ground itself that Bianca Bondi and Guillaume Bouisset, in this first collective work, dug a basin—a small mineral pond in which to shelter creation. And here, a primary life form evolves before our eyes: halobacteria, extreme halophiles belonging to the taxonomic classification of archaea. These unicellular microorganisms, from the Camargue salt marshes, are framed by a crystalline crust of salt, forming a barrier between the pink liquid and the raw earth. Being extremophiles, these halobacteria are characterized by their great resilience: everything in their being is geared towards survival. Proliferating in salt water, they feed on carbon, and light. The lone lamp appears to provide the basic requirements for their well-being and reproduction; thus sketches out a study of support for the most primitive and archaic of life forms.

Could this fascinating but fragile eco-system be a fountain of youth? The pink color of these microscopic halobacteria comes from the concentration of carotenoids they produce: antioxidants, necessary and beneficial for the balance of the human body, suggesting a possible ingredient in man’s eternal quest to push the limits of aging. Essential components for ecological harmony, halobacteria use their metabolism to counter balance the carbon emitted into the atmosphere. Their sulfate-reducing powers, allowing for the degradation of heavy metals, play an essential role in a progressive de-pollution of the environment. Primary life or perpetual life, this organism tells of the power of the infinitely small.

Is this the landscape of an original paradise, or that of a desert world, where only the carefree life of the halobacterium persists? It seems the meeting place of the duality of the two artists, where a dialogue between light and earth, horizontal and vertical, and dichotomous but complementary forces are born, and finally merge. Composed of elements found in the local environment of the Marais, the plant microcosm that frames the halobacteria invites new contemplation, like a Zen garden. This small distant country, giving this old grain barn the air of a temple, exists in us like a mental mirage. A massive and vertical stone overhangs this silent and sacred laboratory; while a thin dead tree represents a momentum towards the sky. Alongside it, we are similar—unconscious but blissful witnesses to a cycle of life.



PHOTO CREDIT: GREGORY COPITET



PHOTO CREDIT: PERSONAL ARCHIVE

OBJECTS AS ACTANTS

2022

Details: The works presented here were conceived for the exhibition Objects as Actants at CRAC Occitanie, Sète. They are the result of a one month residency, in partnership with the Paul Valéry school in Sète.

Materials: Mixed media.

Dimensions: Variable dimensions.

“Between enchantment and apocalypse Bianca Bondi’s installations and sculptures immerse the viewer in a strange and familiar universe, where past, present and future intermingle. As if in a waking dream or an inner derive, her works suspend the frontiers between the astral and terrestrial worlds, the spaces of the living and the dead, the visible and the invisible. Most of the time working in connection with a site, its aura and its secret archaeology, Bianca Bondi designs landscapes specific to the spaces in which she intervenes. Gardens, fountains, rooms, are transfigured by different chemical, climatic, olfactory, sound or light phenomena.

For the past ten years, she has been using ephemeral and organic materials such as wax, plants, spirulina, spices and especially salt, which has become her favourite material, both for its strong symbolic charge and for its chemical properties. Present in religions and spiritual and pagan practices, it is associated with a protective function and keep away the evil eye. In addition to its sacred dimension, it is also an essential component of body fluids. Paradoxically, salt corrodes, oxidises and durably modifies the objects it covers in Bianca Bondi’s installations.

What may appear to be a progressive destruction is rather a potential for transformation and regeneration. The artist even speaks of “energy transfer” between the elements. Thus Bianca Bondi’s installations are in a state of permanent metamorphosis: we can see copper objects that are covered with bluish stains, animal skeletons invaded by crystals, water that slowly oscillates from purple to crimson. Similarly, her showcases, which she describes as “living still lifes”, consist of clever amalgams of found and personal objects, relics, plants, covered with crystals, stains and oxidation. Encapsulated and as if suspended in a frozen time, these micro landscapes are in fact in constant evolution.

Bianca Bondi has mastered the alchemy of the materials she uses, and is getting to know them better and better, but for the most part the organic or inorganic objects she summons have a life of their own, outside of any human control. Thus the “acting objects” referred to in the title of the exhibition, a term borrowed from the philosopher Bruno Latour, remind us that every object is an actor in its own right in the world, in a political ecology that implies the coevolution of all beings, human and non-human. Hence the fundamental unpredictability that is the driving force behind Bianca Bondi’s installations: substances parasitize each other, and in so doing enter into relationships, connect, and create new alliances, with or without us.”

— Marie Cozette (Director CRAC Occitanie)



PHOTO CREDIT: CYRIL BOIXEL



PHOTO CREDIT: CYRIL BOIXEL

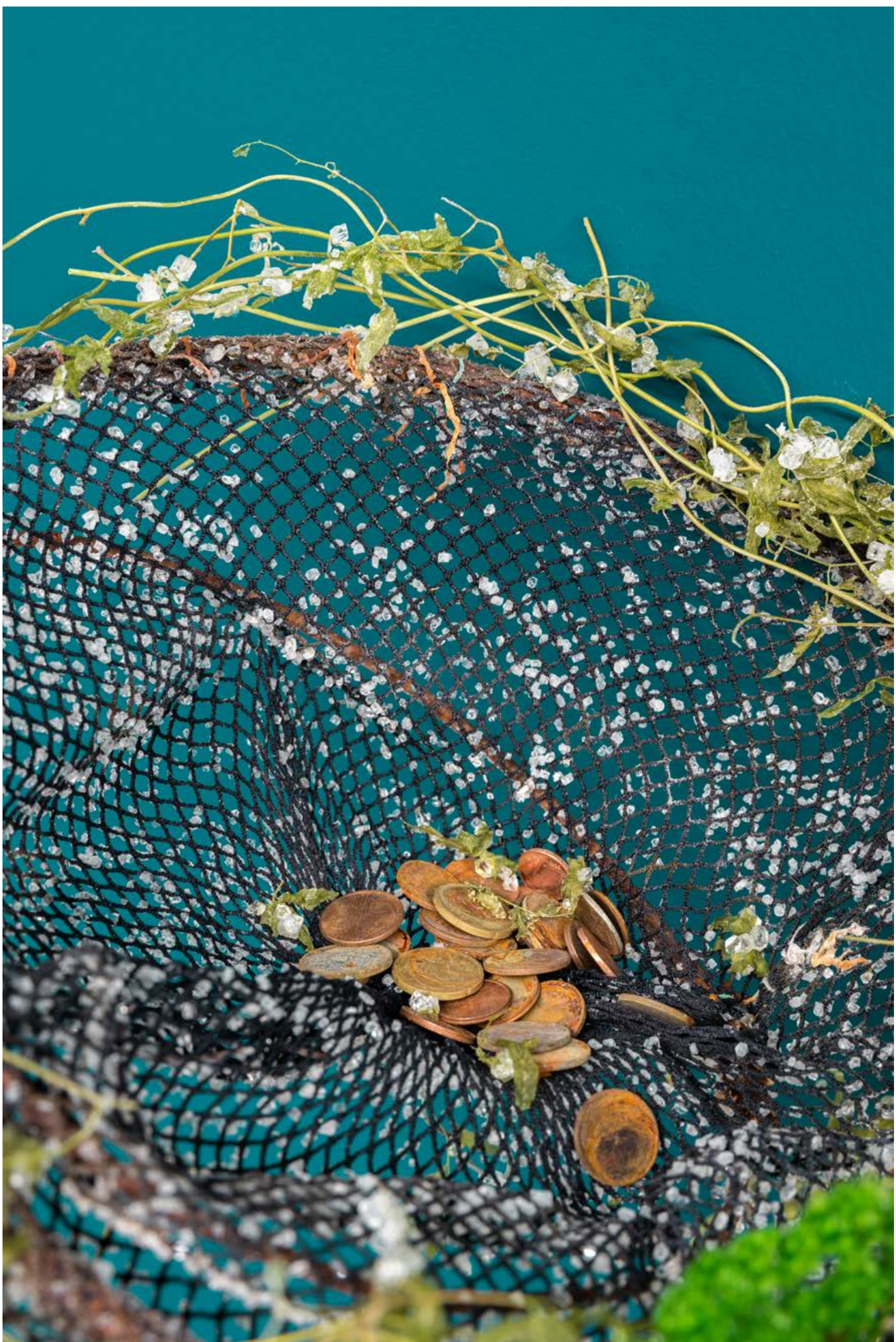




PHOTO CREDIT: CYRIL BOIXEL





PHOTO CREDIT: CYRIL BOIXEL

VANILLA OXIDE

2022

Details:	Solo exhibition, CAP Saint Fons.
Materials:	Discarded furniture from the basements of the art venue, salt and various other salt based chemicals, Achillea, Amaranths, Fennel flowers; scent of true vanilla by Yann Vasnier (Givaudan).
Dimensions:	Variable dimensions.

“Vanilla Oxide” brings two worlds together; the one of chemical reactions – oxidation, solidification crystallization – recurring events in the artist’s creative process – as well as vanilla, whose artificial synthetic powder is produced in an historical factory a few hundred meters from the art center. Bondi evokes the many lives and meanings of vanilla; its ritual use in ancient times as well as its exploitation today resonating with globalization, ecology or feminism, all subjects at the heart of the artists’ practice. Used by the Aztecs as a ritual brew to connects with the gods, vanilla has become an ordinary flavor today, since its global appearance and the large-scale production of its artificial counterpart and it is present everywhere from cosmetic to food processing industry and even in activism. The scent of vanilla spreading in the city of Saint-Fons – a key product of the local industry – is opposed to the rare and precious one used for he exhibition and produced in collaboration with Givaudan.

“I decided to use a pure essence of vanilla, in opposition to the artificial one that can be found around here and pretty much anywhere. It is a way to reenchant the mundane – envouter l’ordinaire. Associating this rare and precious element contrasts with the objects I used for the exhibition. These are mostly ordinary found objects directly taken from the surroundings, a kind of contextual ready-made. These are ruins and sculptures at the same time, objects witnessing the past and the present history of this city and of the art center”, Bondi explains. Bondi gathers a whole set of found objects witnessing the passing of time and showing the layers of local history: the past of the industrial working-class city, a newly built and quickly abandoned school, the contemporary art center... Every object is a memento of the past; a time capsule bridging the past, the present and the future, offering a new narrative deployed in the exhibition space. Bianca Bondi creates a symbiotic relation linking the objects and recreating an ecosystem where everything is connected through a progressive and gradual transformation ongoing throughout the duration of the exhibition.

Bondi’s installations are nurtured by the notion of Chthulucène, environment and ecology theories as in Anna Tsing’s writings or Jane Bennet. They offer a new narrative; healing the existent and defying the ruins. Echoing the symbolic and ever-changing patterns of Haraway’s string figures, Bianca Bondi’s sculptures draw a new set of potential narratives in the exhibition space because “it is our imagination at work from the real. It explores its depths in order to open up all the possible worlds”. Bondi’s works are altars for rituals of the future.



PHOTO CREDIT: DAVID DESALEUX



PHOTO CREDIT: DAVID DESALEUX



PHOTO CREDIT: DAVID DESALEUX



PHOTO CREDIT: DAVID DESALEUX

THE ANTECHAMBRE (THAI CRANE)

2021

Details:

Materials:

Dimensions:

Site specific installation, Nakhon Ratchissima Zoo.

Thailand Biennale, Korat 2021 commission.

10 tonnes of salt, furniture, synthetic flowers, copper vases.

Variable dimensions.

“The Antechambre (Thai Crane)” is a site-specific installation by South-African Artist Bianca Bondi. The artist is known for experimenting with natural elements and creating unique environments. This work is an adaptation from its first presentation The Antechambre, (Tundra Swan) in the Busan Biennale, 2020. It is inspired by a poem “Tundra Swan ” by South Korean poet Hyesoon Kim, which depicts the disembodiment between one’s mind and one’s physicality.

Presenting the work in the pavilion at the Nakhon Ratchasima Zoo, “The Antechambre (Thai Crane)” attempts to flatten human’s psyche and realign it with all beings. The artist fills the space with salt, an element vital for life - animals and humans alike - and known to keep bad spirits at bay. She creates the scene of an isolated bedroom decorated by copper objects, which will eventually generate verdigris as they are exposed to the salt. Bondi sets a circular pond in the middle of a bed where the seed of life is given and taken away, while simultaneously placing a mirror of the same dimensions on the dresser, to act as a portal, a shrine, and a confrontation of self. While The first version spoke of the swan and its death song, here we have the symbology of the Thai crane, saved from near extinction, with flowers of fertility and birth.



PHOTO CREDIT: SUPERNORMAL STUDIO





PHOTO CREDIT: SUPERNORMAL STUDIO



PHOTO CREDIT: SUPERNORMAL STUDIO

THE DAYDREAM

2021

Details:	Site specific installation, Open space, Louis Vuitton Foundation, Paris.
Materials:	Mixed media, (salt, rainwater, bird bones, shells, stabilised vegetation...); soundtrack, and scent.
Dimensions:	Variable dimensions.
Sound Design:	Jenn Hutt (Musician), Marc-Antoine Perrio (Guitar).
Floral Design:	Tara Msellati.
Olfactive Ambiance:	Yann Vasnier, Perfumer (Givaudan).

Ephemeral, poetic, and in perpetual metamorphosis, Bianca Bondi’s hybrid works result from the meeting of objects with organic and inorganic materials, selected for their symbolic aura. For Open Space #8, Bianca Bondi has transformed the gallery into an artificial landscape composed of natural elements. This interior garden – inspired by sacred springs, such as Mexican cenotes – offers a multisensory immersion. Pursuing her interest in rital practices, offerings and the occult, the artist evokes the act of “scrying” or the ancient art of divination connecting us to the invisible world. A place of meditation, conducive to reflection and reverie, The Daydream invites us, according to the artist, to experience “the surreal anchored within the real.”

“I’ve imagined The Daydream as a garden-like space. We are met with hydrangeas, fine bleach bone-like ferns, amaranths, eucalyptus, and algae-like leaves spiraling downwards. The heart of the installation is a sculpture with a cascade of colored ponds, seashells, and bird bones. We are accompanied by a soundtrack, in which we recognize distant water and birdsong, a raw guitar and the ripple effect; and on a rare, occasion there is silence. The Daydream has a mineral, earthy yet slightly minty smell; it is an invitation to breathe deeply, to slow down and take your time.

The title is a reference to the liminal moment of dreaming with eyes open. There exists a transitional stage of dreaming while still awake, the scientific term is hypnagogia: it is a moment of threshold consciousness where lucid dreaming can occur. In this project, I wanted to continue exploring the concept of daydreaming, which allows our mind to drift.”



PHOTO CREDIT: MARC DOMAGE



PHOTO CREDIT: MARC DOMAGE

SYNONYMS FOR SINKHOLES (THE HOURS THAT PASS DEVOUR US) 2021

Details: Site specific installation, CIAP Vassivière.
Materials: Mixed media (salt, salt water, copper coins, crystal ball).
Dimensions: Various dimensions.

For *Life to Itself*, Bondi tells a story in mirror image on either side of the building wall, inside and outside the CIAP Vassivière art centre. The work comprises of a lounge scene, as if abandoned, and on which the environment acts and is influenced in return. Indoors, the furniture undergoes crystallization and significant oxidation. Outside, moss and earth invade the piece, as if the environment was invited to settle there. Two sinkholes mark the holes within the sofas; on one side, water harboring forgotten coins, transforming over time by slowly evaporating, while the other side welcomes fauna and flora transforming through expansion.

Several elements testify to this abandonment: an unfinished cigarette, an unopened letter. *Synonyms for sinkholes (the hours that pass devour us)* has a circular character that evokes a double-edged notion of time: it is the hours of the climate catastrophe that arrive and devour us, but also those of the day that passes over the mirrored tables arranged in a circle (like a magic circle), like the path of light.





Life to Itself is a group exhibition which transforms over time: works conceived specifically for the project are designed to react and change in relation to the site. Together they compose a sensitive, spectral organism that comes to life in rhythm with the island and its inhabitants. It is not always easy to consider the earth as a living being: to perceive its extremely slow or overly-fast movements, to understand its cycles and often-distant causal relationships. Life itself seeks the vitality of matter, its fleeting rhythms. Rather than proposing fixed works that become objects of the human gaze, the exhibition presents dynamic works whose transformations are not always perceptible. Little by little, the artworks depart from their original state and change beyond the control of the artist. They may also play with the building itself or take root outdoors. What matters is to let the works develop, to abandon them almost, in order to let new possible forms emerge.

The exhibition Life to Itself was planned before the Covid-19 pandemic. During our initial conversations in November 2019, we discussed ways in which the works might live off the building and one another. Michel Serres's book *Le Parasite* (1980) was our starting point: in it the philosopher explains that the parasite is never invited anywhere, but always manages to intrude, and not necessarily by coming through the front door. The parasite is difficult to pin down because it is constantly transforming itself, even sometimes inverting its role with that of the host. The parasite is not so much a defined being as it is one that mutates through connections. It forces us to think about things not as fixed objects but as continuously changing forms, dependent on their interactions. Serres gave much consideration to the ways in which we might approach climate change. One way was to no longer think of things as fixed, but as transient and parasitical, constantly changing.

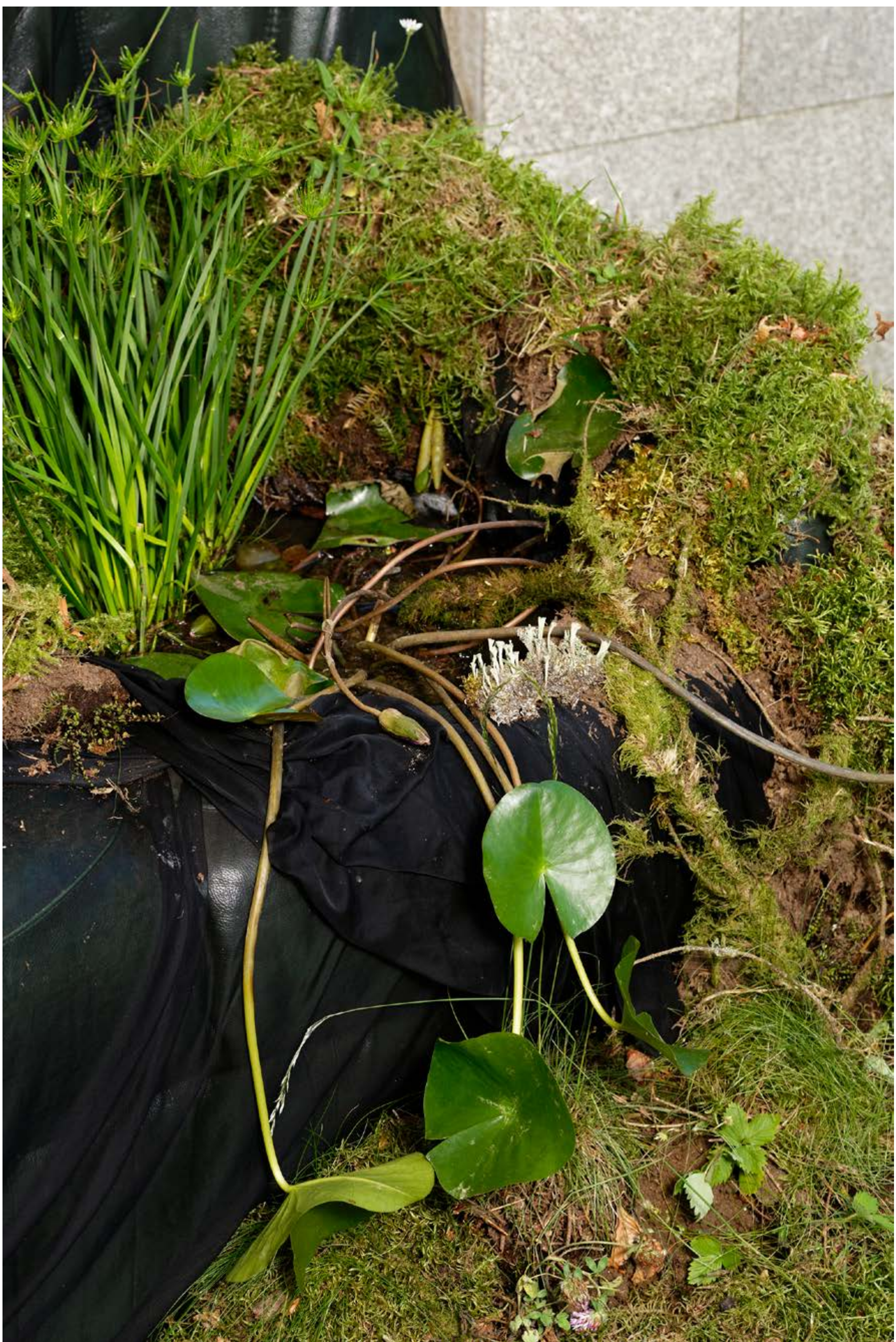
Since the pandemic began the exhibition has been postponed twice: it was initially due to take place in summer 2020 and then in March 2021. Gradually we moved away from the image of the parasite, perhaps because it was too close to current events. The idea of the reactive artwork then emerged as something interesting; since the artworks would interact with each other, we could say that they were reactive. The works on view are sensitive to moisture, the movements of other beings, and variations in light. They can grow, deteriorate, merge with others, mutate. Instead of a fixed group of objects to look at, the exhibition can be considered as a gathering of sentient beings. It is not so much a question of appreciating a work of art and judging its visual qualities, but more a question of asking what it is and what it is becoming. Presenting a piece of work or an exhibition that is reactive is to enable the work itself to assume its own aesthetic qualities and to go beyond the traditional situation of a subject observing an object. The reactive work of art no longer needs to be looked at, it simply develops in harmony with its environment, with or without a human presence.

The exhibition is imagined as a way in which a reactive artwork can address the problems of the Anthropocene period: if climate change calls for human beings to be less egocentric and become more sensitive to the environment, then they need to find new ways of looking at things. The key is to no longer think of the earth as a resource but as a sensitive being closely interconnected with other beings, and whose interactions are therefore sometimes very subtle, but may still have significant consequences. Moreover, a reactive work of art can be produced by contact with other living things: it has an ability to create new forms that were not predetermined by the artist who initially created it. The work transforms itself in relation to its environment and to other living beings, and opens itself up to new possibilities that are only revealed as time passes.





PHOTO CREDIT: AURÉLIEN MOLE



THE FAINT HOUSE OF YES

2021

Details:
Materials:
Dimensions:

Site specific installation, Le Temple du Goût, Voyage à Nantes.
Mixed media, (sacred salt, incandescent light bulb, organic herbs, untreated beeswax, fertility crops, incense, Amaranths).
Various dimensions.

The Temple du Goût is a former 18th century mansion. Before the filling of the Loire, the water came to the foot of this investment property. Boats docked at the quayside to unload their merchandise and store it in small warehouses and shops on the ground floor of the building. There were tenants of various social origins there, depending on the size and prestige of the apartments. With its pyramidal-shaped facade characteristic of the Nantes Baroque style, also known as the rococo style with mascarons and ornaments of marine and naturalistic inspiration, the Temple du Goût is classified as a historical monument.

Bianca Bondi’s site specific installation is inspired by the history of the city, the presence and then the absence of water, port activity along the river, the arrival of goods, exchanges with other worlds... and is not unrelated to the current pandemic context. Each space of this Temple de Gout is considered a cavity dedicated to a restorative and protective material: salt, beeswax, aromatic herbs, water and light. The visitor is invited to enter a completely transformed place, the floor of which recalls the Roman baths from which a fountain emerges in the center. The domes are covered by fabrics, beeswax, adorned with salt crystals, embellished with floral arches or a crystal ball. The Temple sublimates these simple and humble substances frequently used by the artist in her practice, and who honors “the protective, healthy, nourishing side, and the benevolence of each of these, for an immersive and healing experience”.

Bianca Bondi perfumes the space with the corrosive and preservative properties of salt, of the curative and protective properties of beeswax which help reduce the risk of contamination, of rosemary - considered as a cognitive stimulant and anti-inflammatory or of thyme, antibacterial, insecticide and antifungal, widely used for embalming or to protect against the black plague, the therapeutic virtues of light sought after in Roman, Greek or Egyptian cultures, of the sacred, primordial and purifying character of the water present in many religions and cultures.

From room to room, the visitor is welcome in this fiction with colors, shapes, scents and metamorphoses whose chemical ceremony set up by the artist transports us to a philanthropic elsewhere.

— Marie Dupas (Curator)



PHOTO CREDIT: MARTIN ARGYROGLO



PHOTO CREDIT: MARTIN ARGYROGLO



PHOTO CREDIT: MARTIN ARGYROGLO









PHOTO CREDIT: MARTIN ARGYROGLO



THE FALL AND RISE

2021

Details: Site specific installation. Fondation Carmignac.
Materials: Mixed media (cristilised whale skeleton replica, salt).
Dimensions: Various dimensions.

In part because of the massive size of whales, scientists have long speculated on the ecological effects of whale carcasses sinking to the deep-ocean floor. When great whales die at sea, their bodies shuttle carbon down to the seafloor. Each sinking whale carcass sequesters an average of 33 tonnes of CO2. The falls of large whales are vast sources of labile organic matter which end up on the deep-sea floor and provide rare minerals and gases to an array of lifeforms that would not have access otherwise. Whale falls become ecosystems unto themselves.

The Fall and Rise (2021) a site-specific 12metre long whale skeleton, frankensteined together from several different species, some currently living, others from the dinosaur era. This chimeric creature hangs upside down from the museums ceiling, a supine attitude of death but also a suspended position of resurrection - an embodied collapse of the line between life and death, an elegant affront to the linearity of time.

A series of dolphins were created after the whale to continue in this acknowledgement of energy transferral. That an ending can also be a beginning again - from these (natural) deaths, other forms of life emerge.







PHOTO CREDIT: PERSONAL ARCHIVE









PHOTO CREDIT: JEAN-CHRISTOPHE LETT

SCRYING IN ASTRAL PONDS

2020

Details:	Solo exhibition, Centre d’art le Parvis. Soundscape/musical composition by Jenn Hutt; 26min 8 point surround sound. (https://jennhutt.bandcamp.com/album/still-waters)
Materials:	Mixed media, (Holy water from Lourdes, salt, pigment, brass and velvet benches, natural vegetation).
Dimensions:	Various dimensions.

Bianca Bondi creates site specific spaces, immersive projects often with restorative and healing virtues. Her installations are the result of a chemical ceremony, an unpredictable transformation of matter through temporal performance. These spaces open up fields wherein anyone can experiment and project themselves into a past, a present or a future as in a kind of retro archeology of the hereafter.

Thus, at the Parvis, the artist constructs a dreamlike landscape suspended in time, and punctuated by moments of saline crystallization. Entitled “Scrying in Astral Pounds”, the immersive work draws inspiration from the occult practice of “Scrying”, the ancient art of revelation that connects us to the world of the Invisible. For this exhibition, Bianca Bondi transforms the art center into a space of contemplation conducive to reflection. Scrying is performed using a reflective surface: a mirror, a puddle of water, a crystal globe. Here, the artist creates a landscape composed of fourteen pools of salt water evoking the shapes of Wiccan daisy wheels, protective flowers dating from pre-Christian pagan spiritual practices. These reservoirs, each one-meter-fifty in diameter, find refuge in basins made of a mixture of flour and salt built onto the ground. Filled with the miraculous water of the Sanctuaries of Lourdes, they welcome in an astonishing syncretism various objects and materials which will activate in the saline solution that the artist has composed for them. Copper coins, flowers and seashells will thus be immersed in these aqueous expanses.

Surrounding the puddles and their “clairvoyant” reflections, velvet benches invite visitors to sit down and attempt for themselves the practice of scrying. That is to say, to attempt to reach, for the price of a moment of intense concentration, a modified level of consciousness. What Carl Jung defined as the “collective unconscious” made up of archetypes, the main one of which, the Self, enables the realization of a person’s psychic and metaphysical unity. Enveloping the installation, monumental floral arrangements created by Fanie Testa Genovese are gradually covered in salt. Their slow withering to the colors of autumn changes the atmosphere of the exhibition by playing into - with complicity - the encounter of strength and fragility, between life and death. All the while a soundscape, especially designed by Jennifer Eliz Hutt, guides the visitor’s stroll through this twilight and alchemical landscape, allowing one to access a state of enchantment.



PHOTO CREDIT: PERSONAL ARCHIVE





PHOTO CREDIT: PERSONAL ARCHIVE



PHOTO CREDIT: PERSONAL ARCHIVE

THE ANTECHAMBER (TUNDRA SWAN)

2020

Details:

Materials:

Dimensions:

Site specific installation at MoCa Busan in the context of the Busan Biennale, cur. Jacob Fabricius.

Various objects and materials and 6 tons of unrefined salt.

Various dimensions.

Poet KIM Hyesoon writes: “Birth is always a fall” and “death is taking flight”. The work of Bianca Bondi is an attempt to freeze these in-between moments so as to better feel a human connection to our environment. Her installations display found objects covered with crystalized salt, as if the world was breaking apart and cracking in a thousand pieces. Her first work using salt, A Studden Stir And Hope in the Lungs (2014), is like the discovery after a storm of a vestige of old copper vessels sunk deep down under the sea. Green-grey rust appears to have taken on life in the dark-blue abyss, almost illustrating the intermediary state called Bardo in Buddhism: between death and rebirth.

Bondi’s new installation for Busan Biennal, Tundra Swan, is a translation of KIM Hyesoon’s eponymous poem. As Bondi states: “salt is essential for life but too much brings death”. Taking inspiration from paintings such as Henri Gervex’s Rolla (1878) or John Everett Millais’s Ophelia (1851-1852), we observe a clinical but feminine bedroom setting composed of a bed with a pond in it, echoing a circular mirror above a dresser at the end of a pathway through the tundra. All is covered with salt except the pond and the mirror. We are then invited to cross over an open-air cosmic digestive space where salt represents preservation but also resurrection. A swan stands alone. It symbolizes the force of art and poetry, capable of singing even better before its death. We are living in a system that leads us to death and we are all survivors in resistance like the phoenix rising from our ashes. Nothing is lost, everything is transformed. The salt can dissolve in water and later recrystallize and oxidize around itself.

Bondi’s installations are ecosystems that pay tribute to both our agencies and vulnerabilities so as to offer a shared moment of meditation on the condition of “hyperobjects”, to borrow philosopher Timothy Morton’s concept: “Instead of inhabiting a world, we find ourselves inside a number of hyperobjects, such as climate, nuclear weapons, evolution, or relativity.” Vital energy emerges from the interaction of human and nonhuman forces. Apocalypse, like in Lars von Trier’s film Melancholia, is both the end of a status quo and the possibility for a more sustainable order of things to take place.



PHOTO CREDIT: PERSONAL ARCHIVE

Tundra Swan

A white tundra swan that failed to join the flock flying home
Came to the Busan Wildlife Rehabilitation Center
They had to cover her face with white cloth
And cut away at the damaged wings
With her wings clipped, the white swan stopped eating
Reluctantly, they had to cover her eyes, tie up her beak
And push gruel through the slit

How I used to dwell among clusters of birds
How I, past the cloisters of feathers
Used to drive a train into the caverns of eyes

Feathers of summer are as cool as fans
Feathers of winter are as soft as clouds

Things like this happen:

You cannot walk ever again

Sentenced to this, Mother was placed on a bed
She could not unfetter from that bed and return home ever again

One night when I uncovered her bed
A white swan with a tied beak was lying there
She could not even speak, but pleaded with her eyes:
Please take me home

When I held my mother
It felt like I was embracing her from a time a hundred years later
The blunt place of the swan's clipped wing hit my rib

I was expelled far away from feathers
The train mournfully called out for the eye-cavern as it ran

You cannot soar again

You cannot see her again

When the moment for those words arrives
When the moment when there's nothing to be done arrives

The white tundra swan was in the hospital for four years
And now she is in a reservoir
The white tundra swan that took me on her back
From the chamber of feathers and sailed the black heavens
For ten thousand meters, from the North Pole to the South overnight,
Is now by those waters
Now, the swan's wings cannot fold

Like those waves fluttering into the wind
Through the CCTV screen in the rehab center
We faced each other every day, she and I



PHOTO CREDIT: PERSONAL ARCHIVE







PHOTO CREDIT: © BUSAN BIENNALE 2020

THE WISHING WELL

2020 - Ongoing

Details: Works from this series were exhibited at the Fondation François Schneider, Wattwiller (2022) and Studio des Acacias / Reiffers Art Initiatives, Paris (2023).

Materials: Small chair, salt dough, artificial plants, various objects and salt water.

Dimensions: Various dimensions.

“The typical concept of a wishing well is to throw a coin and make a wish, to ask for something. It is an automatism today, experienced without too much after thought. But actually if we look back to the origin of the wishing well, it was less about asking and rather an act of gratitude.

Since water has always been considered to be the key to life, finding sources of fresh water was primordial to our ancestors. Occasionally, fresh water sprang from unexpected places, such as from underground. These unexpected sources were considered to be gifts from the gods, thus to thank the gods for their gift, they would drop small tokens of their appreciation into the spring. Later, coins were used.

With The Wishing Well series, I wanted to reconsider the automatic act of asking and replace it with the act of being thankful but also acknowledging and manifesting this gratitude. When coins are thrown into these works, a material transformation takes place, the liquid oxidises the coins, changing their colour. The more copper coins thrown inside in this gratitude ritual, the bluer the water becomes by chemical reaction. The well could be left to gradually dry and “crystallise” or be filled once a year with salt water upon a special occasion of your choosing.”



PHOTO CREDIT: FRANÇOIS DOURY



PHOTO CREDIT: AURÉLIEN MOLE



PHOTO CREDIT: STEVE CONSTANTY

THE PRIVATE LIVES OF NON-HUMAN ENTITIES

2020

Details: Site specific installation.
Materials: Mixed media (salt, salt water, copper, neon).
Dimensions: Various dimensions.

Responding to the penetrating cellar architecture of Het HEM, Bondi invites us into an intimate installation setting that breathes the dynamics of being together without necessarily being physically present — is this from the past, from the future, or are we inside a memory. An abandoned dining table as a reminder of companionship; a feeling that is still present in the air or dissolved and fused with its surroundings.

The materials create their own unique bonds with each other. Bondi does not attempt to control the mutual reactions, but guides them to take their own course. In this process the most improbable creations develop: a play of colour, form and space.



PHOTO CREDIT: MARTIN FREIHERR VON HAGEN





PHOTO CREDIT: CASSANDER EEFJINCK SCHATTENKERK

THE SACRED SPRING AND NECESSARY RESEVOIRS

2019

Details: Site specific installation. Ex Fagor Brandt factories for the 15th edition of the Lyon Biennial, cur. le Palais de Tokyo

Materials: Mixed media (salt, salt water, copper, neon..)

Dimensions: Various dimensions.

As is often the case when she takes on a project, Bianca Bondi began by investigating the past of the Fagor Brandt factories whose activity recently ceased. This brutal closure left an impact upon the area and the former employees which resonates within the stigma of the place: markings on the ground, odors, waste and invisible traces that have settled over the years. Rather than trying to erase this painful story, Bianca Bondi seized it and pays tribute by transforming negative energies into positives.

“My practice is rooted in the transformative potential of energy and matter. I try to revive the memory of places, to give them justice, while keeping in mind that in chemistry, for example, the notion of loss does not exist, that energy is simply transformed” explains the artist . In the second hall of the Fagor Factories we fin a kitchen, literally as well as figu atively, that is reconstituted in a semi-enclosed space. In this familiar, domestic landscape, iced under a thin coat of white salt, only the containers fille with colorful chemical potions (the sink, the drum of the washing machine, the glasses and the saucers) continue to pour out. Perfectly liquid at the beginning of the biennale, they will change color and acquire matter over theforthcoming weeks, gradually freezing as they evaporate.

— Claire Moulène



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PHOTO CREDIT: PERSONAL ARCHIVE









PHOTO CREDIT: BLAISE ADILON



PHOTO CREDIT: PERSONAL ARCHIVE



HAVE YOU ACCEPTED CHRIST AS YOUR PERSONAL SAVIOR? I CONSIDERED TELLING HER WE HUNG OUR GODS FROM TREES BUT THOUGHT BETTER OF IT

2019

Materials: Neon, electric cables, steel structure, artificiel vegetation
Dimensions: 320cm x 180cm

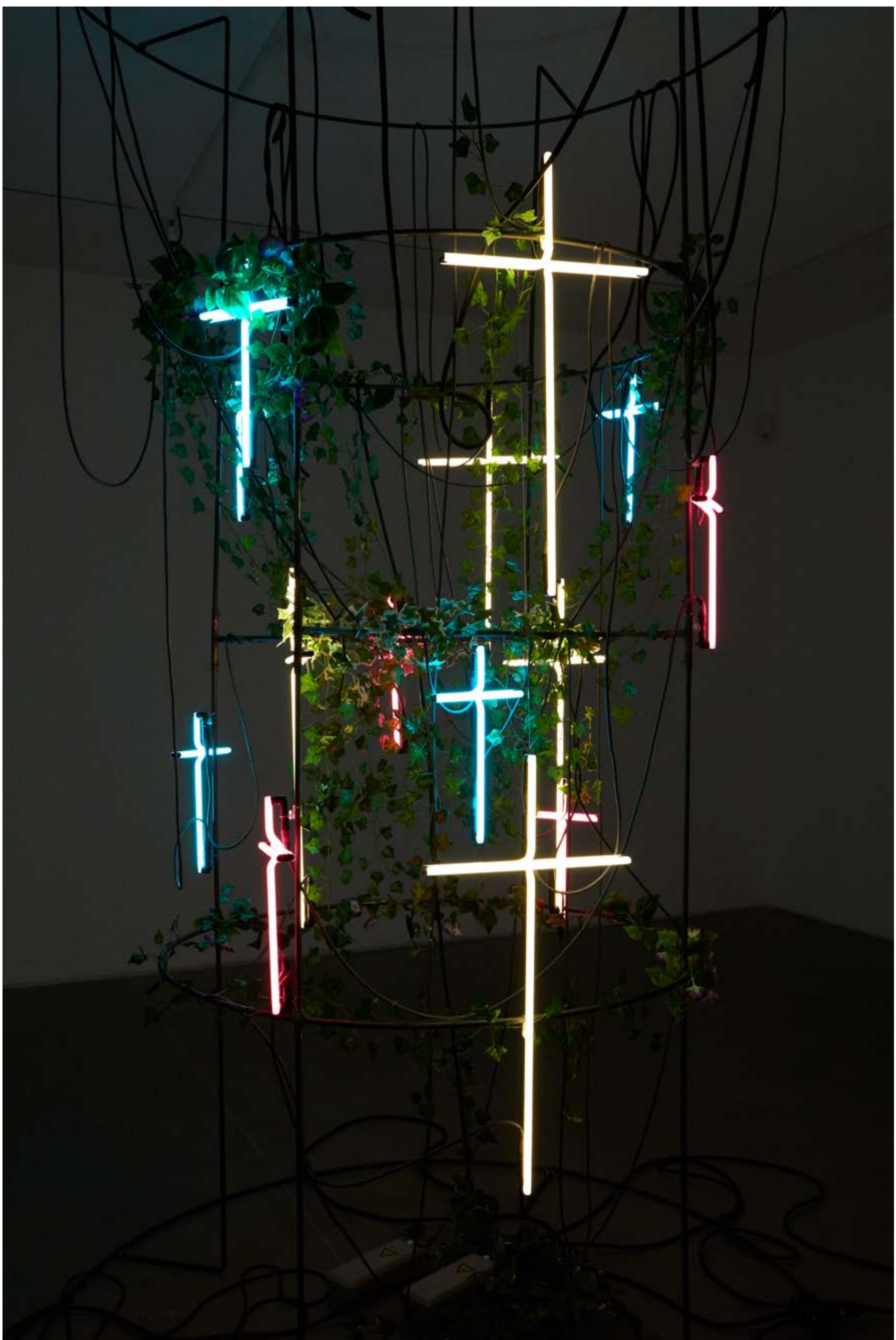
The installation “Have you accepted Christ as your personal savior...” occupies the first room of the exhibition. We are presented with luminous crosses of different sizes and colors, superimposed within the space, their power supply cables drawing a network of veins connecting the earth to the sky. Vine plants, notably ivy, occupy the base of the installation. The idea of this piece came to her following the burning of the Notre-Dame. In the artist’s experience of the event it isn’t so much about the destruction of an emblematic monument, but rather a rare moment of collective consciousness and the pursuit of a “sacred” site’s slow transformation in an extended period of time. From the discovery of an 18th century pillar, historians presume that a pagan temple, dedicated to Jupiter, was erected on the cathedral’s actual location. These paleo Christian temples were sometimes built regarding a geographical particularity, or a remarkable landscape element such as a tree with a strange and meaningful shape. These transitions – from an animist then polytheist culture, to a single religion – are what Bianca Bondi is interested in, indeed she has intended this metaphoric piece to also represent her multicultural upbringing..







PHOTO CREDIT: PERSONAL ARCHIVE



JUPITER IN SAGITTARIUS

2019

Details:

Materials:

Dimensions:

Site specific installation. Exhibition views, Sfer IK, Tulum, Mx.

Salt, copper pigment, verdigris, coconut husks, hibiscus.

Various dimensions.

In Bondi’s practice objects and materials almost have their own life. There is something ritualistic and altar-like in her work, yet she is strongly rooted in art. “It’s important for me that the work is inspired by those aesthetics. It’s important, in my practice, that an artwork is an activated product, that it carries a past life even in the most basic of ways, but it should not be a working talisman.”

“Salt is this beautiful, pure element that is completely linked to the Earth. It can be in the air, in a liquid form and as a solid form. Its intrinsic powers are so important. It’s sacred and it preserves,” Bondi explains. “Across all sorts of practices from the Catholic church to the Yoruba in Nigeria, the first thing they do is salt the water, or they put the salt in the ground. I think that there is something so primordial there.”

— Francesca Gavin



PHOTO CREDIT: DAMIAN ABRIL



PHOTO CREDIT: DAMIAN ABRIL

CEREMONIAL GLOVES (HANDS BOUND)

2019

Details: Exhibition view, SFER IK, Tulum, Mx.
Materials: Mixed media (salt, silk, ceiba seeds, electric cable...)
Dimensions: Various dimensions.

The strikingly unusual architecture of SFER IK invites site-specific installations. Bondi worked on-site over ten days, collecting materials from the jungle and nearby beaches; in her Ceremonial Gloves (Hands Bound) (2019), one oversized silk glove stuffed with ceiba nuts and crusted with glimmering salt lays dormant on the floor, while the other grips a bundle of discarded palm branches. A tourniquet of rubber-coated electrical wires splays out the fabric’s delicate weave: a permeable structure of protection.



PHOTO CREDIT: DAMIAN ABRIL



HUNDRED WEALTH FOR
CHANNELINGPURPOSES
2018

Materials:

Bok choy, glycerin, Cape Gooseberry husks, glass tubes, copper joints, salts and soil, copper, water, flowers and herbs, avocado pit, potato plant, candles, garlic, animal jawbone.

Dimensions:

Variable dimensions.

Works of edible mediums straddle the categorisations of art and utility, the familiarity of the substance and the spectacularity given by its context. Rather than entering a gallery and seeing a product of marble or steel, we are confronting a composite not unlike our own, and like the human condition in a state of impermanence.

In Bianca Bondi’s Hundred Wealth for Channeling Purposes (2018), the artist presents organic and inorganic objects, each emanating symbolic properties with varying cultural implications. The glass pipework connects the energies of the totems; channeling their properties in a portrait of an altar that travels down the wall and spreads on a bed of salt in front of the viewer... The motif of the pipework acts as an agent of transition; a translation between planes and material.



PHOTO CREDIT: PERSONAL ARCHIVE





STIR (ANTIOXIDATION SERIES)

2018

Materials:

Plastic, resin, printed text, synthetic hair, spices, edible flowers.

Dimensions:

Variable dimensions.

Art is the activity that aims to liberate the capability for metamorphosis inherent in each thing. That is why it is much closer to the alchemy of digestion – the art of metamorphosis par excellence - than to vision: the vitrines are open-air cosmic spaces of digestion, where the world reinvents itself at any given moment. They are translucent stomachs wherein the world invents its organic or inorganic future or tries – as with the plastic bags – to halt the transformation of certain of its elements.

To turn artworks into « chambers of digestion » full of the matter of the world also means to transfigure the very idea of digestion itself. Art, that is the most sublime and refined form of technique, has to enable the digestion of the world by itself : to allow the cosmos to draw from itself, its flesh, its belly, the necessary energy to become what it is. Conversely, the relationship between an artwork and the world is no longer one of exception : it is the same relationship that exists between the stomach and an organism.



PHOTO CREDIT: PERSONAL ARCHIVE







PHOTO CREDIT: PERSONAL ARCHIVE



PHOTO CREDIT: PERSONAL ARCHIVE



THINGS COME UNDONE, DISSOLVE, THAW

2018

Materials: Mixed media.
Dimensions: Variable dimensions.

Each material has an associated energy like in witchcraft and in chemistry, an energy that lives and continues to evolve after her intervention. They are conductors of heat, or on the contrary, prevent its passage. Like salt, latex plays an important role in the artists practice. Here it is disseminated across part of the gallery floo . Appearing animated but in the process of decrepitude, its fetishist character enhanced by its brilliance. Symbolic of an ebbing force unlike the salt that allows for the emergence of new forms. As if everything was a question of apparition and disappearance. In this back and forth between salt and latex a more mysterious role in the relationship of the artist to the materials is played out. Both serve to cover, protect and act as a second skin. They encircle us in order to preserve us. The properties of the chosen materials are transmitted in a way that can be both spiritual and libidinous.

— Marion Vasseur Raluy

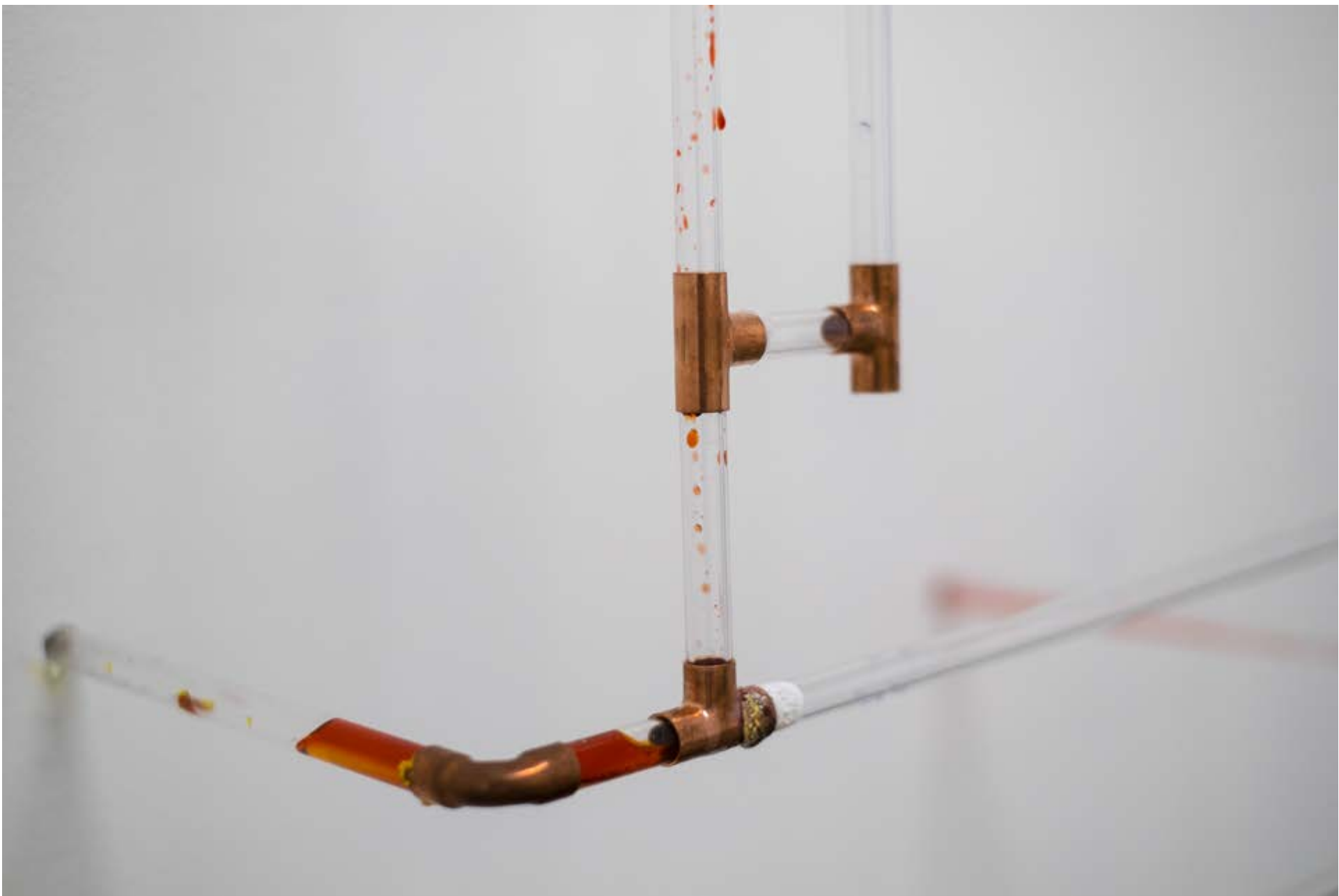


PHOTO CREDIT: PERSONAL ARCHIVE





PHOTO CREDIT: PERSONAL ARCHIVE

BLOOM

2017 - Ongoing

Materials:

Dimensions:

Mixed media and salt in plexi glass vitrine
Variable dimensions.

Bondi’s vitrines (glass or plastic) can be interpreted as an attempt to artificially reproduce the ultimate metamorphic space, that of the egg. Every egg is a paradoxical stage in the life span of beings, a space capable to emulate life in a latent state, halfway between life and death, between past and future, between individuality and its multiplication. That way the living objects trapped in the vitrines are not mortified like butterflies nailed to a panel, but they do not live either as they would outside the vitrine. They are stationed within an intermediary state. The matter continues living, but following another set of rules.

— Emanuele Coccia

The Bloom, series of works which refers to the moment of blossoming or being “in flower”; are vanitas of various organic and inorganic materials growing salt based chemical crystals and oxidising. Each object has been specifically chosen for “aura” -its passage through time; for its geography and social or historical context but also for its materiality and the transformative aspect of its matter.



PHOTO CREDIT: CYRIL BOIXEL





PHOTO CREDIT: GUNNAR MEIER



PHOTO CREDIT: GUNNAR MEIER



PHOTO CREDIT: JEAN-CHRISTOPHE LETT





PHOTO CREDIT: PERSONAL ARCHIVE





PHOTO CREDIT: PERSONAL ARCHIVE





PHOTO CREDIT: JOHANNA BENAINOUS

HERE, NOT HERE (PSYCHIC)

2017

Materials: Neon.
Dimensions: Variable dimensions.

“Here, Not here”, composed of three neons each with the inscription “psychic”, and arranged above unused doorways around the (Lot) village, only one located on a hill at the entrance of a ruin, lights up at nightfall for two hours. This installation, whose illumination or non-illumination of neon lights indicates both presence and absence, ends up activating the spiritual process put in place by the artist in order to create: “an environment resembling the moment of waking when the brain hesitates between the truth and the fiction of the night.” In other words, an environment that presents a state of consciousness in constant remembrance capable of fusing form and non form.

— Julia Raymond

The first editions of this series were presented in the Lot, France during my three-month residency at Ateliers des Arques. Opposite the village, the lit word was placed on a hill far from any other light source. It shone in the night like a strange blue star, hovering slightly lower and brighter than the stars around it. The word was the result of various encounters and experiences I partook in during my time in the region.



PHOTO CREDIT: NELLY BLAYA





PHOTO CREDIT: NELLY BLAYA

REPPRESSED MEMORIES RETURN AS SYMPTOMS OF AN INNER DISORDER, THEY ALSO RETURN AS MYTHS

2017

Details: Sitespecific installation. Cité des Sciences
– Carte blanche: SOCLIM mission report
Materials: Mixed media.
Dimensions: 700 x 300 cm.

The role of the oceans in climate change is the subject of “SOCLIM Mission: The Southern Ocean Faced with Climate Change”, which describes the experiments carried out by scientists during an oceanographic campaign. The South African artist Bianca Bondi has a particular way of questioning this type of expedition. Her installation, conceived as a waiting room, is inspired by the diaries of the two reporters, Yseult Berger and Julien Boulanger, who explored the Southern Ocean and followed the scientific expedition SOCLIM their entire time at sea.

— Gaël Charbau







PHOTO CREDIT: PERSONAL ARCHIVE



AN ARRANGEMENT WITH THE BOTTOM, (L'AIR DE L'EAU) 2017

Materials: Latex, ultramarine light pigment, plastic, aluminium
Dimensions: Various dimensions.

Many of Bondi's works play with display highlighting the materials in transformation. Things are suspended, hanging on walls, or housed in clear plastic bags or Perspex boxes. She wants us to rethink our relationship to space, and looking. To tweak the concept of eye levels and perspective. Here works are in suspension or limbo. The floor is also an active space for Bondi's installations. Spills and splashes are a recurring motif, particularly in her earlier work.

— Francesca Gavin

Born from the lines of André Breton's poem "l'Air de l'eau", and inspired by the traces left behind on previously submerged surfaces; this work represents ascension and a changing of elemental states. The image of the bottom of an emptied out, paint-peeled, unused greenblue pool, and its passage through time to become a skin ready to be shed. These are thin latex covers, folded, hung, and another inflated but gradually losing its breath.





SMASH AND GRAB

(LOVE IS ELECTRIC)

2016

Materials:

Neon, electric cables, artificial Ivy.

Dimensions:

700 cm x 500 cm.

The work is an ongoing series of synonyms for the words “smash” and “grab”. The term “smash and grab” is especially common in South Africa where I am from, it references an act of burglary which involves the damage of property and seizing of valuables. The distinct elements of this sort of act are speed and surprise. Upon collecting the various synonyms for each word I was struck by their highly provocative nature, some words being simultaneously sexual slang. In South Africa we are so accustomed to this act, that the words have lost their shock value, which makes me think of words like rape, South Africa is a country with one of the highest rape statistics globally. I wanted to parallel the two, an act of theft and sex, while playing on the aesthetics of s&m - consensual sexual violence. The words are hung like vines, creating knots and nooses, and incorporating ivy -a common and poisonous evergreen associated with the female element and which is known to survive in even the hardest environments, by attaching itself to a host.



PHOTO CREDIT: PERSONAL ARCHIVE



PHOTO CREDIT: PERSONAL ARCHIVE



PHOTO CREDIT: ANDREAS B. KRUEGER





BOUND SERIES

2016

Materials: Mixed media.
Dimensions: Variable dimensions.

Typically, a magical binding is simply a spell that restrains someone metaphysically, preventing them from action; but binding can also be positive such as in keeping the bound elements in close proximity to one another. In this series we find a “Jeanette” a small ironing board, a typical symbol of the woman and domesticity, bound in delicate imperfect leather, by decorative knots typical of the Shibari style. In certain works of this series there are flowers in the form of offerings imprisoned in resin casing. They are locked into a hardened fluid shell, and bound by electric cables which are cut at both ends. The cut cable is not a lose end, on the contrary, it represents latent energy.



PHOTO CREDIT: DAMIAN ABRIL



IMAGE CAPTION GOES HERE



OXIDATION/EVAPORATION

2015

Materials: Mixed media.
Dimensions: Variable dimensions.

From her early fascination with chemistry and physics, Bianca Bondi has kept an eye for experimentation, an instinctive curiosity about the emergence of forms and their metamorphoses; but it is ultimately rather on the side of the proto-sciences that her work, tinged with esotericism, leans: for it is, in the end, not to capture a mathematically reproducible sensory mechanism but to convene within an “environmental perimeter” a synergistic process of forces, perhaps wherein a bit of this principle of all life, organic or mineral, which the alchemists called “Universal Spirit” intervenes.

— Victor Maziere

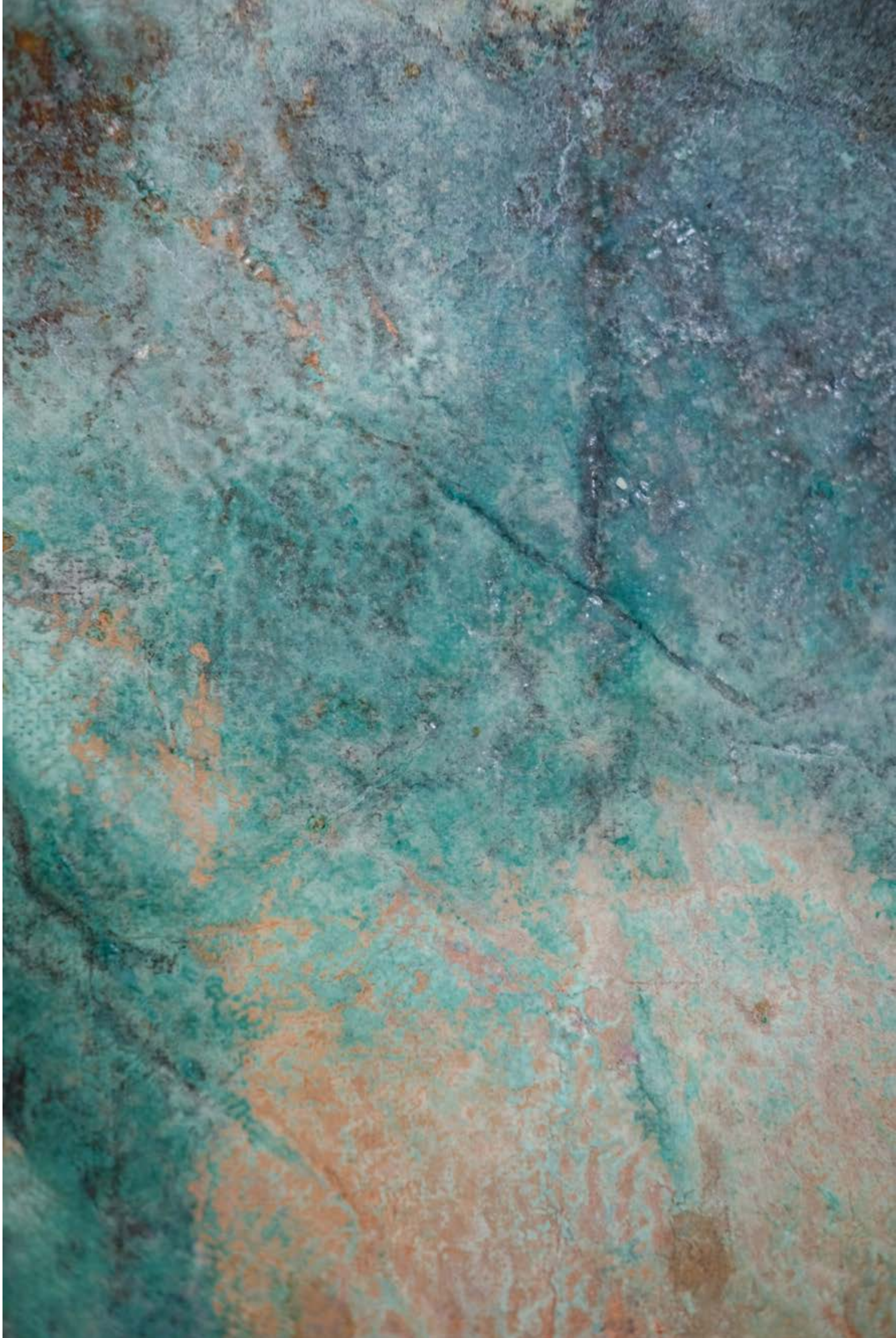
These works are part of a series of paintings of salt and latex on paper stretched on aluminum frames. The layers of material are arranged as superimposed strata, activated by a series of chemical reactions. The initial drawings are made of salt traces representing maps of oceanic mountain ranges as well as alchemical talismans. The final surface remains sensitive to light and humidity, possibly darkening over time.



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A SUDDEN STIR AND
HOPE IN THE LUNGS

2014

Details:

Materials:

Dimensions:

Site specific installation. First shown in Slow Future, 2014, Centre for Contemporary Art, Ujazdowski, Warsaw. Mixed media (salt water, salt crystals, copper).

700 cm x 500 cm.

We are aware that Earth’s sea levels are slowly rising; however, on the opposite end of the spectrum lies another inexorable threat: ocean evaporation. Driven by a natural increase in solar intensity, this process is estimated to occur over the next billion years. Yet, scientists are constantly making new discoveries calling into question what we think we know about life on Earth and ultimately continually challenge the accuracy of our predictions.

“A Sudden Stir and Hope in the Lungs” presents a reimagined map of the world’s ocean floor mountains, crafted from saltwater. Throughout the exhibition, as the water evaporates, intricate salt crystals form, reshaping the landscape in real time.

Embedded within this salt map are the remnants of an underwater Dionysian feast: 30 kilos of copper dishes. Over time, these vessels oxidize, their surfaces transforming into vibrant shades of turquoise—a vivid trace of an over-salted banquet at the ocean’s depths.



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VIRGINIA, BLUE IVY,
APRIL O’ NEIL, SHEY ...
2012

Materials:

Dimensions:

Latex, pigments, aluminium
50 cm x 95 cm roughly each

The skin is what both protects and what exposes us. The skin is our presence in the world and the memory of our actions as a group. The skin is coating film, layer, tissue, clothing, stratum, matter, surface, screen, mask; it is what it hides and what it reveals about humankind and our world.

Bianca Bondi points to the human skin and its social repercussions, a matter of either colour, gender, religion, old age or actions. Bianca Bondi works with latex, which looks like skin, but is colourless, to make androgynous jackets named after famous women, such as Virginia Woolf , and plays with the powers attributed to the jacket of the shaman, which acts like a mask in the passing from one state to another.



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