



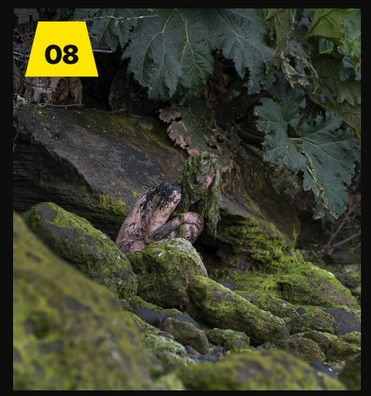










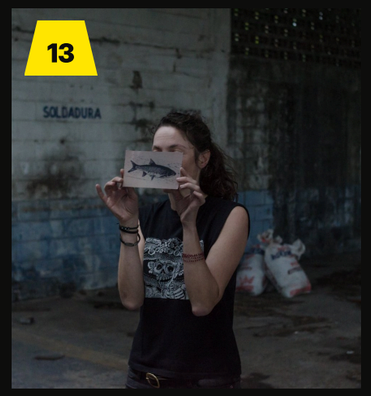


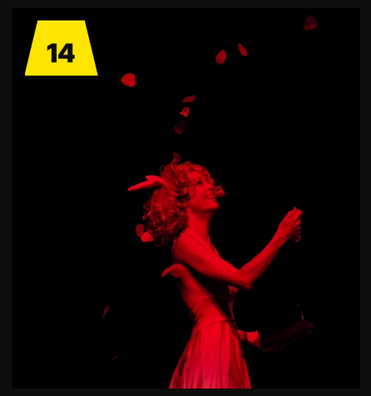












14 EXHIBITS
14 TERRITORIES

ARTIST PORTFOLIO · NOVEMBER 2026

JULIE PICHAVANT

Performer, visual artist and artist-researcher

Based in Toulouse (France) · Working in France, Latin America and Europe

TERRITORY AS A SITE OF EVIDENCE, THE BODY AS A SEISMOGRAPH.

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instagram.com/zartcompagnie · vimeo.com/user130523109

ARTIST STATEMENT

THE BODY RECORDS WHAT IT PASSES THROUGH.

I use the performing body as an instrument of inquiry into damaged territories: mining towns, rivers, seabeds, ruins. The performance happens on the site of the harm itself, and the body records what it passes through — the body as a seismograph.

My practice crosses in situ performance, analogue photography, X-ray imaging, sound and film. Each work grows from repeated fieldwork during residencies and tours in Chile, Mexico, Colombia, Peru, Spain, Greece and Belgium, in dialogue with local communities, scientists and environmental lawyers.

The work is rooted in forensic ecology. It addresses ecocide, extractivism and “deep time”: slow, diffuse forms of damage that escape legal and scientific proof, and the forms of life that persist in spite of them.

BIOGRAPHY

Julie Pichavant is a performer, stage director, author and visual artist based in Toulouse, France. She first worked as a performer in theatre and performance art, and for over twenty years has developed a transdisciplinary practice across the performing arts, visual arts and action research. Her works are produced with Zart Compagnie (Toulouse).

She has created and presented work in France, Spain, Belgium, Greece, Chile, Mexico, Colombia and Peru. Recent support includes a Creative Europe – Culture Moves Europe grant (2026), the IFAL-UANL excellence residency in Monterrey (2024) and a commission from the Teatro Nacional Chileno and the Universidad de Chile for the 50th anniversary of the 1973 coup (2023).

She is regularly invited to lead laboratories and masterclasses in universities in Latin America and Europe.

RESEARCH

Since 2015 I have carried out independent practice-based research between Latin America and Europe, with universities, scientific laboratories and local communities. Research does not precede the work: it takes place through it.

Question. How can the performing body become an investigative instrument that makes legible environmental harm escaping proof? And what can performance learn from extremophile organisms about the survival of bodies and communities in damaged territories?

Hypothesis. On the sites studied — the coal mines of Lota, the lime quarries of Nobsa, the Magdalena River, subantarctic seabeds — damage is slow and diffuse. Extremophiles do not flee a hostile environment; they adapt and keep its trace. This suggests a resistance through adaptation, tested physically through site-specific performance and the methods of forensic ecology.

Framework. Forensic ecology (Forensic Architecture, Eyal Weizman), slow violence (Rob Nixon), the archive and the repertoire (Diana Taylor), damaged landscapes and deep time (Anna Tsing et al.).

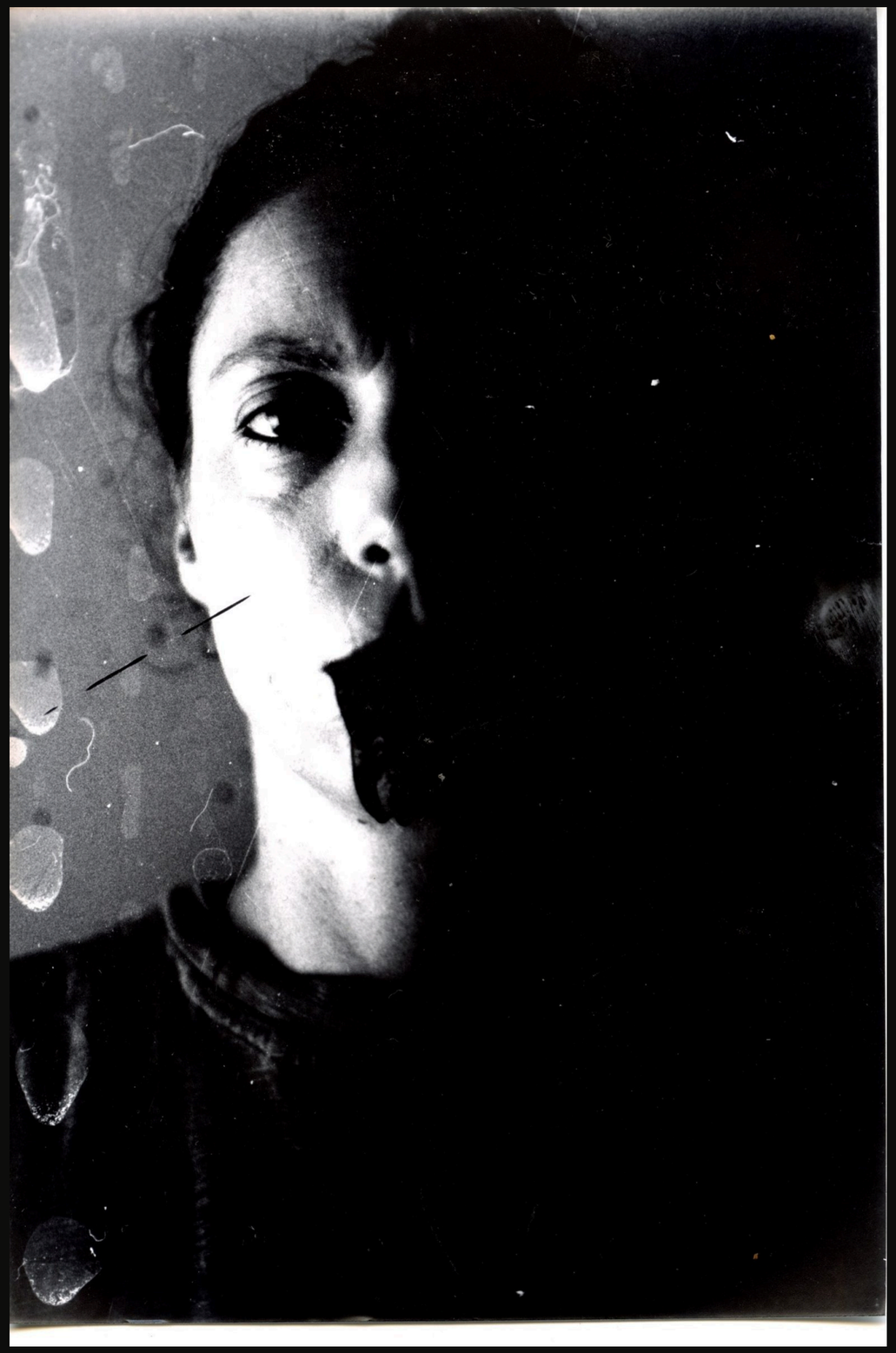
Method. 1 · Immersion: repeated fieldwork and interviews with residents, fishers, former miners and environmental defenders. 2 · Crossing knowledge: biologists and palaeontologists (UMAG, INACH, CEIIDA–UANL), environmental lawyers, theatre researchers. 3 · Site-specific action: the body experiences the site through immersion, breath-holding or covering. 4 · Archive and sharing: photography, X-ray, sound, film and writing become works.

INDEX OF EXHIBITS — SITE, COORDINATES, MATERIAL

01	**Noir Bitume** 2026	Nîmes · Valparaíso	≈ 43°50′N 4°21′E · 33°03′S 71°37′W	**BITUMEN BLACK**
02	**Beso de Carbón** 2025–2027	Lota · Valparaíso (Chile)	≈ 37°05′S 73°09′W	**COAL**
03	**WASTE ROOM** 2025–2027	Sabadell (Spain) · Santiago · Donzy	≈ 41°33′N 2°06′E	**PLASTIC**
04	**Judas as a Cowboy** 2025	Norogachi, Sierra Tarahumara (Mexico)	≈ 27°17′N 107°08′W	**SACRED GROUND**
05	**Cocodrilarias** 2025	Tampico (Mexico)	≈ 22°15′N 97°52′W	**WETLAND**
06	**Fuerza Natural** 2024	Monterrey (Mexico)	≈ 25°40′N 100°19′W	**MINERAL**
07	**CACTUS** 2024	Puebla · Oaxaca · Monterrey · Mérida	≈ 20°58′N 89°37′W	**INFRARED**
08	**MIMESIS** 2024	Chiloé (Chile) · touring 2024–2026	≈ 42°29′S 73°46′W	**SEAWEED · PLASTIC**
09	**Tiempos Profundos** 2023–2024	Tierra del Fuego (Chile)	≈ 53°18′S 70°22′W	**FOSSIL**
10	**Las Ruinas de Versalles** 2023	Santiago (Chile)	≈ 33°27′S 70°40′W	**RUIN**
11	**Carta a Orlando como un beso sucio** 2022–2024	Nobsa, Boyacá (Colombia)	≈ 5°46′N 72°56′W	**LIME**
12	**APNEA** 2021	Subantarctic Patagonia (Chile) · touring 2021–2024	≈ 53°10′S 70°56′W	**KELP · BREATH**
13	**Boca de Cenizas** 2015–2024	Magdalena River (Colombia) · Chile · Mexico · Europe	≈ 11°06′N 74°51′W	**RIVER SEDIMENT**
14	**Syndrome Marilyn** since 2008	France · Spain · Belgium · Mexico · Colombia · Chile	on tour since 2008	**GLITTER · SPECTACLE**

Coordinates are approximate. Each exhibit, newest first, has its own page; titles link to the full page with images, videos and press.

01



Noir Bitume, 2026 · © Julie Pichavant & Cristóbal Traslaviña Berríos

EXHIBIT 01 / 14

NOIR BITUME

2026 · Photo-performance, 35 mm black-and-white analogue photograph, 200 × 120 cm

BITUMEN BLACK

Nîmes · Valparaíso
≈ 43°50′N 4°21′E · 33°03′S 71°37′W

A photo-performance from my research on coal, conducted along the lines of forensic ecology. The title refers to bitumen black, the pigment that darkened Géricault's *Raft of the Medusa*: an analogy between the chemical ruin of pigments and the slow degradation of sacrificed bodies and territories. Created at NegPos, Centre d'Art et de Photographie, Nîmes, and exhibited at Espacio PARALELO, Valparaíso (2026).

With Cristóbal Traslaviña Berríos · Production: Zart Compagnie

→ juliepichavant.com/2026/11/12/noir-bitume/



The erased print

02



Lota (Chile), 2026 · © Cristóbal Traslaviña Berríos

EXHIBIT 02 / 14

BESO DE CARBÓN

Coal Kiss

2025–2027 · Video performance, analogue photography (Polaroid, 6×6, 35 mm), monumental installation · Chile · France · Spain

COAL

Lota · Valparaíso (Chile)
≈ 37°05′S 73°09′W

In the “sacrifice zone” of Lota, amid the ruins of the coal industry, a kiss from which a black, viscous substance flows: environmental devastation seeping into our most intimate spaces. The work links the industrial ports of Dunkirk and Lota and extends into monumental posters eroded by the Pacific wind. Presented at Museo La Neomudéjar, Madrid (IBÉRICA 2026, INPA) and La Nuit des Ours, Vallorcine (2026).

With Cristóbal Traslaviña Berríos

→ juliepichavant.com/2026/11/11/beso-de-carbon/



Polaroid, Lota, 2025

03



WASTE ROOM, L’Estruch, Sabadell, 2025 · © Steven Gaborieau

EXHIBIT 03 / 14

WASTE ROOM

Archives of the Plastic Continent

2025–2027 · Writing residency, performance, sound and video installation · Chile · Spain · France

PLASTIC

Sabadell (Spain) · Santiago · Donzy
≈ 41°33’N 2°06’E

How plastic and industrial residues seep into our bodies, our intimacy and our memory. The text becomes a forensic counter-archive; the stage, an echo chamber of the Anthropocene. Begun at L’Estruch, Sabadell (2025); writing residency in Donzy, mentored by Marie-Do Fréval (2026); research with DETUCH and the Teatro Nacional Chileno.

Support: Creative Europe — Culture Moves Europe grant (2026), Goethe-Institut

→ juliepichavant.com/2026/11/11/waste-room/



L’Estruch, 2025 · © Steven Gaborieau

04

EXHIBIT 04 / 14

JUDAS AS A COWBOY

2025 · In situ ritual performance

SACRED GROUND

Norogachi, Sierra Tarahumara (Mexico)
≈ 27°17′N 107°08′W

Presented at the Performear o morir festival on the sacred territory of Norogachi. Inhabiting the figure of Judas, the performance examines the frictions between Western modernity and the Rarámuri cosmogony, reactivating Antonin Artaud's journey to the Sierra Tarahumara. A decolonial inquiry into otherness in the Anthropocene.

Curator and photos: Gustavo Álvarez

→ juliepichavant.com/2026/11/10/judas-as-a-cowboy/



Norogachi, 2025 · © Gustavo Álvarez



Norogachi, Sierra Tarahumara, 2025 · © Gustavo Álvarez

05

EXHIBIT 05 / 14

COCODRILARIAS

The Ghosts of Tampico

2025 · Research-creation, transmedia performance, forensic ecology

WETLAND

Tampico (Mexico)
≈ 22°15′N 97°52′W

The Laguna del Carpintero as a silent archive of systemic violence. The project links “Juancho”, the crocodile of the urban wetlands, to the femicides and disappearances that haunt these border ecosystems, drawing on Rita Segato’s thinking.

At the invitation of Ángel Hernández · Visual creation and photos: Paulina Nito · Production: Teatro para el Fin del Mundo, La Guarda Teatro

→ juliepichavant.com/2026/11/10/cocodrilarias-los-fantasmas-de-tampico/



Tampico, 2025 · © Paulina Nito



Tampico, 2025 · © Paulina Nito

06



Monterrey, 2024 · © Antonio Juárez Caudillo

EXHIBIT 06 / 14

FUERZA NATURAL

Geopoetics of Monterrey

2024 · Performance, sound

MINERAL

Monterrey (Mexico)
≈ 25°40′N 100°19′W

IFAL-UANL excellence residency at CEIIDA (UANL), around the figure of the extremophile: industrial landscapes, climate pressure and a harsh mineral terrain. The residency included masterclasses, a laboratory and the Cátedra Franco-Mexicana panel, and closed with a performance at the ESMDM.

Composition: Alejandro Padilla · Voice: Dolores Martínez · Photos: Antonio Juárez Caudillo · Support: French Embassy in Mexico, IFAL

→ juliepichavant.com/2024/11/12/supervivencia-extrema-fuerza-natural-de-la-geo-poetica-de-monterrey/



ESMDM, Monterrey, 2024 · © Antonio Juárez Caudillo

07



Infrared photograph · © Antonio Juárez Caudillo

EXHIBIT 07 / 14

CACTUS

2024 · Performance, fine art photography, transmedia installation · Mexico · Chile

INFRARED

Puebla · Oaxaca · Monterrey · Mérida
≈ 20°58′N 89°37′W

A road trip of more than 3,000 km across Mexico (Puebla, Oaxaca, Monterrey, Mérida), mapping the interdependencies between landscapes and bodies. Born from the Tiempos Profundos residency. Activated at the University of Magallanes, the LEVI laboratory (Santiago) and the Filmstival La Periferia, Mérida (2024).

Co-created with photographer Antonio Juárez Caudillo (including the series *Cactus en el Golfo*)

→ juliepichavant.com/2024/11/12/cactus/



Cactus en el huracán, Mérida, 2024 · © Antonio Juárez Caudillo

08

EXHIBIT 08 / 14

MIMESIS

2024 · Video performance, fine art photography (110 × 143 cm prints), sound installation

SEAWEED · PLASTIC

Chiloé (Chile) · touring 2024–2026
≈ 42°29′S 73°46′W

On the shores of Chiloé, draped in seaweed and clay, the body evokes the myth of the Makun, a creature that wears the skin of others to survive. Plastic becomes the sign of mimesis failing in the Anthropocene: an embodied gaze on the possibility of collapse. Official selection of ART.MO 2024 (Monumental Callao, Lima), then Bienal Nómada (Ecuador), Goethe-Institut Toulouse, Bogotá, INACT and L'Estruch.

Photographic co-author: José Luis Rissetti · Sound: Fabrice Camboulive · Curatorial text: Luis Montes Rojas

→ juliepichavant.com/2024/06/04/mimesis/



Chiloé, 2024 · © José Luis Rissetti



ART.MO 2024, Lima · © ART.MO · Monumental Callao

09



Tierra del Fuego · © Kenny Barraza

EXHIBIT 09 / 14

TIEMPOS PROFUNDOS

Deep Time

2023–2024 · Art-science residency, performative walks, performance

FOSSIL

Tierra del Fuego (Chile)
≈ 53°18′S 70°22′W

A residency run by the University of Magallanes linking art, palaeontology and the memory of Indigenous peoples. Porvenir and Bahía Inútil (2023), with fieldwork alongside palaeontologists and geologists; then Puerto Yartou with the Casa Museo Alberto Baeriswyl (2024). The notion of the extremophile, born here, led to CACTUS.

Partners: UMAG, Instituto de la Patagonia, CAB · Photo: Kenny Barraza

→ juliepichavant.com/2023/12/22/tiempos-profundos/



Footprints on the beach, Tierra del Fuego, 2023–2024

10



Santiago, 2023 · © Cami Oliveira

EXHIBIT 10 / 14

LAS RUINAS DE VERSALLES

2023 · Site-specific performance walk for 20 performers

RUIN

Santiago (Chile)
≈ 33°27′S 70°40′W

Commissioned for the official commemoration of the 50th anniversary of the 1973 coup. Starting from the ruins of the Quilpué hacienda in San Felipe, the work asks how a society lives with the ruins of its own history. Premiered at Centro Cultural La Moneda; also presented at the Universidad de Chile, Foro de las Artes and GAM (EDEC 2023).

At the invitation of Cristián Keim · Co-production: Teatro Nacional Chileno, Universidad de Chile, Institut français, City of Toulouse, Occitanie Region · Photos: Cami Oliveira

→ juliepichavant.com/2023/07/03/las-ruinas-de-versalles/



The ruins of the Quilpué hacienda, San Felipe · © Cami Oliveira

11

EXHIBIT 11 / 14

CARTA A ORLANDO COMO UN BESO SUCIO

Letter to Orlando Like a Dirty Kiss

2022–2024 · In situ letter-performance, forensic ecology · Boyacá, Manizales, Bucaramanga

LIME

Nobsa, Boyacá (Colombia)
≈ 5°46′N 72°56′W

A performance addressed to Orlando Cubides, guardian of a small-scale lime mine. The “dirty kiss” is the embrace through which extractivism seals its hold on bodies and soils. Shown at the XIV Salón Departamental (Tunja, 2022), the Manizales Performance Festival and UPTC (2023), and Acciones al Margen (Bucaramanga, 2024).

Curator: Santiago Rueda · With Orlando Cubides, Gabriela Numpaque, Nancy Camacho · RIZOMA grant, Goethe-Institut Kolumbien · Photos: Camilo Bojacá

→ juliepichavant.com/2023/07/06/rizoma-carta-a-orlando-como-un-beso-sucio/



Lime mine, Nobsa, 2022 · © Camilo Bojacá



Industrial landscape, Nobsa, Boyacá · © Julie Pichavant

12



Performance with the audience · © Juan Lynce

EXHIBIT 12 / 14

APNEA

2021 · Art-science residency and performance

KELP · BREATH

Subantarctic Patagonia (Chile) · touring 2021–2024
≈ 53°10′S 70°56′W

Residency Resonancias II: Emergencias del Bentos on the seabed and kelp forests of subantarctic Patagonia, with UMAG biologists and INACH laboratories. The central gesture is breath-holding, to listen to ecosystems threatened by extractivism and salmon farming. The resulting performance has toured Chile, France, Belgium, Colombia and Greece.

Support: Goethe-Institut Chile, Institut français du Chili, Franco-German Cultural Fund · Photos: Juan Lynce, Rafael Cheuquelaf

→ juliepichavant.com/2021/10/30/apnea-2/



FIAC Manizales · © Juan Lynce

13



Boca de Cenizas · © Lola Barajas

EXHIBIT 13 / 14

BOCA DE CENIZAS

2015–2024 · Lecture-performance, forensic ecology, sensory cartography

RIVER SEDIMENT

Magdalena River (Colombia) · Chile · Mexico · Europe
≈ 11°06′N 74°51′W

Since 2015, the work follows the Magdalena River from the Andes to the Caribbean: a forensic witness to Colombia's recent history, carrying industrial sediments and the bodies of the disappeared. Presented at FIAC Manizales, MAJA (Jericó), Galería Desborde (Bogotá), Escena Portátil (Chile) and Teatro para el Fin del Mundo (Tampico).

Co-production: Institut français, Occitanie Region, City of Toulouse · Photo: Lola Barajas

→ juliepichavant.com/2022/11/15/boca-de-cenizas/



Galería Desborde, Bogotá

14



Syndrome Marilyn · © Franck Alix

EXHIBIT 14 / 14

SYNDROME MARILYN

since 2008 · Performance

GLITTER · SPECTACLE

France · Spain · Belgium · Mexico · Colombia · Chile
on tour since 2008

A post-punk, glamorous and subversive Marilyn: an early critique of the male gaze and of the society of the spectacle. Over 100 performances, recently at Movimiento Continuo (Bogotá, 2023), Les Invités de Villeurbanne, FIAC León and Foro de las Artes, Santiago (2024).

Sound: Fabrice Camboulive · Production: Zart Compagnie · Photos: Franck Alix, Visages Vagabonds

→ juliepichavant.com/2008/01/01/syndrome-marilyn/



Syndrome Marilyn · © Visages Vagabonds

GRANTS, AWARDS AND COMMISSIONS

SUPPORT

2026	Creative Europe — Culture Moves Europe individual mobility and residency grant (Goethe-Institut)	*WASTE ROOM, Sabadell (Spain)*
2026	IBÉRICA international performance residency and festival (INPA), Torrijos and Madrid	*Beso de Carbón, Amoniaco*
2024	IFAL-UANL excellence residency (French Embassy in Mexico / IFAL / UANL), Monterrey	*Fuerza Natural*
2024	Art-science residency CAB Patagonia / Casa Museo Alberto Baeriswyl, Puerto Yartou	*Tiempos Profundos*
2023	Tiempo Profundo residency, Universidad de Magallanes, Porvenir	*Tiempos Profundos*
2023	Commission from the Teatro Nacional Chileno and Universidad de Chile for the official 50th anniversary of the 1973 coup	*Las Ruinas de Versalles*
2023	RIZOMA research-creation grant — Goethe-Institut Kolumbien / Teatro Colón, Bogotá	*Rizoma, Carta a Orlando*
2021	Laureate, Resonancias II / Emergencias del Bentos (Goethe-Institut, Institut français, Franco-German Cultural Fund)	*APNEA*
2021	Guest dramaturg, VI Ciclo de Dramaturgia Contemporánea escrita y dirigida por mujeres (INBAL, Mexico City)	*Dramaturgical mentoring*
2017–2018	Laureate, CLEA “De pierre et d’eau” (Cauvaldor / DRAC Occitanie)	*Comme une Rolling Stone*

Regular support from the Institut français, the Occitanie Region and the City of Toulouse.

SELECTED FESTIVALS AND EXHIBITIONS · 2024–2026

PRESENTED

2026	Espacio PARALELO, Valparaíso (Chile)	*Noir Bitume*
2026	Museo La Neomudéjar, Madrid — IBÉRICA 2026 (INPA)	*Beso de Carbón*
2026	La Nuit des Ours Festival, Vallorcine (France)	*Le Baiser Noir / Beso de Carbón*
2026	Carmen Caballero, homenaje a un ser de arte, Casa Fugaz, Lima (Peru)	*La Belleza eres tú*
2025	Performear o morir festival, Norogachi, Sierra Tarahumara (Mexico)	*Judas as a Cowboy*
2025	Unidad Mínima, Centro de Arte Baños del Almendro, Valparaíso	*Spectator Ergo Sum*
2025	Bienal Nómada: ExTensiones (Ecuador) · Goethe-Institut Toulouse · Galería Verona Studio, Bogotá · INACT	*MIMESIS*
2025	Franco-German Week of Occitanie, Goethe-Institut Toulouse	*Survivance Extrême*
2024	ART.MO 2024, Del rostro a la máscara, Monumental Callao, Lima (Peru) — official selection	*MIMESIS*
2024	27th FIACmx, Teatro María Grever, León (Mexico)	*Syndrome Marilyn*
2024	XII Acciones al Margen International Performance Festival, Bucaramanga (Colombia) — official selection	*Carta a Orlando*
2024	Les Invités de Villeurbanne (Ateliers Frappaz – CNAREP), France	*APNEA, Syndrome Marilyn*
2024	Filmstival La Periferia, Mérida (Mexico)	*CACTUS*

SELECTED FESTIVALS AND EXHIBITIONS · 2015–2023

2023	Centro Cultural La Moneda, Universidad de Chile, Foro de las Artes, GAM (EDEC), Santiago	*Las Ruinas de Versalles*
2023	APNEA in Magallanes: UMAG Punta Arenas, Cape Horn International Center, Teatro Cinema Porvenir	*APNEA*
2023	INACT – Arts Mutants Festival, Strasbourg (France)	*APNEA, MIMESIS*
2023	Manizales International Performance Festival · Objetos de reflexión, UPTC, Tunja	*Carta a Orlando, Mon bain*
2023	XIV Muestra Internacional Movimiento Continuo, Bogotá	*Syndrome Marilyn*
2022	Manizales International Contemporary Art Festival (Colombia)	*APNEA, Rizoma*
2022	Résurgence VI – « Profonde Intuition », Cauvaldor, with Les Abattoirs, Musée – Frac Occitanie Toulouse	*Group exhibition*
2021	Les Nuits MED di u Filmu Cortu, Corsica — official selection	*Adieu Vat (documentary, 25 min)*
2019	VII Festival Teatro para el Fin del Mundo, Tampico (Mexico)	*Les poissons ne posent pas de questions*
2015	III Bienal Desde Aquí, Bucaramanga (Colombia), curated by Gerardo Mosquera	*Selected artist for France*

Full list: juliepichavant.com/distinctions

LABORATORIES & UNIVERSITY PARTNERSHIPS

Field research and teaching go hand in hand: each project opens laboratories, masterclasses and talks with the universities and communities of the territories studied — some forty since 2019 across Latin America and Europe. In France, she also leads stage laboratories and creative workshops in higher education and social-work training institutes.

Mexico	UANL — Visual Arts, Performing Arts, Philosophy and Letters; Cátedra Franco-Mexicana (2024) · CONARTE (2024) · INBAL, Mexico City (2019–2021)
Chile	Universidad de Chile, Theatre Department (2023–2024) · Universidad de Magallanes (2021–2024) · Cape Horn International Center (2023) · UCSH, Santiago (2025)
Colombia	Universidad de Caldas (2016–2023) · Universidad de Nariño (2022) · Universidad Distrital – ASAB (2023) · UPTC, Tunja (2023)
Greece	University of the Peloponnese, Department of Theatre and Visual Studies (2023)
France	Université Toulouse – Jean Jaurès (2023) · Théâtre de La Fabrick, Millau (2025–2026)

PUBLICATIONS

2024 — “El poeta era el objetivo” (“The Poet Was the Target”), tribute to Refaat Alareer, INTEMPERIE, Teatro para el Fin del Mundo; French version on ARTE Radio.
2021 — “In extremis”, in *Artaud Confinado (Theatre and Plague)*, Teatro Situado, Universidad Autónoma Metropolitana (Mexico).

Committees: international selection committee, Teatro para el Fin del Mundo (2022) · reading committee, Éditions Iaspis, Athens (2021).

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