



Photo credits : © Martin Argyroglo, Le Voyage à Nantes

S O P H I E
K E R A U D R E N -
H A R T E N B E R G E R

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Born in 1990 in Fréjus Saint-Raphaël, Sophie Keraudren-Hartenberger is an artist whose work sits at the intersection of art and science.

Her practice - painting, installation, sculpture - explores the optical properties of matter and light, between the infinitely small and the cosmic scale.

She graduated from the École Supérieure des Beaux-Arts Nantes Saint-Nazaire (DNSEP, 2016) and the Ateliers de Sèvres (2011). She has developed collaborations with scientific laboratories including the Laboratoire de Planétologie et Géosciences and CEISAM, Nantes Université / CNRS.

Her recent painting series Photons translates light as a physical phenomenon - not represented, but emerging from within the canvas.

Her work has been exhibited at the Muséum d'Histoire Naturelle de Nantes, Stereolux, and the Maison des Arts Plastiques de Champigny-sur-Marne. She has held residencies at the Pavillon, École des Beaux-Arts de Bordeaux, with FRAC Alsace in Saverne, and in laboratory at Besançon with DRAC Bourgogne-Franche-Comté and ELLIADD.

One work is held in the collection of the Artothèque de l'École Supérieure des Beaux-Arts Nantes Saint-Nazaire. Her work has been published in Beaux-Arts Magazine, Revue 303 and Paris Art.

Recent

2026 — Interstellar, HAB Galerie, Le Voyage à Nantes

2026 — Finalist, Prix Talents Contemporains, Fondation François Schneider, 15th ed.

2026 — Work presented by See Galerie, Paris

2025 — Nuit Blanche, Paris

2024 — Anatomie du Vivant, Stereolux, Nantes

2023 — 73e Festival Jeune Création, Paris

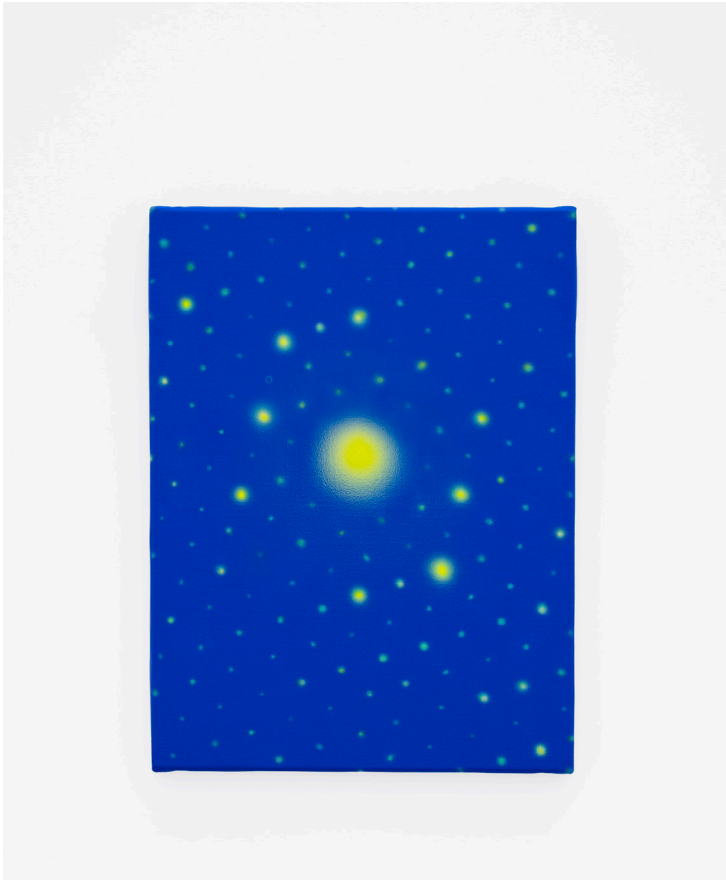
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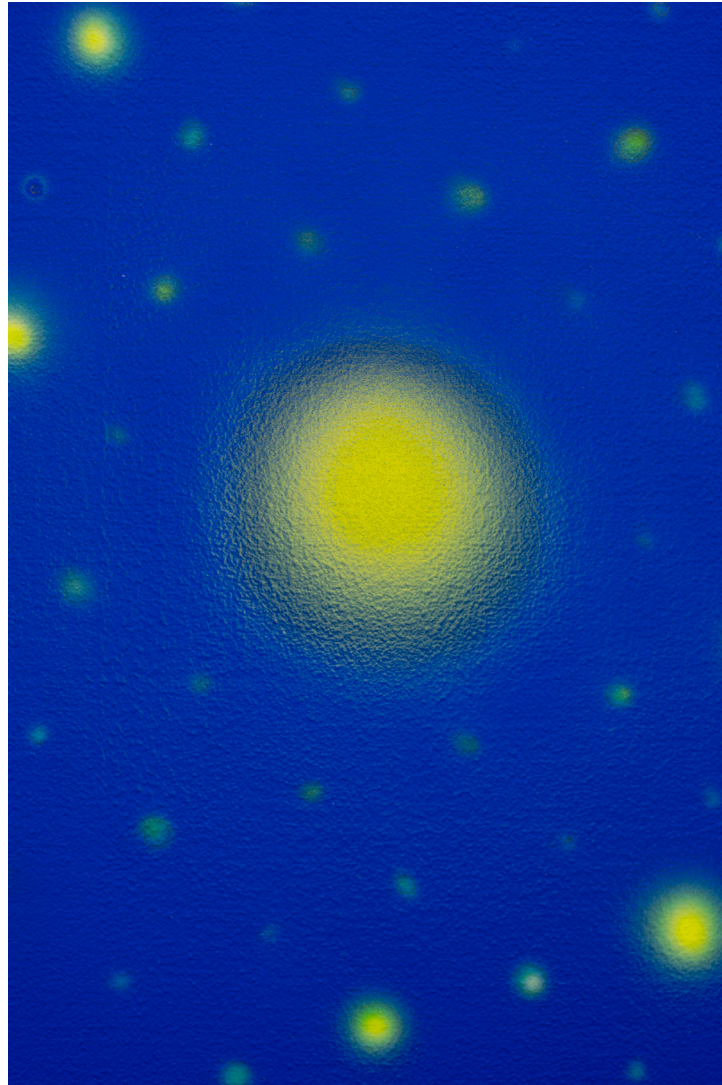
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Photons

2026

Acrylic on canvas, 30 x 40 cm
Presented by See Galerie, Paris.



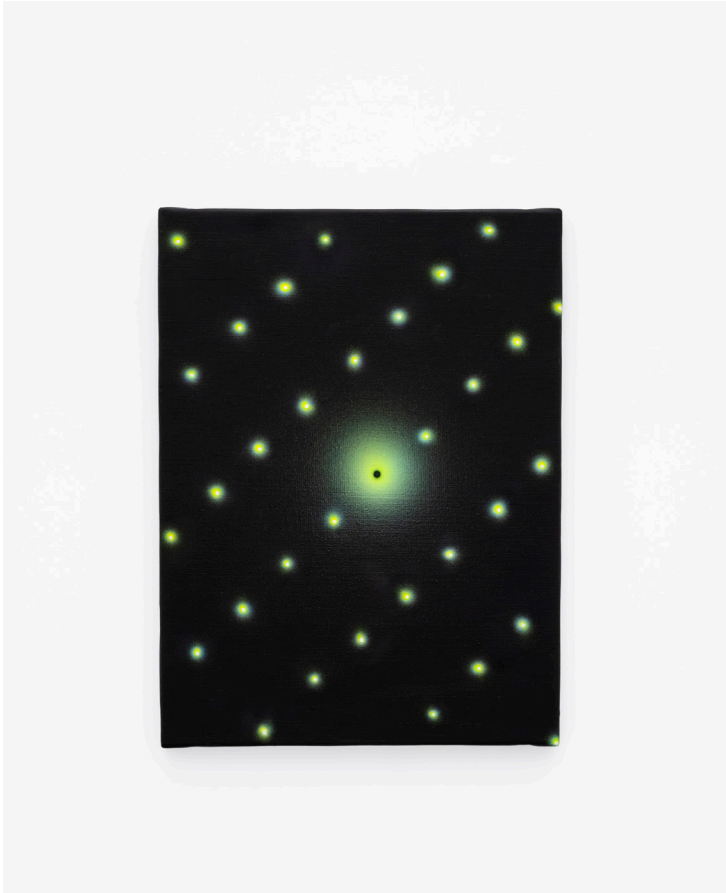
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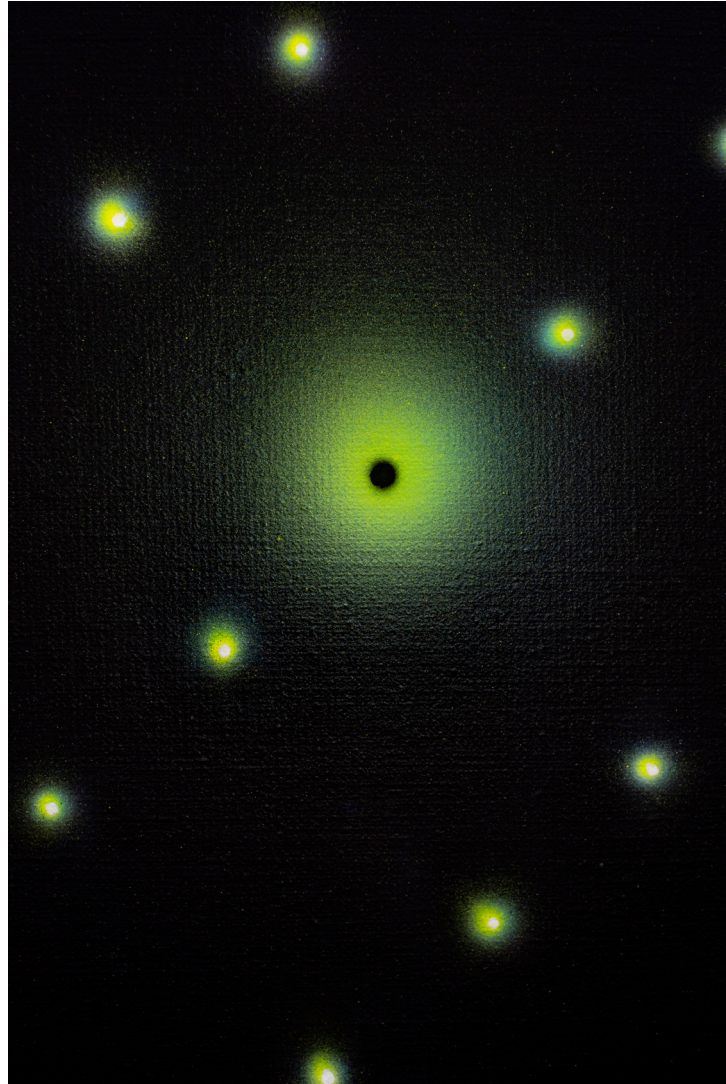
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Photons

2026

Acrylic on canvas, 30 x 40 cm
Presented by See Galerie, Paris.



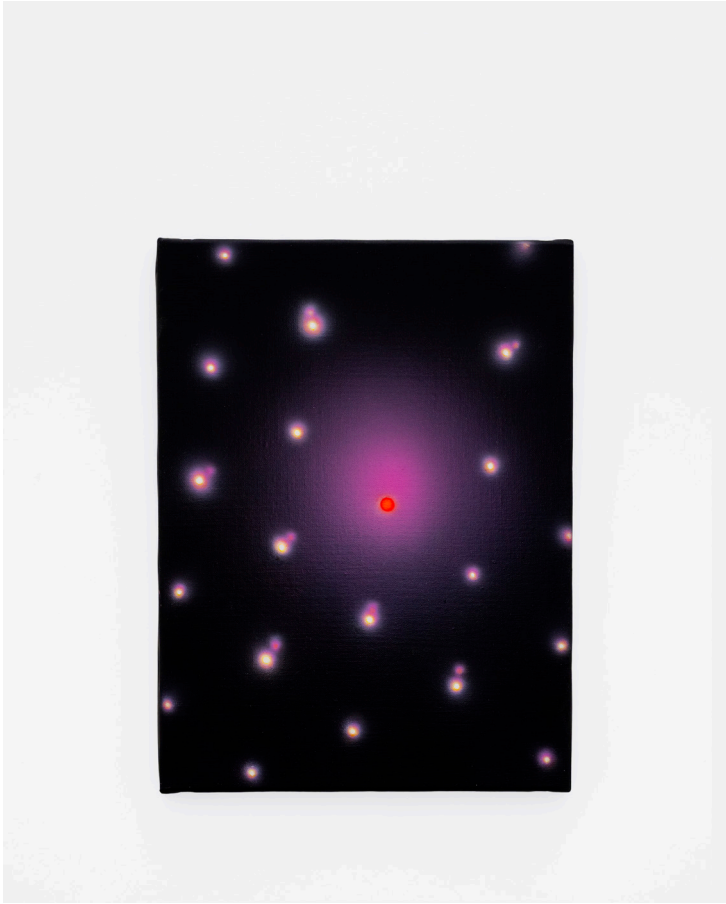
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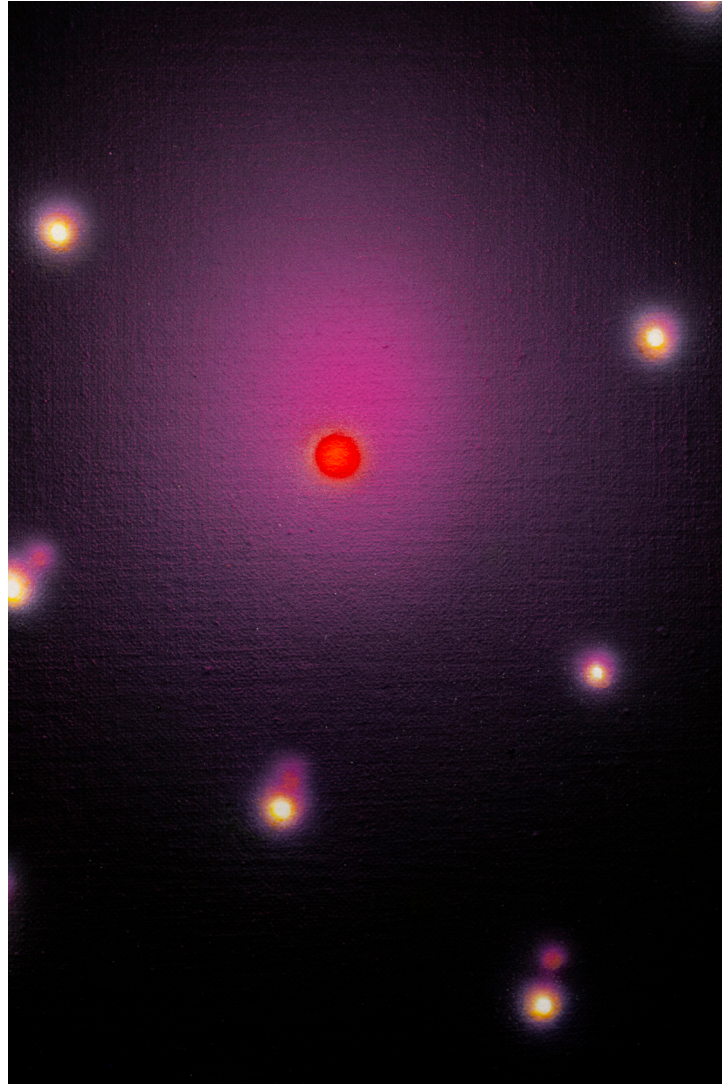


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The Sphere, The Telescope,
The Reflector, 2021

Installation

Three display devices. The exhibition entrance opens onto a long white corridor designed to set the mood, offering a glimpse—through a vertical slit in the partition—of the installation *The Sphere, The Telescope, The Reflector*, which relates to space observation. Interstellar: Reimagining Earth

HAB Galerie, Le Voyage à Nantes

Curator: Marc Donnadiou
May 23 – September 27, 2026



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LIFE
2025

Group exhibition,
Anatomy of the Living,
Stéréolux, Nantes.
Exhibition view.



Sophie Keraudren-Hartenberger explores the blurred boundaries between the living and the inanimate. Her installation **Life**, inspired by deep-sea organisms, consists of sculptures made from laboratory glassware containing «chemical gardens»—an artificial material with an organic appearance created by mixing saline solutions and minerals. The growth of these otherworldly gardens—filmed and projected onto the sculptures—evokes the memory of the first signs of life on Earth. The installation offers an immersive experience in an unsettling world, constantly shifting our perspective between the infinitely large and the infinitely small, and plunging us into darkness where only a few ultraviolet lights guide our perception.

Text: Anne-Laure Belloc

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INFINIMENT(S)III
2024

Solo exhibition,
Galerie Grand Huit,
Ateliers Bonus, Nantes.
Exhibition view



An exhibition by Sophie Keraudren-Hartenberger presenting a cosmic vision centered on lead—in its mineral form as galena—and its correspondences with the planet Venus, the Morning Star. The exhibition brings together a body of work—including photographs, drawings, sculptures, and a virtual reality installation—that reflects the artist's profound fascination with science and astronomy.

Photo credits: Sophie Keraudren-Hartenberger
Link to the video of the *INFINIMENT(S) III* exhibition: <https://www.youtube.com/watch?v=vp113nle-J3E&t=1s>

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NEITHS, The Moons of
Venus
2022

Light boxes, mixed media, LED,
variable dimensions
Collaboration with the Laboratory
of Planetology and Geodynamics,
the University of Nantes, the
University of Angers,
and the CNRS



Mineralogy catalogs and categorizes various stones. Some originate from depths of over 300 kilometers, while others come from asteroids. 2002 VE68 is the provisional designation of an asteroid discovered in 1645 by the Italian astronomer Francesco Fontana, who at the time interpreted it as a moon of Venus. This collection functions like photographed optical illusions. By assuming a frozen appearance, the stones offer a cosmic vision—specifically, the cosmic illusions perceived around the planet Venus.

These metallic-hued images, produced without a lens or camera obscura, echo what Walter Benjamin termed «optical unconsciousness»—a realm that opens the door to the entire imaginative scope of photography, revealing a space woven with the unconscious. By extracting a hidden dimension lying beneath the visible surface, photography allows us to see what the human eye cannot. Despite its mechanical nature, photography has the power to make us see beyond the visible, to illuminate its dark zones, and to confront the viewer with the world's shadow side and the depth of its mystery. It recalls the early daguerreotypists who, magnifying glass in hand, believed they had glimpsed something and coaxed the image to yield up its hidden treasures.

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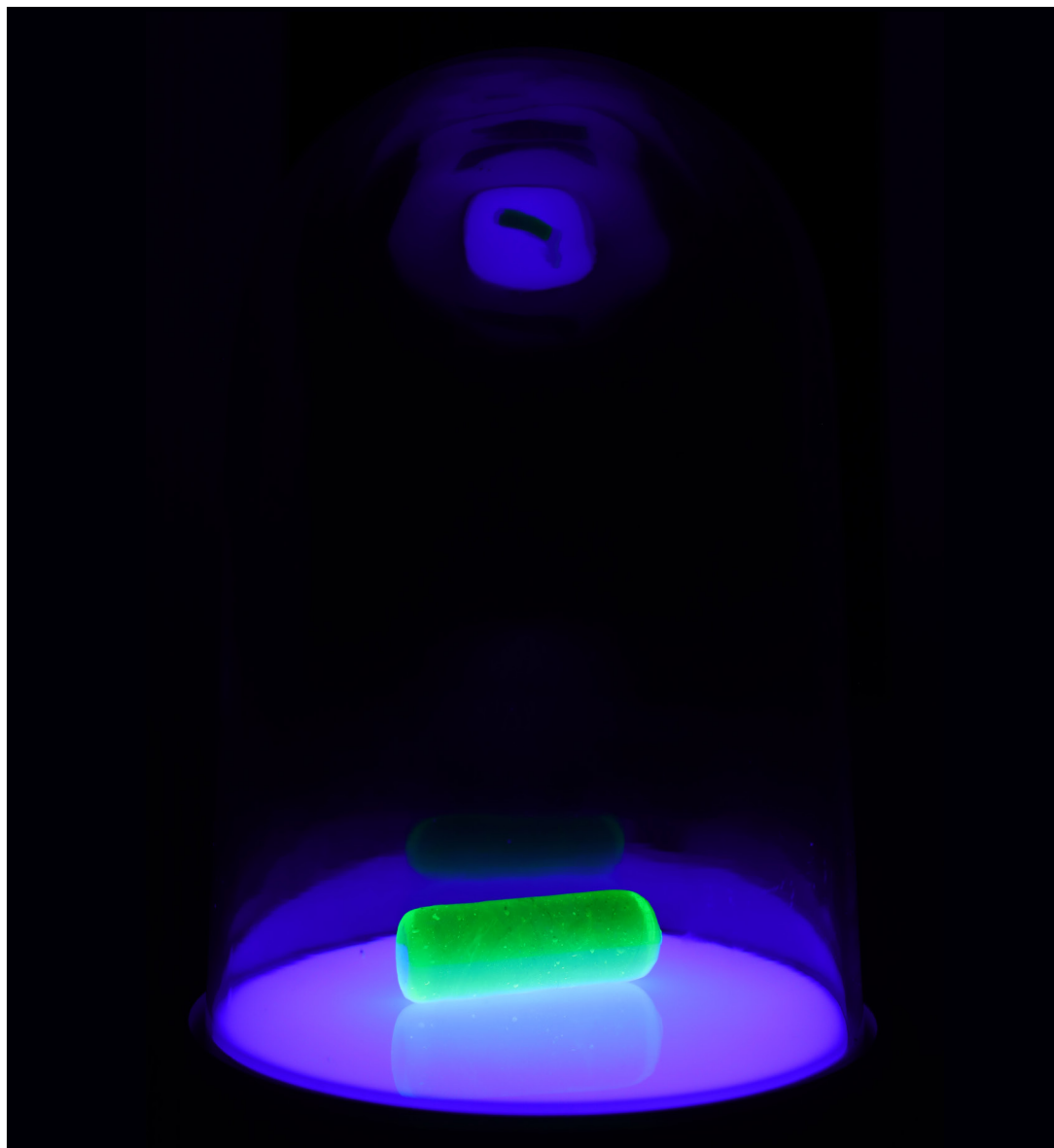
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GLOWING
(installation view, detail)
2023

Uraline glass, pigments, UV LED,
dimensions 200 x 200 x 200 cm.



Glowing is a readymade composed of a fragment of blown uranium glass dating from the early 20th century, originating from Montceau-les-Mines—a former mining town in the Saône-et-Loire coalfield. Uranium glass—glass infused with uranium—emits a green glow when exposed to ultraviolet light. Although used since antiquity, it reached its peak popularity in the 20th century, both in France and internationally. Here, the isolated uranium glass fragment becomes a contemplative subject—a contemporary **vanitas**—highlighting a reminiscence: the revelation of a physical phenomenon considered «the most revolutionary scientific discovery between 1895 and 1905.»*

Video link: <https://sophiekeraudren.com/glowing/>

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INFINIMENT(S) III

2024

Solo exhibition at Grand
Huit, Ateliers Bonus, Nantes

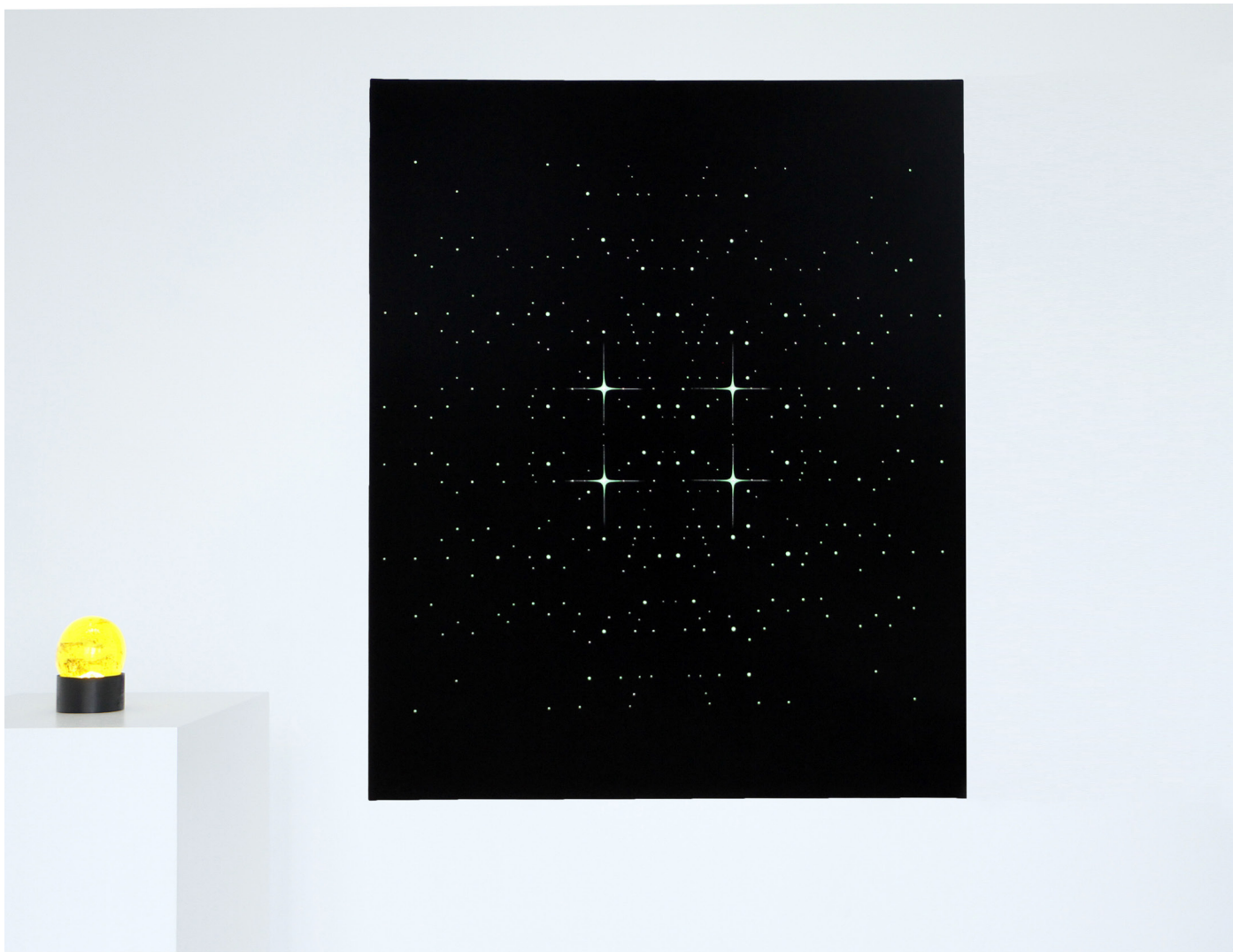
Exhibition view

Système (Vert), 2023,
acrylic on canvas

dimensions 120 x 100 cm,

Lumière d'accrétion (Jaune),
dimensions ø 12 cm, height

20 cm, 2023.



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INFINIMENT(S)
2023

Solo exhibition at Galerie
Mira, Nantes.
Detail, Accrétion (lumière),
2023, Carte V, pigment ink
print, Hahnemühle baryta
paper
50 x 70 cm

Photo credits: Germain
Herriau



The title of Sophie Keraudren-Hartenberger's exhibition, *Infiniment(s)*, explores the infinitely large within the infinitely small, fusing these two scales of perception into a single adverb.

This word evokes various scenarios for approaching the boundless—that which is limitless in space and time—while also, more subtly, suggesting a quality of particular intensity, or even the indescribable.

In Pascal's philosophy, man is depicted as alternately great and small, suspended between two infinities, between two abysses; it is within this same state of suspension that Sophie Keraudren-Hartenberger develops her formal investigations, in which processes of fusion play a significant role.

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INFINIMENT(S)III
ACCRETION LIGHT (Blue) V
2024

Blown glass inclusion,
galena fragment, wooden base,
painted and varnished wavy sycamore.
Integrated lighting system,
dimensions: ø 12 cm,
height 20 cm.

New luminous accretions shift the subject, drawing it away from the planet Venus and back toward something more stellar—featuring a golden-yellow hue and a concentrated, midnight-blue celestial vault.

In astronomy, accretion refers to a star's increase in mass driven by the gravitational pull it exerts on surrounding interstellar matter; Sophie Keraudren-Hartenberger's accretions mirror this same mineral and gaseous energy, expanding upwards.

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The artist is developing an art project centered on the transformation of matter and materials, exploring the theme of «Distant Gardens.» Her subjects, gestures, techniques, and materials are drawn from the realm of science. Her works—the result of extensive experimentation and often still evolving at the time of presentation—reveal scientific phenomena heightened by the aesthetic poetry of the laboratory, a quality further enriched by color symbolism. Stepping into her installation «Blooming #2» is an invitation to an immersive experience: plunging into the darkness of the space to bathe in the shifting, fluid states of materials transforming before our eyes.

Anne-Virginie Diez,
Art historian specializing in
regional art projects.

Video of the installation:
<https://sophiekeraudren.com/video-2/>

BLOOMING
2022

Solo exhibition,
Cloître des Récollets,
Frac Alsace, Saverne.
Installation, mixed media,
variable dimensions

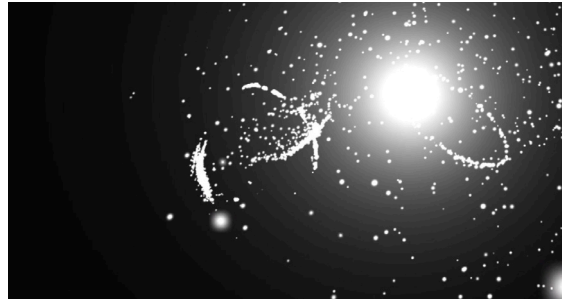
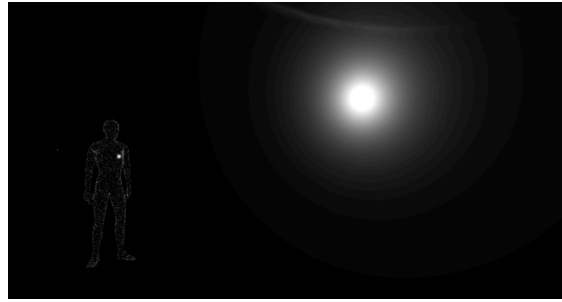
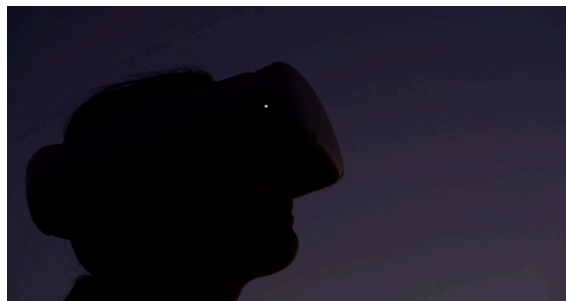
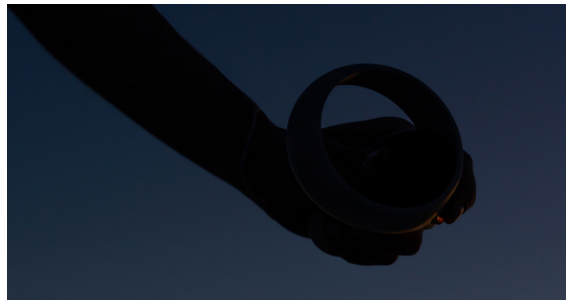
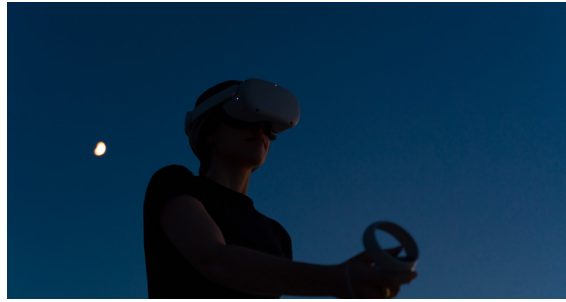
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Particle Field was created in collaboration with a research engineer specializing in virtual environment design. Experienced via a virtual reality headset, the interactive installation allows each viewer to engage in free-form choreography. It offers an immersive journey into an infinite space where hand movements create a constantly evolving landscape; viewers can grasp existing particles and generate new ones, with the particles appearing and fading in sync with spatialized audio played through the headset. With resonances ranging from the cosmos to the depths of the earth, this immersive virtual installation reveals the invisible matter that constitutes and surrounds us; hovering between the cosmic and the abyssal, it offers a fresh perspective on the sublime.

Video link: <https://sophiekeraudren.com/virtual-reality-project/>

Nous sommes tous des poussières d'étoiles !
Car tous les noyaux des atomes qui nous constituent
ont été engendrés
au centre d'étoiles mortes
il y a plusieurs milliards d'années.

Hubert Reeves

PARTICLE FIELD 2021

Installation, device, and
Virtual Reality application, spa-
tialized sound
Variable dimensions; laborato-
ry-based creative residency in
collaboration with the ERCOS
unit of the ELLIADD Laborato-
ry, with the support of DRAC
Bourgogne-Franche-Comté
Images: © ELLIADD Laboratory

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VENUS'S DREAM LIFE

It all begins with a plunge into darkness, followed by flashes of light, electric discharges, and glitter emanating as much from the exhibited artworks as from the scenography that frames them.

For this new exhibition, Sophie Keraudren-Hartenberger draws inspiration from the substance of Venus the second planet from the Sun whose mountains are coated in an intensely brilliant material that may well be galena, a mineral form of lead with highly reflective properties.

At the intersection of art and science, of the infinitely large and the infinitely small,

NOIR COMME VÉNUS 2021

Mixed media, Plexiglas, variable dimensions; in collaboration with the Laboratory of Planetology and Geosciences (Nantes), University of Nantes, University of Angers, and CNRS.
Images: © Philippe Piron



the artist creates devices of revelation: she starts with actual scientific facts (such as astronomer Francesco Fontana's 1645 observation of a small moon, which turned out to be merely an optical illusion) and translates them into the experimental realm of early photography pioneers. In doing so, she delves into what Walter Benjamin termed the «optical unconscious» a space that reveals unseen details and allows for a vast scope of the unexpected and of freedom. The artist's photographic images acquire precisely this magical quality: they are filled with sparks of chance, inviting all manner of imaginative wanderings (...)

Text: Eva Prouteau

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ACCRETION

2021
Blown glass, galena, and basalt,
H. 23 cm.

Composed of rock, blown glass, and galena crystals, the *Accretion* series evokes the clouds of Venus milky ribbons, yellowed by the acid they contain, that are visible from Earth. The artist recreates this dense atmosphere by juxtaposing smooth, lustrous glass bubbles with angular blocks of basalt and serpentinite. Continuing her processes of translation, she devises ways to reveal the unseen: she translates her vision of the planet through the imprint of a volcano or the breath of the master glassblower breath that shapes the *Accrétion* into an ovoid form, like a swirl of smoke mingling with the atmosphere (...)
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The Sphere

Mixed media, PVC, LEDs, and metal

In collaboration with the Astrophysics Laboratory at the University of Bordeaux. An illuminated inflatable balloon, The Sphere can be displayed suspended or resting on the ground. It is made of PVC, LEDs, and a metal ring. Its light intensity varies according to a seven-sequence program. Representing a white dwarf in the constellation Virgo, it also symbolizes the future of our Sun.

«...des mondes,
d'ailleurs»

La Sphère, le Télescope,
le Réflecteur
2021

Mixed media, PVC, mirror,
dimensions variable

In collaboration with the Bordeaux Astrophysics Laboratory, the Bordeaux School of Fine Arts (Ebabx), and Ange Leccia (visual and video artist)
Images: ©Ebabx
Special thanks to Fabrice Herpin and Nathalie Brouillet, astronomers at the Astrophysics Laboratory, University of Bordeaux.



The Telescope

Mixed media, polyurethane acrylic

With neither eyepiece nor viewfinder, the telescope presents the image of a tool an optical instrument transformed into a *ready-made* designed for looking, seeing into the distance, and magnifying the apparent size of observed objects. Its function as a light receiver is often more significant than its optical magnification. It enables the viewing of pinpoint celestial objects that are difficult to perceive or invisible to the naked eye. It sits atop the Reflector, which through specular reflection reproduces the telescope's image in a form of cosmic *mise en abyme*.

The Reflector

Mixed media, wood, black-lacquered mirror glass

The Reflector consists of a cylindrical MDF base. A glass element is set into the top surface via a routed recess. The structure is clad in a matte grey laminate (Egger brand) and features internal reinforcement to support heavy loads. The Reflector functions as an optical device; its semi-opaque, black-lacquered glass surface reflects the image or object positioned above it through specular reflection.

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METEOR
(Installation view, détail)
2020

Installation, print
mounted on PVC,
dimensions 120 x 120 cm
Produced with the support
of Fonderies LEMER et
DEJOIE, the City of
Saint-Nazaire, and the Pays
de la Loire Region



The oxide is the lead residue left after heating; it is also that bluish metal capable of capturing radio wave transmissions. Between 1940 and 1942, the German occupying forces built two bunkers around Fort Villès-Martin for ammunition storage and for processing information picked up by aircraft and ship radars. *Meteor* is a device of revelation—a photographic capture of lead slag from the foundry. Frozen in time without its knowledge, the enlarged fragment levitates in the center of an undefined space, becoming a meteor. From that moment on, it carries within it a charge, a flash of intensity.

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LES INCANDESCENTS

(Installation view,
detail) 2020

Mixed media,
industrial models,
gold, copper, and silver leaf gilding,
metal and mirror

Dimensions 200 x 200 x 200 cm
Created with the support of the City of
Saint-Nazaire
and the Pays de la Loire Region



A temporary installation presented in November 2020 at Fort de Villès-Martin as part of the *VOGUES* exhibition, in collaboration with the Pôle de Création Partagée. *Les Incandescents* are housed within three miniature modules featuring industrial elements gilded with gold, copper, and silver leaf. By freezing these elements in a suspended moment in time, the installation focuses on sensory experimentation. Light, color, and materials merge through the use of transformed elements transparent glass, reflective surfaces, mirrors, and metal.

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