

SOPHIE KERAUDREN-HARTENBERGER

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About

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

Her multidisciplinary practice - painting, installation, sculpture - explores the optical properties of matter and light, moving between the infinitely small and the infinitely large.

A graduate of the DNSEP from the École Supérieure des Beaux-Arts Nantes Saint-Nazaire (2016) and the Ateliers de Sèvres (2011), she has developed collaborations with scientific laboratories in Nantes, the Laboratoire de Planétologie et Géosciences and the CEISAM, which have fed an artistic research into mineral matter, light phenomena and invisible physical processes.

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

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

Her work is held in the collection of the Artothèque of the École Supérieure des Beaux-Arts Nantes Saint-Nazaire, and has been featured in publications including Beaux-Arts Magazine, Revue 303 and Paris Art.

Recent Selection

2026 Interstellar, Re-Imagining the Earth, HAB Galerie, Le Voyage à Nantes

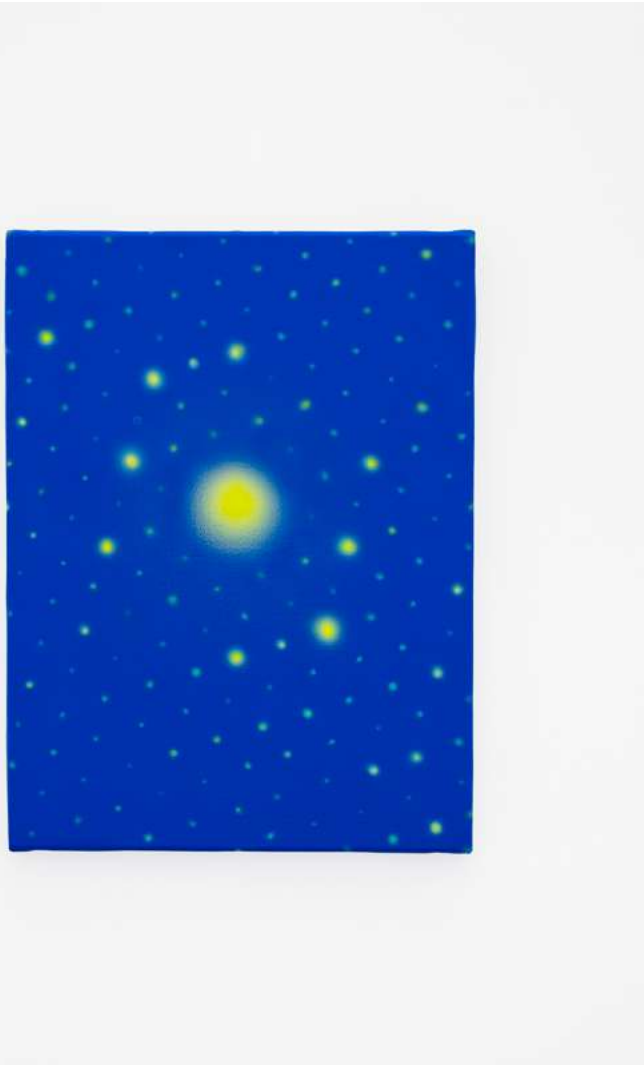
2026 Finalist, Prix Talents Contemporains, Fondation François Schneider, 15th edition

2026 Work presented by See Galerie, Paris

2025 Nuit Blanche, Paris

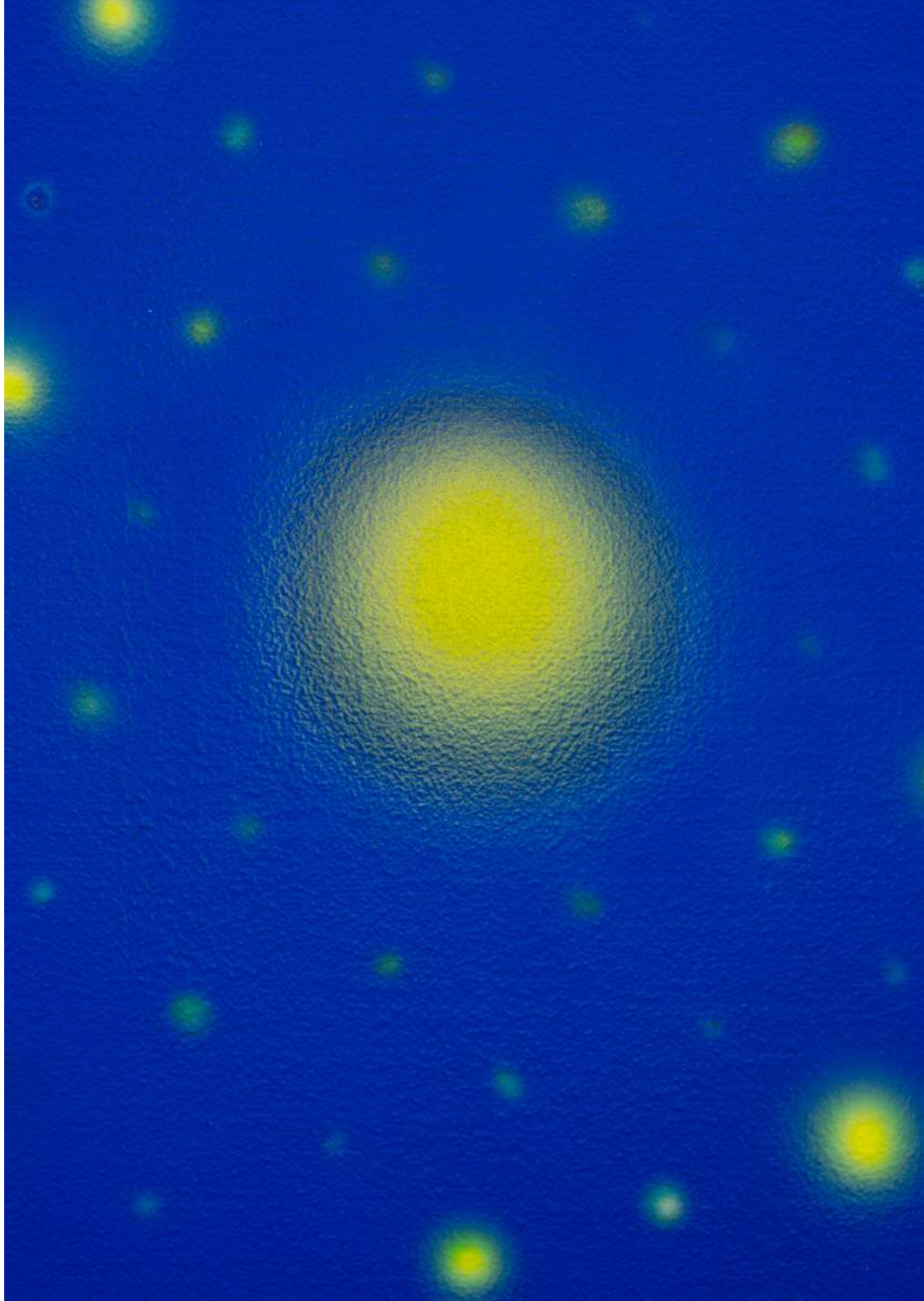
2024 Anatomie du Vivant, Stereolux, Nantes

2023 73rd Festival Jeune Création, Paris



PHOTON VI, 2026

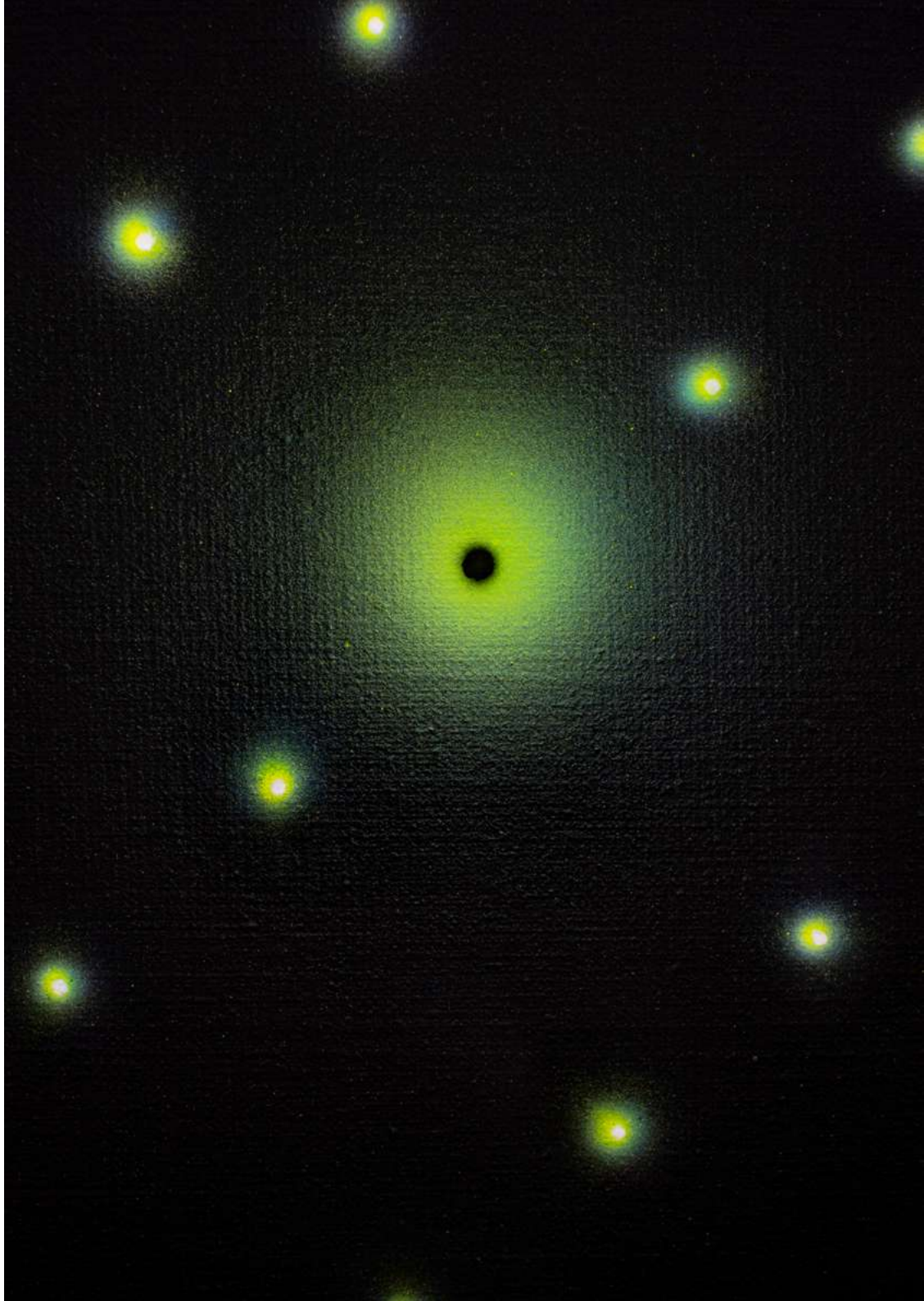
Acrylic on canvas, 30 x 40 cm

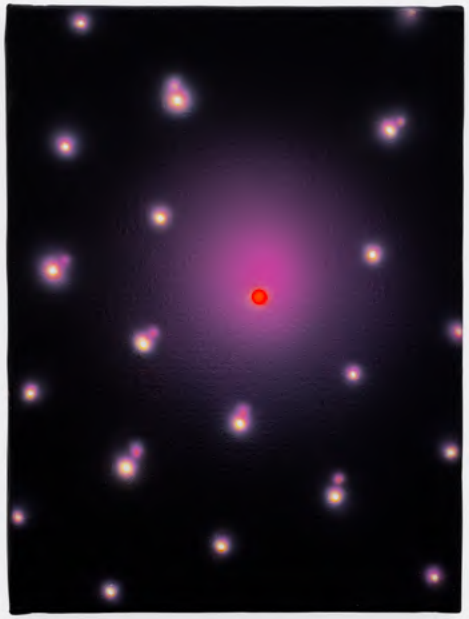




PHOTON IV, 2026

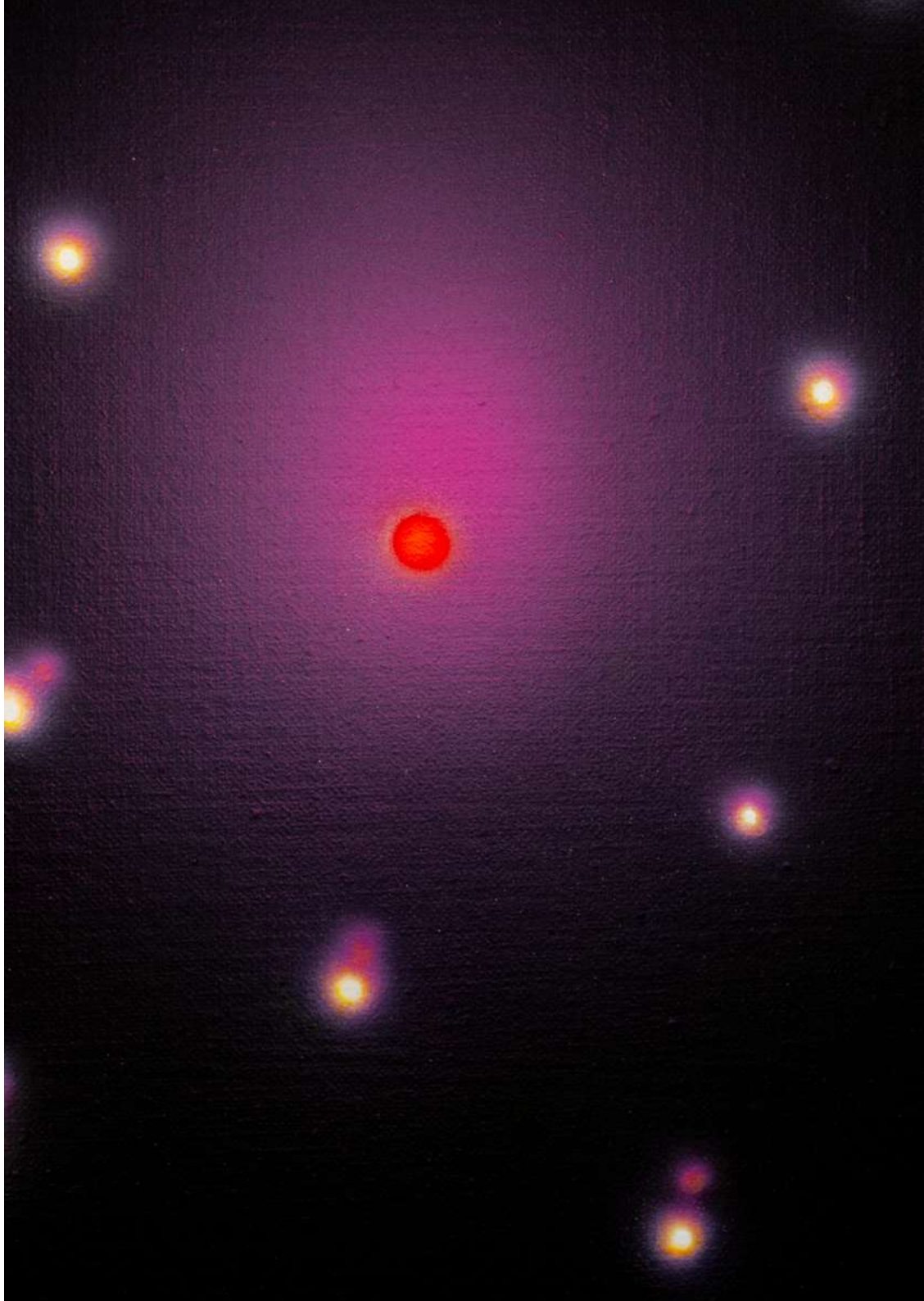
Acrylic on canvas, 30 x 40 cm





PHOTON III, 2026

Acrylic on canvas, 30 x 40 cm





INTERSTELLAR, Re-Imagining the Earth, 2026

LA SPHÈRE, LE TÉLESCOPE, LE RÉFLECTEUR, 2021

THE SPHERE, 2021

PVC, LED, metal, illuminated inflatable balloon, Ø 200 cm
Installation, three display devices, mixed media, PVC, mirror, variable dimensions.

The entrance to the exhibition opens onto a long white corridor for acclimatization, offering a glimpse - through a vertical slit cut into the partition of the installation devoted to space observation. Presented in Interstellar, Re-Imagining the Earth, HAB Galerie, Le Voyage à Nantes, curated by Marc Donnadieu, from May 23 to September 27, 2026.

HAB Galerie, Le Voyage à Nantes
Curator: Marc Donnadieu
May 23 – September 27, 2026
Photo credits: © Martin Argyroglo, Le Voyage à Nantes



THE TELESCOPE, 2021

Mixed media, steel, polyurethane, acrylic
200 × 180 × 140 cm

THE REFLECTOR, 2020

Mixed media, MDF wood, black lacquered mirror glass, laminate
25 × 120 × 120 cm



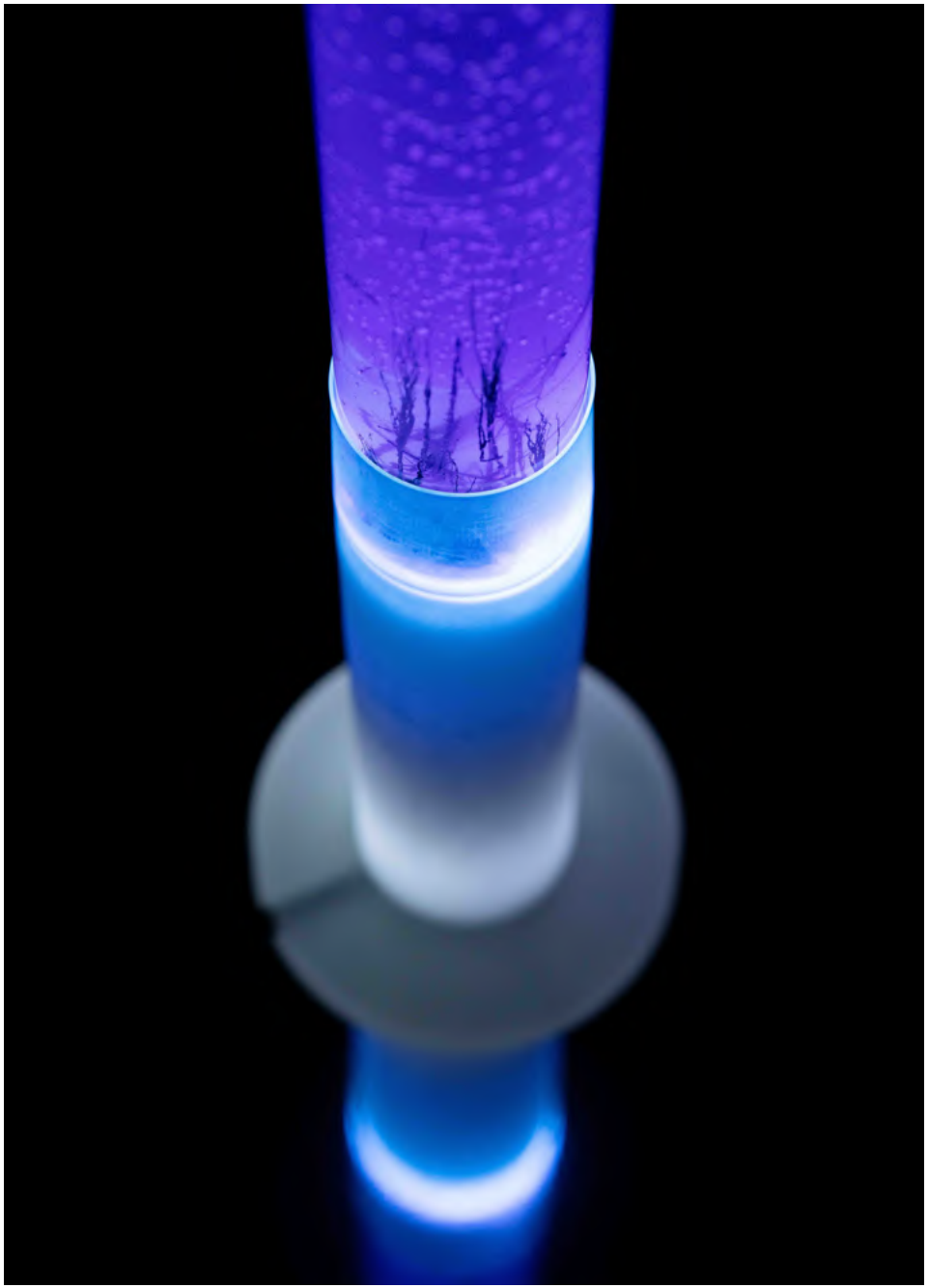
LIFE, 2025

View of the exhibition Anatomie du Vivant,
Stereolux, Nantes.

Group exhibition.
Chemical gardens, laboratory glassware, UV black light,
video projection,
300 x 350 x 370 cm

For Life, Sophie Keraudren-Hartenberger draws on deep-sea organisms to question the blurred boundary between the living and the inanimate. While a fictional bioluminescence gives the installation its vocabulary — a set of laboratory-glass sculptures in which the artist cultivates «chemical gardens,» an artificial material with an organic appearance obtained by mixing saline solutions and minerals — the piece nonetheless proposes a murkier dive: the growth of these distant gardens, filmed and projected onto the sculptures, acts as a recollection, an image of the first signs of life appearing on Earth. An immersion in which the infinitely large and the infinitely small constantly merge, guided only by ultraviolet glimmers in the darkness.

Text: Anne-Laure Belloc





LIFE, 2025

Immersive installation, chemical gardens in laboratory glassware, UV black light, video projection, 300 x 350 x 370 cm



INFINITELY(S) III, 2024

Solo exhibition, Galerie Grand Huit, Nantes

Above
MAP I, II, 2023
Fine art print, pigment inks, Hahnemühle baryta paper 315g, mounted on aluminum
150 x 90 cm

ACCRETION III, 2020
Blown glass, galena fragment, serpentinite
16 x 20 x 15 cm

Presents a cosmic vision built around lead, its mineral form galena, and its correspondences with the planet Venus, the shepherd's star. This exhibition brings together a body of work photographs, drawings, sculptures and a virtual reality device testifying to the artist's deep attraction to science and astronomy.





Above
ACCRETION I, II,III, 2020
Blown glass, galena fragment, serpentinite, basalt
20 x 40 x 13 cm
20 x 30 x 19 cm
16 x 20 x 15 cm

For Accretion, Sophie Keraudren-Hartenberger composes a series of rocks, blown glass and galena crystals that translates the presence of the clouds of Venus - milky ribbons yellowed by acid, visible from Earth. The glassblower's breath gives the piece its ovoid form, like a wisp of smoke mingling with the atmosphere. In astronomy, accretion refers to the growth in mass of a star through surrounding interstellar matter; the artist's Accretions reflect this same mineral and gaseous energy, expanding upward.



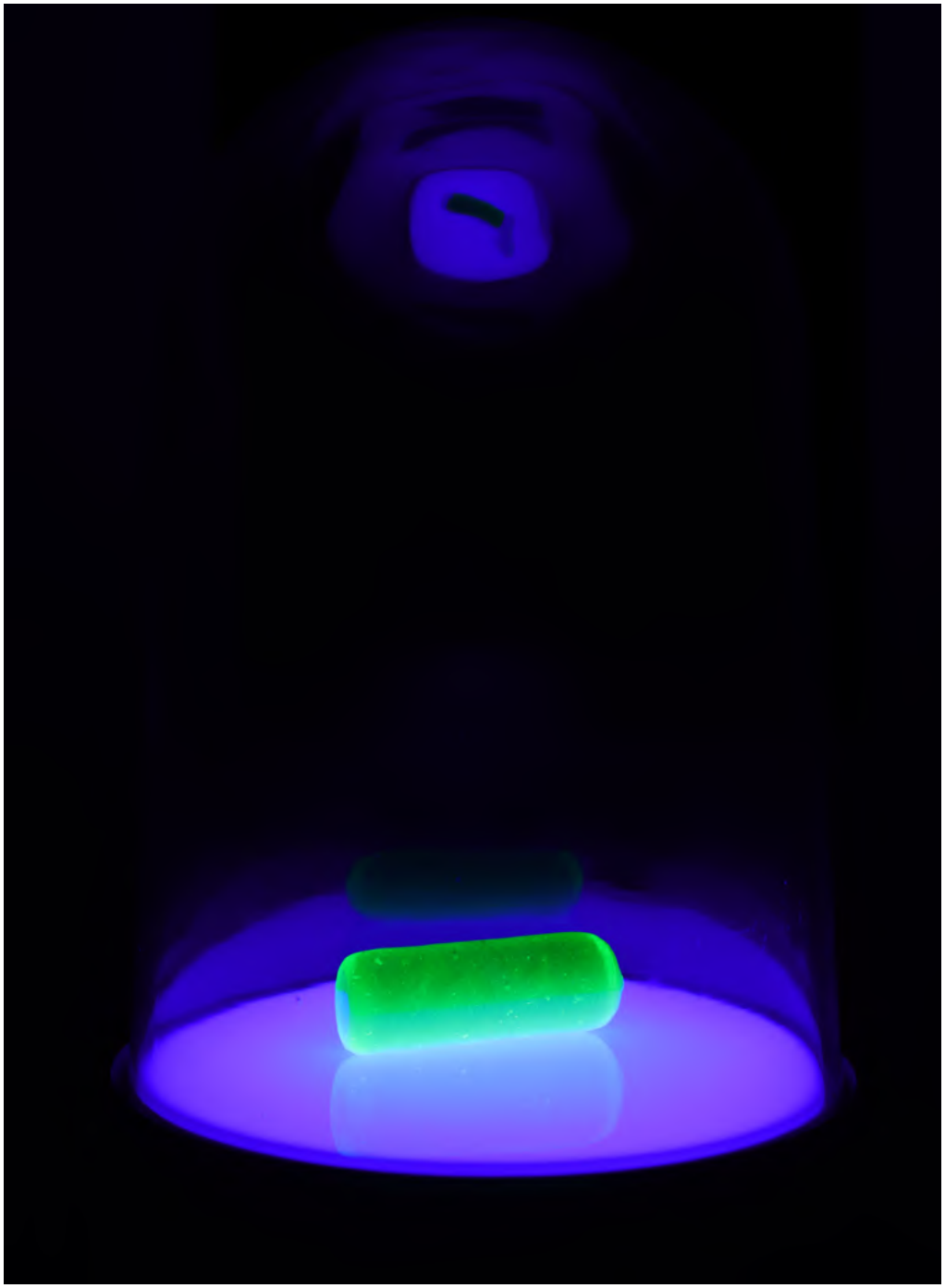
ÉCLATS (FRAGMENTS), 2024

Group exhibition, L'Atelier, Nantes



NEITHS, The Moons of Venus, 2022

Light boxes, mixed media, LED,
17 x 17 x 17 cm
Collaboration with the Laboratoire de Planétologie et Géosciences,
University of Nantes, University of Angers and the CNRS



GLOWING, 2023

Installation view, detail
Uranium glass, pigments, UV LED
200 x 200 x 200 cm

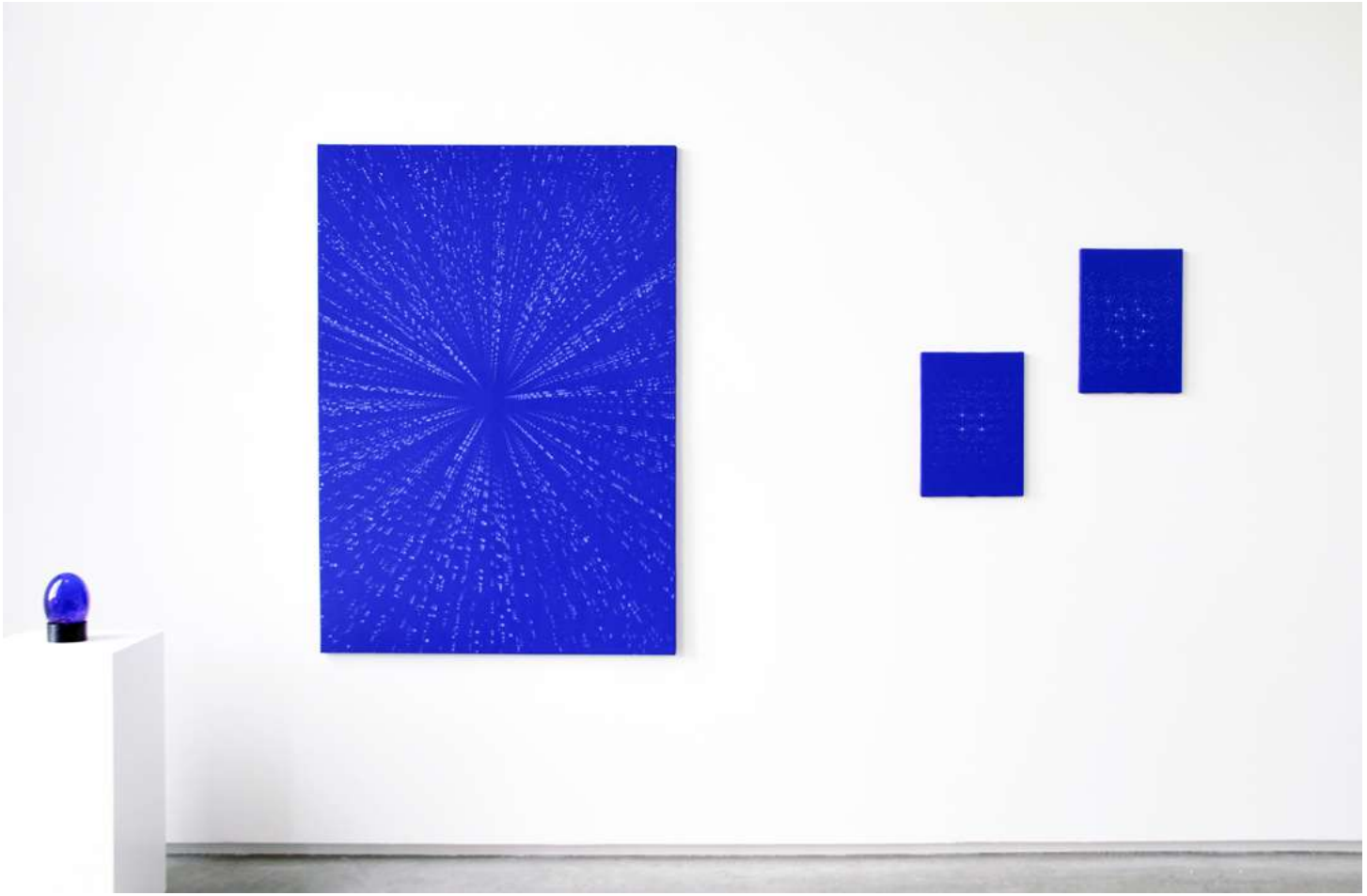


INFINIMENT(S) III, 2024

Solo exhibition at Grand Huit, Ateliers Bonus, Nantes
Exhibition view

SYSTEM (VERT), 2023
Acrylic on canvas
120 x 100 cm,

ACCRETION LIGHT YELLOW II, 2023
ø 12 cm, height 20 cm, 2023.



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

Blown-glass inclusion, galena fragment,
wooden base, painted and varnished
figured sycamore.
Integrated lighting device,
Ø 12 cm, height 20 cm.

New luminous accretions shift this subject away from the planet Venus, bringing it back to something more stellar - one piece tinted golden-yellow, the other a concentrated midnight-blue celestial vault. In astronomy, accretion refers to the increase in a star's mass due to the gravitational pull it exerts on surrounding interstellar matter: Sophie Keraudren-Hartenberger's accretions reflect this same mineral and gaseous energy, expanding upward.

Text: Eva Prouteau



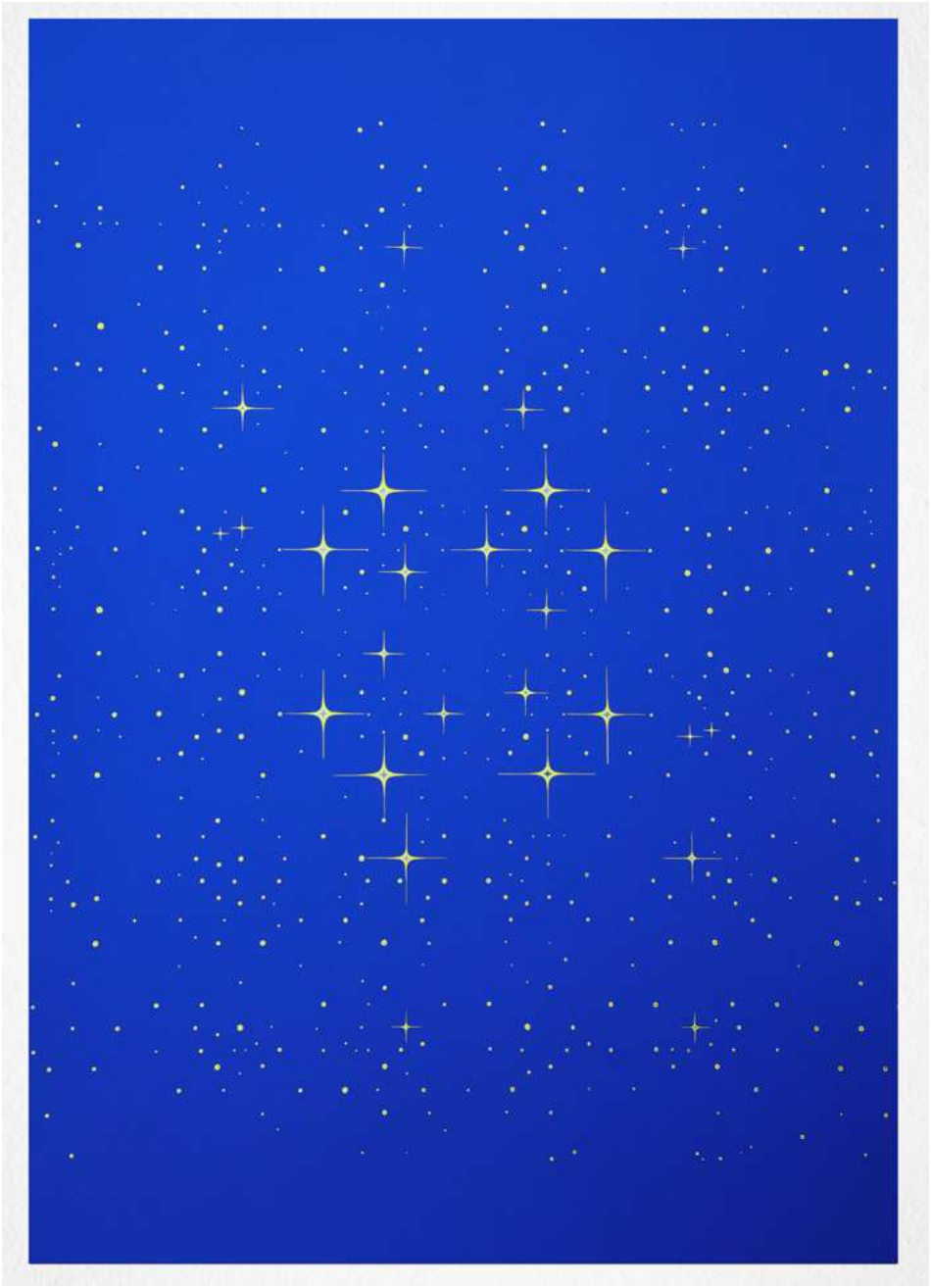
INFINITELY(S), 2023

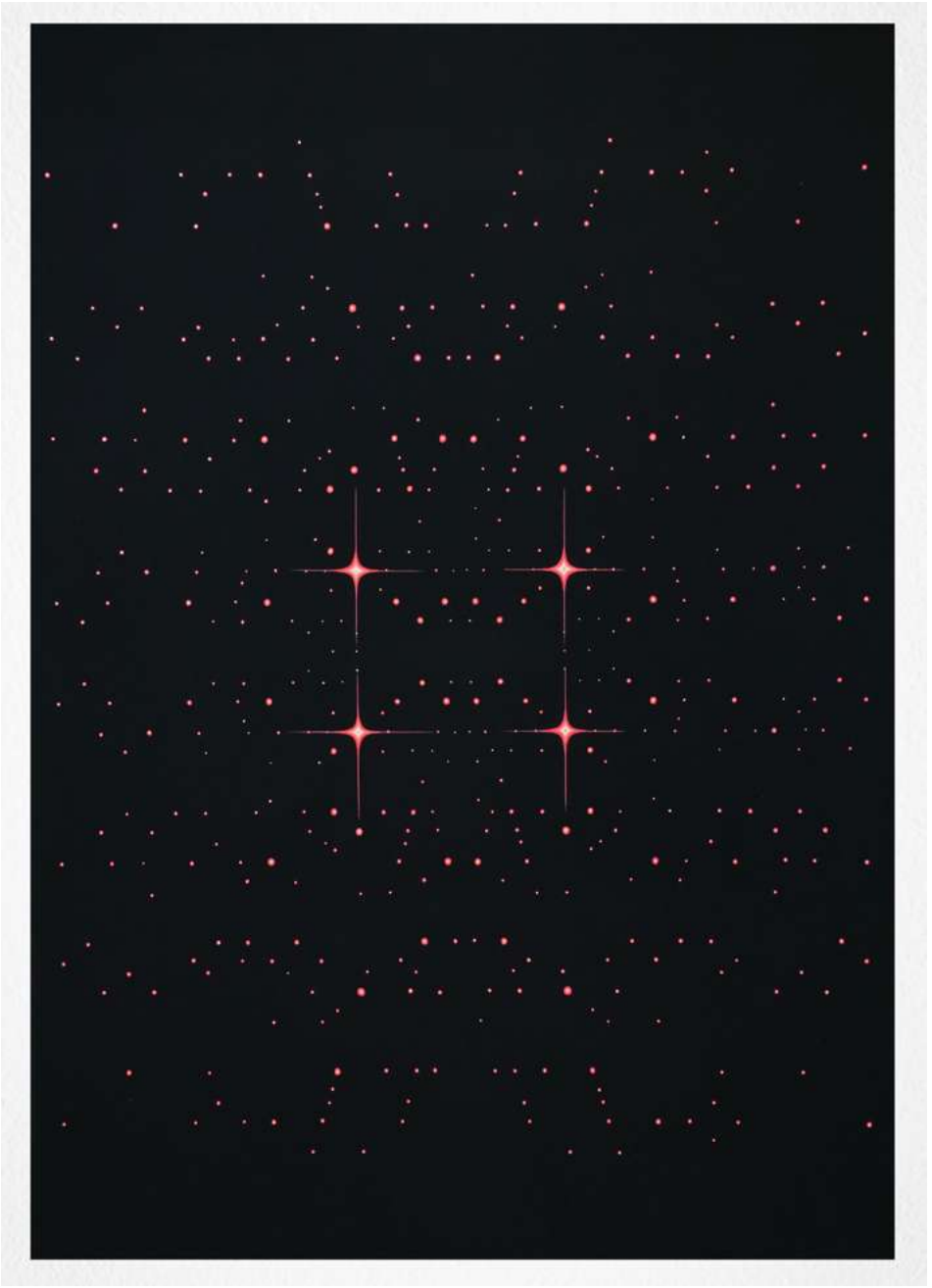
Solo exhibition, Galerie Mira, Nantes

Above
ACCRETION LIGHT
variable dimensions

SYSTEM
Acrylic on canvas
50 x 70 cm

The title of Sophie Keraudren-Hartenberger's exhibition, Infiniment(s), questions the infinitely large within the infinitely small, fusing these two scales of perception into a single adverb. It tells different stories for approaching what is boundless unlimited in space and time but also, more quietly, what is of a particularly intense, even indescribable, quality.
In Pascal's philosophy, man is shown as alternately great and small, suspended between two infinities, between two abysses: it is within this same suspension that Sophie Keraudren-Hartenberger develops her formal research, in which processes of fusion hold an important place.





SYSTEM, 2023

Acrylic on cotton paper, 100 x 70 cm



INFINIMENT(S) 2023

Solo exhibition at Galerie Mira, Nantes

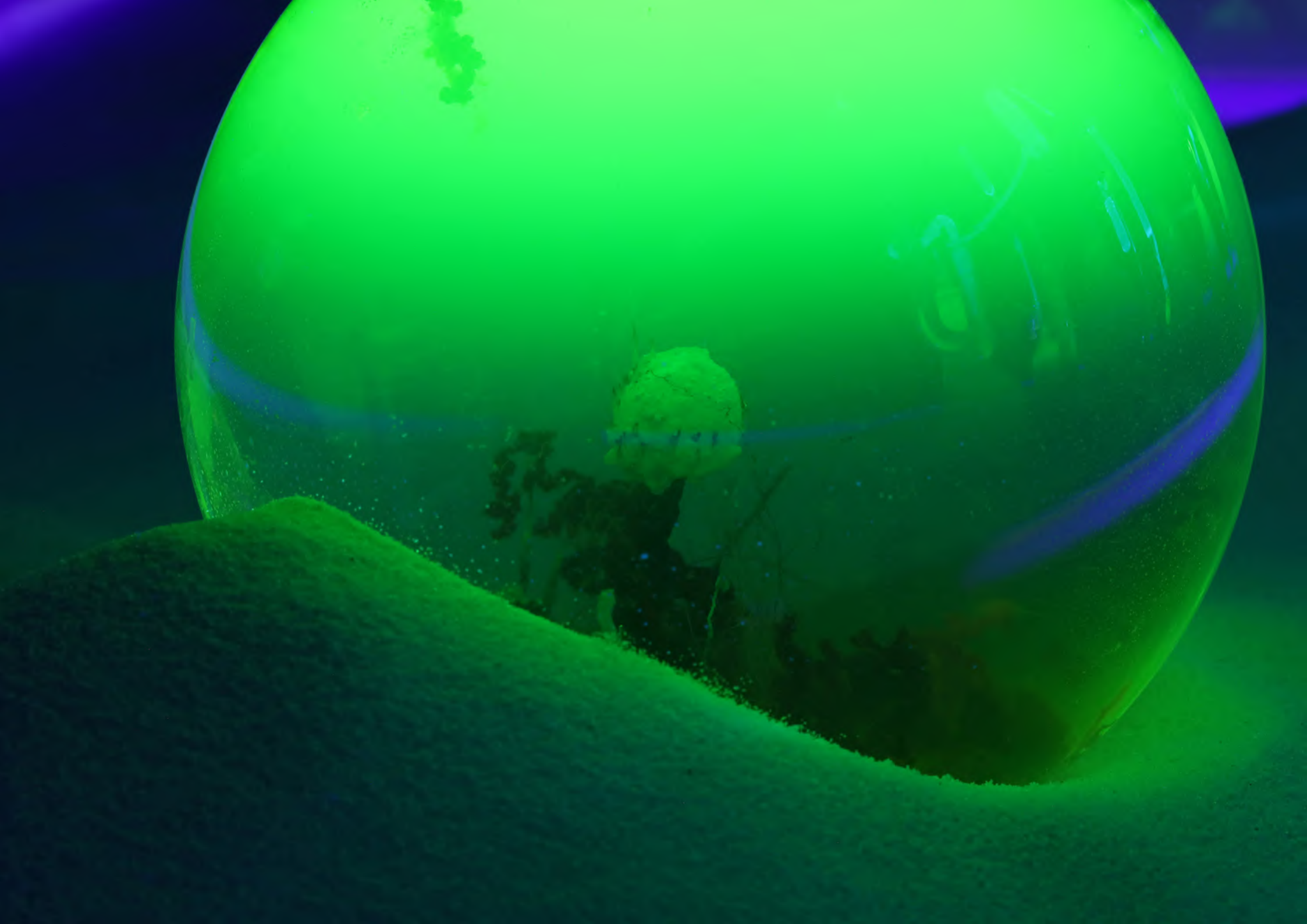


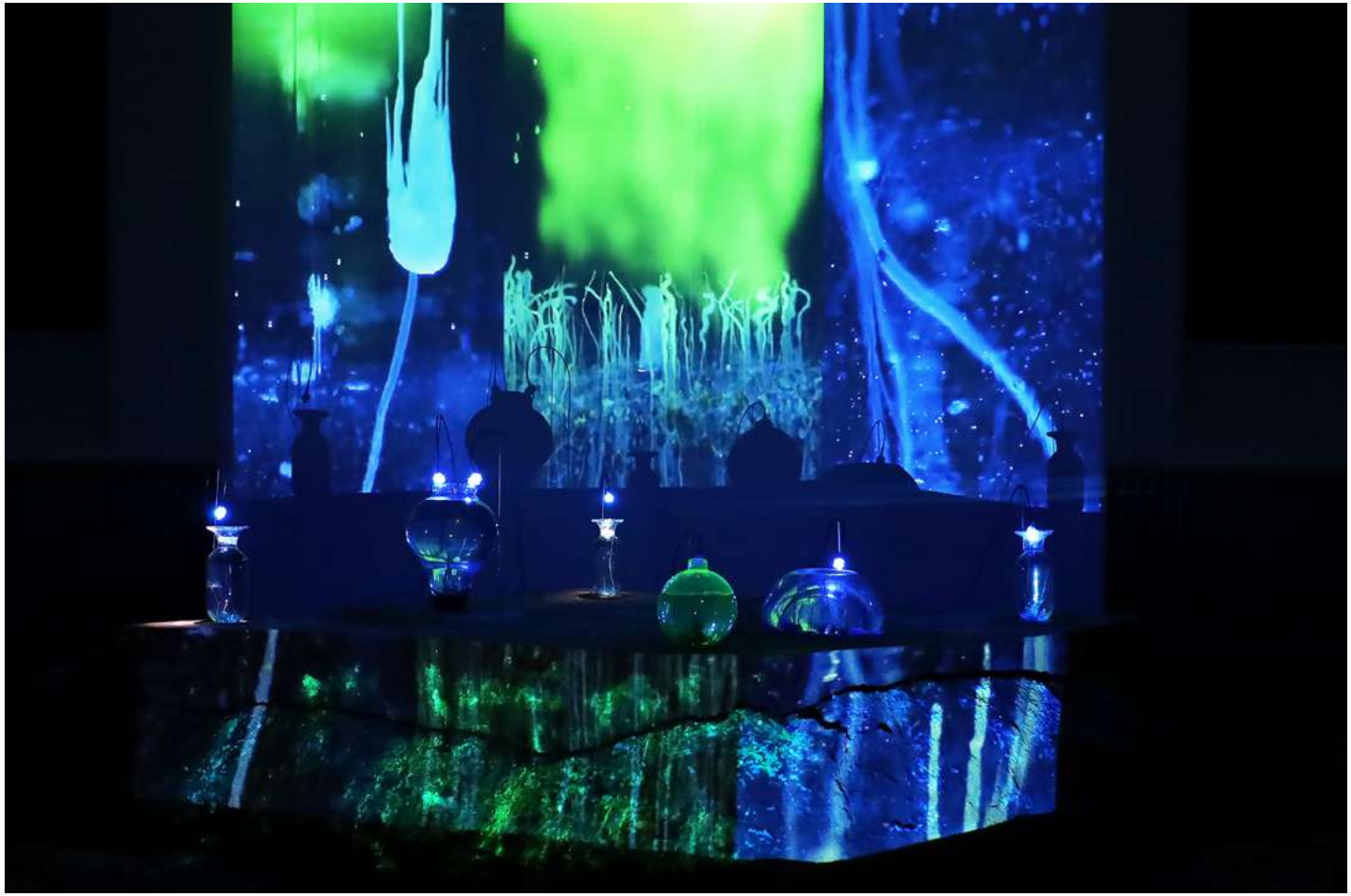


DE MATERIA, 2023

Solo exhibition, La Gâterie,
Espace de Création
Contemporaine,
La Roche-sur-Yon
Installation, mixed media,
variable dimensions

The artist develops an artistic project centered on the transformation of matter and materials around the theme of «distant gardens.» Her subjects, gestures, techniques and materials are drawn from the scientific field. Her works, the fruit of multiple experiments and often still in progress at the time the piece is presented, allow her to reveal scientific phenomena heightened by an aesthetic poetry of the laboratory, in which the symbolism of color also plays a part. Entering her installation «Blooming #2» means being invited into an immersive experience: plunging into the darkness of the space to bathe in the shifting, moving states of matter transforming before our eyes.





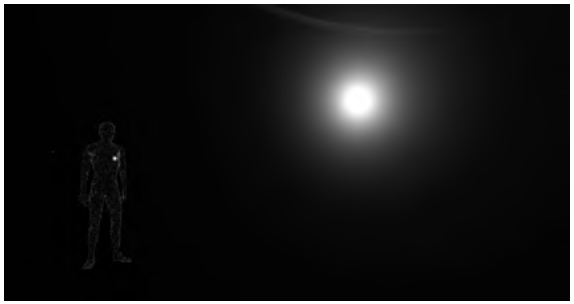
BLOOMING#2, 2022

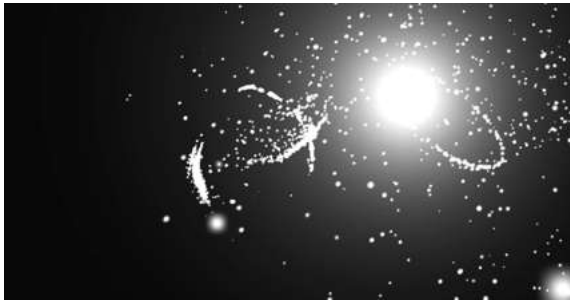
Chemical gardens, laboratory glassware,
UV black light, video projection,
400 x 450 x 300 cm

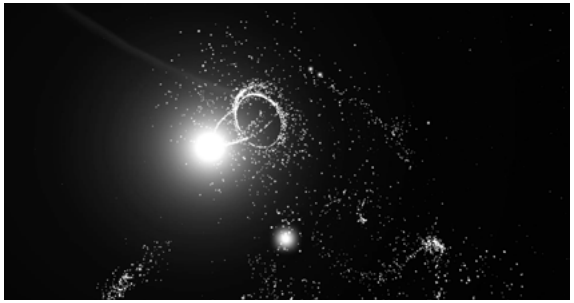
Hors-les-murs residency exhibition, Cloître des Récollets, Saverne, with FRAC Alsace

Chemical gardens grown from metal ions in a sodium silicate solution, glass containers, sand, video projection, sound by Tom Leclerc.

Developed during a residency in Saverne around the theme «Distant Gardens,» the installation shows these chemical gardens both at true scale and magnified on screen, moving between microscopic and telescopic states of matter.
Text: Anne-Virginie Diez, for FRAC Alsace





PARTICLE FIELD, 2021

Faced with the vertigo of infinite space, the viewer dons a virtual reality headset and finds themselves alone in a landscape of particles in constant metamorphosis. The choreography of their hands gives rise to new forms, which appear and fade to the rhythm of spatialized sound - a free experience, different for each viewer, blending cosmic resonances with the depths of the earth. Between invisible matter and the contemporary sublime, Particle Field questions what constitutes and surrounds us, at the scale of both the infinitely large and the infinitely small.

Installation, virtual reality, immersive headset, spatialized sound, variable dimensions.
Work produced as part of a laboratory creative residency, ERCOS division of the ELLIADD Laboratory, with support from the DRAC Bourgogne-Franche-Comté.
Design of virtual environments: research engineer, ELLIADD Laboratory
Images: © ELLIADD Laboratory



BLACK LIKE VENUS, 2021

Solo exhibition, Muséum d'Histoire Naturelle, Nantes

Mixed media, plexiglass, variable dimensions, in collaboration with the Laboratoire de Planétologie et Géosciences of Nantes Université, University of Angers and the CNRS

For the exhibition La Vie de Rêve de Vénus (The Dream Life of Venus), Sophie Keraudren-Hartenberger immerses herself in the matter of the planet Venus, the second planet from the Sun, whose mountains are covered with an extremely bright material that could be galena a mineral form of lead with ultra-reflective properties.

In collaboration with the Laboratoire de Planétologie et Géosciences of Nantes, the University of Nantes, the University of Angers and the CNRS, the artist starts from real scientific facts such as the observation of a small moon by astronomer Francesco Fontana in 1645, which turned out to be nothing more than an optical illusion and transcribes them into the experimental field of photography's pioneers: images full of chance sparks, detached from any scientific rigor.





ACCRETION I, III, 2021

Blown glass, galena, serpentinite
16 x 20 x 15 cm
20 x 40 x 13 cm

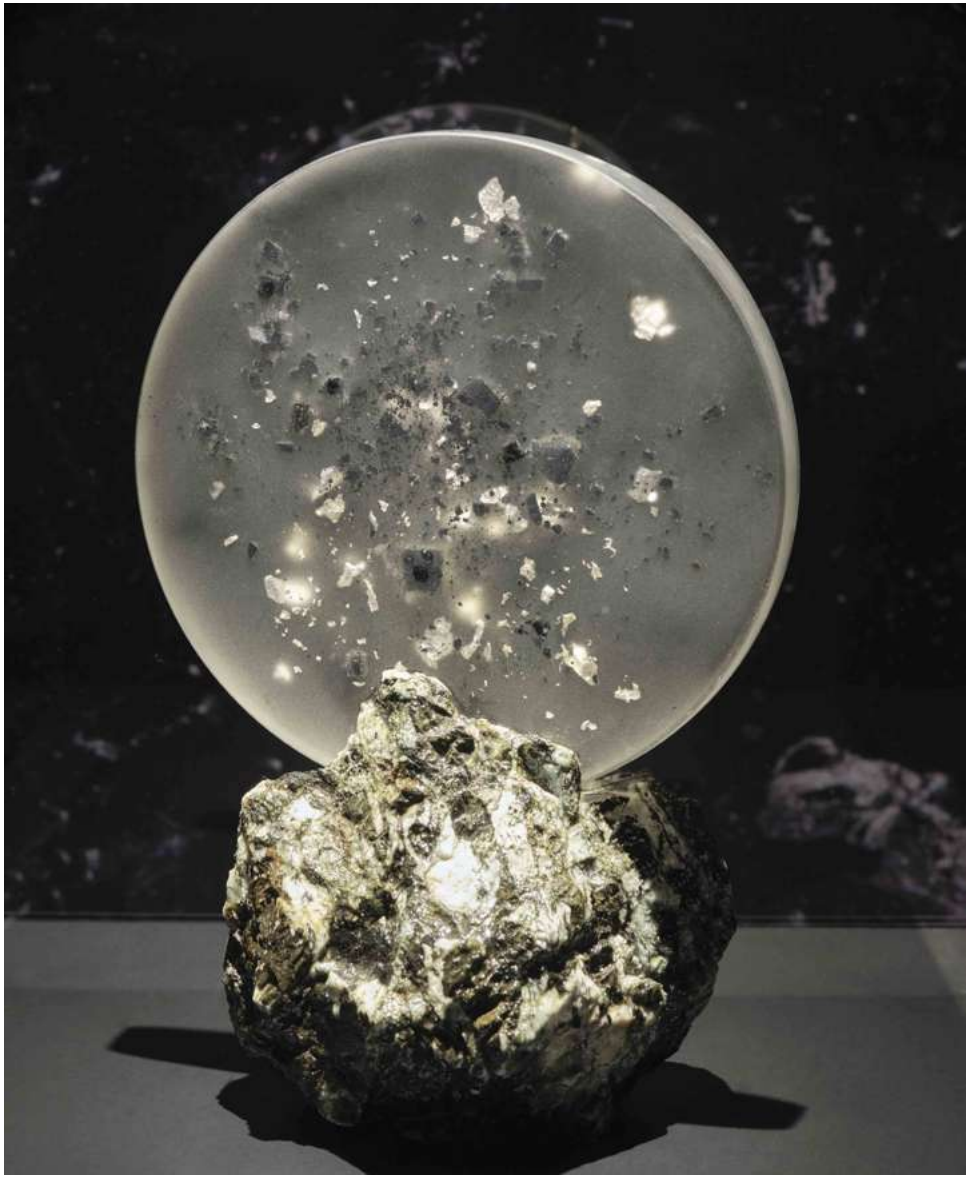
Composed of rocks, blown glass and galena crystals, the Accretion series translates the presence of the clouds of Venus milky ribbons yellowed by the acid they contain, visible from Earth. The artist replays this dense atmosphere in the meeting of soft, glossy glass bubbles with angular blocks of basalt and serpentinite. She continues her processes of translation, inventing devices of revelation: she translates her vision of the planet into the trace of the volcano or the glassblower's breath, which gives the Accretion its ovoid form, like a wisp of smoke mingling with the atmosphere.



METEOR, 2020

Lead oxide, display case, glass,
steel base
30 x 30 x 30 cm

In 2020, as part of a partnership with the LEMER and DEJOIE foundries in Saint-Nazaire, Sophie Keraudren-Hartenberger gained access to lead slag from the site of Fort de Villès-Martin. Frozen unawares, the enlarged fragment levitates at the center of an undefined space and becomes a meteor.



METAL SNOW I,III 2021

Rock, resin, galena crystal inclusion, free 10-carat silver leaf
20 x 18 cm x 18 cm
20 x 18 x 25 cm



Sophie Keraudren-Hartenberger continues her research into the planet Venus and its mineral form, galena, with a series of precious jewelry inspired by this distant celestial body: Metal Snow. Set in resin and silver, weighted rocks nonetheless appear to levitate under the artist's lens, messengers of an elsewhere both mineral and cosmic. These pieces reveal a distant kinship between earthly matter and celestial phenomena, in which the mineral realm becomes, in turn, ornament and cosmic dream.



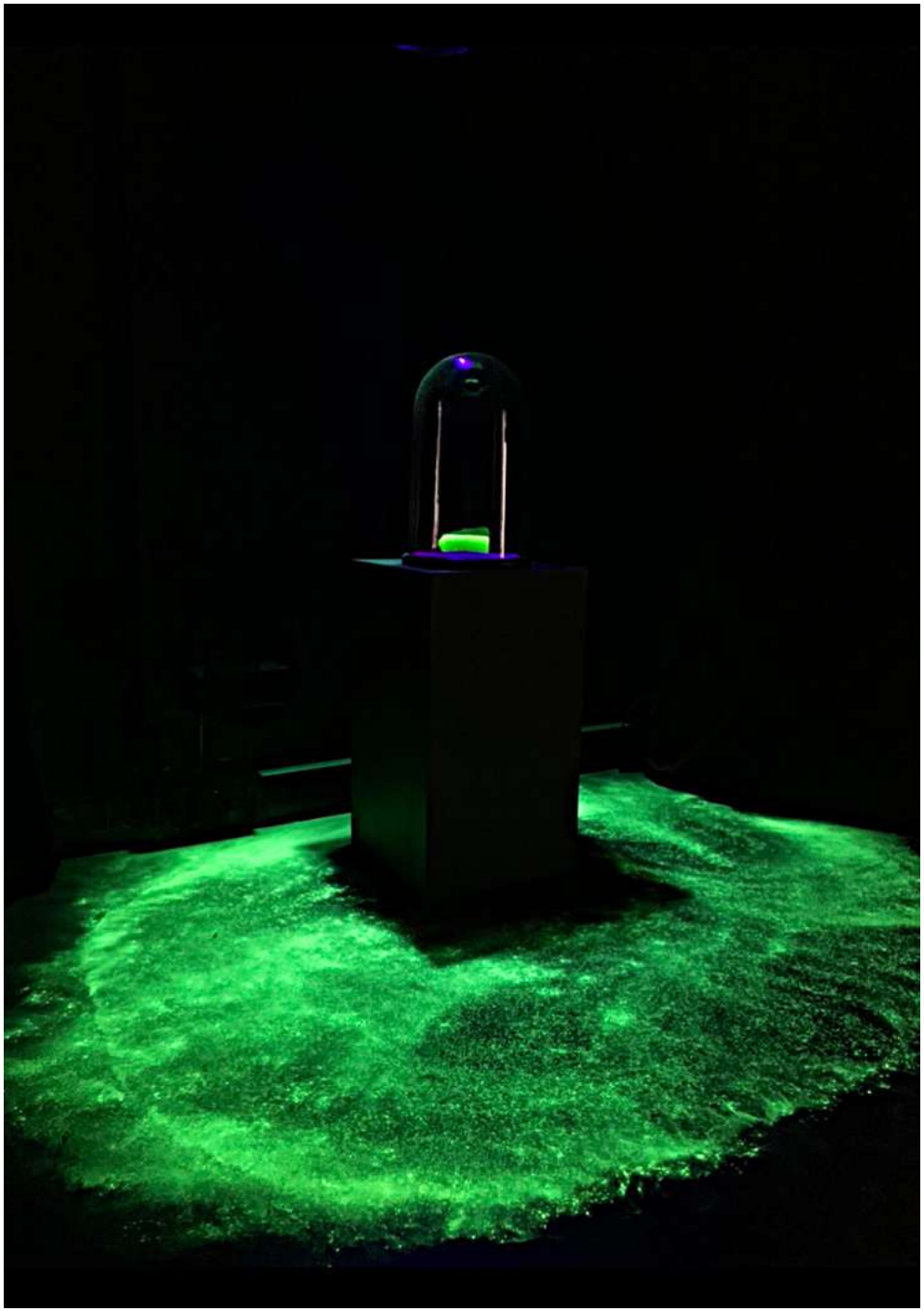
«...worlds, elsewhere»

The Sphere, the Telescope, the Reflector, 2021

Mixed media, PVC, LED, metal, steel, polyurethane, acrylic, MDF wood, black lacquered mirror glass.

In 2020–2021, during a residency at the Pavillon of the École des Beaux-Arts de Bordeaux, a program curated by Ange Leccia, Sophie Keraudren-Hartenberger worked in collaboration with the Laboratoire d'Astrophysique de Bordeaux, hosted at the former Floirac observatory.

Out of this immersion came three ready-made objects: La Sphère, Le Télescope, Le Réflecteur, which give physical form to the instruments and phenomena observed in the laboratory reflecting light, capturing it, and revealing it in new forms, detached from any scientific rigor.



GLOWING, 2020

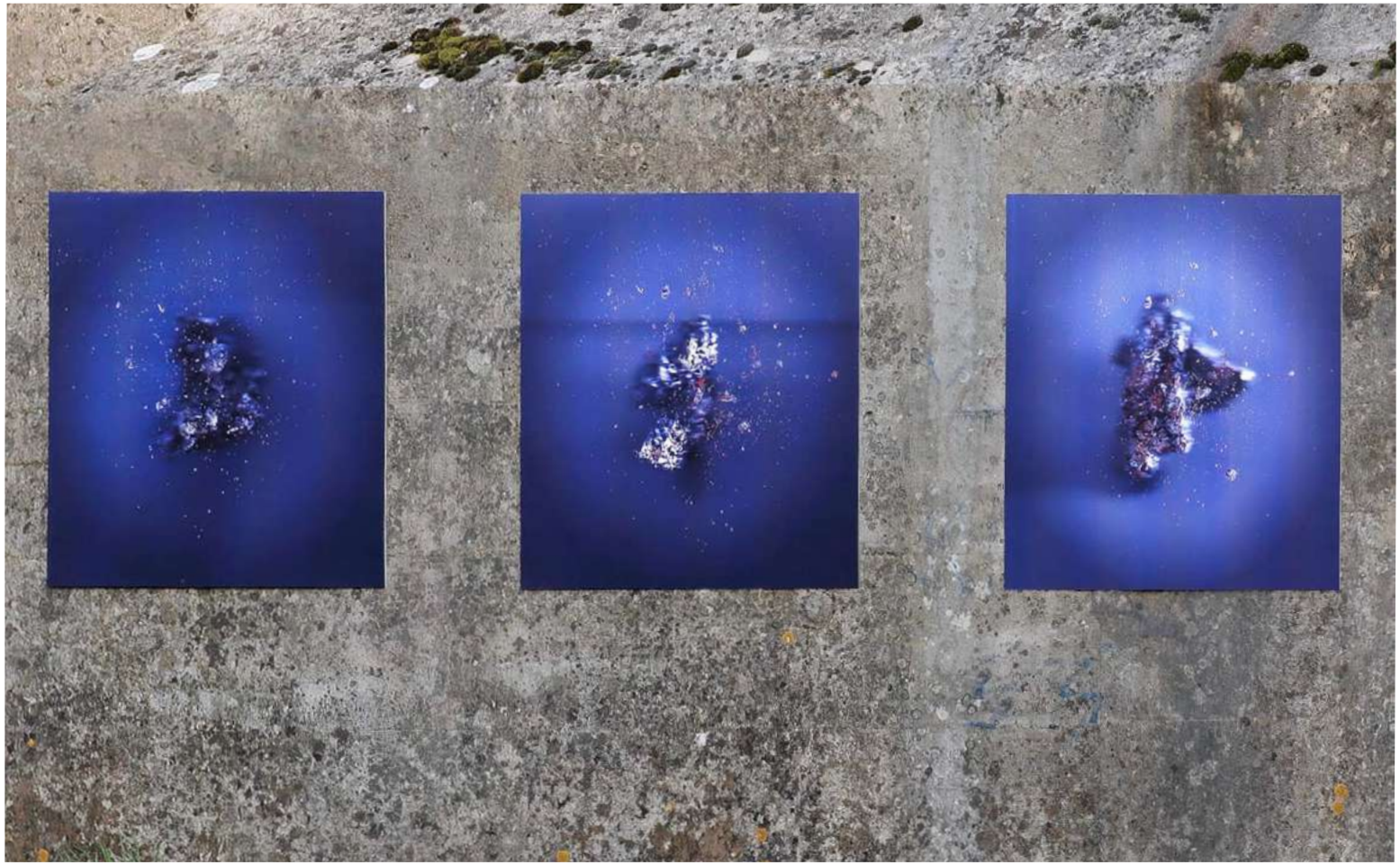
Uranium glass, pigments, UV LED,
200 x 200 x 200 cm.

For Glowing, Sophie Keraudren-Hartenberger takes hold of a fragment of blown uranium glass dating from the early 20th century, originating from Montceau-les-Mines, a former mining town in Saône-et-Loire.

While it is the presence of uranium in its composition that gives it this green glow, revealed under ultraviolet light, the isolated piece nonetheless proposes a murkier reading: that of a contemporary vanitas, in which radioactivity caught between fears inherited from Hiroshima and Chernobyl and its beneficial uses in industry and medicine raises questions that go far beyond the strictly scientific frame.

*Emilio Segrè, Les physiciens modernes et leurs découvertes.





METEOR, 2020
Installation view, detail

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

Oxide is the residue left from lead once heated; it is also this bluish metal that has the property of capturing radio wave transmissions. From 1940 to 1942, the German occupying forces built two bunkers around Fort de Villès-Martin for the storage of munitions and for intercepting information picked up by aircraft and ship radar.

Meteor is a device of revelation, a photographic capture of lead slag from the foundry. Frozen unawares, the enlarged fragment levitates at the center of an undefined space and becomes a meteor. From then on, it carries within it a charge, a flash of brilliance.



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