

NATHALIE SAINT-OYANT

MULTIDISCIPLINARY ARTIST AND OLFACTORY EXPLORER





Born in Avignon, France, in 1977

Lives and works between Avignon and the Alpes-de-Haute-Provence

French / English

My transdisciplinary practice operates at the intersection of collage, writing, video, installation and olfactory art.

My work investigates the relationships between affective memory, the body, sensory perception and symbolic constructions, with particular attention to expressions of intimacy, representations of femininity, and that which eludes both visibility and language.

I create immersive environments in which fragmented images, words, scents and materials give rise to spaces of ambiguity and emotional resonance, allowing viewers to project their own narratives.

Olfactory elements are integral to my practice: I approach them as extensions of the image and as vehicles for memory and non-verbal storytelling.

In the words of Paul Audi: "In creating, the creative self aspires to joy as an intensification of living, of the feeling of existing."

My artistic practice draws on substantial professional experience, including ten years as co-artistic director of a textile design studio in Paris, alongside independent work in graphic design and video production. I also develop arts education and engagement programmes for diverse audiences, including schoolchildren, adults and people with limited access to cultural institutions. Through these workshops, artistic practice becomes a means of emancipation and critical inquiry.

About my collage

Collage lies at the heart of my artistic and conceptual research. It allows me to dismantle and reconfigure images, manually assembling iconographic fragments, photocopies, textures and patterns to bring forth hybrid figures that inhabit the boundaries between genders, kingdoms of life and identities. I work across scales, from intimate formats to monumental compositions measuring up to 3 x 4 metres, engaging in a direct and physically committed relationship with the act of making.

I draw upon the memory of images, their circulation and their symbolic charge. The figures emerging from my imagination, human, composite and at times monstrous, invite alternative readings of the body, the sacred, beauty and the conventions that shape our ways of seeing.

I SHALL NOT BE FAMOUS OR GREAT, I SHALL GO ON ADVENTURING, CHANGING,
OPENING MY MIND AND MY EYES, REFUSING TO BE STAMPED AND STEREOTYPED.
THE THING IS TO FREE ONESELF: TO FIND ONE'S TRUE DIMENSIONS,
NOT TO BE IMPEDED

Virginia Woolf, *A Writer's Diary*, 1941

Selected career and exhibitions

> SOLO EXHIBITIONS

2026

- **Beyond the Gaze**, textile and olfactory installation.
Musée Angladon – Jacques Doucet Collection, Avignon.
12 September > 31 December. In collaboration with Meabh McCurtin, Senior Perfumer at IFF.

- **Museum of feelings** - Textile installation
Médiathèque Louis Aragon (Martigues)
3 > 27 november

> GROUPEXHIBITIONS

2026

- **Museum of feelings** - Installation
Académie du Climat, City of Paris, OBLIQUE Festival, Paris.

2025

- **Museum of feelings** - textile and olfactory installation
Parcours de l'Art, Cloître Saint-Louis, Avignon.

> RÉSIDENCE DE CRÉATION

2026

- **Beyond the Gaze** / Musée Angladon
With the support of Musée Angladon and IFF ((International flavours and fragrances)

2024

- **Creatures** / La Fruitière Numérique (Lourmarin)

> ARTS EDUCATION AND PUBLIC ENGAGEMENT

2015 > 2026

- Coordination of educational projects and development of workshops and participatory programmes for municipalities, museums, associations, community centres, primary and secondary schools, residential care homes, hospitals, cultural centres and public libraries throughout Provence-Alpes-Côte d'Azur and Île-de-France.

> PROFESSIONNAL EXPERIENCE

2003 > 2026

- Artistic director of a graphic and textile design studio (Paris and Avignon).
- Director of artists' videos, corporate films and educational films (Bio Santé, Santé Nature Innovation, One Way Production).

1998 > 2017

- Director of the documentary *Émotions et Fleurs de Bach* (*Emotions and Bach Flower Remedies*), 62 min.
- Audiovisual and animation production manager for Gaumont, Warner Group, Marathon International, France Animation, Biba Films, One Way Productions and St Thomas Production.

> PROFESSIONAL TRAINING

- Contemporary Art Therapy© (RNCP 6), PROFAC - Arles, 2021–2022.
- Documentary Photography, École nationale supérieure de la photographie (ENSP), Arles, 2019.
- Video Editing, IMCA, Avignon, 2017.
- Film Directing and Video Production Techniques, TERKANE, Saint-Raphaël, 2016.
- Fragrance Raw Materials and Perfume Creation, Institut 5ème Sens, Paris, 2014.
- Fine Arts, Aix-Marseille University, Aix-en-Provence, 1997–1998.
- Drawing and Life Drawing, École des Beaux-Arts, Avignon, 1994–1996.



12 sept. > 31 déc. 2026

AU-DELÀ DU REGARD

Nathalie Saint-Oyant

En collaboration avec Meabh Mc Curtin, parfumeur chez IFF

Une traversée olfactive
Musée Angladon | Avignon

Musée
Angladon
Collection
Jacques
Doucet

iff

Photo : Alexandra De Laminne - Tous droits réservés

2026

BEYOND THE GAZE, An Olfactory Journey

Beyond the gaze explores how the sense of smell can deepen and transform our relationship with works of art.

Working with a selection of paintings from the Musée Angladon – Collection Jacques Doucet, I isolate a textile detail depicted within each image, whether a piece of fabric, a garment or a veil, and give it an autonomous material and olfactory presence. In collaboration with Meabh McCurtin, perfumer at IFF, I create olfactory compositions that seek not to reconstruct the past but to offer new interpretations of the works.

Visitors are invited to approach, smell and experience the artworks differently. Olfaction becomes a means of understanding, transforming the customary distance of visual contemplation into a more intimate encounter with the work.

Textiles also establish a connection with Jacques Doucet, the collector and patron whose legacy lies at the origins of the Angladon collection, and with Paulette Angladon, who transformed her home and collection into a museum.

Through this sensory experience, the installation extends the history of the collection: looking is no longer enough; the work must also be felt and experienced.

This project was developed in partnership with Meabh McCurtin, perfumer, and IFF (International Flavors & Fragrances).



On view at Musée Angladon, Avignon, from 12 September to 31 December 2026.

Photo : @alexandra De laminne



Textile and olfactory installation No. 13, 2026 - Cotton satin and flannel

AFTER AMEDEO MODIGLIANI, *PORTRAIT OF A WOMAN (THE PINK BLOUSE)*, 1919

A milky, powdery softness in which Centifolia rose and tuberose meet the luminous, fruity and subtly velvety facets of osmanthus. An intimate, tender skin scent that evokes a silent bedroom, a cotton blouse, a femininity at once sculptural and understated, and a discreet melancholy warmed by sandalwood and musk.



Textile and olfactory installation No. 10, 2026 - Ballet tutu and slipper

AFTER EDGAR DEGAS, *TWO DANCERS*, 1880-1885.

An airy, powdery fragrance, like the breath of a young dancer rehearsing tirelessly. Orange blossom and neroli lend their luminous freshness, while beeswax, suede and cedarwood evoke the warmth of skin, ballet slippers and the aged, waxed floorboards of a dance studio. A delicate, youthful, softly musky accord, infused with innocence and discipline.



Textile and olfactory installation No. 1, 2026 - Cotton and washed linen

AFTER PAUL CÉZANNE, *STILL LIFE WITH STONEWARE JUG*, 1873.

An intimate, organic fragrance built around ripe fruit, the tartness of apple and the fullness of pear, with a fermented facet recalling wine and cognac. Wax lends a warm, muted softness, reminiscent of a worn wooden table whose starched cotton cloth has absorbed the cooking aromas of earlier generations. The atmosphere of a still life from another century, in which fruit, wine, wood and dust seem to retain the memory of time.



Textile and olfactory installation No. 9, 2026 - Washed linen, acrylic paint and wooden chair.
AFTER ÉDOUARD VUILLARD, *"THE HALF-OPEN DOOR"*, 1891.

A luminous green freshness: yuzu, mandarin and ginger open onto a vibrant, verdant secret garden. Matcha introduces a herbaceous, slightly bitter nuance, while jasmine and maté sustain the impression of a Japanese garden, suspended between flowers, foliage and linen fabric. A discreet, enigmatic composition, like a presence glimpsed through a half-open door.



Textile and olfactory installation No. 11, 2026- Mannequin head, cotton and washed linen.
AFTER THOMAS LAWRENCE, *"PORTRAIT OF A YOUNG GIRL"*, 1799

A tender, pastoral scent in which fresh rosemary mingles with sweet pea, heliotrope and lily of the valley. Soft, gently powdery floral notes conjure an English garden in the morning, while ambrette and musk leave an impression of freshly laundered linen and youth upon the skin. A simple, romantic and luminous fragrance, suffused with the fragile freshness of a first awakening of feeling.



Textile and olfactory installation No. 7, 2026 - Polyester taffeta bow on a metal stand.
AFTER LOUIS TOCQUÉ, *"PORTRAIT OF A YOUNG MAN"*, 1736.

A woody, leathery fragrance inspired by a young aristocrat returning from a horseback ride. Juniper and clary sage bring aromatic freshness before giving way to a distinctly masculine lavender accord and tonka bean, subtly evoking the powdered wig. Labdanum, sandalwood and styrax lend the



Paulette's Alter Egos, 2026
COLLAGE ON PAPER
38 X 56 CM

Paulette's Alter Egos, 2026
COLLAGES PRINTED ON LINEN,
30 X 23 CM
AND PERFUME CLOCHES

2026 PAULETTE'S ALTER EGOS

The museum gave me carte blanche to create an installation of textile materials that visitors, particularly younger audiences, are invited to touch, extending the sensory encounter initiated through smell into the tactile realm. The same gallery, devoted to public engagement, also hosts * Paulette's Alter Egos, 2026 *, a series of collages I have imagined for Paulette Angladon, whom I have chosen as my muse. Together, they form a collection of whimsical, unconventional fashion silhouettes inspired by works in the museum's collection.



Paulette's Alter Egos, 2026
Installation view of the seasonal gallery
MIXED INSTALLATION COMPRISING COLLAGES, MOOD BOARDS, FABRIC CABINETS AND A DESK



2025 MUSEUM OF FEELINGS

The MUSEUM OF FEELINGS emerged from an intimate sensory archaeology, from a desire to map emotional territories and give form to what eludes sight, measurement and, at times, even language. It rests on a conviction as simple as it is utopian: **feelings deserve a museum**. For it humanity carefully preserves the traces of its history, where does it safeguard the memory of what it feels? How might we give tangible existence to the invisible substance that shapes our lives, our relationships and our experience of the world?

I have conceived an inner museum as an enigmatic labyrinth of 150 rooms, each devoted to a feeling, an emotion, a state of mind or an affective object. A space without shortcuts, whose passage evokes the multiplicity of emotional experiences inherent in the human condition.

To give substance to this architecture of the invisible, I draw upon a range of artistic languages: composite images, imaginary cartographies, installations, symbolic objects and olfactory creations. Smell holds a particular place within this constellation, through its capacity to awaken buried memories and summon inner landscapes that words cannot always convey.

I also appropriate and subvert the conventions of science, classification and museography to devise a **poetic taxonomy of feelings**. Periodic tables, nomenclatures and affective geographies attempt to impose order upon precisely that which resists classification.

How can we preserve what is constantly changing? How can we exhibit what cannot be seen? How can we give universal form to what remains profoundly singular?

Although the Museum has its origins in my personal history, it does not seek to narrate it. It is a concealed self-portrait composed of fragments, traces and chimerical identities, allowing each visitor the freedom to recognise something of themselves within it.

At a time when emotions are often simplified, codified or reduced to a handful of digital symbols, the MUSEUM OF FEELINGS asserts their complexity and irreducible singularity.

Conceived as a utopian, poetic and itinerant museum, it unfolds through artworks, installations and sensory pathways, inhabiting cultural and heritage sites as well as unexpected locations.

At the intersection of art, memory, poetry and the human sciences, the MUSEUM OF FEELINGS is a continually evolving work that seeks to make an essential dimension of our humanity visible, perceptible and shareable.

For to preserve the memory of what we feel is also to preserve what connects us to one another.

MUSEUM OF FEELINGS - Floor plan - Installation textile, 2026

TEXTILE INSTALLATION, 2026

DIGITAL PRINT ON WASHED LINEN

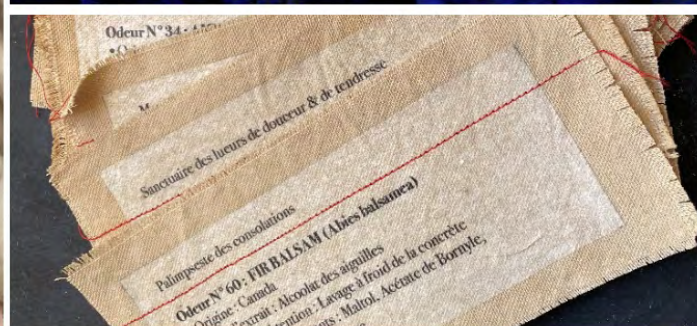
508 × 268 cm

Installation view, Académie du Climat, City of Paris, OBLIQUE Festival, September 2026



2025 PERIODIC TABLE OF FEELINGS

[illegible]





MUSEUM OF FEELINGS, 2025

DIGITAL PRINT ON TARPAULIN
400 × 193 CM

PERIODIC TABLE OF FEELINGS, 2025

DIGITAL PRINT ON TARPAULIN AND
NINE PLASTER MASKS
220 x 170 CM / 20,5 x 13 CM

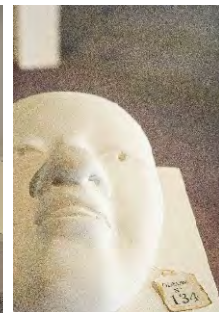
Exhibition view, Cloître Saint-Louis, Parcours de l'Art, Our Inner Worlds, Avignon, 2025

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AFFECTIVE ARCHIVES, 2025

OLFACTORY INSTALLATIONS AND OTHER
AFFECTIVE OBJECTS IN DIALOGUE WITH
SPACES WITHIN THE MUSEUM

PLASTER, ROOTS, SPONGES, PAPER LABELS, STONE
AND WOOL.
VARIABLE DIMENSIONS





CRÉATURES No. 1: Truic (Sow), 2024
COLLAGE AND PAINT ON PAPER
320 × 290 CM

End-of-residency presentation at
La Fruitière Numérique

"THE DENIAL OF ANATOMY AND OF THE BODY AS DESTINY IS NOTHING NEW. IT WAS FAR MORE VIRULENT IN ALL SOCIETIES PRECEDING OUR OWN. TO RITUALISE, CEREMONIALIZE, ADORN, MASK, MUTILATE, DRAW UPON, TORTURE: TO SEDUCE THE GODS, THE SPIRITS, THE DEAD. THE BODY IS THE FIRST GREAT MEDIUM OF THIS VAST ENTERPRISE OF SEDUCTION."

Jean Baudrillard, *De la séduction*, 1979

2024 CREATURES, collages

CREATURES is a series of large-scale collages initiated in 2024 during an artist residency at La Fruitière Numérique in Lourmarin.

The project originates in a text written by Siri Hustvedt following Donald Trump's election, denouncing dehumanising statements directed at women. This verbal violence provides the starting point for a visual investigation into representations of the female body and the mechanisms through which women are reduced to grotesque archetypes. I construct hybrid figures, at once monstrous and endearing, from photographic fragments and archival material. Each creature emerges from an extended process of digital collage, followed by the manual assembly of hundreds of A3 photocopies.

Produced at life scale on the floor, this slow, repetitive process physically implicates my own body in the act of making. Collage becomes a means of constructing, fragmenting and reassembling bodies.

Through these figures, I interrogate conventions governing the representation of femininity, prescriptive ideals of beauty and gendered expectations. I seek to create ambiguous presences, suspended between attraction and repulsion, neither victims nor fetishes.

Their monumental scale intensifies the physical encounter with the viewer, granting these bodies a deliberately excessive presence that resists containment.

View of my studio at La Fruitière Numérique







< CRÉATURES # Odalisque

2024

COLLAGE AND PAINT ON PAPER

333 X 295 CM

CRÉATURES, 2024

Above: overall view

Below: collage details



COSTUMES #1
2026
 DIGITAL COLLAGE
 21 x 30 CM

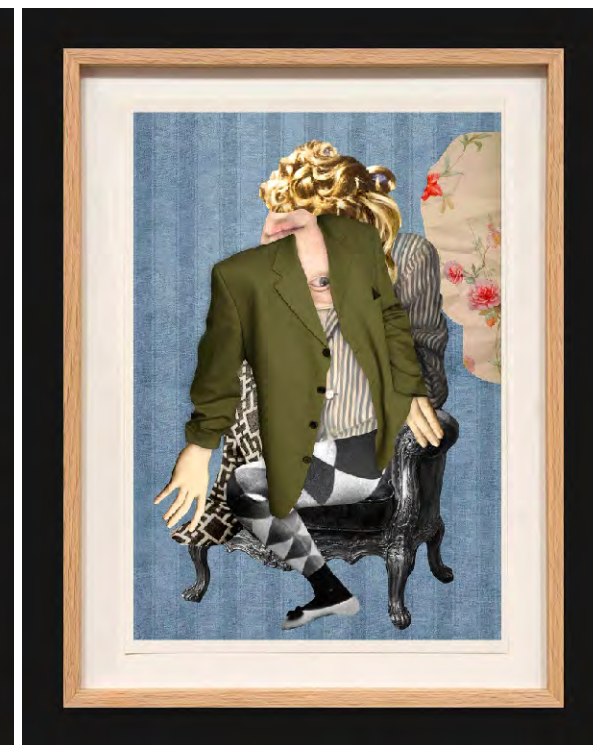
2016 - 2026 **CURIOSITIES, collages**

Collage lies at the heart of my artistic and conceptual practice. It serves as a means of deconstructing and reconfiguring images, bringing together iconographic fragments, photocopies, textures and patterns through a process of manual assemblage to give rise to hybrid figures that inhabit the boundaries between genders, kingdoms of life and identities. I work on both intimate and monumental scales, with pieces measuring up to 3 x 4 metres, engaging in a profoundly physical and deliberate relationship with the creative gesture.

My work draws upon the memory of images, their circulation and their symbolic resonance. The figures that emerge from my imagination, human, composite and at times monstrous, invite alternative readings of the body, the sacred, beauty and the conventions that shape the way we see.



COSTUMES #2
2026
 DIGITAL COLLAGE
 21 x 30 CM



COSTUMES #
2026
 DIGITAL COLLAGE
 21 x 30 CM



#1



#2



#3



#7



#4



#5



#6

FRAGMENTS #1 À 7
2026
DIGITAL COLLAGES
21 x 30 CM



< **DESIDERATA, 2024**
DIGITAL COLLAGES
30 x 42 CM



**COUTURES #2 et 3
2025**
DIGITAL COLLAGES
21 x 30 CM



**FEMMES DÉROBÉES #1 à 3
2022**
DIGITAL COLLAGES
21 x 30 CM



NO TITRE # 1 à 4, 2025
DIGITAL COLLAGES
21 x 30 CM



GRAVITATION # 1 à 4, 2023
COLLAGE ON PAPER 21 x 30 CM

A WOMAN TRIBUTE, 2016 >

COLLAGE ON PAPER

200 x 115 CM



I SEEK NEW PERFUMES, LARGER FLOWERS, PLEASURES AS YET UNKNOWN

Gustave Flaubert *La tentation de Saint-Antoine*, 1874

CRANIOSCOPY OF OLFACTORY MEMORIES, 2025

DIGITAL COLLAGE

21 x 30 CM





AKISS #1 à 8, 2025
 COLLAGES ON PAPER
 21 X 30 CM



FESTIVAL #1 et 2, 2025
DIGITAL COLLAGES
30 X 42 CM

2024

PHYTO-SAPIENS

Phyto-Sapiens explores the possibility of conceiving a new living being, predominantly female, whose human body, transformed through vegetal growth, would become a sensory and organic hybrid. Gradually, this being would adopt the attributes and behaviours of plant life while remaining rooted in its human and feminine nature.

Rather than merely growing older, it might sprout and flourish; photosynthesise its emotions; open and close with the changing seasons; or release scents and fragrances as a form of language. It would become a space of dreamlike pollination, encouraging exchange, transmission and fertility. Its skin, a living ecosystem in its own right, would become sensitive bark; its hair, stems or shifting petals; its lungs, breathing leaves.

This symbiotic being, situated at the threshold between the human and vegetal worlds, would inhabit a slower temporality, absorbing its surroundings and responding to light, wind and water. Anchored to the ground by nourishing roots, it would experience time and space through an altogether different sensibility.



PHYTO-SAPIENS #1 à 3, 2024

DIGITAL COLLAGES

21 x 30 cm





PHYTO-SAPIENS #4 à 11, 2024
DIGITAL COLLAGES
21 x 30 CM

2016 - 2022
INSTANTANNÉ

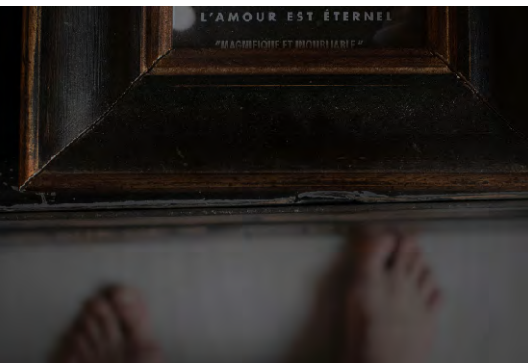
PHOTOGRAPHIC SERIES (SELECTED WORKS)



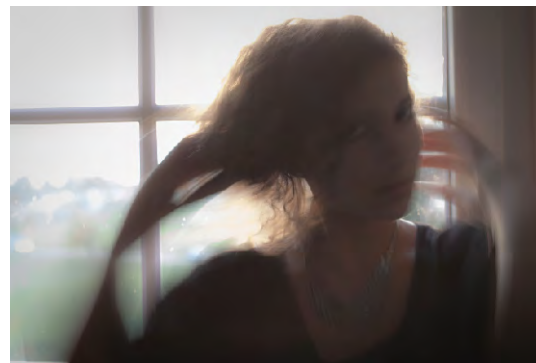
ATDAWN, 2017



ELSEWHERE, 2015

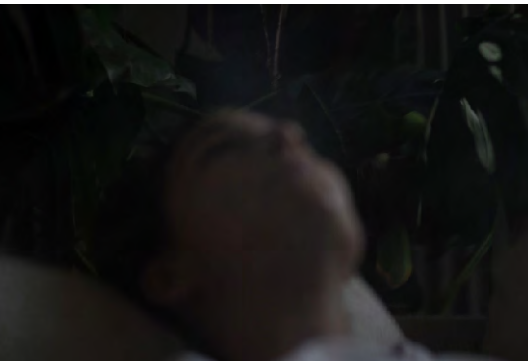


LOVE IS ETERNAL, MAGNIFICENT AND UNFORGETTABLE, 2018





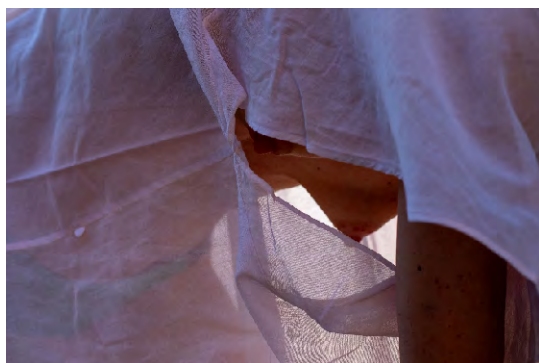
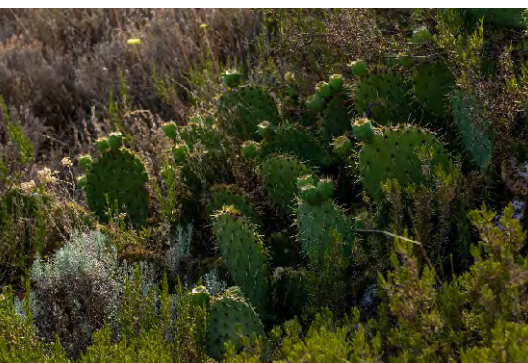
ROBOT-triptych, 2016



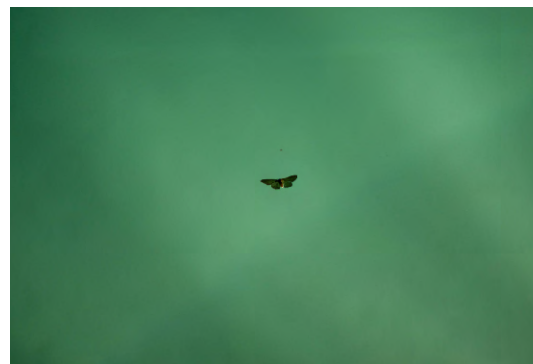
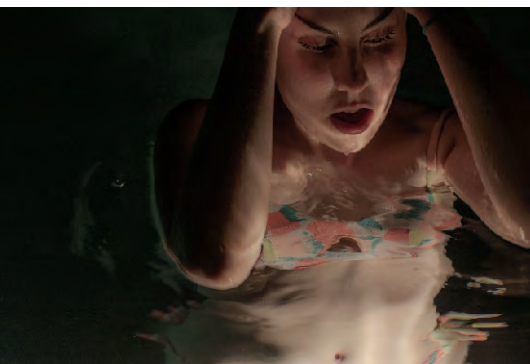
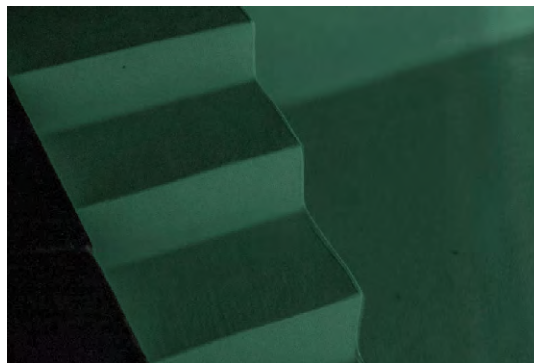
NOSTALGIA FOR THE DEPTHS , 2022



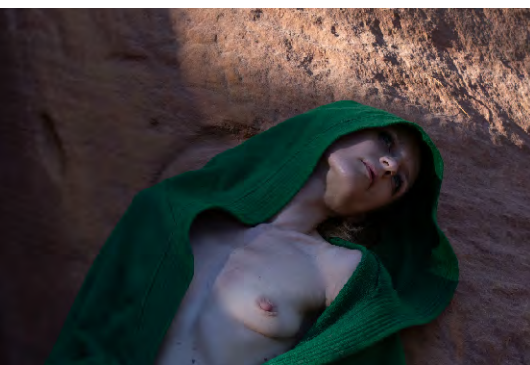
SLIDE, 2016



LEAVING BEFORE THE STORM , 2016

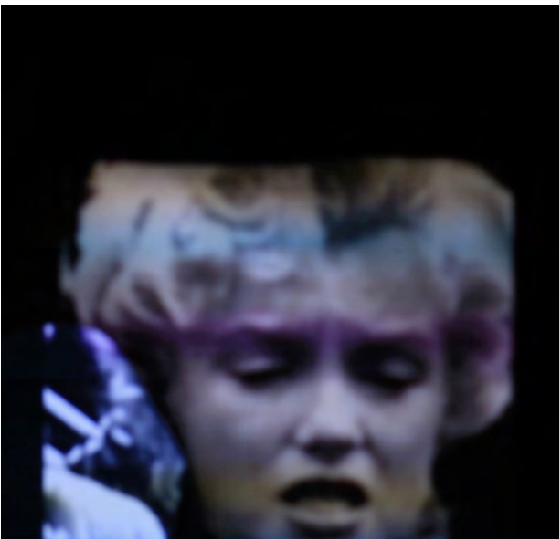
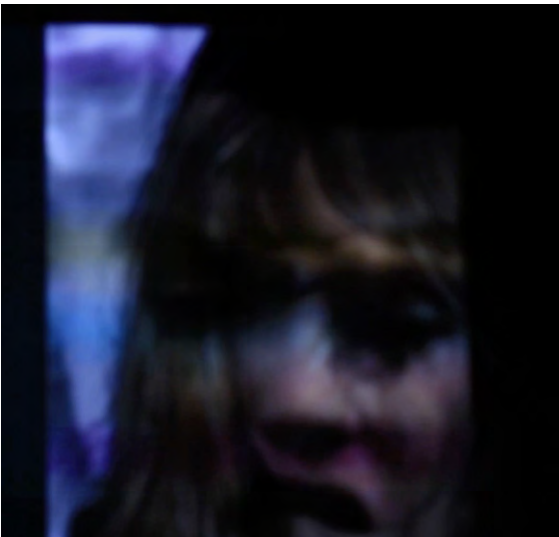


SWIMMING POOL, 2016



YET THE WALLS, 2016

2016 - 2019
MOVING-IMAGE WORKS



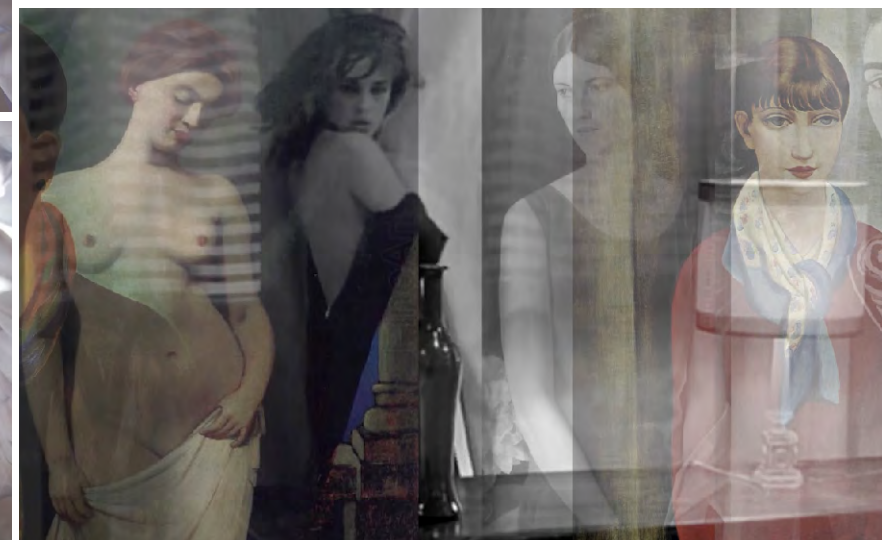
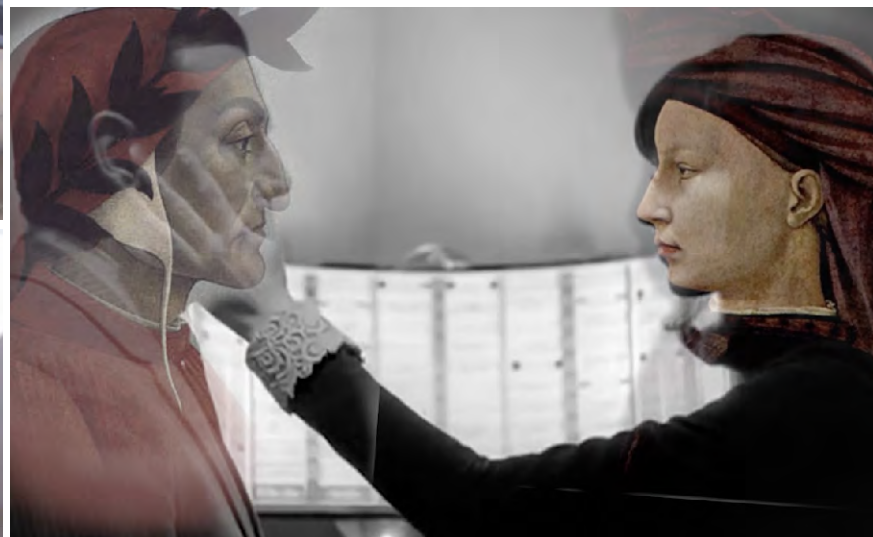
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TEARS OF MARYLIN, 2016
EXPERIMENTAL VIDEO
1,21 MIN



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I BELIEVE IN THE NAKEDNESS OF MY LIFE, 2019
EXPERIMENTAL VIDEO
2,27 MIN

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THE GARDEN OF EARTHLY DELIGHTS, 2026
COLLAGE 21 X 30 CM
(AFTER FIGURES FROM MICHELANGELO'S SIS-
TINE CHAPEL FREScoes)

WHAT DOES YOUR LIFE LOOK LIKE?, 2017
EXPERIMENTAL VIDEO
5,25 MIN



^
OPEN, 2016
EXPERIMENTAL VIDEO
5,40 MIN



Nathalie Saint-Oyant

MULTIDISCIPLINARY ARTIST

Contact : +33 6 62 09 43 82 // nsaintoyant@gmail

www.nathaliesaintoyant.art

WORKSHOPS & ART EDUCATION : www.monkybanane.com