



WHISPERS

Haudé Bernabe

6 June - 31 July 2025

聯辦節目 | ASSOCIATED PROJECT

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ARTS FEST 五月

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atelier • fine art • villa

In conjunction with French May 2025, Sin Sin Fine Art is delighted to present artworks by French woman artist, **Haude Bernabé**.

For artist and agronomist engineer **Haude Bernabé**, understanding life at the base is vital in her approach to life. In her studio near Paris, through various media, sculptures, drawings and installations, she navigates between conception and intuition, exploring territories of the intimates, relation to the Other, spiritual links and the movements of our societies.

Rooted in the vegetal and floral resurgence in art, Haude Bernabé's work addresses both environmental concerns and the desire to move away from an anthropocentric worldview. The only human figures sketched in her ink drawings seem to hover in a liminal space between appearance and disappearance, their forms light and ephemeral. Like many artists attuned to the Anthropocene's urgency, Bernabé acknowledges that we can no longer depict nature merely as a backdrop for human figures without endorsing centuries of a "Capitalocene" that exhausts life for utilitarian and domestic purposes.

Natural components such as plant pigments and leaf prints are prominent in her recent works. Through her pictorial gesture, Bernabé invites us to contemplate the fleeting, precious character of natural phenomena, from the crevices of a plant to the subtle folds of a leaf.

Her artworks have been exhibited in Europe and Hong Kong, and widely collected including by the Cérès Franco Museum in France.

(with excerpts from art critic Philippe Godin)

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Artist Statement

This body of work is composed of several series created over time. It began during a stay in Togo in 2019. While hiking through the bush, I was shown the dyeing properties of young teak leaves. I had a sketchbook with me, and I imprinted the leaf's sap on its pages.

I've always been fascinated by plants—my background as an agricultural engineer deepened my understanding of them—and I've always admired the intricate, often mathematical lines they form: symmetry, fractals... Capturing this beauty through leaf prints became a way to document my wanderings, as well as those of friends who brought me leaves from their distant travels.

In the series "Whispers" I used leaves that I had in my disposal, from plants that grew at home or in the surrounding gardens, cotinus, fig tree or corn fibers....

My reflections have also been profoundly influenced by the writings of Monchoachi, a poet and essayist from Martinique. According to him, the Western world, having desacralized nature, views it primarily as a resource: "The threat to the great natural balances became inevitable when the Western model presented itself as a rupture from nature, directed toward its exploitation... It was also a break from the ancient wisdoms, wherever they originated."

In contrast, many other cultures have maintained a sacred connection to nature through their spiritualities. In her book "The Forest and the Gods," Lydia Cabrera explains: "It is through trees, plants, leaves, and seeds that humans communicate with spirits and gods. Vegetation is the locus of exchange—of forces and signs—between two worlds."

This idea of interconnectedness, this spirituality between humans and nature, is what I sought to convey in my work.

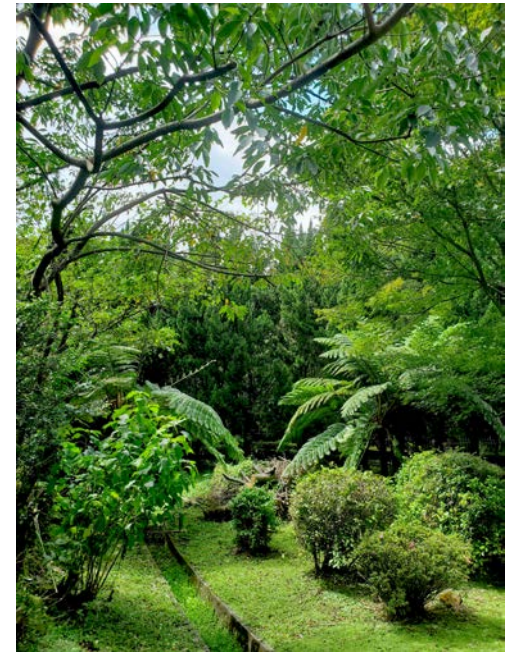
The discovery of Robert Flaherty's 1926 documentary film "Moana" was an aesthetic revelation for me. Its themes resonated with my reflections and inspired the series "Lost Paradises", partially created during another stay in Togo in 2023. In this series, leaf prints took up more space, saturating the paper—so much so that the depicted figures appear tattooed by the vegetation. This evokes the sensation one feels in a tropical forest, where vegetation envelops you completely, with plants of a size and scale so different from those in temperate regions. As Claude Lévi-Strauss noted upon arriving in Brazil: "Plants more substantial than those in Europe rise with stems and leaves seemingly cut from metal, their forms full of meaning and seemingly impervious to the ravages of time. Seen from the outside, this nature belongs to a different order than ours, manifesting a higher degree of presence and permanence." (*Tristes Tropiques*). Some of the drawings in this series also incorporate leaves brought from Haiti. Thanks to an invitation from my friend Cindy Chu, I continued this exploration during a residency in Yangmingshan in October 2024.

While pursuing the same line of inquiry, this residency led me to develop a new series I titled "Tales of Jade", marked by a distinct formal approach. The unique spirituality and cultural context of Taiwan, the mountain landscapes so unlike those of West Africa, the dense green of the vegetation, and the air made tangible by mists and clouds guided me to lighten my work, allowing the paper itself to breathe rather than saturating it with color. I also discovered the properties of Chinese paper, both delicate and resilient, which became an integral part of this exploration.



“Tales of Jade” offers a glimpse into the dialogue between human experience and the natural world – a dialogue where each imprint, each mark, is a reminder of the fragile yet enduring ties that bind us to the living world.

I hope that this series invites viewers to reflect on their own connection to nature, to consider the invisible yet powerful exchanges that occur between us and the landscapes we inhabit.



WHISPERS

les soufflés

Les Souffles | Whispers #9
leaf prints and mixed media on paper, 2022
28 x 28 cm



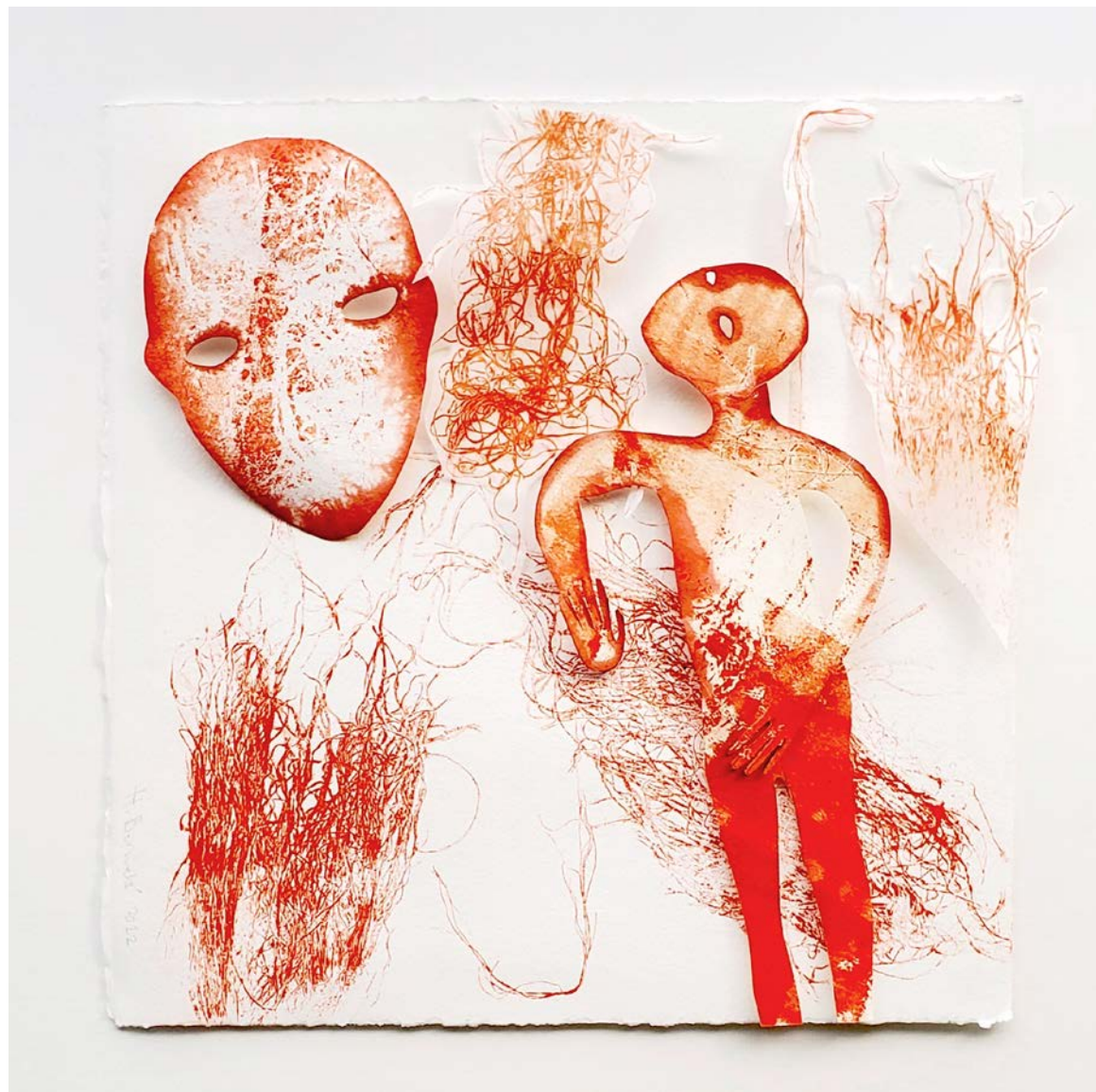
Les Souffles | Whispers #6
leaf prints and mixed media on paper, 2022
28 x 28 cm



Les Souffles | Whispers #11
leaf prints and mixed media on paper, 2022
28 x 21 cm



Les Souffles | Whispers #5
leaf prints and mixed media on paper, 2022
28 x 28 cm



Les Souffles | Whispers #8
leaf prints and mixed media on paper, 2022
28 x 28 cm



Les Souffles | Whispers #10
leaf prints and mixed media on paper, 2022
28 x 28 cm



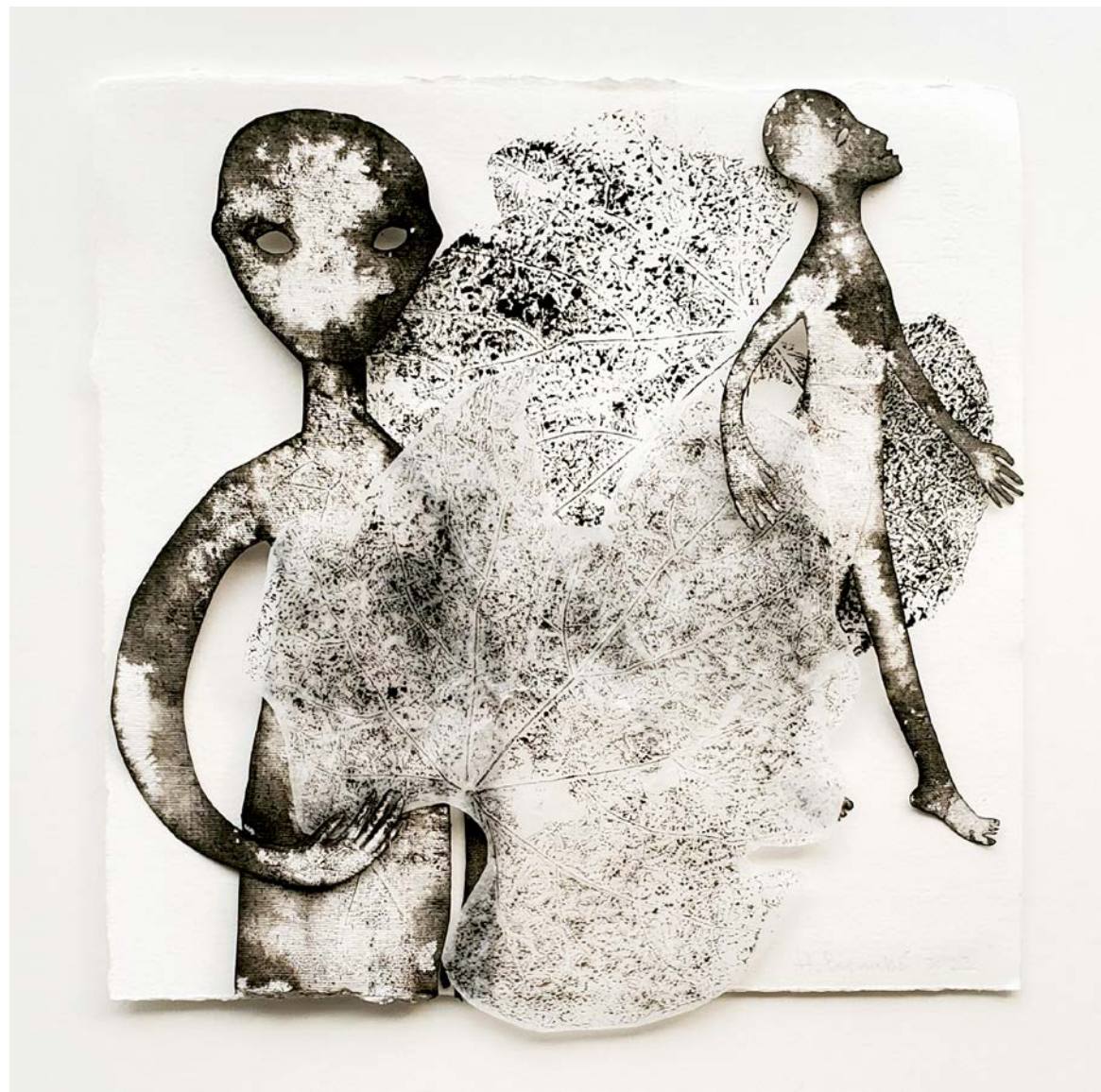
Les Souffles | Whispers #4
leaf prints and mixed media on paper, 2022
28 x 28 cm



Les Souffles | Whispers #7
leaf prints and mixed media on paper, 2022
28 x 28 cm



Les Souffles | Whispers #1
leaf prints and mixed media on paper, 2022
28 x 28 cm



Les Souffles | Whispers #2
leaf prints and mixed media on paper, 2022
28 x 28 cm



Les Souffles | Whispers #3
leaf prints and mixed media on paper, 2022
28 x 28 cm



TALES of JADE
les contes du jade



Les Contes du Jade | Tales of Jade #1
leaf prints and mixed media on paper, 2024/2025
50 x 65 cm



Les Contes du Jade | Tales of Jade #2
leaf prints and mixed media on paper, 2024/2025
50 x 65 cm



Les Contes du Jade | Tales of Jade #3
leaf prints and mixed media on paper, 2024/2025
56 x 75 cm



Les Contes du Jade | Tales of Jade #4
leaf prints and mixed media on paper, 2024/2025
50 x 65 cm



Les Contes du Jade | Tales of Jade #5
leaf prints and mixed media on paper, 2024/2025
56 x 75 cm

Les Contes du Jade | Tales of Jade Diptych
leaf prints and mixed media on paper, 2024/2025
62 x 50 cm



SCULPTURES

Eclipse
patinated steel, 2014
60 x 19 x 15 cm



Moonshine
polished and patinated steel, 2017
66 x 20 x 15 cm



J'ai perdu le fil
steel, 2012
47 x 30 x 12 cm







Haude Bernabé

Born in France with a scientific background (agronomist engineer), Haude Bernabé has devoted herself to art since the early 1990s. Her first passion was art, the second one biology. In these two approaches to life, the same engine, understanding the living was at the base.

In her studio near Paris, through various media, sculpture, drawing and installation, her polymorphic work halfway between conception and intuition explores the territories of the intimate, the relation to the Other, the spiritual links and the movements of our societies.

Since 2019 and through many stays in west Africa, in Benin and Togo between 2019 and 2023 she began to explore the links between human beings and nature, particularly in her drawings, using natural components as plant pigments and leaf prints.

Since 2021 she focused her work on drawings and the use of natural elements in them, through the practice of prints and collagraphy, symbolizing the interdependence of humanity and the nature. She continued this work during a stay in Yangmingshan in October 2024.

Since 1996, her work has been presented in many solo and group exhibitions in galleries (Claire Corcia gallery, Paris, France - Galerie l'oeil-de-boeuf, Paris, France - Galleria Favre, Barcelona, Spain - Artsupermarket Gallery, French May, Hong Kong,) and art centers (Maison des Arts, Chatillon, France - Bancaja Fundacion, Castellion, Spain – Fondation Ecureuil, Toulouse, France - Musee des Beaux Arts, Carcassonne, France).

She has taken part in sculpture residencies: a stone workshop in Portugal in 2012 and glass workshops in Murano (Italy) in 2016 and 2018.

A monography devoted to her work as sculptor has been edited in 2016 thanks to Catherine Kessedjian, founder of the “Fondation Villa Seurat pour l’Art Contemporain”.

Her work is also present in many private collections, in France and abroad (USA, Canada, Swiss, Bénin, Hong Kong, Taiwan) including the Cérès Franco Museum in Montolieu, France.



Main Exhibitions

- 2024 « A corps d'histoires », group show, Claire Corcia gallery, Paris, France
- 2023 « Evasions » Franco-Malian multidisciplinary project, dance, theater and installation, Essonne
- 2021 « Madame rêve », solo show, Claire Corcia gallery, Paris, France
- 2020 « Les racines du ciel », solo show, Claire Corcia gallery, Paris, France
- 2019 « Métamorphoses », solo show, Claire Corcia gallery, Paris, France
- 2018 « #marenostrium », installation Saint Merri church, curator Francine Méoule, Paris, France
- 2017 « Arty facts », rétrospective, Maison des Arts, Chatillon, France
 - « ART@ERA », Trèves, Germany
 - « Alter ego », solo show, FRENCH MAY with the « Institut Français » Hong Kong
- 2016 « #marenostrium », installation supported by the Villa Seurat Fondation, Villa Finaly Florence, Italy
- 2015 « En grand format », Inauguration of the Cérès Franco Museum, Montolieu, France
- 2014 « Inside out », Claire Corcia gallery, Paris, France
- 2012 « Folie douce », Claire Corcia gallery, Paris, France
 - « Sintra Arte Publica IX », Sintra, Portugal
- 2011 « Insolente réalité », Claire Corcia Gallery, Paris, France
- 2010 Cérès Franco collection, Musée des Beaux-Arts, Carcassonne, France
 - Solo show Recto Verso gallery, Luxembourg
- 2009 « El arte bajo pression » Bancaja Fundacion Caja, Castellone, Spain
- 2008 « Beautés ensorcelées », Claire Corcia gallery, Paris, France
- 2007 Solo show, Recto Verso gallery, Luxembourg
- 2005 « Les Mitologies de Haude Bernabé i Pepe Donate », Favre gallery, Barcelone, Spain
 - « Les imagiers débridés », Maison des Mémoires, Carcassonne, France
- 2004 « Triptyque », Angers, France

- 2003 « Désirs bruts », Art forum, Les Ulis, France
« Alchimie », Geneviève Favre gallery, Avignon, France
- 2001 « Cérès Franco - L'art sous tension », Espace écureuil fondation, Toulouse, France
- 1998 « L'objet recréé », 5th fine art forum, curators Pierre Restany and Gérard Xuriguera, Les Ulis.
- 1996 « Jeux et jouets d'artistes », Médiart gallery, Paris, France

Publications & Press Features

Short Cuts, monographic book, texts by Christian Noorbergen and photographs by Gilles Abegg, coordinated by Catherine Kessedjian, Editions Lelivredart, 2016

Artension, special issue No. 16, La sculpture aujourd'hui, November 2015

Une Vie, une Collection, Cérès Franco, Centre d'Art Contemporain Raymond Farbos, Mont-de-Marsan, 2013

Cérès Franco Collection, Musée des Beaux-Arts de Carcassonne, Château Comtal - Cité de Carcas-sonne, 2010

Les sculpteurs du métal, 66 portraits d'artistes, Dominique Dalemont, Somogy Editions d'Art, 2006

Cérès Franco Collection, Un Art de l'Imaginaire Débridé, Triptyque, Angers, 2004

Connaissance des Arts, *Désirs Bruts*, 6th Forum des Arts Plastiques in Île-de-France, 2003

Haude Bernabé, *l'art de retarder la fin du monde*, text by art critic Philippe Godin, June 2024 | [Read here](#)

Interview on **France 24** for the installation *#marenostrum*, July 2018 | [Watch here](#)

#marenostrum exhibition covered by **La Maison des Journalistes**, October 2018 | [Read here](#)

“Alter Ego,” featured in *Wall Street International Magazine*, June 2017 | [Read here](#)

“Haude au métal”, by Kossi Aguessy for *Jo Yana*, April 2014 | [Read here](#)

Public and Private Collections

Haude Bernabé's works are featured in numerous private collections in Cotonou, Geneva, Ghent, Gstaad, Hong Kong, The Hague, Lomé, Los Angeles, Luxembourg, New York, Paris, Vancouver, Taipei, among others.

Her works are also part of the Coopérative-Musée Cérès Franco in Montolieu, currently in the process of being labeled Musée de France.

About Sin Sin Fine Art

Founded by a creative free-spirited soul Sin Sin Man, Sin Sin Fine Art is the first and main force in Hong Kong to bring Indonesian artworks to this city and open new windows for them to the international art scene. Sin Sin Fine Art focuses on contemporary art from all over the world that is spiritual and inspiring. The gallery cultivates a collection of works by selected international artists. Sin Sin Man considers herself a risk taker, in a sense that her selection of artists is based not on their market value but on their genuine visions and talents - no matter where they come from. This sincere approach proved to be fruitful with many of the artists she has shown and who later received recognition on an international level.



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