



vanessa garner

portfolio • 2026





Born in 1993, the Alsatian artist explores questions of heritage and mixed identity through the perspective of a young Eurasian woman. The granddaughter of nomads who once traveled across Siam and Southeast Asia, she grew up between two cultures, French and Asian, where a feeling of in-betweenness emerged. From this tension, a personal mythology is born, shaped by her origins.

Influenced by outsider art, as well as Asian, African, and Native American arts and spiritual traditions, she develops an intuitive practice at the intersection of the visible and the invisible.

Naturally drawn to flowers and vegetation, she uses plant life and cultural mixing as her main mediums. This leads to a long process of experimentation between painting and sculpture. Questions of identity and spirituality unfold through her artistic language, as she explores different techniques and materials.

Her practice exists between craft and contemporary art, through the reappearance of sacred objects from an imagined archaeology where mysticism plays a central role. Her works become traces of an ancestral art, reimagined in a contemporary spirit.

The artist is represented by the French gallery Ritsch-Fisch galerie.





« Ace of wands »

Wooden sticks and lavender wrapped in Thai fabric, 200 cm, 2025
Group exhibition "*The Echo of Silence*" at Galerie Ritsch-Fisch, Strasbourg



« Sai »

Thai fabrics, synthetic wool, metal wire, and bells, 160 × 50 × 50 cm, 2025
Group exhibition "The Echo of Silence" at Galerie Ritsch-Fisch, Strasbourg

In Thailand, a *sai* is a handwoven bamboo fish trap. This humble everyday object carries a deep meaning: catching fish means feeding one's family. Hung at the entrance of homes, it is like a good-luck charm. It brings luck, prosperity, and protects those who live under its roof.

This ancestral form is reinterpreted into a spiritual and contemporary shape. The work becomes a protective amulet, a silent call for prosperity, revealing its invisible dimension—light and memory.

The original bamboo is replaced by metal wire, which supports the structure, holds the form, and becomes its skeleton. It is then combined with Thai fabric and wool, soft and sensitive materials. Pink dominates, recalling the color of flesh, like living skin.

The work is no longer a tool, but a body-object, a fabric envelope through which traces of an ancient ritual flow. Lying down, it seems to have settled on its own, like a hybrid being at rest. The piece evokes both the fragility of a body and the strength of a spiritual presence—a threshold between the visible and the invisible. The small bells recall asian traditions, where their sound drives away negative forces, purifies, and invites inner silence.

Suspended in space or placed on the ground, *Sai* appears like a sleeping body, a relic of movement, a trap transformed into an offering.

Sai belongs to the same lineage as my *Fuseaux-Mêlés*. Both emerge from a practice of weaving as a spiritual act. Each thread is like a prayer—a weaving of memory and protection, heritage and rebirth.

Work in progress, developed as part of a choreographic performance project in collaboration with Bruno Boucher (choreographer and director of the CCN – Ballet of the Opéra du Rhin)

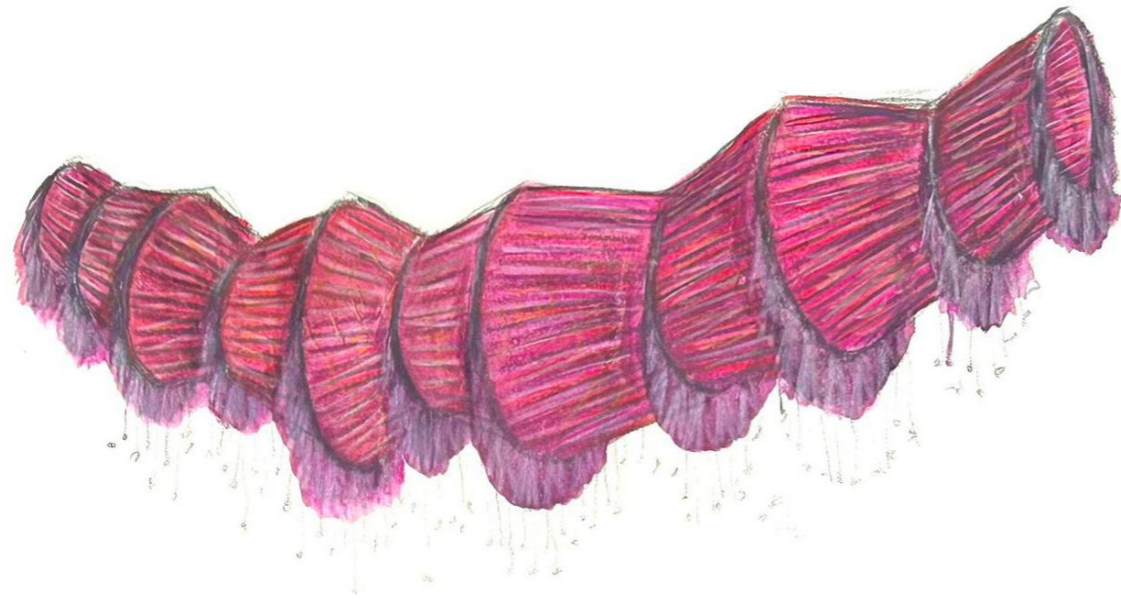




« Je me tisse une nasse » « I Weave Myself a Net »

Thai fabrics, wool, metal wire, cultured pearls, and bells, 220 × 50 × 50 cm, 2025

Work presented in the group exhibition *“Personal Structures – Confluences”*
at Palazzo Mora during the Venice Biennale 2026, organized by the European Cultural Centre



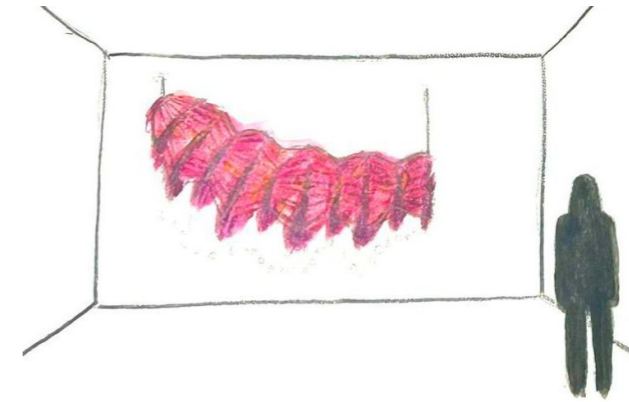
NOTE D'INTENTION

Vanessa Garner's work evokes a poetics of connection, linking distant worlds through a dialogue between cultural mixing, sensory memory, and spirituality. Her totemic forms and immersive installations explore how scattered stories can be brought together. Her work creates movements between identities, territories, and time: knots, materials, smells, and symbols become points of contact between worlds that are usually separate.

Coming from a French-Thai background, Vanessa Garner places cultural mixing at the center of her practice. She experiences it as a state of in-between, a continuous crossing, moving from one culture to another. Identity becomes a circulating energy, where cultures, gestures, and beliefs are constantly reshaped. Her visual language does not seek resolution, but tension.

Fuseaux-Mêlés, the starting point of her research, reflects this approach. These wooden sticks, wrapped in fabric and filled with lavender, bring together France and Southeast Asia in a single tactile and olfactory gesture. Their vertical form, simple natural materials, and the possibility to hold them give them an almost ritual presence, like intermediaries between earth and sky. They carry multiple textile traditions and transform them into a personal mythology open to many narratives.

Her practice explores this tension between cultures through materials such as textile and plant elements, both carriers of history and memory. It is a silent transmission, made of fragments she gathers. Repeated gestures—tying, wrapping, layering—form her language of connection. To tie is to assemble different fragments—cultures, stories, materials—without hiding their differences. Knots become points of encounter, where complex heritages, studio time, and transmission meet, along with the geographies that shape her story. These knots are points of convergence: patterns (from Indonesia or Thailand), scents from Provence, inherited gestures and studio gestures, personal stories and migratory histories all meet without merging. Vanessa Garner does not seek fusion; she offers an experience of connection through the senses. To touch, smell, and move around these forms is to understand what it means to “bring together the edges of the world”—not to smooth them, but to embrace their frictions.



Her works take shape through installations and textile sculptures, sometimes resembling ritual objects. Her universe is also deeply influenced by spirituality, shaping her relationship to the invisible. The sacred is intimate. She creates her works as contemporary talismans—not just representations, but symbolic tools. This personal mythology remains open and evolving, rooted in memories of movement and passage. Totemic forms and the fish trap stand like guardians, creating a dialogue between visible and invisible, everyday and cosmic.

Presented as part of Personal Structures – Confluences, the artist introduces the fish trap. Originally a humble and traditional fishing object, it is transformed from a functional tool into a spiritual and contemporary form. Traditionally hung at the entrance of homes like a good-luck charm, it brings prosperity and protection. In this work, it becomes a protective amulet, a silent call for prosperity, revealing its invisible dimension—light and memory.

The original bamboo is replaced by metal wire, which supports the structure and becomes its skeleton. It is then combined with Thai fabrics and wool, soft and sensitive materials. The dominant colors recall the tone of flesh, like living skin. The work is no longer a tool, but a body-object, a fabric envelope carrying traces of an ancient ritual. It evokes both the fragility of a body and the strength of a spiritual presence—a threshold between the visible and the invisible. Small bells recall Asian traditions, where their sound wards off negative forces. Freshwater pearls are added, bringing touches of light and referring to organic life, beauty, protection, and transmission.

The piece suggests a relic of movement, a trap turned into an offering. It no longer captures fish, but light. The fish trap belongs to the same lineage as my Fuseaux-Mêlés. Both come from weaving as a spiritual act. Each thread is like a prayer—a weaving of memory and protection, heritage and rebirth.

The fish trap functions as a place of passage, a marker at the edge of currents that flow through lives from many horizons. Like rivers that meet without merging, the work brings together distinct elements within one structure without seeking fusion. It creates a space between inside and outside, visible and invisible, individual and collective. In connection with the theme Confluences, the piece invites us to see encounters as exchanges between different forces, and each personal story as part of a shared movement, constantly evolving.



« Parchemin des liens et des voix invisibles »

Wooden stick and lavender spindles wrapped in Thai fabrics and Indonesian batik, with bells and beads,
100 × 120 × 5 cm, 2026

This textile wall piece unfolds like a suspended scroll. Four vertical spindles structure the composition and give it the appearance of a triptych, evoking both forms of ritual architecture and the panels of an ancient altarpiece. Between these axes, torn pieces of fabric are tied and connected to one another, forming layers of threads, braids, and hanging elements punctuated with tassels and small bells.

The fabrics, intentionally torn and then reconnected, become part of a textile writing, where each knot acts as a gesture of transmission. The spindles function like columns and protective axes that hold and organize this contemporary textile surface, transforming the whole into a page unfolding in space.

At the crossroads of installation and ritual object, the piece also suggests a talismanic object. The tassels and bells introduce the idea of a work that could vibrate or resonate in space, recalling ceremonial objects meant to purify or protect. The scroll is no longer just a surface for writing—it becomes a presence, an artifact filled with memory and symbols, where visible ties seem to call upon ancient, invisible voices.

Like a scroll, the work appears as a symbolic document where threads replace ink and fabrics carry traces of unseen stories. It evokes the hidden connections between fragments of material, memory, and heritage. The fabrics become carriers of silent narratives, and the whole can be read as a sensitive archive, where material links reveal voices that cannot be seen but continue to exist within the weave.

The work is part of the ongoing research around *Fuseaux-Mêlés*, where the act of assembling becomes a gesture of connection between stories, territories, and traditions. The piece explores ideas of transmission, cultural heritage, and recomposition, using textile both as a visual language and as a carrier of material memory.



Group exhibition *"The Echo of Silence"* (2025) at Galerie Ritsch-Fisch, Strasbourg



« Triptyque des Bâtons et les masques des Gardiens Rouge Sacré »

Installation murale - Textile, bois, lavandins, laine, masque en papier mâché et pigment, 2025

Hung like the remains of an ancient ritual, these sticks are olfactory scepters. Beside them, red masks—protective figures, guardians, ancestral spirits. They whisper what the hand has woven, what memory has scented, and what silence has preserved.



Group exhibition “SUMMER Happy” at Galerie See Marais, Paris (2025)

Installation of five “Ace of Wands”, various sizes, 2025



« Ace of wands »
Wooden sticks and lavender wrapped in Thai fabric,
170 cm, 2025



Fuseaux-Mêlés is a series of scented works made of braided fabrics. Wrapped around wooden sticks, shimmering layers of cloth enclose lavender flowers, giving rise to fragrant staffs of varying sizes—twisted and colorful. These tactile and olfactory installations are meant to be handled, pressed between the fingers, so that their fragrance can be released. In doing so, a vital, almost physical connection emerges with these swollen and imposing totems.

Through this vibrant and scented assemblage, the artist refers to a traditional object from Provence: lavender spindles. Made by women since the 18th century, these handcrafted objects were used to protect household linen from pests. The stems of the plant are tied with linen ribbons in long braids that enclose the fragrant petals. As early as ancient Rome, lavender was used for cleaning, which explains its name from the Latin *lavare*, meaning “to wash.” Magical, medicinal, and decorative, it was believed to have protective and purifying powers for both body and mind.

By shaping her love for France and Thailand, the artist combines lavender from the south of France with fabrics from Thailand, bringing together two worlds that form her identity. A new imaginary takes shape. These two materials, symbols of her mixed heritage, blend into unique and personal objects, infused with different traditions. Inspired by outsider art, she uses these elements to build her own mythology, expressing her reflections on the world and the society we live in. The work moves beyond the narcissistic self to become something universal.

The symbolic figure of the staff appears in many stories and is part of our collective imagination as a ritual instrument. In a syncretic way, the staff exists across many religious traditions—from early pagan rituals to witchcraft, and even in the story of Moses. It carries an ancestral and symbolic role of authority and legitimacy. Pointing between sky and earth, the staff connects the cosmos to human beings.

As if coming from another time or another civilization, these staffs result from multiple influences, like an archaeological exploration of both conscious and unconscious imagination. As the artist infuses her spindles with fragrance, the scent reveals itself to her—purifying and magical—bringing her into a state of calm that encourages journeys through memory. The object seems alive through the scent of the flower as soon as it is touched.

The staff is then understood in its pastoral dimension, as a true symbol of narrative nomadism, of a spiritual migration between intimate space and collective beliefs.

Text written with Victoria Ferracioli.

The artist observes that the batik fabrics she sources in Thailand share certain similarities in their floral patterns with Indian textiles known as *Indiennes*. These printed cotton fabrics have been exported by land and sea to Asia and Africa since at least the Middle Ages, and later to Europe. According to specialists, as early as the 8th century, regions in Africa and Asia—particularly Thailand—had a strong demand for Indian cotton textiles, which in turn influenced the patterns created by Indian artisans. It appears that India produced fabrics specifically for Thailand (such as sarongs) and for much of Asia. The exact origins of batik remain uncertain. Historians suggest that the technique existed even before Christ and developed into many variations across Asia and as far as Africa. For centuries, batik has been a central part of Indonesian cultural identity. Today, it is widely sold in Thailand, where both batik and sarongs are commonly worn as clothing. In 2009, batik was inscribed on the UNESCO Intangible Cultural Heritage list. In the history of textile printing, *Indiennes* represent a major artistic development that transformed global textile culture. They became highly popular in Europe between the 16th and 18th centuries, admired for their vibrant patterns and colors. In France, their consumption began in Marseille with the first imports from India. These textiles later became a major source of inspiration for French textile traditions, particularly Provençal fabrics.

In the far northwest of India begins a vast geographical region—Central Asia—a crossroads of many cultural influences. Textile production has always played a central role there, especially among nomadic peoples. In Southeast Asia, textile making operates on multiple levels: technical, practical, aesthetic, and spiritual. Textiles are not only markers of social status or merit, but often “magical” objects believed to hold supernatural power, enabling communication with the spirit world while also offering protection. Two major routes connected India to the rest of the world: maritime trade routes and caravan routes linked to the Silk Road. However, the invasions of the Huns disrupted exchanges with the West from the 5th century onward. Trade then shifted toward Southeast Asia, where Indian merchants settled in Thailand, Cambodia, and the Indonesian archipelago. Highly valued in regions such as Java and Malaysia, Indian textiles continued to function as a form of exchange currency throughout Southeast Asia.

Aurélie Samuel, *The Art of Textiles in Asia*, Paris, Nouvelles Éditions Scala, 2014



« Totem »

Assembly of three sticks on a base: wooden sticks and lavender wrapped in Indonesian batik fabric and wool. 200 cm, 2025

Ritsch-Fisch galerie, Strasbourg



« VII of wands »

Canvas wrapped in Thai cotton fabrics, lavender spindles wrapped in Thai and Thai batik fabrics, 46 × 33 × 2 cm, 2025



Installation de cinq « As de bâton »
Exposition « Fleur Sauvage » chez Latitudes et Méridien, Strasbourg (2025)



« Ace of wands »

Wooden sticks and lavandin wrapped in batik fabrics,, 200 cm, 2023

Galerie Kraemer, Strasbourg

Event: Garden Festival at FRAC Alsace (2023)

Fuseaux-Mêlés are displayed within wooden structures in the garden of the FRAC. Visitors are free to interact with the work by pressing the spindles in their hands and walking around with them.

Wooden sticks and lavender wrapped in batik/sarong fabrics, variable sizes.



Les parfums du Frac Alsace à Sélestat

Le Fonds régional d'art contemporain (Frac) Alsace a ouvert son jardin à Sélestat pour célébrer la création artistique contemporaine. Animations, artistes invités, ateliers étaient au programme de l'événement des Rendez-vous aux jardins durant trois jours.

Dans le cadre de cette manifestation nationale, l'équipe du site a invité le public pour partager des moments de rencontres, de découvertes, de discussions avec des artistes venus du monde entier. « Naturellement, nous profitons du moment pour retrouver Gerda Steiner et Jörg Lenzlinger, les artistes créateurs de Schatz & Jardin, l'œuvre mise en place en juin 2021. C'est le troisième rendez-vous autour de leur création qui nous accompagne jusqu'en 2031 », glisse Kilian Flatt, chargé des publics pour le Frac.

Il poursuit : « Il y a aussi des artistes invités, les australiens Cameron Robbins et Brodie Ellis pour parler de leur travail ainsi que Vanessa

Garner pour l'activation des œuvres olfactives *Fuseaux-mêlés* ». Dans le jardin baigné de soleil samedi après-midi, l'artiste dispose ces œuvres odorantes composées de tissus tressés autour de fleurs de lavande, que le visiteur peut toucher, manier, malaxer, caresser.

« Métissage, mes tissages »

« Dans mon travail de métissage, mes tissages, je lance des passerelles entre la Provence et les jardins de lavande de mon père et les tissus venant de Thaïlande, le sarong, le batik, les origines de ma mère. C'est un travail sur l'identité, sur la culture, sur les mythologies qui se croisent et forment l'humanité depuis la nuit des temps », explique la jeune artiste plasticienne.

M. K.

L'événement se poursuit ce **lundi 5 juin** en présence de Vanessa Garner et de ses *Fuseaux-mêlés*.



Vanessa Garner au cœur du jardin du Frac avec un fuseau-mêlé en main.
Photo DNA/Michel KOEBEL

Accrochage de 7 moyen fuseaux.

Wooden sticks and lavandin wrapped in batik fabrics, 100cm, 2023

Stand WS Art gallery, Suisse
Foire d'art contemporain Lille Art Up 2024

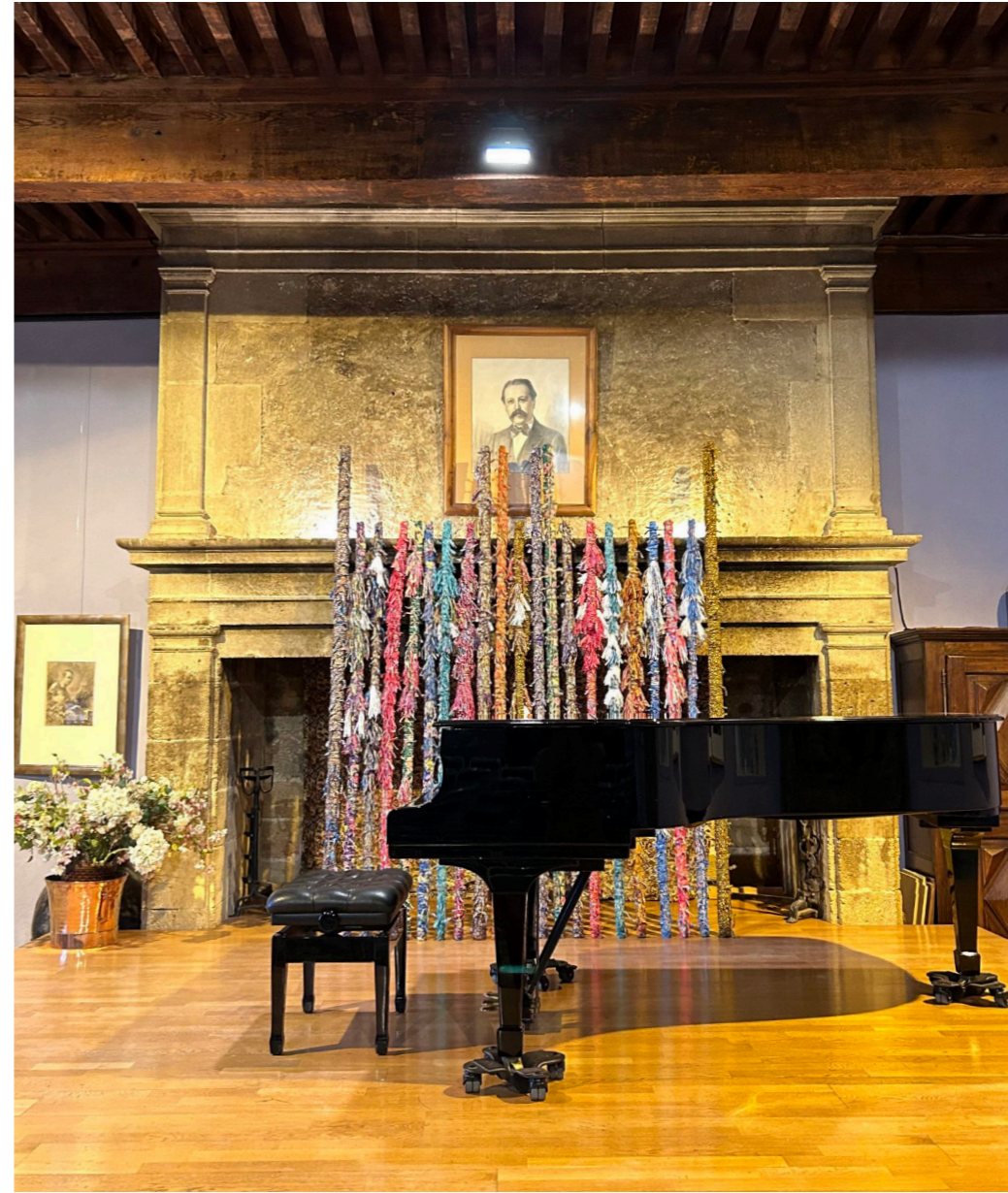




« IV de bâton »

Wooden sticks and lavandin wrapped in thaï fabrics,
207 x 60 x 5 cm, 2024

The work is an assemblage of four spindles forming a cross. Tassels are attached to each spindle, giving the piece a decorative and embodied presence. Spiritual in nature, this installation is inspired by the illustrations of the *Tarot de Marseille*, particularly the suit of Wands, and its title, *Four of Wands*. In its meaning, the Four of Wands symbolizes community, balance, and celebration.



« XXI de bâton »

Exposition personnelle au Château de Lourmarin (2023)
Wooden sticks and lavandin wrapped in batik/sarong fabrics, 200 cm and 240 cm

Twenty-one *Fuseaux-Mêlés* are arranged at the back of the concert stage inside the Château de Lourmarin. As visitors enter the space, the scent of lavender from the spindles fills the concert hall, creating a magical and almost shamanic atmosphere. The audience is allowed to step onto the stage to “activate” the spindles, except during musicians’ rehearsals and performances. The spindles are simply placed side by side against the fireplace, without any fixing. This “assemblage” of scented pieces creates the impression of a tapestry at the back of the stage. No preparatory plan was made for the exhibition; the residency gave me the freedom to create and propose my own way of displaying the spindles.



The art library space was set up as a studio. The residency provided me with lavender from the Château de Lourmarin to create my spindles on site.

Le Château de Lourmarin

Located in one of the most beautiful villages of the Luberon, the impressive Renaissance Château de Lourmarin—an important cultural site in Provence—is home to the Fondation Lourmarin Robert Laurent-Vibert. In accordance with the wishes of its founder, it can be seen as a “Little Villa Medici of Provence.” Each summer, the château hosts around ten young residents, including painters, sculptors, musicians, as well as researchers and writers. They benefit from the exceptional setting of this historic place and from the richness of exchanges with artists from various disciplines.

Each year, the Académie des Beaux-Arts sponsors two or three artists, covering the cost of a one-month residency during the summer.

Artist Residency during the summer at the Château de Lourmarin, supported and funded by the Académie des Beaux-Arts at the Fondation Laurent-Vibert (2023)





Installation de 7 bâtons
Bâtonnets de bois et lavande enveloppés dans du tissu batik,
tailles variées, 2023

Appartement privé

