

Sandrine Morgante
www.sandrinemorgante.be

Sandrine Morgante

Born in Liège (BE)

Lives in Brussels (BE)

Nationalities: belgian and italian

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Personal exhibitions

2017 Espace Jeune Artistes, Musée de La Boverie, Liège

2015 Ciel! SPACE collection, curated by Selçuk Mutlu, Liège

2011 «Je suis une tête de femme» with Charlotte Marchand, MAAC, Brussels

Group exhibitions

2017 Foire du Livre, curated by PILEn, Brussels

2016 Guest 6.0, curated by Koen Wastijn, Trefilerie, Brussels

2014 Youth:portrait of artist between fight and freedom, Maison Particulière, Brussels

2014 Vive l'Eté, Galerie Olivier Bilterezst, curated by D. Delepeleire, Brussels

2013 Walk#2, festival of still and moving image, Brussels

2013 «Correspondances» with Aurore Dal Mas, L'Iseip, Brussels

2013 Les Chevreuils projections, Brussels

2013 Hey June, Rhode St Genèse

2012 Prix Marie-Louise Rousseau, Brussels

2011 Prix Collignon, MAMAC, Liège

2010 A sentimental Journey, La Chataigneraie, Liège

2010 Triennale des coups de coeur de la Cambre, Brussels

2010 Prix Médiatine, mention du jury, Brussels

2010 «Et je n'ai pas un coeur d'or», B-Gallery, Brussels

2009 Exposition Dessin, La Centrale Contemporary Art, Brussels

Artist book

2016 *Ciel!* Author edition

2012 *Et je n'ai pas un coeur d'or*, HALO Publication

Award

2010 Prix Médiatine (jury's mention), Brussels

Fellowship

2014 Aide à la création Commission des Arts Plastiques Fédération Wallonie Bruxelles

2015 Aide à la conception Commission des Arts Numériques Fédération Wallonie Bruxelles

Education

2004-2009 Master in Visual Arts , ENSAV La Cambre, Brussels

Residencies/Course/Workshop

2018 Résidence *coup de pouce* at Bel Ordinaire, Pau, France

2016 Work residency at iMAL, center for digital cultures and technology , Brussels

2013 Research with Aurore dal Mas, L'Atelier, Iselp, Brussels

2009 Writing course with Mary Brenan, New Territories, Glasgow, United Kingdom

2007 Workshop «Space from paper» Art University of Osaka, Japan

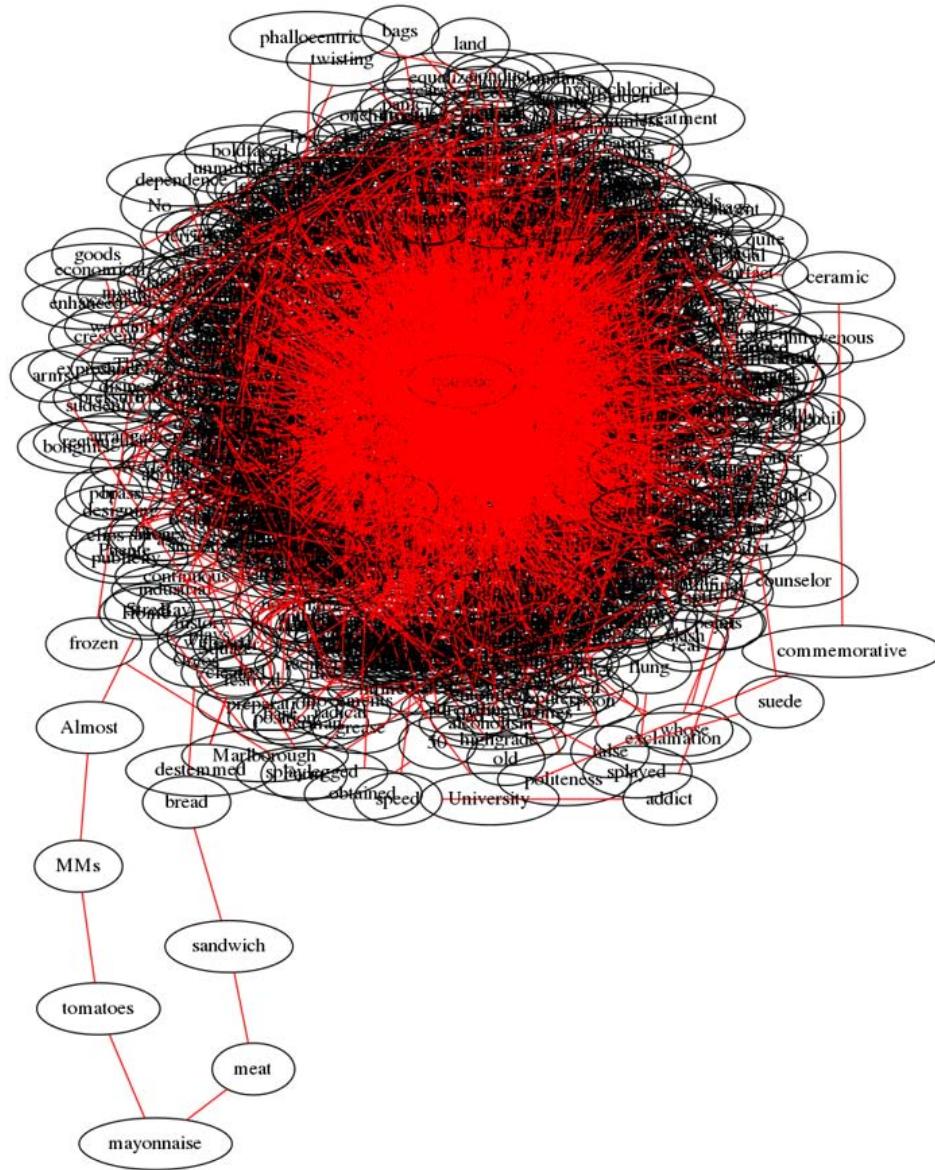
Sandrine Morgante 's work is made of drawings, paintings, video or digital installation and graphics. Her work is based on an eclectic variety of material such as a lover's letter, scenes from well-known movies, excerpts from amateur videos found on the web and finally the novel *Infinite Jest*.

Such source are chosen because of the hight emotional content and its link to verbal expression. At times, her work draws on famous master pieces which have had a collective impact. At others, it involves little unknown « aesthetic manifestations» drowned in a huge flow of informations.

In each case, the artist's work consists of the amplification of the emotional elements in her source through an exacerbation of gesture, duration, size and internal structure, or through a modification of their material.

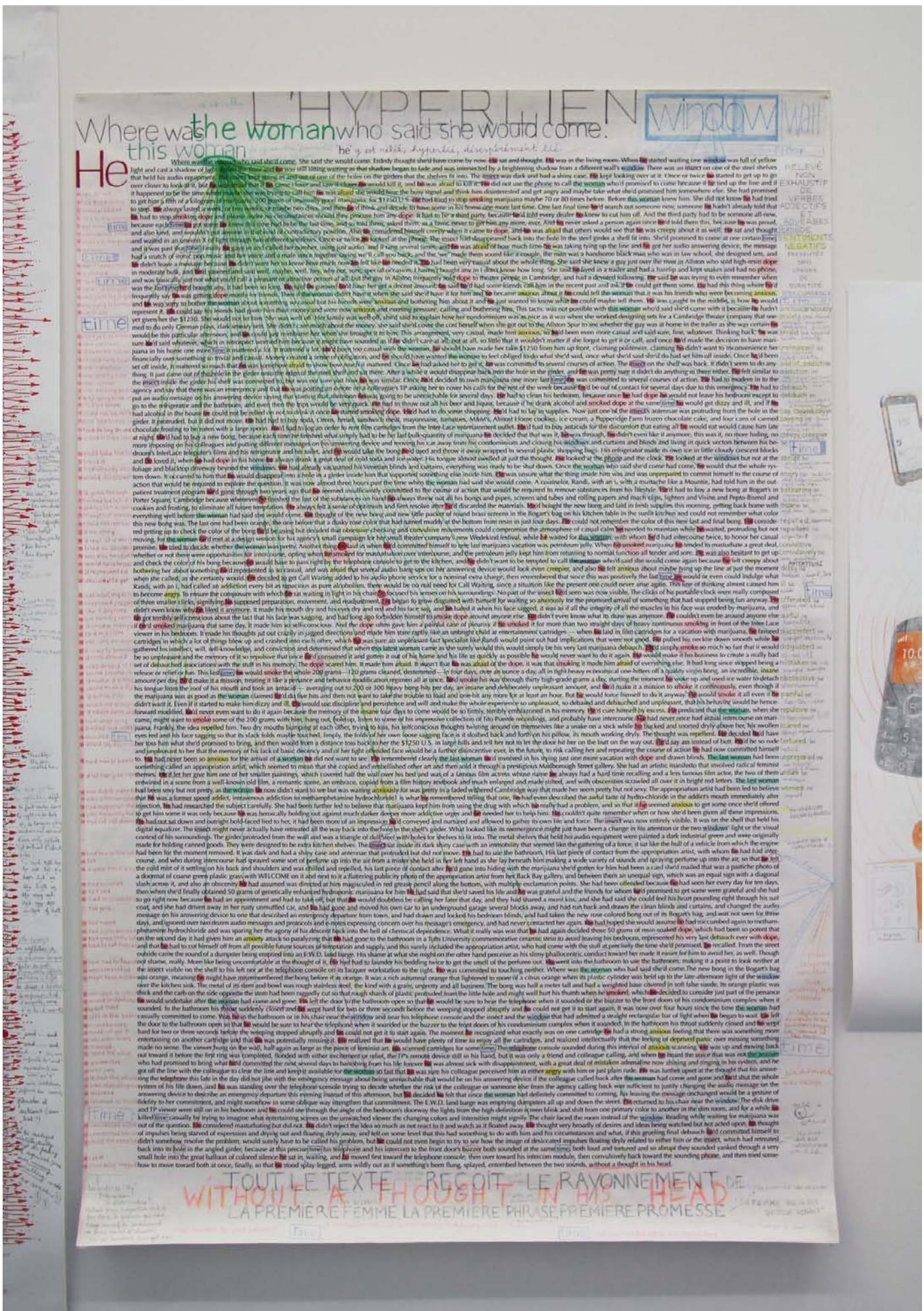
It ultimately results in a multimedia artwork which 'replays' each element in a different time, a different narrative in such a way that the viewer can appropriate it on a personal level.

Sandrine Morgante's work suggests that sentimentality plays a role in affecting vision and thought. Bows, knots, drawn networks, spots and scribbles evoke the excessive movements of a troubled mind.



Tomatoes Meat Mayonnaise 2015

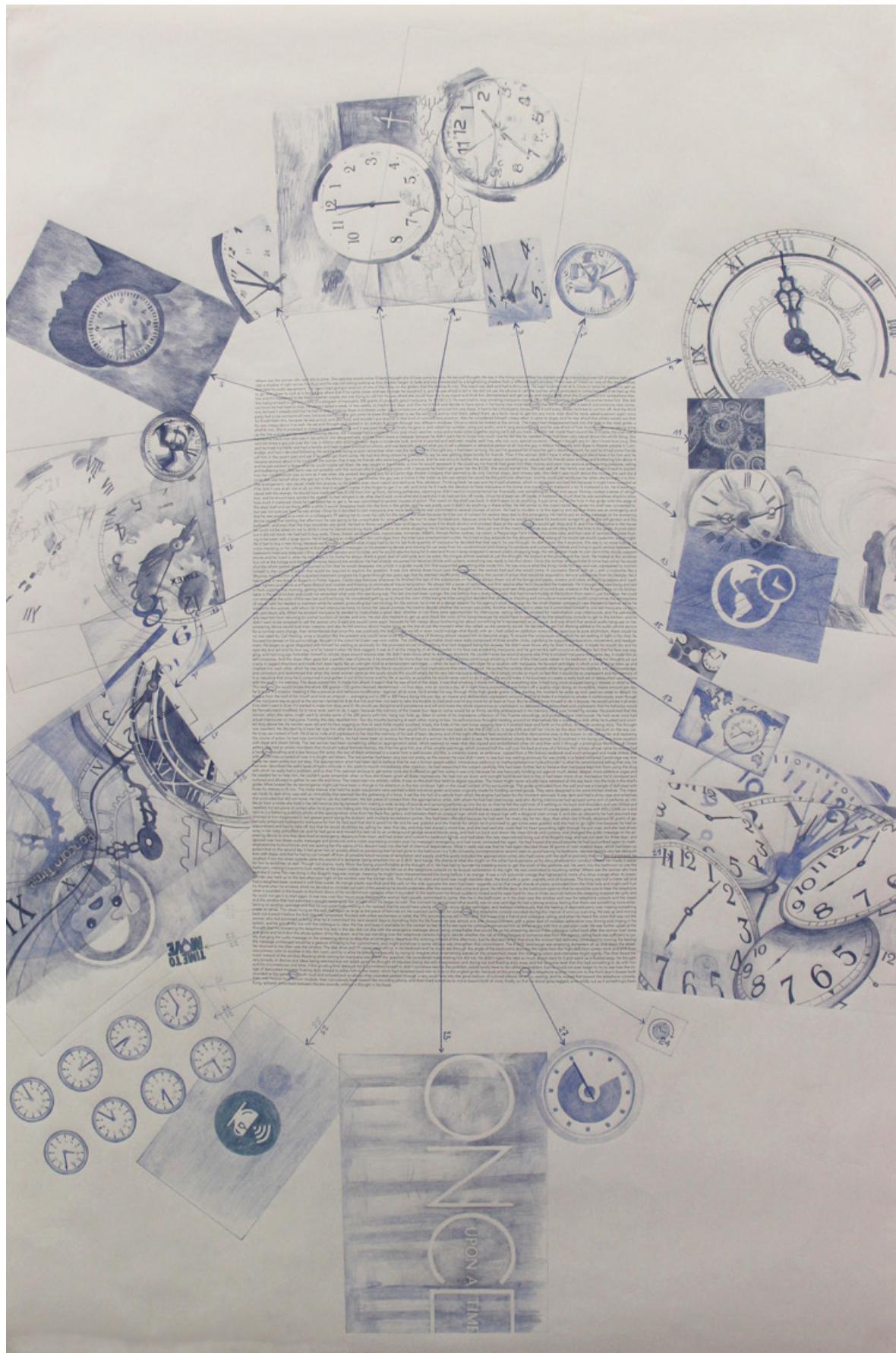
Digital file for a layout Circle graph realised with Graphviz software



Where Was the Woman Who Said She Would Come 2015-2017
Markers and pencils on printed text 155x90cm



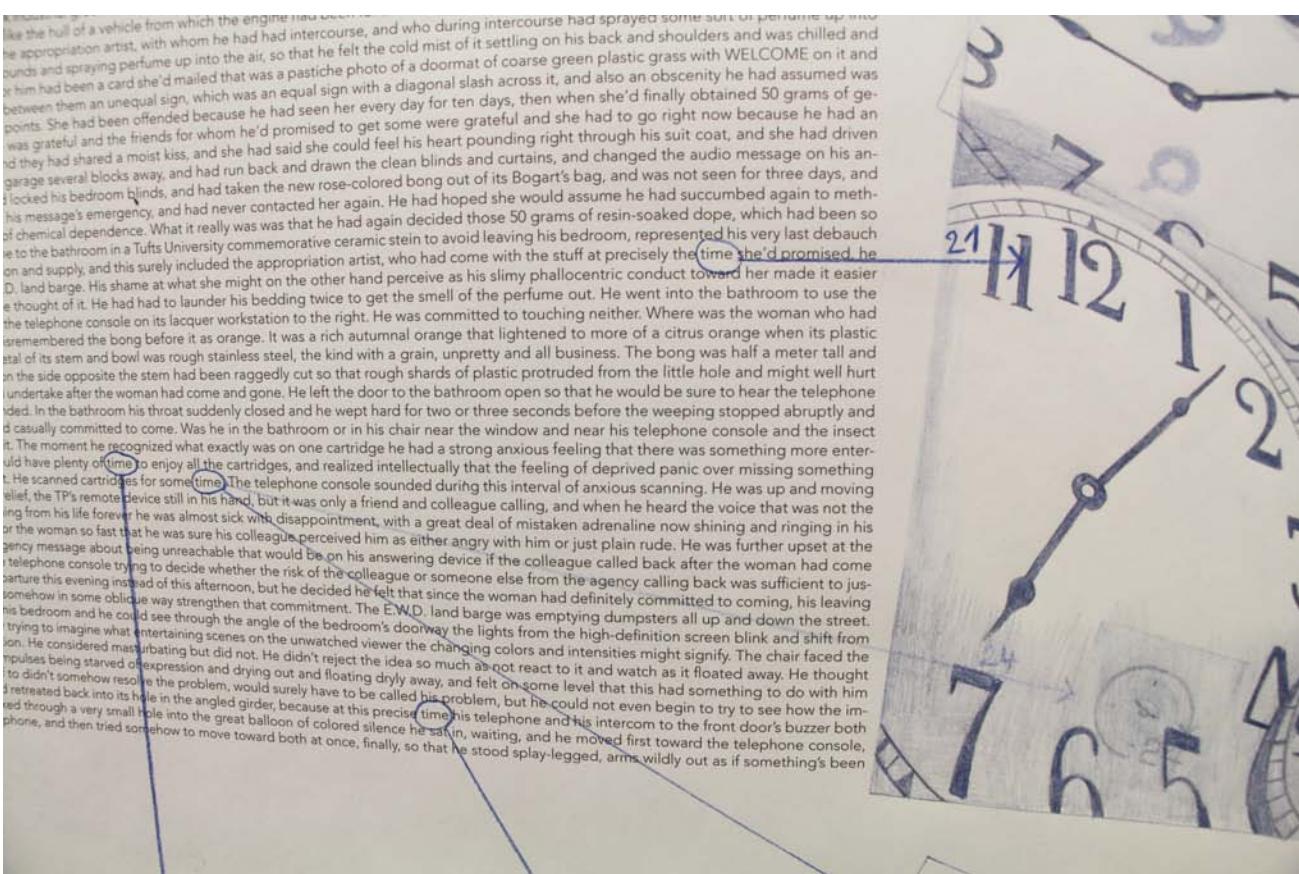
Exhibition's view Musée de la Boverie, Liège, 2017
In Search of Infinite Jest digital installation and drawings



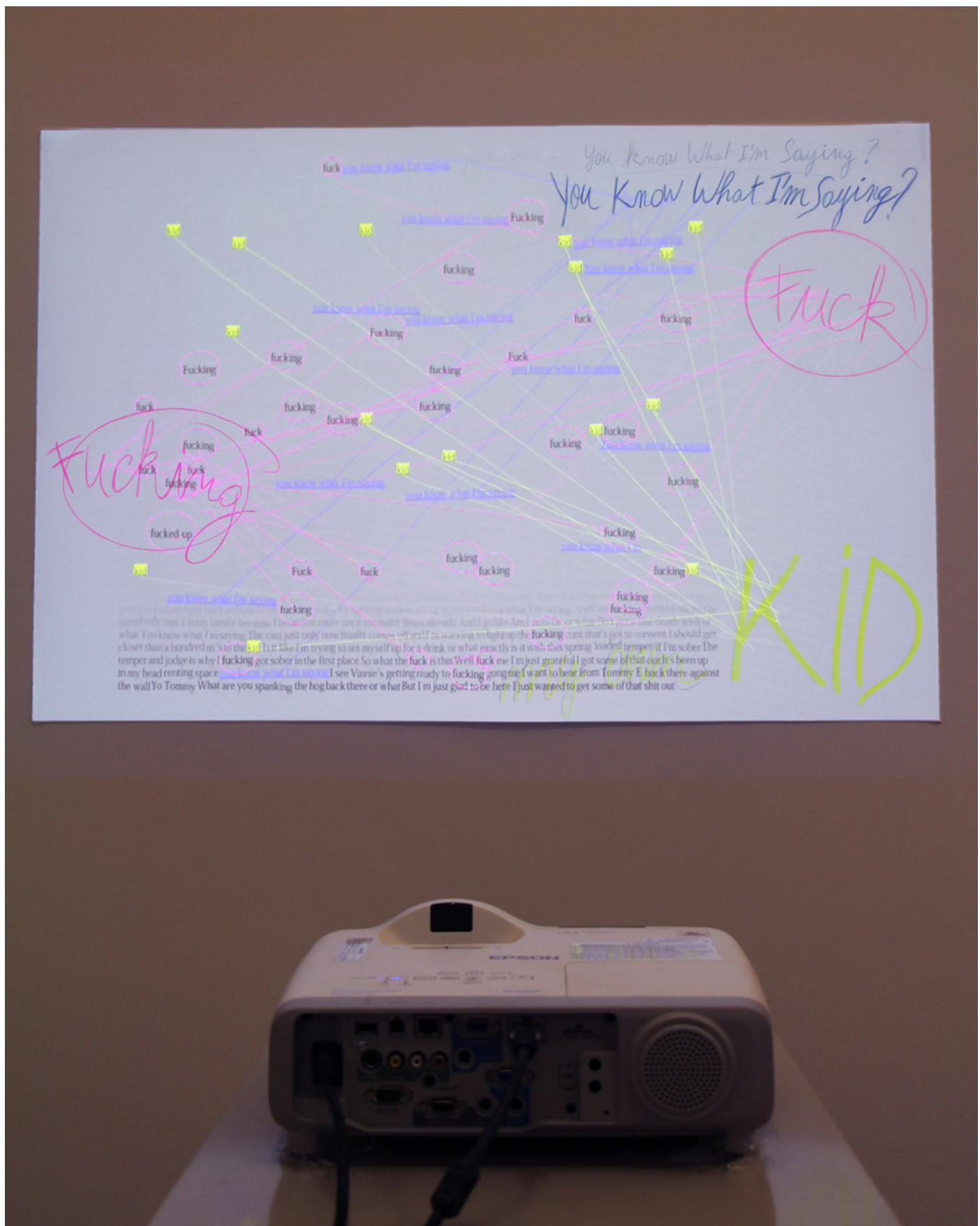
Where Was the Woman Who Said She Would Come 2015-2017
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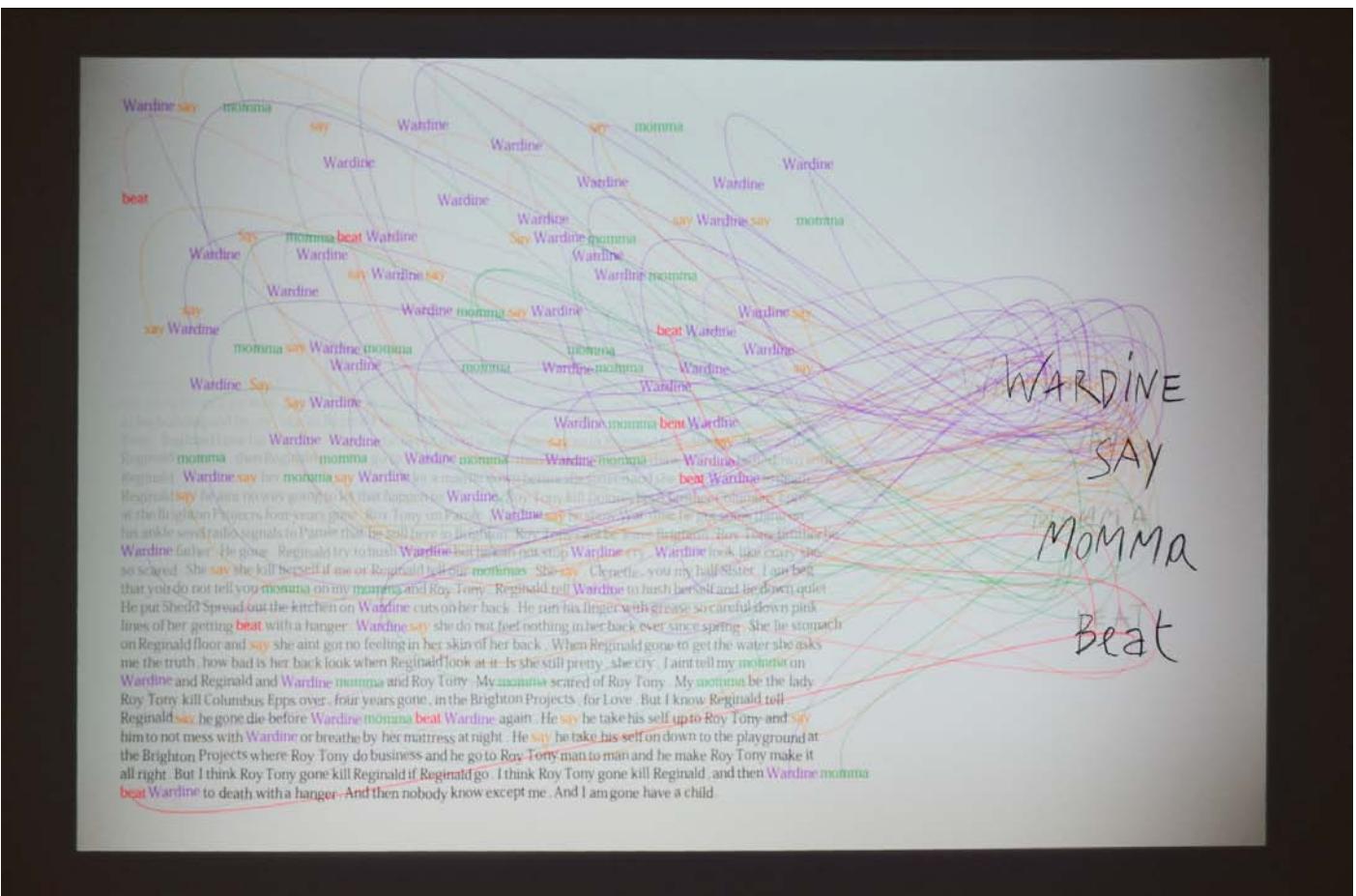
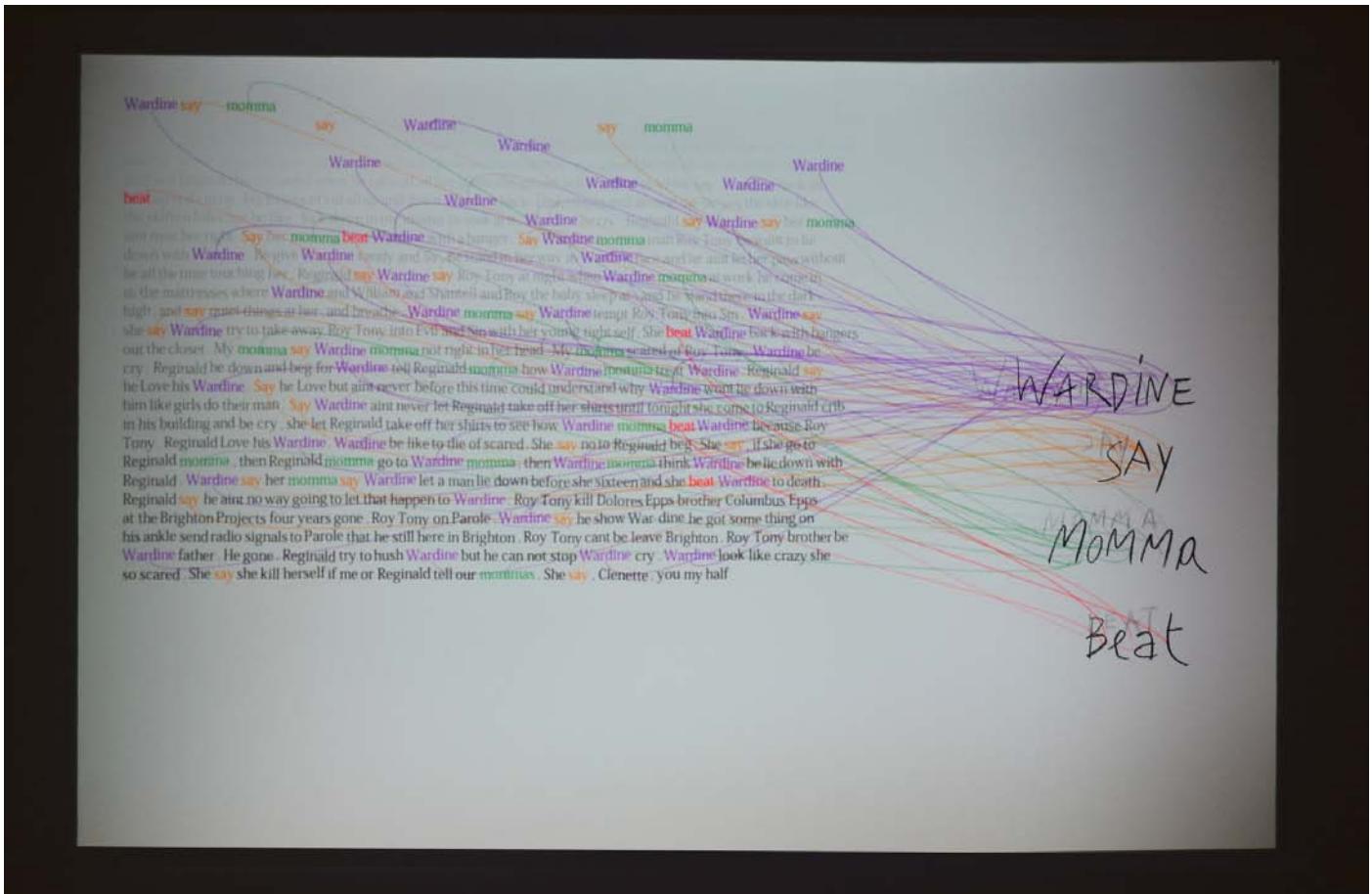
She said she would come. Ededy thought she'd have come by now. He sat and thought. He was in the living room. When he started waiting one window was full of yellow light and he was still sitting there as that shadow began to fade and was intersected by a brightening shadow from a different wall's window. There was an insect on one of the steel shelves and kept going in and out of one of the holes on the girders that the shelves fit into. The insect was dark and had a shiny case. He kept looking over at it. Once or twice he started to get up was afraid that if he came closer and more. If closer he would kill it, and he was afraid to kill it. He did not use the phone to call the woman who'd promised to come because if he tied up the when maybe she was trying to tell him he was afraid she would hear the busy signal and think him disinterested and get angry and maybe take what she'd promised him somewhere else. A kilogram of marijuana, 200 grams of unusually good marijuana, for \$1250 U.S. He had tried to stop smoking marijuana maybe 70 or 80 times before. Before this woman knew him. She did a kilogram lasted a week, or two weeks, or maybe two days, and then he'd think and decide to have some in his home one more last time. One last final time he'd search out someone new, sometimes each time he got some he knew this time had to be the last time and so they procure him any dope. It had to be a third party, because he'd told every dealer he knew to cut him off. And the third road, and also kind, and wouldn't put anyone of that kind of condescending position. Also he considered himself creepy when it came to dope, and he was afraid that others would see that and thought and waited in an uneven X of light through two different windows. Once or twice he looked at the phone. The insect had disappeared back into the hole in the steel girder a ring device, the message had a snatch of ironic pop music and her voice and a male voice together saying we'll call you back, and the we made them sound like a couple, the man was a Allston who sold high-grade dope in moderate bulk, and he'd leave a message because he didn't want her to know how much now he felt like he needed it. He had been very casual about the whole thing. She p and kept snakes and had no phone, and was basically just not what you'd call a pleasant or attractive person at all, but the guy in Allston frequently sold dope to theater people in Cambridge and could get them some. He had this thing where he'd frequently say he was getting dope mostly for friends. So he said he guessed he'd have her get a decent amount, he said he'd had some friends the woman that it was his friends who were becoming anxious, and he was sorry to bother the woman about something so casual but his friends were anxious and bothering him about it and maybe tell them. He was caught in the middle, is how he would represent it. He could say his friends had given him their money and were now anxious and exerting pressure, calling him when she worked designing sets for a Cambridge theater company that seemed to do only German plays. She was well off, her family was well off, she'd said to explain Allston Spur to see whether the guy was at home in Allston.



Where Was the Woman Who Said She Would Come 2015-2017 (detail)
Markers and pencils on printed text 155x90cm



Wardine Say Momma Beat 2016 75cmx110cm
Digital animation with sound interactivity projected on a drawing



Wardine Say Momma Beat 2016 75cmx110cm
Digital animation with sound interactivity projected on a drawing

Giovedì ... - 11 - 2008
I giorni sono piacevoli ma così
che ore sono -
la tensione emotiva che mi accompagnato
impesta a Bruxelles perquisite ed
suoni, odori, sapori amplifica i tempi, i minuti e
le ore: arrivato il 13 *
riparto il 23 - nel mezzo non c'è tempo*
ma i giorni lo stanco - la giornata
scorrone - Bruxelles
perquisite

* o meglio, ci solo continuità di ore e minuti
perché questi giorni non hanno confini precisi - non c'è inizio non c'è fine -
tutto scorre senza tempo, senza pausa
Bruxelles, tra queste porte, cosa consente
di sentire il tempo nelle tempate
immobilità dei

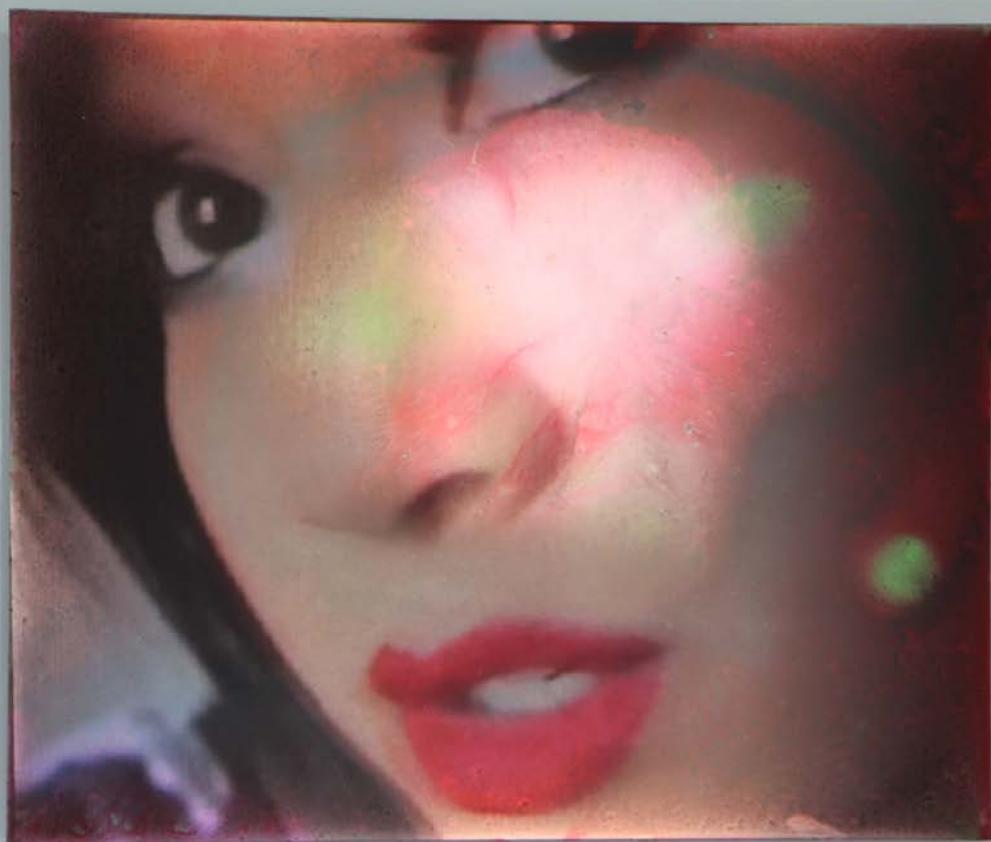
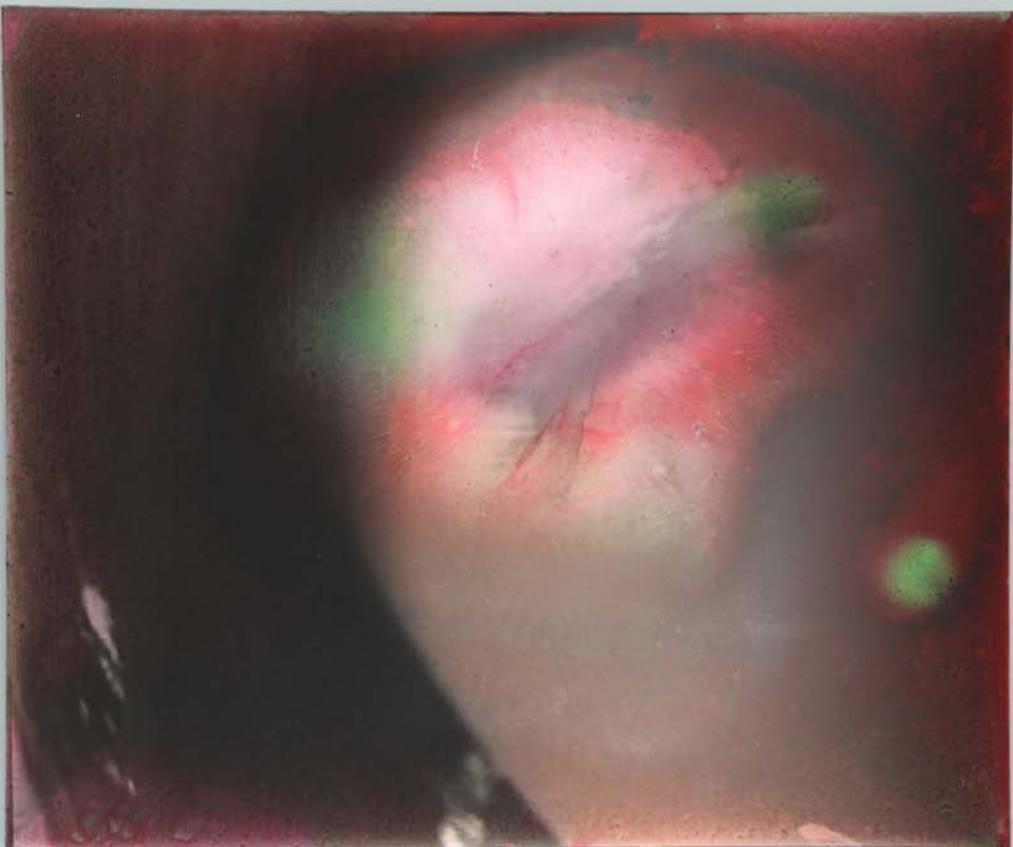
Tra puerile gioco quando i baci
permette le semplici solitudini calme sole
doliorie subite, if baci latte, ricordo prendo
la camera dell'amore cercavo dell'acore
confuso, i misteri dell'amore Volevo e
sidero sere di magia che si perde in
un sogno non
le conseguenze di ogni
voglia e perciò il tempo
delega



Voluto, Sfiorato (Desired, Half Touched) 2014 painting acrylic on wood, 100x150cm



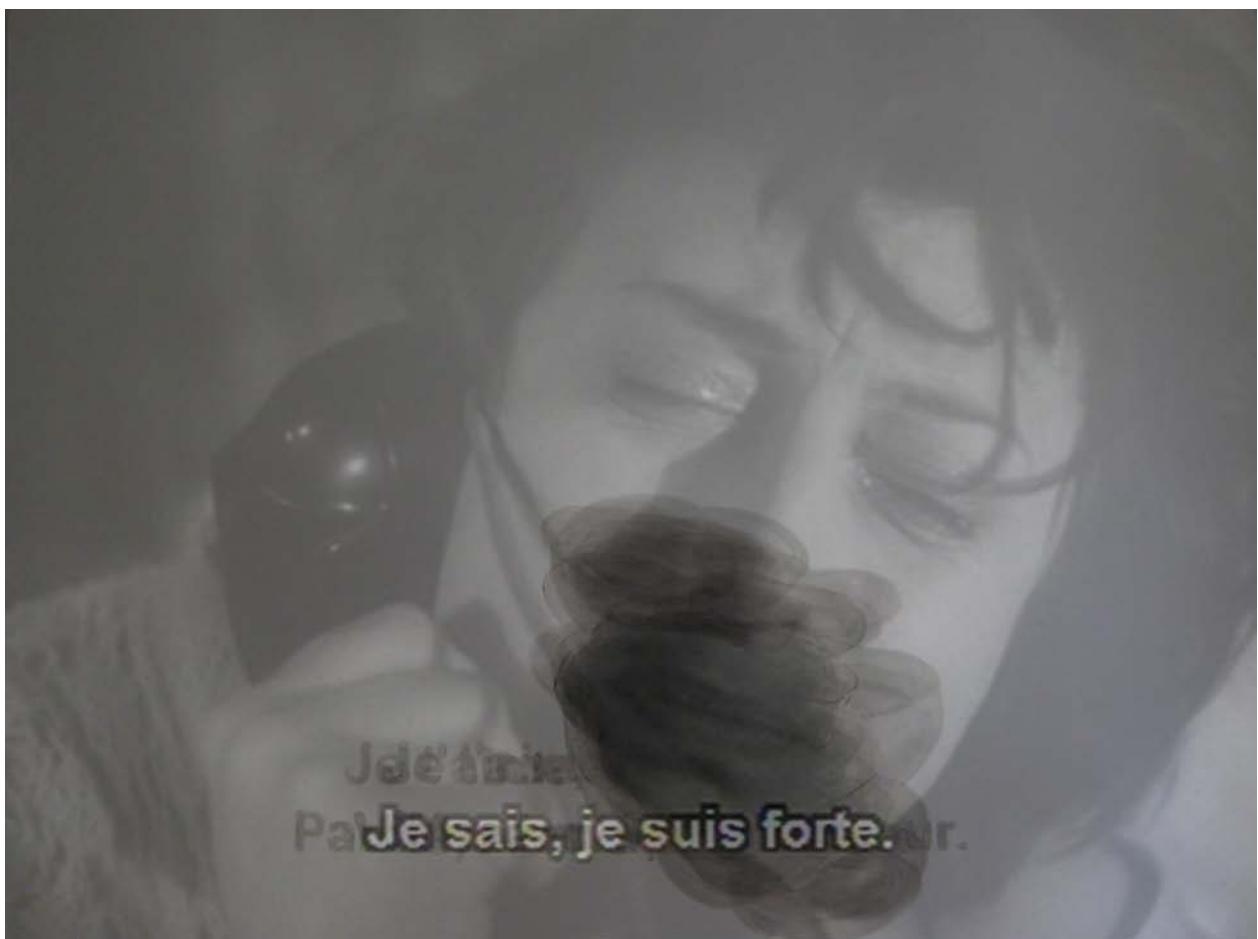
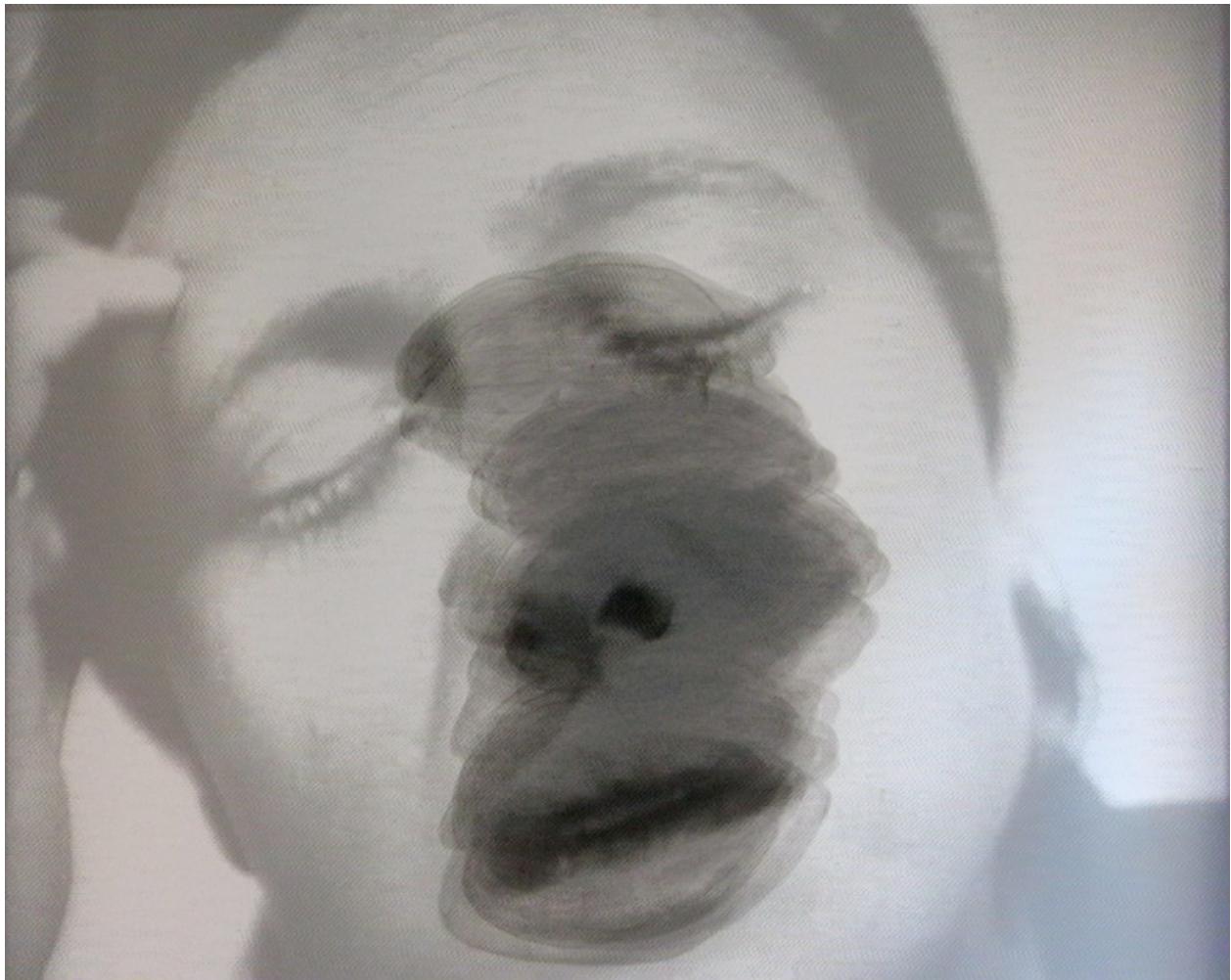
Trois vies (Three Lives) 2013
Exhibition's view, SPACE collection, Liège BE



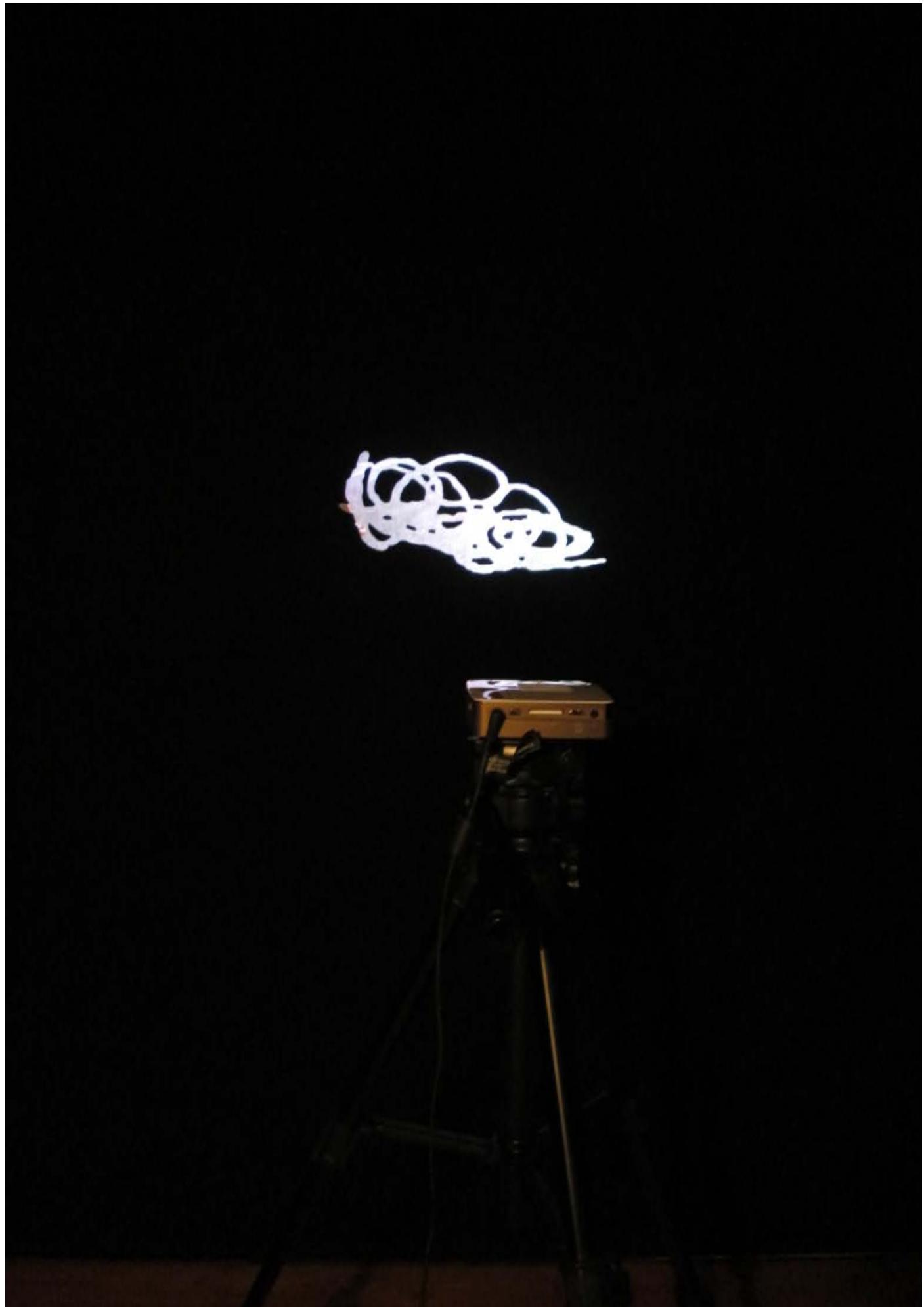
Trois vies (Three Lives) 2013
Oil on wood 50x60 cm, video projection (28'', intermittent, loop, silent)



Et je n'ai pas un coeur d'or (And I Haven't A Gold Heart) 2009
Exhibition's view at La Centrale Contemporary Art Brussels, BE
Video(intermittent, loop) projected on painting (150x200cm)



Et je n'ai pas un cœur d'or (And I Haven't A Gold Heart) 2010
Acrylic on canvas 150 x 200 cm, intermittent video projection 23", loop, sound



Un sourire dans la foule (A Smile In the Crowd) 2014
Installation's view



Un sourire dans la foule (A Smile In the Crowd) 2014
Video projection on painting (Variable dimension) video of 7 min with sound

- I'm shy... Right now I'm blushing, I'm red
- Oh really? I don't see anything
Wait a minute I'm gonna turn on the light...
GREEN LIGHT on the balcony

Ecoute les oiseaux dit-il

Grazie per il vestito blu stretto sulla vita dalla cintura nera;
grazie per la voce elegante e discreta, e grazie per quel po' di
odore che ti ho rubato senza che te ne accorgessi.

The darkness,
the fresh air, your smell

Avec ton air de deux airs

Eux ils vivent leur vie, ils déalent honnêtement avec leur condition sociale