Emma Durovray

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Born in 1999, Emma Durovray lives and works in Paris. She graduated from the École Nationale Supérieure d'Arts de Paris-Cergy in 2024. That same year, she was a finalist for the Clim'art prize supported by the Andurand Foundation. Her work has been shown in several group exhibitions, such as La roue de la fortune at the Tour Orion (Montreuil), Close-up at Neuvitech (Neuville-sur-Oise), and Ultranature(s) at 6b (Saint-Denis). In 2025, she was awarded a residency program by the Institut Français in Romania and participated in the Light Horizons residency at the Cetate Arts Danube art center, supported by the Institut Français and Galerie 418.

Emma Durovray's works explore the transformations of nature in the Anthropocene era, questioning the place of plant life in our daily lives. Placing as much importance on the creative process as on the final object, the artist combines traditional techniques with the reuse of manufactured objects, ensuring that the mediums used are consistent with the subject matter.

Through textiles, video, and sculpture, she invites us to rediscover plant forms as silent witnesses to our lived experiences. By juxtaposing photographs and objects from her personal archives with the plants she collects, she explores their similarities and places them on an equal footing, considering them as forms rather than objects. Beyond narrative, Emma Durovray's works encourage us to look at the things around us as figures, spirals, trees, and contours that shape our daily lives.

Group exhibitions

2026 *Mauvaises Herbes,* studio Saint George, Paris FR
2026 *Paris 1 Panthéon-Sorbonne Prize,* Bastille Design Center, Paris, FR
2025 *Light horizons,* 418 gallery, Munich, DE
2025 *Light horizons*, Cetate Arts Danube, Cetate, RO
2025 *Ultranature(s)*, curated by Vanessa Kroupa, 6b, Saint denis, FR
2024 *I'm obsessed with sharing to support*, Geneva, CH
2024 *Close-up*, curated by Camille Martin, Neuville-sur-Oise, FR
2024 *Prix Clim'art*, 16th townhall, Paris, FR
2024 *La roue de la fortune*, curated by Emploi fictif, Tour Orion, Montreuil, FR

Solo exhibitions

2022 *About threads and time*, Mogalakwena Research and Art Craft Center, ZA

Residencies

2025 Cetate Arts Danube, French institute in Roumania

Prizes

2026 Winner of the Icart Artistik Rezo Prize
2026 Finalist of the Paris 1 Panthéon-Sorbonne Prize for contemporary art
2024 Finalist of the Clim'art prize, fondation Andurand, Paris

Education

2024 Co-fonder of Papillon93, artists' studio in Saint-Ouen sur Seine, FR
2018-2024 DNSEP at l'Ecole Nationale Supérieure d'Arts de Paris-Cergy (ENSAPC)
2022 Internship at Mogalakwena Research and Art Craft Center (Afrique du Sud) in a nature reserve
2017-2018 Public preparatory year at Paris City Hall

Phytocene

Phytocene takes place in a hypothetical future where the human race no longer exists. In the image, we discover a strange plant growing in the middle of a clearing. As we move further into the video, the shot widens, revealing lights on stands illuminating the plant, reminding us of an interview setup.

Through subtitles, this plant speaks to us, describing its survival in the Anthropocene era and offering a narrative of coexistence between the plant world and humans. Revisiting human history from a perspective that does not place humans at the center, *Phytocene* addresses the environmental crisis and proposes its own resolution. However, within this resolution, which evokes the disappearance of humans, the presence of the light stands and the interview format suggest, without naming it, the survival of individuals.

Through the visual choice of a long zoom-out, which places us face to face with this plant, without detours or cutaway shots, *Phytocene* compels us to listen to the story of this mysterious plant. Finally, the absence of the journalist character, who does not appear on screen or ask questions, forces the viewer into this position.

lien de visionnage







Phytocène
2025
film
5’24’’

Altars

Altars is a serie of sculptures shaped from various elements from my personal archives : objects gleaned from my daily life, dried and preserved plants, fabric scraps from my natural dyeing work, insect remains collected at the end of summer...

Each object placed here has a story of its own: a fallen flower from a wilted bouquet, blown-out birthday candles, a figurine without a model, or an orphaned brush. As if saved from oblivion, together they compose a new narrative, testifying to a moment in life that has now passed.

Brought together in lampshades or Plexiglas boxes and illuminated from within, they remind us of the concept of altars and offerings, inviting us to reflect on the material forms that our memories can take.





Altars (n°2)
2025
various objects
about 80x60x15cm







Altars (n°2)
2025
various objects
about 80x60x15cm







Altars (n°1)
2025
PVC, dried plants, LEDs, fabric scraps, various objects
125i5x10cm / 60x15x10cm

Garden

Garden invites us to contemplate frozen plants, enclosed in a polycarbonate box. The two sculptures approach the theme of the garden from an anthropocentric perspective, suggesting without showing the hand of man cultivating an artificial and controlled nature.
By trapping these plants in a plastic sarcophagus, *Garden* questions the relevance of human intervention in nature.

Illuminated from within, the plants suspended in time nevertheless hold a certain fascination for us, inviting us to question the aestheticization of nature which, removed from its environment, remains beautiful but dead.



Garden
2025
dried plants, neon lights, fabric scraps, wood, polycarbonate
100x25x25cm



Garden
view from «Ultranature(s)» exhibition



Garden II
2025
dried plants, neon lights, fabric scraps, wood, polycarbonate
200x100x100cm



Garden II
details

Phytocène

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viewing link







Phytocène
2025
film
5’24’’

Shadows *Selection of works*

Residency at Cetate Arts Danube (Dolj County, Romania)

Organized by the French Institute in Romania, in partnership with Cetate Arts Danube

Project supported by IF Paris and the Hippocrène Foundation

«During her residency at Cetate Arts Danube, located on the Barbu Druga estate in southern Romania, on the banks of the Danube, Emma Durovray focused on the formal analogies that can be drawn between the architecture of the place and its natural environment. The Mediterranean-style manor house with balconies and terraces was a country residence and farm in the late 19th and early 20th centuries, then abandoned under the communist regime before being restored and transformed into an art center in the 2000s. The building's morphology combines references to Italian villas and Art Deco style, opening onto the park and absorbing its light. Emma Durovray's interest focused on the intertwining patterns, foliage, and spirals in the architecture of the resort, and even more so on its threshold spaces—gates, balustrades, doorways—where nature and domesticity meet. In these liminal spaces, the inside and outside reach out to each other and extend into one another. There is no strict, linear separation between the two, but rather vines and volutes through which one space connects to what precedes it and what follows it.

To make these porosities in architecture and nature perceptible, Emma Durovray draws on the cyclical nature of plant life and the shadows cast by ornamentation. Viewed as silent witnesses to human activity, dye plants are collected on site and treated to color fabrics that have been prepared in advance in an alum-based solution. Through the Shadow series, we can see



Shadow n°3
2025
Cyanotype on fabric
85x120cm
view from «Light horizons», supported by the French Institute



Shadow/Gate
2025
Cyanotype on fabric
85x120cm et 85x120cm
view from «Light horizons», supported by the French Institute

the origin of the ironwork foliage in the trimmed hedges, the spectral presence that precedes everything subject to time. The motifs—both plant and architectural—blend together in compositions fixed in a photosensitive manner using the cyanotype technique. Through this process, the forms are decontextualized, difficult to identify in their origin, and thus acquire a certain anachronicity. The shifting light, the dazzling dimension of the composition, and the vibrant monochrome contribute to the animation of the patterns. These are both fixed and diluted by natural colors in portrait compositions that give them the status of family members, integrating them on an equal footing with their human counterparts into what is, in the artist's eyes, not so much a herbarium as a photo album. This results in a long-lasting relationship with these images, both in terms of the temporality inherent in their photosensitive revelation on the medium and in their barely revealed fossil-like dimension. In a state of haunting, in deferred states, the plants survive despite their impending disappearance. In turn, their brilliance influences the way in which architecture itself can be perceived as a transitory and fragile archive.»

Elora Weill-Engerer



About my week in Cetate
2025
Cyanotype on fabric
17x29cm (x4)
view from «Light horizons», supported by the French Institute



Fossil n°23
2025
Cyanotype and natural dyes on fabric
85x120cm
view from «Light horizons», supported by the French Institute

Fossils *Selection of works*

Fossils is a series of textile works archiving the imprints of plants collected from places that are part of my personal history. From the beach of my childhood and my father's garden to the streets of my current neighborhood, I carefully collect algae, grasses, and flowers, which are then dried and preserved.

Using cyanotype, I then transfer their shapes onto old sheets. The cyanotype process, which is less accurate than traditional photography, blurs the contours, making it almost impossible to identify the species. With only a trace remaining, it leaves room for various interpretations. In addition, some of these plants are applied to the fabric alongside manufactured objects collected from the same environment. In this way, the living and the non-living are arranged on the same plane, so that they can be viewed as forms rather than as things. Plastic and leaf, leather and stem thus become loops and lines, shadows and patterns.

The sheets are then immersed in natural dye baths, which randomly bring out certain shapes and blur others. The use of natural dye may also cause the final result to evolve over time, as exposure to UV light and oxygenation can cause the colors to change further and the contours to blur. These two processes are used here to simulate the passage of time, transforming the works into archives where the plants, although present throughout the process, are absent from the final result. Their contours, affixed to the fabric, constitute a ghostly plant bestiary where each trace reveals a fragmented narrative of life.

Together, the works offer a space where plant forms can be rediscovered as vestiges of a world on the border between memory and present.



Fossil (n°17)
2025
Cyanotype and natural dyes on fabric
130x162cm



Fossil (n°21)
2025
Cyanotype and natural dyes on fabric
60x92cm



Fossil (n°20)
2025
Cyanotype and natural dyes on fabric
130x195cm



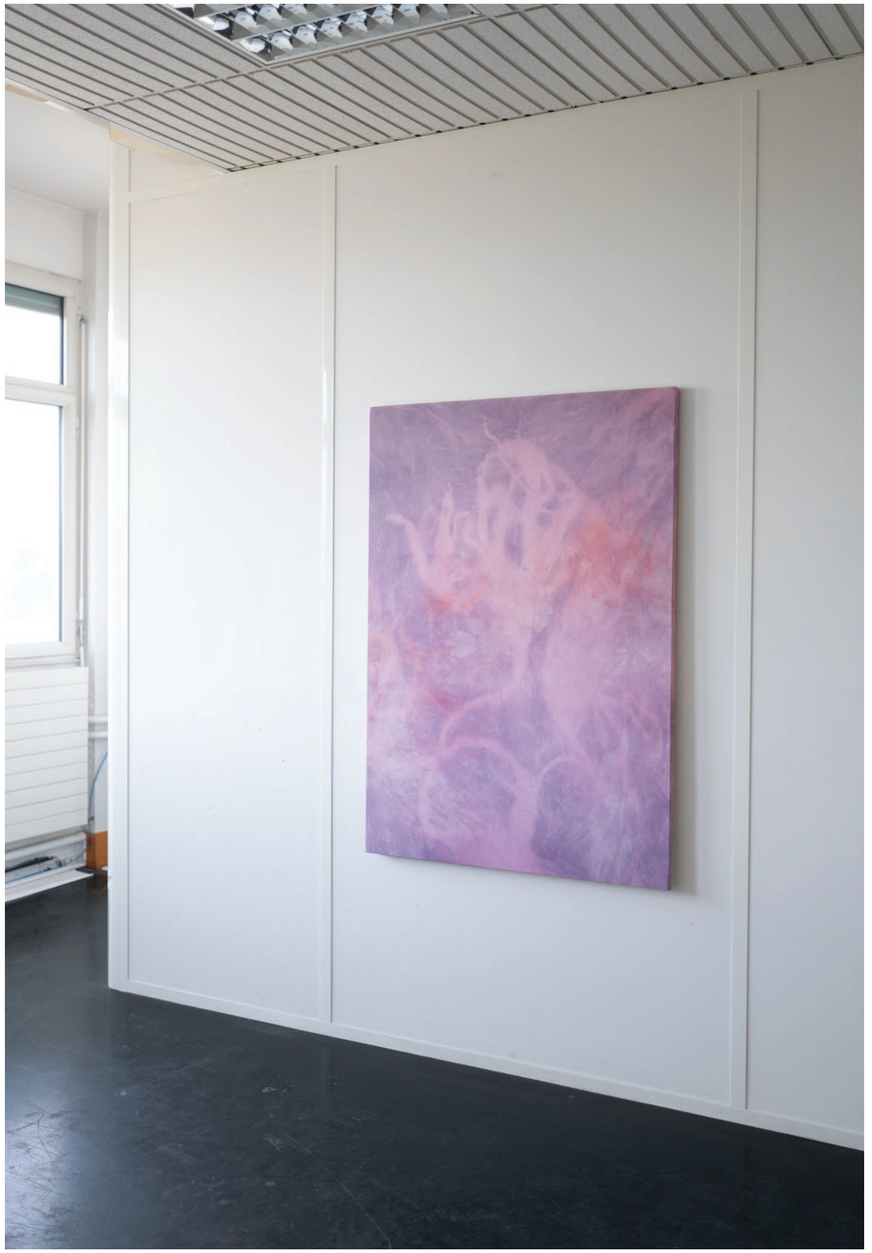
Fossil (n°14)
2024
Cyanotype and natural dyes on fabric
130x195cm



Fossil (n°12)
2024
Cyanotype and natural dyes on fabric
90x130cm



Fossil (n°11)
2024
Cyanotype and natural dyes on fabric
56x44cm



Fossil (n°1)
2024
Cyanotype and natural dyes on fabric
90x130cm
view from «Close-up»



Fossil (n°5)
2024
Cyanotype and natural dyes on fabric
90x130cm

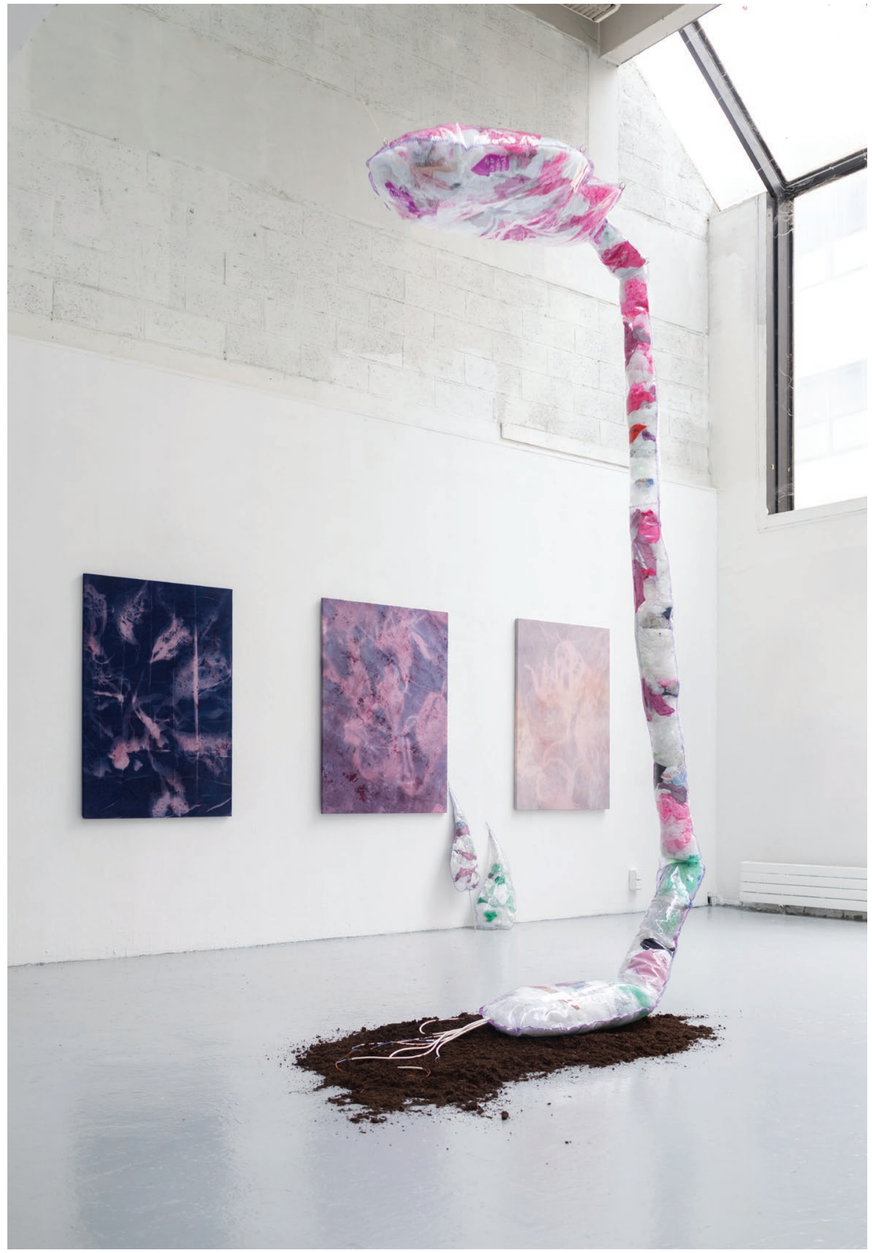
Plastic botany

Plastic botany depicts an imaginary future in which plants, in order to adapt to an altered environment, have incorporated our waste into their biological structure. These sculptures, whose forms are inspired by the artificial plants described by Léo Lionni in *La botanica parallela* (1976), are made from recycled materials, particularly plastic waste, which is abundant in our everyday lives.



Plastic botany
2024
various plastics, fabric scraps, thread
80x30x15cm





Lépélaire
2024
Various plastics, fabric scraps, sewing thread, electrical wires,
300x80x60cm
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