



Nadia Russell Kissoon
Portfolio 2025

Nadia Russell Kissoon « is an artist driven by so-called “contextual” art forms —rooted in real-world settings, relational and conceived in response to societal issues. »*

Paul Ardenne

Nadia Russell Kissoon situates her research and creations within the realm of socially engaged art, defining herself as an “artist-enterprise”. To this end, in 2010, she founded “*L'Agence Créative*,” an organisation dedicated to fostering people’s creative agency—their capacity to act upon the world through art. Her work explores concepts of care, resilience, becoming, deterritorialisation, permaculture and ecosophy, while developing a methodology aligned with Actor-Network Theory (ANT). « *A hallmark of her “contextual” practice is the “Tinbox”—mobile exhibition spaces in the form of glass-panelled cases or (red) boxes, which can be towed by a vehicle or carried on one’s back. The artist deploys “Tinbox” for nomadic exhibitions in urban or rural spaces, often showcasing creators who address societal themes. A gallery practice that is resolutely outside the norm.* »*

Since September 2021, she has devoted herself to the project “*Endométriose Academy*”, bridging arts, sciences, and medicine. It stems from an investigation she has conducted as part of the political, artistic, and scientific protocol “*Où atterrir?*” (“Where to Land?”) by empirical philosopher Bruno Latour, focusing on “the decolonisation of the bodies of those living with endometriosis”.

She develops an autopathographic art work that is decidedly ecofeminist, described by Paul Ardenne as a “poetics of endometriosis”. She examines the narratives surrounding endometriosis and the epidemic injustices tied to this systemic disease, known since antiquity yet still without a cure—a *pretium doloris* affecting 200 million women worldwide. Transforming this deeply personal subject—one of intimacy and the aesthetics of self-reconciliation—into a collective and political struggle, she leverages her dual role as a visual artist and patient-expert. She embodies this through rituals exploring reconnection to her own body ecosystem, invoking homeostasis—a constant process of regulation to live well despite a failing body—while interrogating vulnerability as an adaptive strength. « *Painted or filmed images of bodily postures, performances, or objects closely tied to (...) wounding, pain, and invisibilisation (evidenced by the use of masks to signify the excessive social invisibility of bodies suffering from endometriosis), sometimes with shamanic undertones, set the tone: a call to awareness* »*—and to repair.

*« *Un art du soin: Faire de l'endométriose une esthétique* » (« *An art of care: making endometriosis an Aesthetic* »)

Text by Paul Ardenne, writer and art historian



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Nadia has exhibited at the Women's History Museum in Stockholm (2024), Galerie BAG in Bordeaux (2024), Galerie Marguerite Milin (2024, invited by Régis Sèneque), and the Institut français de Berlin (summer 2025). She has undertaken three artist residencies in Fort Kochi (2018, 2023) and Trivandrum (autumn 2025), Kerala, India, with support from L'Institut Français, and at Bordeaux University Hospital (2022). She exhibits in public spaces with her 'Tinbox' mobile art galleries since 2007.

She leads a European Erasmus+ project (2023–2026) with *Le LABA* and partners in Ireland, Sweden, Italy, and Finland, merging art, literacy, narrative medicine, and digital tools. She designs workshops and educational programmes in art and health for all ages. Trained in Patient Therapeutic Education, she teaches in medical institutions, universities, art schools, NGOs, and corporations, using the « Où atterrir? » compass as a self-description and orientation tool for women living with endometriosis. Since 2023, she contributes to a participatory sciences humanities research program on epistemic violence on endometriosis under french “Nouveaux Commanditaires – Sciences” program with “L’atelier des Jours à venir” (Fabrique Pola, Bordeaux, France).

Her projects are supported by Culture & Santé Nouvelle-Aquitaine (ARS/Ministry of Culture), Fondation de France, and the Fondation des usagers du système de santé.

A trained visual artist, Nadia holds a Master's in Fine Arts from the University of Bordeaux and studied American Contemporary Art History at UC Berkeley, USA ("Expanding the Museum" summer course) and Contemporary Art Conservation & Management (DESS, University of Montpellier). She attended Bruno Latour's « Où atterrir? » summer school and trained in workshop facilitation with Collège des Bernardins. A certified Patient-Partner, she holds a University Diploma in Patient-Teacher for Chronic Care Pathways (Bordeaux Faculty of Health) and is training in Narrative Medicine. Since 2010, she has directed L'Agence Créative in Bordeaux and Ousse-Suzan, France.





Homeostasis
Nadia Russell Kissoon
Video
8'20
2025

Images: Maanas K Suresh and Thibault Messac
Music: Sebastian Russell
Editing: Maanas K Suresh

Site: shot in December 2024 at the Saint-Girons healing fountain, a natural heritage site in the Landes region, South-West of France, on the site of the Ousse-Suzan Fair, recognised as an intangible cultural heritage site.

« To don a costume is to shift dimensions, to change species, to traverse space.

It is to feel gigantic, to plunge into vegetation,
to become animal—until one feels invulnerable and timeless,
to reconnect obscurely with forgotten rituals. »

Leonor Fini, *Mes théâtres* (My theatres), 1984

“Homeostasis” was filmed during the winter solstice of 2024 in the Landes forest, France, by Indian videographer Maanas K. Suresh, whom I met during my first artist residency in Fort Kochi, Kerala (India) in 2018. That journey left me with a profound connection to the colour orange—the hue of the Swadhisthana, the sacred feminine chakra, which also resonates in the video’s sound mantra and permeates my current works. Water is this chakra’s element.

This video piece follows *"1 in 10"*, a performance I staged at Galerie BAG (Bordeaux, January 2024), where women drew their endometriosis pain onto my naked body.

At the healing fountain of Saint-Girons in the Landes, I performed a symbolic and shamanic ritual to collectively release the disease in the forest. The fountain demands respect: I sought its permission before my performance, adhering to its traditions—*"one must rub the afflicted area or wash with a cloth soaked in its waters, then hang the fabric nearby to trap the illness. In gratitude, the patient leaves an offering..."*

The Venetian mask *"la muta"*, held in place by the mouth, embodies the silencing of women’s pain.

This film will be exhibited at Maison de France / Institut français de Berlin (summer 2025) and Institut français de Trivandrum, Kerala, India (autumn 2025)









1 sur 10
Nadia Russell Kissoon
Performance
January 30, 2024,
Galerie BAG, Bordeaux
Exhibition
“Breaking this silence”

With the participation
Patricia Chen, danseur
et her students from
EBABX, Bordeaux Art School



« To reach that intimate, ultimate place where pain erupts, must one not transform oneself into a representation and turn the external world into a projection of suffering? Through performance, the test of truth becomes immediate. The artist makes a work of themselves: no longer mediated by a screen or photographic captures, they are now 'live' in all their fragility and pain. Nadia Russell Kisson's performance piece, "1 in 10", stages this bodily awareness. During the act, the artist invites female audience members to draw on her naked body with a white marker, mapping zones of pain like targets. The skin becomes a surface upon which these drawings leave their marks, engaging in a practice of imprint—or, more radically, a practice of "punctum" as that which pierces or wounds a surface. These "puncta" or "punctus" (pain points) act upon the viewer as a memory machine: a bruise on the body's surface, but also within us—or, to put it another way, inscribed in the book of our memory. This sensory experience of pain destabilises and shatters the viewer's assurance and safety, annihilating distance in favour of bodily identification. Like an unpredictable rupture that disturbs and disconcerts the participant, pain becomes knowledge.»

« L'endométriose: les limites de la représentation » - (« Endometriosis: The Limits of Representation »)

Corinne Szabo, Historienne de l'art

La Muta
Nadia Russell Kissoon
Papier mâché
installation variable dimensions s
2024

In-process project to create 1000 maskss



By subverting the Venetian mask known as "*la moretta*"—or more commonly "*la muta*"—from its traditional role as an accessory of seduction, I explore the silencing and invisibility imposed on women with endometriosis, a condition affecting 200 million people worldwide. The "*muta*" mask is uniquely designed to be held in place by the mouth, forcing women to remain silent, teeth clenched. According to the World Health Organization, 1 in 10 women lives with endometriosis.

L'utérus est un animal dans l'animal
Nadia Russell Kissoon
Acrylic on canvas
ø 120 cm
2023

This phrase originates from the
Hippocratic treatise on gynaecology.

« *"The womb is an animal within an
animal, it moves of its own, here and
there through the body."* »

— Hippocrates (460–356 BCE),
"Father of Medicine" »

Installation view at Galerie BAG
Exhibition *Breaking This Silence*
January 2024



Endometriosis cycle

Nadia Russell Kissoon

Sound installation in collaboration
with Sebastian Russell

Reclaiming the voices of women with
endometriosis at Bordeaux University
Hospital

Artist residency: Culture & Health
Programme, 2022

Through the testimonies of women
living with endometriosis, I narrate my
own story – guided by the conviction
that "the personal is political". The
sound installation *Endometriosis Cycle*
articulates this struggle to be heard,
and thus to receive care. For centuries,
women's voices were silenced by a
patriarchal medical system that
dismissed them as "hysterical". Here, I
share unfiltered accounts that reveal
the reality of endometriosis: a
polymorphic and polysemic condition.



I explore a pained female body—colonized by an invisible, silenced illness—and a body constrained and inhabited by historical, social, cultural, religious, and mythological constructs, often rooted in medical and philosophical erudition. This is why we must heal contemporary narratives, beginning perhaps with overturning the sociodicy and theodicy imposed upon women's bodies, to restore the womb and its wandering pseudo-endometrium to their rightful place—an organ long described as mephitic, malevolent, and endowed with a "stoma." Thus, to "world" is to confront what we inherit, both in the familial and collective spheres, in order to dismantle archaic theories, bend them to our will, and write new narratives.

Héritages (Legacies)

Nadia Russell Kissoon

Plaster sculpture: Portrait of my grandmother in a yoga pose, created by an unknown amateur artist.

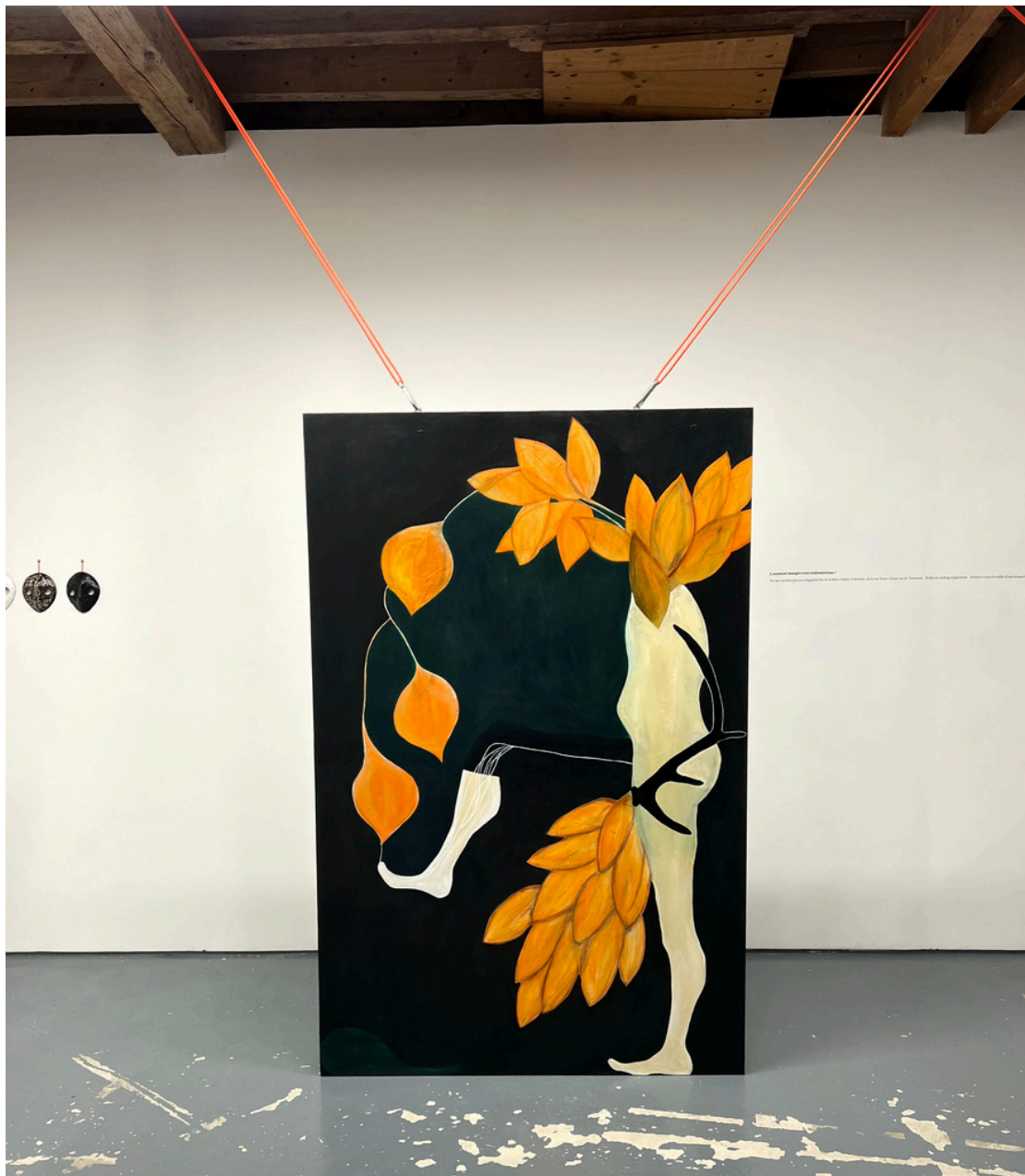
Installation with: Deer antler, carnelian yoni egg, netting, black bodysuit, rope, pulley.

Exhibition view: Breaking This Silence

Galerie BAG, Bordeaux

January 2024





Orange runs through all my works like a guiding thread. This colour embodies the vital energy required to maintain equilibrium in an ailing body.

In my installations, ropes interconnect all the pieces. If one link comes undone, the entire structure collapses.

My intent is to tip the scales toward joyful energy and the power to act—to counterbalance suffering with resilience.

Interview of Nadia Russell Kissoon

Breaking this silence exhibition

BAG Gallery, Bordeaux, France

Postures n°2

Autopathographic painting

Nadia Russell Kissoon

Acrylic on canvas

130 x 200 cm

2022

Exhibition view *Breaking this silence*

BAG, Bordeaux, January 2024



This suite of paintings *Postures* explores the reconnection with my bodily ecosystem and the pursuit of homeostasis:
From Greek *homoios* (similar) + *stasis* (position) –
A physiological process that maintains the body's internal equilibrium to ensure its proper functioning.

The subject is posture. Through posture, my presence in the world. Always acting in situ. The subject is posture in the world, here and now, in this body. Perhaps it's a self-portrait. A deeply personal projection of my existence. Yet this personal presence is collective. I arrange my body. My body's mobility. The compulsory mobility of my body to avoid pain. Nodules blossoming like flowers. I release. I channel vital energies. Networks. Interdependencies. A human body is an animal body. A body in flux. A body without organs. I arrange. I release. I become. I construct. I deconstruct. I find balance on one foot, then the other. I compose. I decompose. I fragment and reassemble.

Postures n°3
Autopathographic painting
Nadia Russell Kissoon
Acrylic on canvas
130 x 200 cm
2023

Exhibition view *Breaking this silence*
BAG, Bordeaux, January 2024



For six years, to treat my endometriosis, I took the progestin medicine treatment Lutéran (chlormadinone acetate). It made me ill by disrupting my entire central nervous system, altering my personality and making me feel like I was losing my mind and control.

This installation includes correspondence from the French National Agency for Drug Safety (ANSM), summoning me for a brain MRI due to the risk of developing meningioma (a brain tumor). The painting depicts the struggle to remain upright when your body betrays you.

In the past decade, 3,000 women have undergone brain surgery due to progestin treatments (Androcur, Lutéran, Lutenyl...) and now live with severe after-effects. Victims are suing the state for compensation, and the AMAVEA association has filed a criminal complaint (source: AMAVEA).



Homéostasie

Nadia Russell Kissoon

Variable-dimension installation

Exhibition view: Breaking This Silence

Théâtre Les Avant-postes, Bordeaux

March 2025

Correspondence from ANSM (French National Agency for Medicine Safety)

"The Sword of Damocles" (deer antler)

Metal pot, nettles, and rope

Postures n°4

Autopathographic painting

Nadia Russell Kissoon

Acrylic on canvas

130 x 200 cm

2025





Devenirs-mondes et machines de care - Acte 1
 Nadia Russell Kissoon
 Filmed performance
 12"36
 april 2, 2020
 Images and editing: Maurine Lamotte



Devenirs-mondes et machines de care - Acte 2
 Nadia Russell Kissoon
 Performance filmée
 14"41
 May, 27 2020
 Images and editing: Maurine Lamotte

During the first COVID-19 lockdown, while cleaning Ema Eygreteau's *Gossipium 4.0* exhibition in my *Mobile Tinbox Gallery #5*, I realized I was symbolically cleansing my own body. This marked the genesis of my endometriosis project, detailed in *The Origins of the Project*.

[Les origines du projet](#)

Read [Devenirs-mondes et machines de care](#)

Videos on line: vimeo.com/nadiarussellkissoon

NADIA RUSSELL KISSOON

Born 28 September 1976, Cheltenham (UK)
Dual French-British nationality
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EDUCATION

2023 University Diploma in "Patient Educator for Chronic Care Pathways", Health University, Bordeaux, France
2022 Training in facilitating "Où atterrir??" workshops, Collège des Bernardins, Bordeaux, France
2022 Summer University "Where to Land?" with Bruno Latour at La Mégisserie, France
2003 Postgraduate Diploma (DESS) in "Conservation, Dissemination and Management of Contemporary Art", Paul Valéry University, Montpellier, France
2002 Summer Course in Art History, "Contemporary American Art: Expanding the Museum", University of California, Berkeley, USA
1999 Master's Degree in Fine Arts, Montaigne University, Bordeaux, France

EXHIBITIONS

Recent

2025 *Endosoror*, French Institute of Trivandrum, Kerala, India
Breaking This Silence, Maison de France, French Institute of Berlin, Germany
2024 *Unseen Pain*, Women's History Museum, Stockholm
Breaking This Silence, BAG Gallery, Bordeaux
2023 *Ouroboros*, travelling exhibition Bordeaux, Mobile Tinbox Gallery #5
2023 *Faire Corps*, Marguerite Milin Gallery, Paris, France, invited by Régis Sènèque
2021 *Organo Biennale*, Vivres de l'Art, Bordeaux, France

PERFORMANCES

2025 *Homeostasis*, filmed performance, Ousse-Suzan, France
2024 *1 sur 10*, Galerie BAG Bordeaux, France
2021 - 2023 *Le Monde comme il va*, *Tinbox #6*, espaces publics, Montpellier, Bordeaux, île d'Elbes, Méditerrananean sea
2020 *Devenir-mondes et machines de care*, filmed in public spaces and in Tinbox #5, in Bordeaux, France
2018 *Walking in India with Tinbox #6 on my back*, Fort-Kochi et country side in Kerala, India

ARTIST RESIDENCIES

2025 French Institute of Trivandrum, Kerala, India
2023-2026 Artist Residency in Europe (ERASMUS+)
ENDOS#, Endometriosis Academy (Ireland, Italy, Germany, Finland...)
2023 Culture & Health Residency, Bordeaux Hospital
2022 Writing Residency SOROR "Opening to the World", Fort Kochi, Kerala, India / French Institute
2018 Residency in Fort Kochi, India

PUBLICATIONS

2025 "*Un art du soin : faire de l'endométriose une esthétique*", Paul Ardenne, april 2025
2024 "*Endo Violence Magazyn, Breaking this silence*", collectif Endo Violence,
2024 "*L'endométriose : les limites de la représentation*", Corinne Szabo

ARTISTIC DIRECTION AND CURATING

Artiste-entreprise

Since 2021 *Endométriose Academy*, art & care www.endometriose.academy

Since 2016 *Il faut cultiver notre jardin*, art & permaculture

Since 2010 Founder et artistic director of L'Agence Créative
www.lagence-creative.com

2008 à 2018 Creator and editor of Art-Flox website, contemporary art portal in Nouvelle-Aquitaine

www.art-flox.com

Since 2007 Author of seven Tinbox Mobile Galleries and curator of over 80 contemporary art exhibitions in Bordeaux, France and abroad
www.galerie-tinbox.com

TINBOX CURATORIAL EXHIBITIONS, CONTEXTUAL MOBILE GALLERIES

Artiste-curatOR

Since 2007, "Tinbox" has been exhibited over a hundred times in public spaces in Bordeaux, towns in Nouvelle-Aquitaine, France and India: Each Tinbox is activated by one or more artists. Tinbox operates in partnership with public authorities, art venues (FRAC, Artothèque, Festival...), schools, associations or businesses across different territories.

AWARDS AND RECOGNITIONS

2023 Winner of the Health System Users Foundation Award, "Notable Initiative 2023"

2022 Winner of Culture & Health Call for Projects, Nouvelle-Aquitaine, Bordeaux University Hospital

2017 Winner of the Fondation de France Sud-Ouest Award

2016 Winner of the Culture & Health Call for Projects, Nouvelle-Aquitaine, Bordeaux University Hospital

2013 City of Bordeaux, France Medal, Women's Rights Day

2010 Urban Engagement Award, Bordeaux, France Architecture and Design Biennale AGORA

CONFERENCES

Since 2021 "History of Mobile Galleries and Exhibition Devices for Public Spaces", Bordeaux-Montaigne University, Art Schools, High Schools, BAD+ Fair, CAFA Art School, KEDGE...

TEACHING - INTERVENTION ARTIST

Since 2024 Artist in Residence, CAFA Art School Shanghai in partnership with KEDGE Arts School Bordeaux

Health Trainer (Bordeaux Nursing School, Pessac Mutualist Clinic)

Since 2020 Visiting Lecturer at KEDGE Arts School, Bordeaux and Paris

Since 2010 Regular professional speaker in universities as culture

OTHER KEY PROJECTS

2018-2019 Volunteer for Nouvelle-Aquitaine Region IN FRANCE rewriting cultural policy regarding cultural rights

2018 Founding member of the ASTRE Network for Visual Arts in Nouvelle-Aquitaine as Director of L'Agence Créative

2017 Founding member and President of "Bordeaux Art Contemporain" association and WAC Festival (Contemporary Art Weekend) in Bordeaux as Director of L'Agence Créative



L'Arc de l'hystérie (The Hysteria Arc)

Nadia Russell Kissoon

Acrylic on paper

14,8 x 21 cm

2025

Ongoing research:

Paintings, drawings and screenprints of variable dimensions based on Dr Jean-Martin Charcot's hysteria studies at La Salpêtrière Hospital in Paris and the iconography from Paul Richer's *Études cliniques sur l'hystéro-épilepsie ou grande hystérie* (Paris, 1885), alongside Louise Bourgeois' eponymous sculpture.

« If we live in an eternal world, we need only let ourselves be carried along – no need to intervene. But if we acknowledge finitude, the question arises anew: What am I doing here in this world? I exist for a given time in a given context – what can I do to construct and reconstruct both the world and myself, both the world of values and the world of relations? »

Félix Guattari, *Qu'est-ce que l'Écosophie?*

« At the most general level, we suggest that caring be viewed as a species activity that includes everything that we do to maintain, continue, and repair our 'world' so that we can live in it as well as possible. That world includes our bodies, our selves, and our environment, all of which we seek to interweave in a complex, life-sustaining web. »

Joan Tronto, *Moral Boundaries: A Political Argument for an Ethic of Care*

« When civilization isn't care, it is nothing. »

Cynthia Fleury, *Le soin est un humanisme*

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