

# SUBMERGE

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A SOLO EXHIBITION BY  
**ELISE GUILLAUME**

**10-19 OCTOBER 2025**  
**OPEN: THURS-SUN 2PM-7PM**  
**AND BY APPOINTMENT\***  
**PV: THURSDAY, 9 OCTOBER, 6-9PM**

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**PROGRAMMED BY REGIMENT**

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**FIVE YEARS**  
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**PRESS RELEASE**

# SUBMERGE

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A SOLO EXHIBITION BY ELISE GUILLAUME

10 - 19 October 2025

Five Years

Programmed by regiment

Preview on the 9 October, 6pm - 9pm

London, 16 September 2025 – Five Years is pleased to present *SUBMERGE*, a solo exhibition by Elise Guillaume. Running from 10 to 19 October, the exhibition brings together sound, sculpture, and photography to insist on submersion as a mode of becoming-with: a confrontation with interdependence, accountability, and the precarious negotiations of coexistence with marine life.

## What lies beneath the surface of liquid?

Beyond habitual ways of mapping, measuring, and controlling waterscapes, *SUBMERGE* asks us to attend to what slips, what resists containment, what moves between scales of being and imagining. To submerge is first physical: the sensation of water holding you, the body dissolving, porous, exchanging fluids. Submersion can be pleasure, surrender, awe. Yet waters that hold can also take: for some, water is fear; for many, submersion is not chosen. As temperatures rise, glaciers collapse, seas advance. Coastal populations are displaced, not by choice but by force. The water engulfs, the sea swallows. Submergence becomes dispossession, violence, grief: an emergency driven by extraction, colonisation, negligence sustained for profit. Higher walls, stronger borders, tighter policies – illusions of control. None can contain what the planet demands. We are called to submerge, but how?

Guillaume's exhibition does not resolve these contradictions but lingers within them. Immersion, here, is intimacy and threat, pleasure and dispossession. The works invite us to submerge otherwise: to listen, to transform, to surrender.

## To listen, bodily

*Waves of Resonance* gathers underwater recordings from the North Sea and the Arctic: waves crashing, ice fracturing, shells dragged by tides, whales calling, dolphins straining to be heard above the violence of ships, of metallic impacts, of pile-driving. Sound becomes a field where human and more-than-human collide, overlap, reverberate.

Listening here is neither passive nor merely auditory. It is a demand to quiet down, retune, and learn to register the world differently. To listen with the body (not only with ears) is to become porous – like antennae immersed in a sea of vibrations, resonating beyond the thin skin, attuned to intersubjective currents. We are reminded: we are not separate.

Yet listening also reveals asymmetries. If we hear the ocean, how does the ocean hear us? Marine creatures live with and against anthropogenic infrastructures, forced to adapt to human-made violences. To listen is therefore an act of accountability: attending to what our presence disrupts, a willingness to respond, to alter, to be changed.

This is not merely speculative. Developed in collaboration with environmental psychologist Marine Severin and acoustic ecologist Clea Parcerisas, the piece draws from research workshops across the UK, Belgium, and France, where participants experienced marine sound as affective, embodied sensation rather than abstract data. Emerging from a broader initiative connecting art and ocean

science, the work carries traces of those exchanges – the memory of collective listening. *Waves of Resonance* does not offer sound as aesthetic background, but as relation: inhabiting a world that listens back, that demands response, that refuses detachment.

### To transform, viscerally

*Regenerate (12.09.2025)* is a sculptural portal of steel and seaweed, opening into the womb of the ocean. Made with *Fucus vesiculosus* (seaweed bladderwrack) foraged from the North Sea, its thick fronds are boiled, melted, solidified, hand-sewn. These gestures enact a submersion into the species' metabolic cycles: an immersion not symbolic but material, attuned to the life, death, and regeneration of bladderwrack. What has been extracted or abandoned cannot return; loss is intrinsic, matter reconfigured into new constellations of relation. The work refuses fantasies of an untouched past, staging transformation as precarious, incomplete, contingent: a negotiation of coexistence across species and temporalities. Submersion here acknowledges that life persists not through permanence but through ongoing dissolution and re-formation.

First shown at La Chapelle Jeanne d'Arc, Contemporary Art Centre in France, *Regenerate (12.09.2025)* belongs to a wider sculptural series of portals, tombs, and windows evolving over time. Across this body of work, repetition is not redundancy but method. The act of boiling, melting, reassembling each piece produces situated knowledge: human and seaweed co-constitute form through constraint, resistance, and collaboration. Labour is exposed not as a mastery but as a gesture of care, exhaustion; the recognition of the human limits of control.

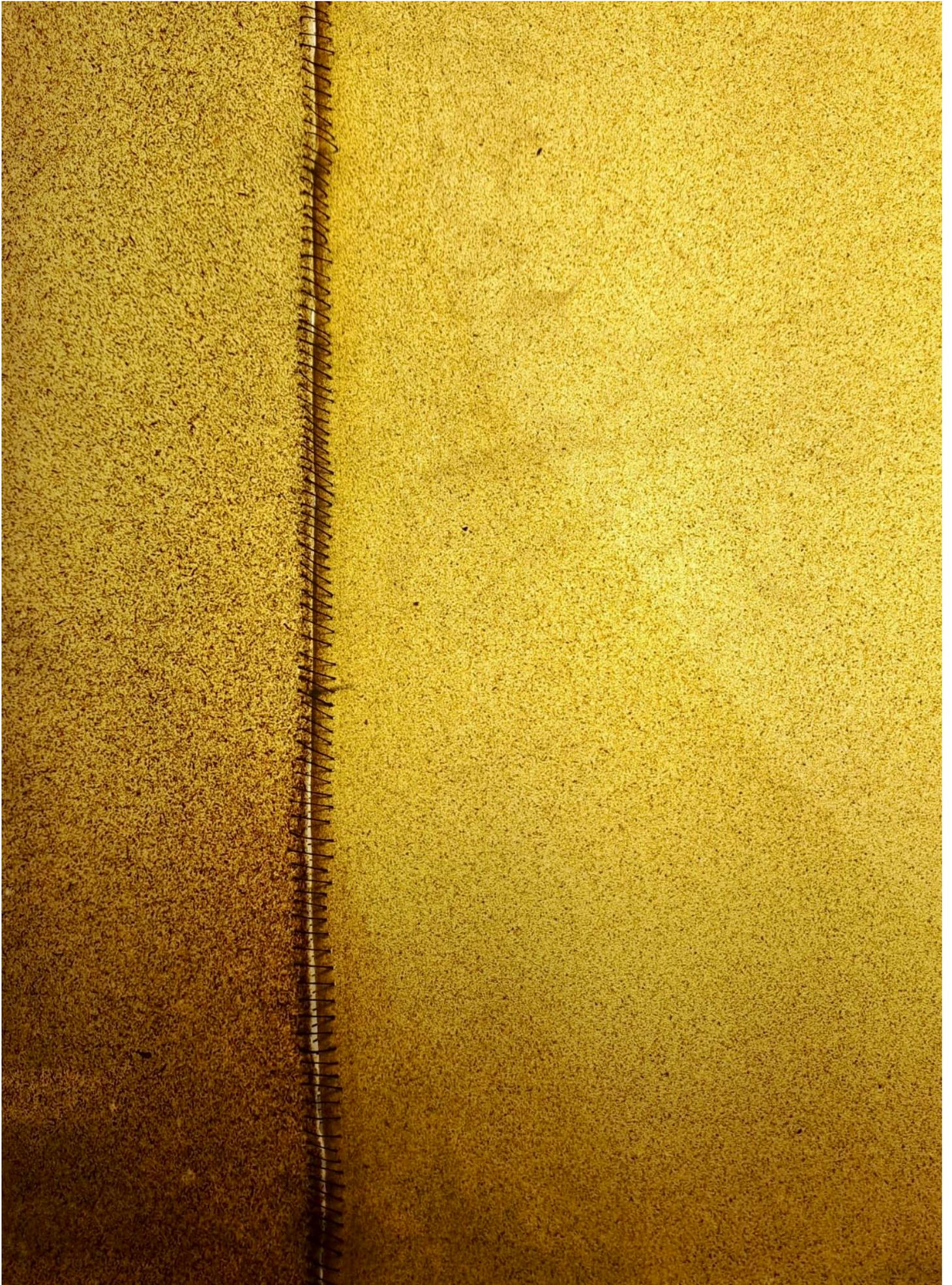
### To surrender

Part of the series *Bodies of Water*, a black-and-white photograph shows a body stretching, curling, dissolving. Skin flows like waves, like sand shifting on the oceanbed. Boundaries blur. There is no beginning, no end – only movement. Submersion becomes surrender: a letting-go of human singularity, an opening to more-than-human forces. The body destabilises, loses autonomy, becomes porous, entangled, responsive.

This ethic is embedded not only in representation but in process. *Bodies of Water* is developed using seaweed instead of chemical agents. The material resists, redirects, and intervenes; the image is not captured but co-produced, entangled with algal life, carrying its own agency and temporality. The work enacts what Astrida Neimanis calls hydro-logics: ways of knowing-with water that disrupt linear authorship and insist on reciprocity.

To submerge, here, is to let waters, bodies, and ice move through us – to unmake as much as to make, to dwell in interconnection as a condition for new forms of being-with.

Text by Chiara Famengo



Elise Guillaume. Detail of *Regenerate*, 2025 © Mathilde Hausermann Ramisse

## ELISE GUILLAUME

Elise Guillaume (b. 1996) is an artist and filmmaker based in Brussels. Her interdisciplinary practice includes film, video, sound, photography and sculpture—sometimes presented as immersive installations. The body is a central element in her work: it becomes a vessel for interpreting the interconnections between the beings that make up our world. Interested in the relationships between psychological states and environmental change, Elise Guillaume’s work blends scientific research with personal introspection. She conceives of the intimate as environmental forms to explore the possibilities of a renewed relationship with the earth and one-another.

Elise Guillaume’s work has been presented internationally, including La Chapelle Jeanne d’Arc Contemporary Art Centre (FR), Espace Croisé Contemporary Art Centre (FR), Arsenale of Venice (IT), Friche de la belle de Mai (FR), LMNO Gallery (BE), Gasworks (UK), Paf Olomouc (CZ), Centrale for Contemporary Art (BE), Centre Wallonie-Bruxelles (FR), Guardian Art Centre (CN), Imagine Science Film Festival (USA), CICA Museum (KR), KIKK Festival (BE), VIDEOFORMES Festival (FR), ARGOS centre for audiovisual arts (BE), amongst others. Elise Guillaume has received support for her works, including funding from Arts Council England, the Science New Wave Film Fund, and the European Marine Board through the EMBracing the Ocean residency to develop her project *Waves of Resonance* in collaboration with scientists. She has also been part of residency programmes in remote environments like La Wayaka Current (2018) in the Atacama desert and the Arctic Circle (2023) in the Svalbard archipelago. Her film *Hybrid Terrains* (2021) was a finalist for the Aesthetica Art Prize 2022, received the Art Nova Prize from the ArteLaguna Art Prize and was shortlisted for the Prix de l’Oeuvre Expérimentale de La Scam. In 2023, her film *Eventual Horizon* was shortlisted for the “Talents Contemporains 13” prize by the Fondation François Schneider. She has given talks and workshops, including at the Sustainable Darkroom, the Royal College of Art, Espace Croisé, and ESA Dunkerque–Tourcoing amongst others. Elise Guillaume is a graduate of Central Saint Martins (2015), Goldsmiths University (2018) and the Royal College of Art (2022).

[www.eliseguillaumeart.com](http://www.eliseguillaumeart.com)



Elise Guillaume records the sounds of glacier ice melting, Svalbard, 2023 © Tamara Šuša.

## EXHIBITION DETAILS

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### SUBMERGE

A solo exhibition by Elise Guillaume

Five Years

Programmed by regiment

10th - 19th October 2025

Open: Thurs - Sun, 2pm - 7pm

For appointments outside these times, please contact: [info@rgm-regiment.com](mailto:info@rgm-regiment.com)

Preview on the 9 October, 6pm - 9pm

Press contact: [info@rgm-regiment.com](mailto:info@rgm-regiment.com) or [eliseguillaume.studio@gmail.com](mailto:eliseguillaume.studio@gmail.com)

### Exhibition text by Chiara Famengo

Venetian curator and researcher based in Venice and London. Her work investigates the social and ecological dynamics of hybrid, transitional landscapes, such as marshes. Through long-term, site-specific projects, she brings art into dialogue with local ecological and scientific knowledges, confronting the histories and ongoing crises of these ecologies — where the urgency is to persist, resist, adapt.

**Five Years** is an artist-run organisation. Founded in 1998, Five Years' initial aim was to set up a gallery which was artist-run and where programming would maintain a direct relationship to practice. Five Years continues to develop this aim of maintaining close links between the production and exhibition of work, and the discourse which informs it.

A member of Five Years, **regiment** is a London-based multidisciplinary artist whose work spans sound, installation and performance. They also acts as a curator and programmer, with a focus on the 'event as a medium' and expanded concepts of 'craft'. With a background and experience in collectives in theatre and live art, their practice is often collaborative.

Five Years

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[www.fiveyears.org.uk](http://www.fiveyears.org.uk) | [@fiveyearsarchway](https://twitter.com/fiveyearsarchway)

*This exhibition was made possible with the support of the Wallonia-Brussels Federation, and features works by Elise Guillaume developed during the European Marine Board's EMBracing the Ocean residency programme, as part of the United Nations Decade of Ocean Science for Sustainable Development.*