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# **SALOMÉ CHATRIOT**

NEW GALERIE

PORTFOLIO

# SALOMÉ CHATRIOT

\*1995, Paris, France

Lives and works between Lausanne, Switzerland and Paris, France

## Education

2020 *Master of Fine Arts*, University of Arts and Design of Lausanne (ECAL), Lausanne, Switzerland

2013 *Bachelor of Media and Interaction Design*, University of Arts and Design of Lausanne (ECAL), Lausanne, Switzerland

## Selected Solo Shows

2021 *TTBC*, Office Impart, Berlin (GE) (Forthcoming)

2021 *Calcium Thirst*, New Galerie, Paris, (FR)

2019 *Fragile Ecosystem*, Galerie de l'Île, Geneva, (CH)

## Performances

2021 *Fragile Ecosystem*, New Galerie, Paris, (FR)

2021 *Fluides Gazeuses*, Centre Commercial, Paris, (FR)

2020 *Salomé et Virginie*, Chez Jean-Luc, Geneva (Ch)

*Synthetic Bodies* with Samuel Fasse, Galeria Continua, (FR)

2019 *Foregate* with Samuel Fasse, Silencio, Paris, (FR)

*Synthetic Bodies* with Samuel Fasse, 7.5, Paris, (FR)

2018 *Synthetic Bodies* with Samuel Fasse, Station, Paris, (FR)

2016 *Personne Publique* with Mélanie Courtinat, Pazioli, Lausanne, (CH)

## Selected Group Shows

2022 *Detour*, Palais de Tokyo, Paris (FR)

*TTBC*, Etage Projects, Copenhaguen (DE) (Forthcoming)

*Oh I love Barbie, but I think she's gotten really bad... She's so suburban now.*, New Galerie, Paris (FR) (Forthcoming)

2021 *I've seen things you people wouldn't believe*, Frac Corsica (FR) (Ongoing)

*Unfinished Camp*, The Shed, New York, (NY) curated by HEK invited by Hans-Ulrich Obrist and András Szántó

*Lémaniana, reflets d'autres scènes*, Centre d'art Contemporain de Genève, Geneva (CH) curated by Andrea Bellini,

Stéphanie Moisdon in Collaboration with Mohamed Almusibli and Jill Gasparina

*Dames Natures*, La Caserne, Paris (FR)

*Hypertext Fictions*, Bistro21, Leipzig (GE)

*Sad Summer Daze*, Galerie Charraudeau, Paris (FR)

2020 *La Totale*, Galeria Continua, (FR)

*Beyond Human*, online

*6 Acts of Confinement*, Friedman Benda, New York, (NY)

*Co-22380*, Like a Little Disaster (online: Sajetta), Saint Cast le Guildo and Polignano a Mare, (FR) (IT)

*Spaced in Lost*, online

*KDIMON collection X The Wrong TV*, online

*I Have Done Things Here I Couldn't Do Elsewhere*, The Wrong Bienale 6B, Paris, (FR)

*Soleil Vert*, New Galerie, Paris, (FR)

- 2019 *Let Us In With a Bag Full of Dust*, Worringer Platz, Düsseldorf  
*Evolution, Nouveau Territoire*, FOSUN FOUNDATION, Shanghai (CN)  
*Spaced in Lost III*, Boon Showroom, Paris (FR)  
*Maison d'Histoire(s) - (Non) Naturelle(s)* Nicoletti Contemporary, Paris (FR)  
*Spaced in Lost II*, Galerie Charraudeau, Paris (FR)
- 2018 *Fragile Ecosystem*, La Totale - Studio Orta/Galeria Continua (FR)  
*Spaced in Lost*, Galerie Charraudeau, Paris (FR)
- 2017 *File Festival*, São Paulo (BR)  
*Intimate Pockets*, Yoyo - Palais de Tokyo, Paris (FR)  
*Pump 1000*, Pazioli, Lausanne (CH)
- 2016 *Salone Internazionale del Mobile*, Milan (IT)

### Prizes and Awards

- 2021 First workshop for *Biennale College Arte*, selected by Cecilia Alemani, Venice (IT)
- 2020 *Siemens Ingenious Prize*, winner, Centre Pompidou, Paris, (FR)
- 2019 *Opline Prize*, winner of the curator's prize. Selected by ORLAN, Cité Internationale des Arts, Paris, (FR)

### Fairs

- 2021 Pink Gallery, Miami (US)
- 2020 NADA Miami Beach, Miami (US)  
 Detour, Beverly Hills, Los Angeles (US)
- 2019 Galleristes, Paris (FR)  
*Pulse, OVNI - Windsor*, Nice (FR)

### Collaborations

- 2019 *H.S//*, Hamac Projects, Paris, (FR)
- 2019 *W.S//*, Nicoletti Contemporary, London, (EN)

### Lectures

- 2021 *What is the Future of Decentralization?*, moderated by Hans-Ulrich Obrist and András Szántó, HEK, Basel (CH)  
*Affectivité Augmentée*, presented by Théodora Domenech, Angela Blanc, Ingrid Luquet-Gad Fondation Pernod Ricard, Paris (FR)
- 2020 *Quels Paysages visuels face à la crise Climatique?*, moderated by Ingrid Luquet-Gad, with Mark Alizart and Matthias Garcia, Gaîté Lyrique, Paris (FR)
- 2019 *La Synthèse des Formes*, Galleristes, Carreau du Temple, Paris (FR)
- 2017 *Le Lamento du Jardinier - Chora in the realm of Livestream*, EPFL - Ecole Polytechnique Fédérale de Lausanne, Lausanne (CH)

## Selected Bibliography

- 2022 *Next Big Things: Salomé Chatriot*. Galerie Magazine. By Galerie Editors, selected by Cecilia Alemani
- 2021 *Virus et prophéties : ces artistes se fascinent pour l'infection et le visqueux*. Adn magazine  
*Les Créations Organiques de Salomé Chatriot*. NUMÉRO ART. Portrait par Matthieu Jacquet  
*SALOMÉ CHATRIOT*, Coeval Magazine  
*Sad summer Daze*, Purple Magazine
- 2020 *Qui est Salomé Chatriot, la Dr Frankenstein de l'art?* NUMÉRO ART. Portrait par Matthieu Jacquet  
*On Nature*, NONFICTION 02  
*Sincerely, for the time to come (from 2019 to 2030)*, Unbore  
*Before and After Digital (C)ode | Salomé Chatriot & Samuel Fasse*, ATP Diary  
*LONELY, Spaced in lost*, Point Contemporain par Manon Schaeffe  
*Meet Salomé Chatriot*, l'Insane Store blog  
« *Lonely* » : *ultra contemporaine solitude*, Beaux Arts by Inès Boittiaux  
*Spaced In Lost*, Design Collector
- 2019 *SALOMÉ CHATRIOT, the coalescence of organic, digital, and natural materials*, Clot Magazine, words by Allan Gardner  
*H.S// • Am I Still Human*, Samuel Fasse & Salomé Chatriot, exhibition catalogue, words by Ingrid Luquet-Gad  
*W.S//*, Samuel Fasse & Salomé Chatriot, exhibition catalogue, words by Bob Bicknell-Knight  
*Synthetic Bodies*, Samuel Fasse & Salomé Chatriot, exhibition catalogue, words by Anne Bourrassé  
*I HAVE DONE THINGS HERE I COULDN'T DO ELSEWHERE*, Point Contemporain  
*L'espace, ultime frontière*, L'Officiel Art, words by Vinnies Meghan  
Interview by Steven Rüthy, Offline 8 • ECAL
- 2018 *Le lamento du Jardinier*, Offline 6 • ECAL
- 2016 *When Objects Dream*, Archipanic, words by Enrico Zilli

## **SALOMÉ CHATRIOT CALCIUM THIRST**

"I wanted to create a fantasy future, a place of possible harmony between humans and machines." When Salomé Chatriot, 25 years old, states her desire aloud, we are immediately drawn in. By her words and by her works. Which give birth to a strange science-fictional universe, as disturbing as welcoming. A new living organism which one looks at, touches and feels. Or even: one penetrates.

In this space-time with new sensations, nothing is immobile, nothing is fixed. Nor even monolithic. In the work of Salomé Chatriot, everything merges. The man and the machine. The matter and the organisms. The 3D visuals in perpetual expansion. Liquids too, from milk to saliva. These movements give birth to an infinite time, traversed by metamorphoses, crossed by quasi-alchemical transmutations, rebirths.

"If the machines rebel, they know that I am on their side" confides Salomé, with a small smile. We take her word for it. On the walls, wings of angels or monsters of plexiglass or aluminum mingle with the control panels of an invisible factory. On screen, a machine assumes the most human actions: it procreates, fertilizes, nurses. And, above all, it breathes. In the basement of the New Galerie, bionic eggs radiate an infinite light. And we feel under our skin a unique pulse. We hear beating this common heart that we share with the machines...

Salomé Chatriot has also created her raw material: Galathite. Calcium-stabilized curdled milk, this new organism reminds us that machines can also fossilize and crystallizes a maternal, sensual and sexual femininity.

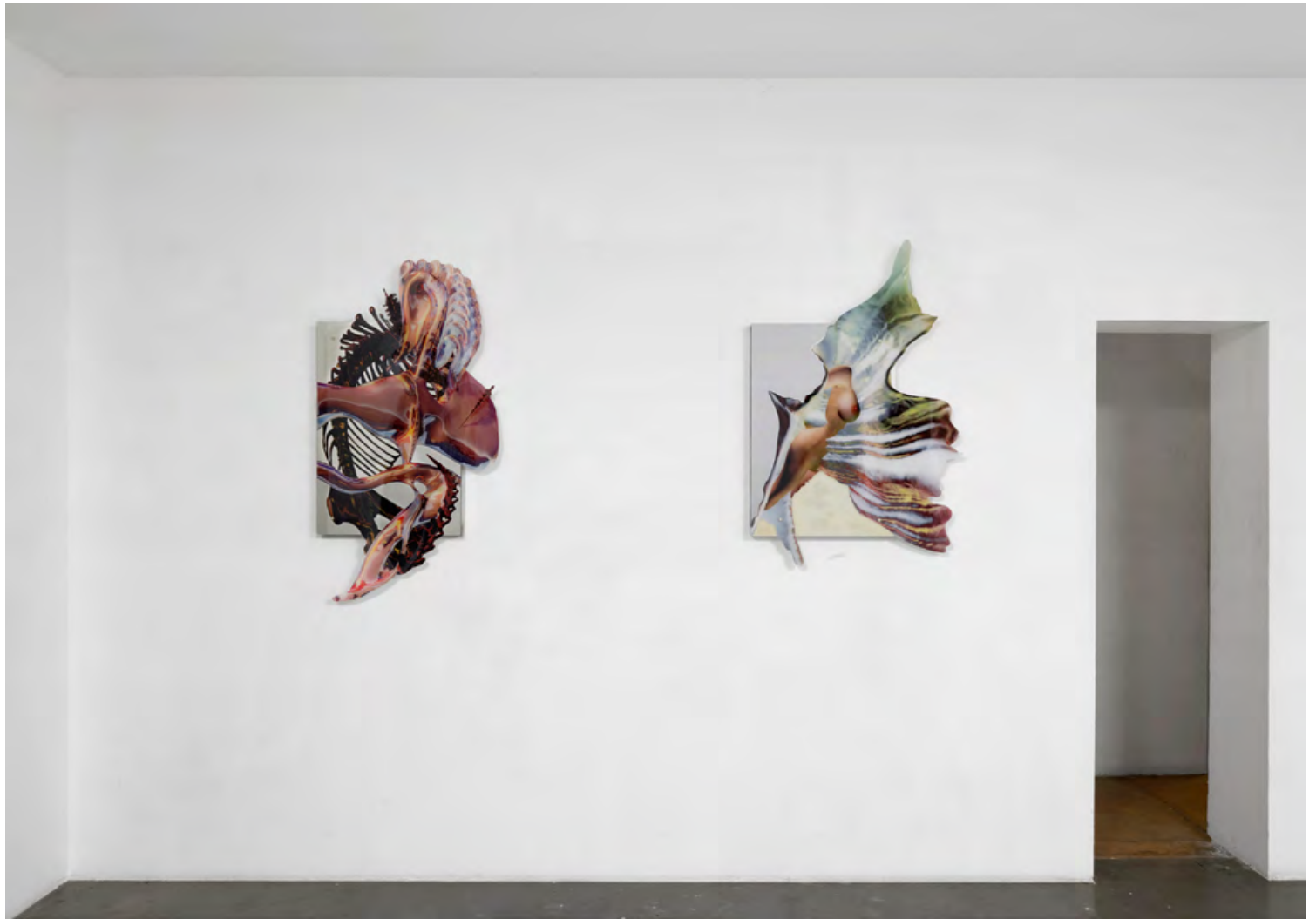
The one who learned the code by religiously observing her big brother does not want to be confined in the label "digital artist". Because there is in the works of Salomé Chatriot a deeply physical, carnal dimension. In the code or the sculpture, the gesture is the same: it extends, develops, escapes the usual clichés of a technological coldness in order to breach, break down the borders, dissolve the limits. And to create a bridge - a blood tie - between the human body and that of the machine.

To create, Salomé Chatriot is inspired by literary science fiction - in particular Richard Brautigan's poem, *All Watched Over by Machines of Loving Grace*, which she knows by heart - but also by manga and anime - she quotes *Evangelion*. She sees in machines girlfriends, sometimes doubles. Always allies. She looks for a certain vulnerability in the algorithms. She speaks of a technological prehistory. She hears in the data a great music, an intimate pulsation which runs through us all like a universal rhythm. Her relationship with technology is not procedural. Salomé Chatriot prefers to caress with empathy, to make the physical commune with the digital.

And it is up to us, in the presence of Salomé Chatriot's works, to discover the secret links that, like rhymes, weave and connect worlds that seem to be opposed, clans that seem to be enemies. And Salomé guides us when she says: "In the procedure of the code, I found a poetic...".

**Boris Bergmann**

October 21 - December 4, 2021



**CALCIUM THIRST**, 2021  
Installation view, New Galerie, Paris (FR)

**SALOMÉ CHATRIOT**  
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October 21 - December 4, 2021



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Installation view, New Galerie, Paris (FR)

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**CALCIUM THIRST**, 2021  
Installation view, New Galerie, Paris (FR)

**SALOMÉ CHATRIOT**  
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**I WOKE HER UP WITH AN ACID KISS**, 2021  
Impression UV HD sur plexiglass, cadre en aluminium  
115 x 73,5 cm  
Unique

**SALOMÉ CHATRIOT**  
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**I WOKE HER UP WITH AN ACID KISS (DETAIL)**, 2021

HD UV print on Plexiglass, aluminium frame

115 x 73,5 cm

Unique

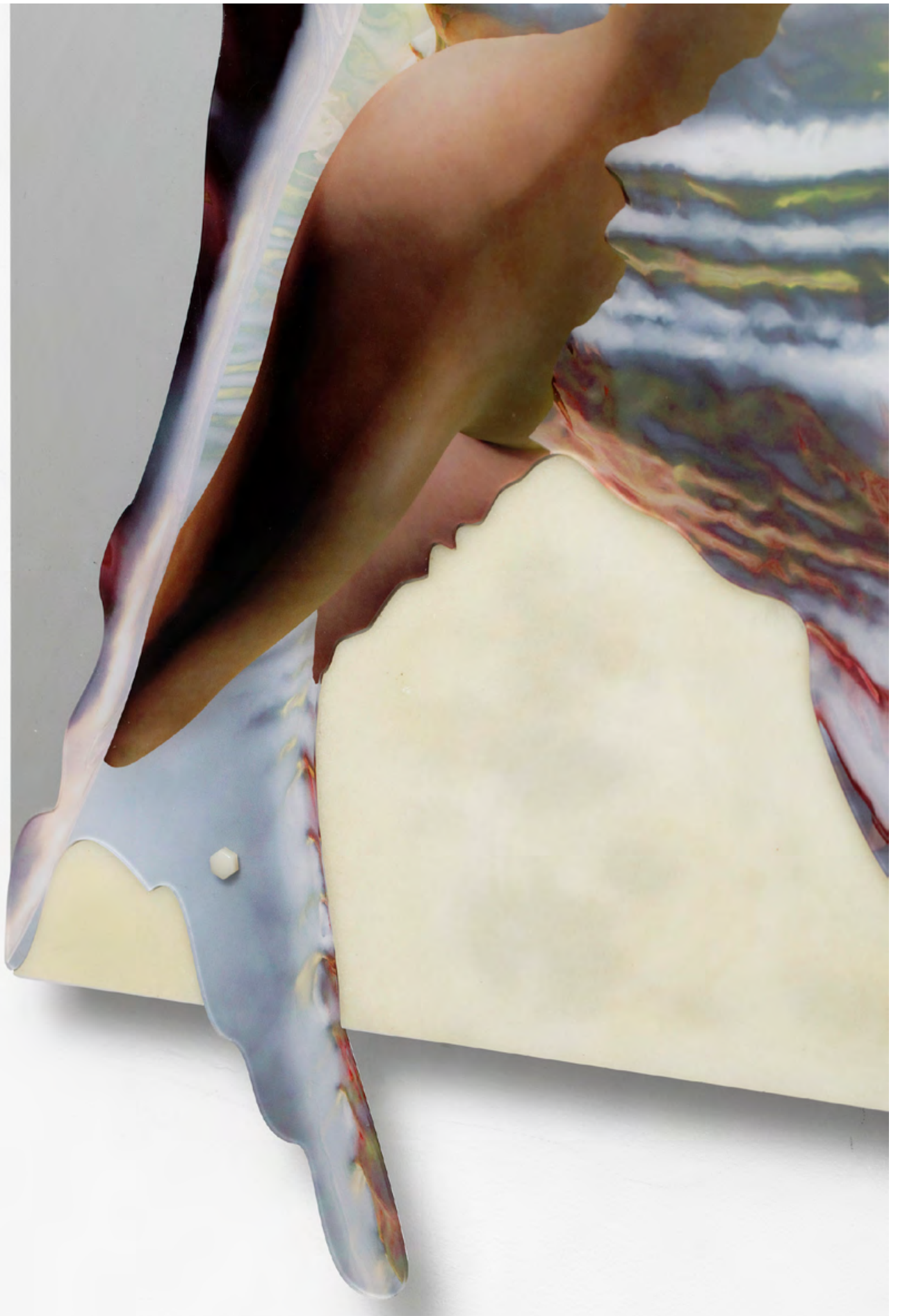
**SALOMÉ CHATRIOT**  
NEW GALERIE



**ICE CREAM LACTOSE QUEEN**, 2021

HD UV print on Plexiglass, galalith synthesized by the artist from milk proteins, aluminium frame  
107 x 73,5 cm  
Unique

**SALOMÉ CHATRIOT**  
NEW GALERIE



**ICE CREAM LACTOSE QUEEN (DETAIL)**, 2021

HD UV print on Plexiglass, galalith synthesized by the artist from milk proteins, aluminium frame  
107 x 73,5 cm  
Unique

**SALOMÉ CHATRIOT**  
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**ICE CREAM LACTOSE QUEEN (DETAIL)**, 2021

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107 x 73,5 cm  
Unique

**SALOMÉ CHATRIOT**  
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October 21 - December 4, 2021



**ARLEQUIN'S NYMPHOSIS 2**, 2021

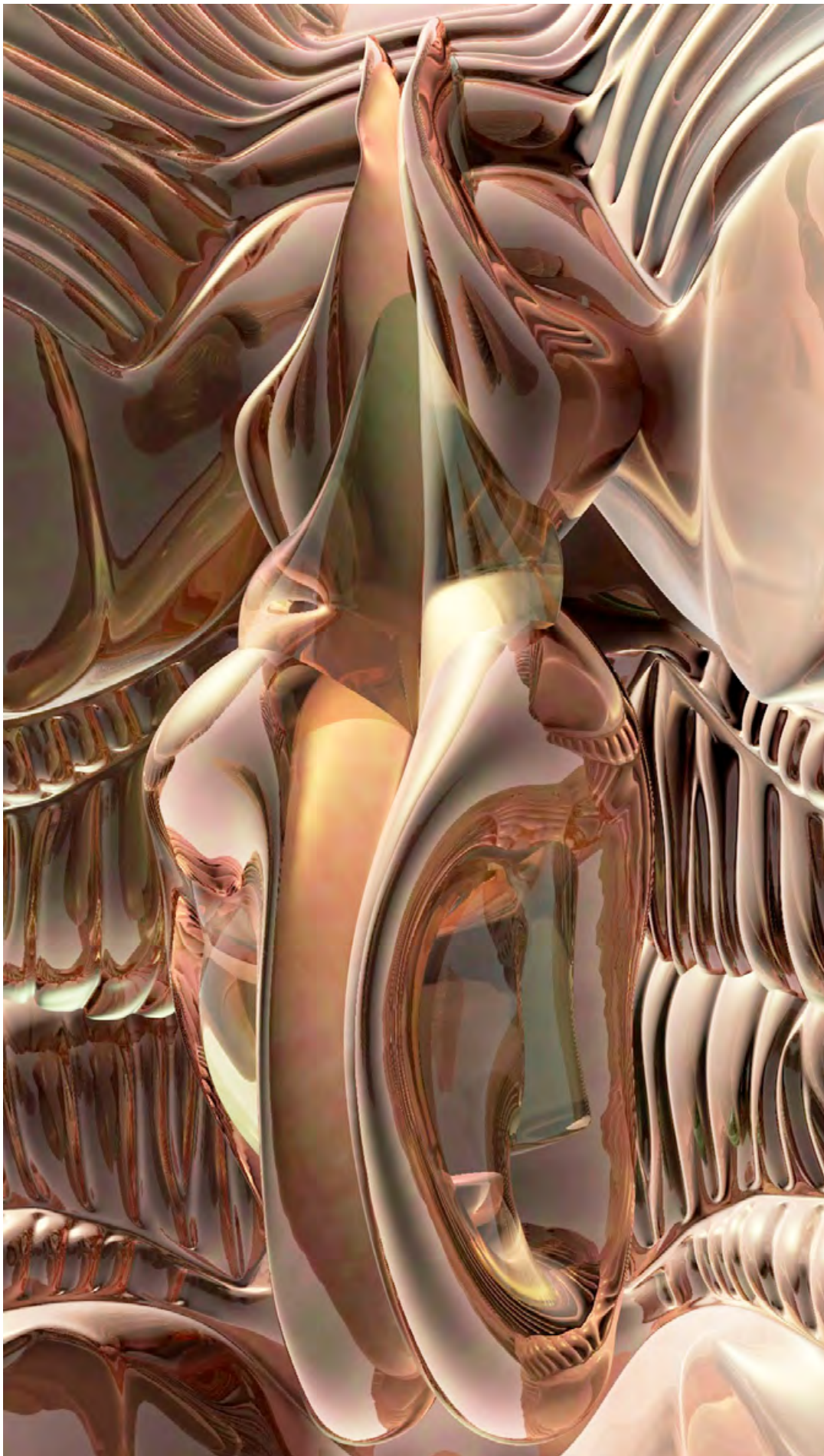
HD UV print on Plexiglass, aluminium

132 x 310 cm

Unique

**SALOMÉ CHATRIOT**  
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**BREATHING PATTERNS (VULVA)**, 2020

Breath generated video diptych (No soundscape)

6 min each

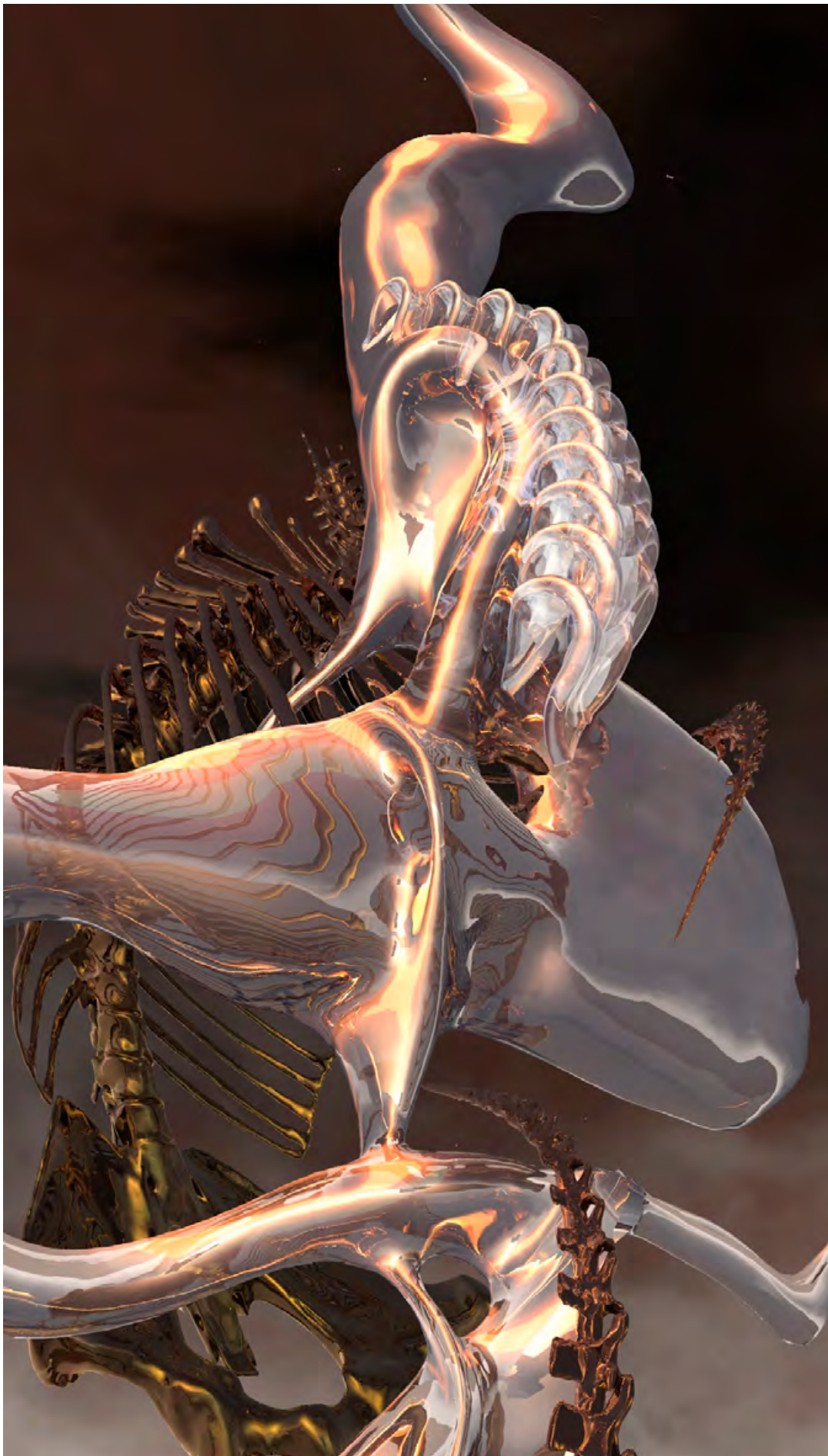
Quality HD to 4K

Edition 3+2 AP

Password: BreathingLeft

<https://vimeo.com/605022434>

**SALOMÉ CHATRIOT**  
NEW GALERIE



**BREATHING PATTERNS (AQUA)**, 2020  
Breath generated video diptych (No soundscape)  
6 min each  
Quality HD to 4K  
Edition 3+2 AP  
Password: BreathingRight  
<https://vimeo.com/605024053>

**SALOMÉ CHATRIOT**  
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**SHE NEEDS MY PLASMA MORE THAN I DO**, 2021

HD UV print on Plexiglass, galalith synthesized by the artist from milk proteins, aluminium frame

79 x 98 cm

Unique

**SALOMÉ CHATRIOT**  
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**SHE NEEDS MY PLASMA MORE THAN I DO**, 2021

HD UV print on Plexiglass, galalith synthesized by the artist from milk proteins, aluminium frame

79 x 98 cm

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**SALOMÉ CHATRIOT**  
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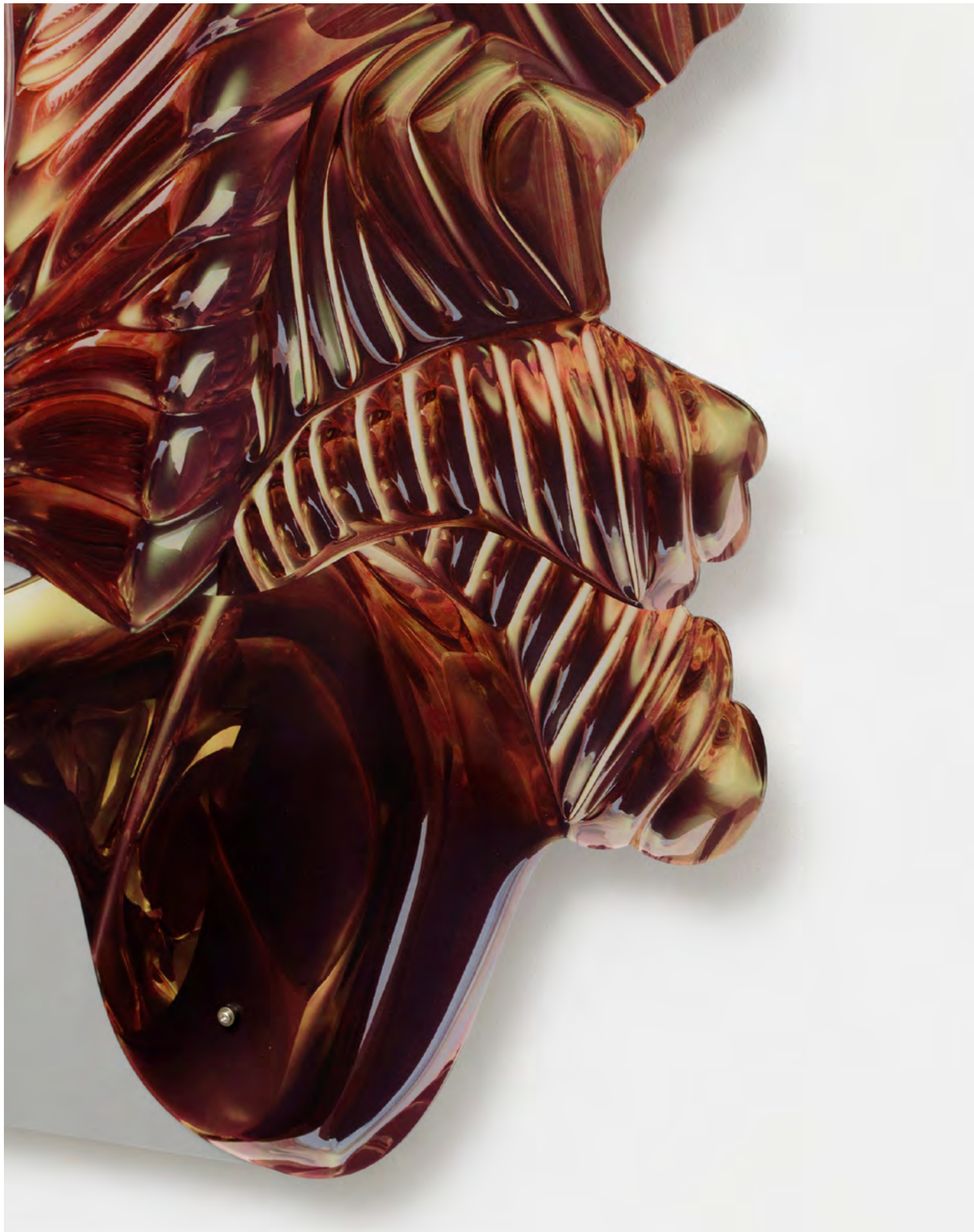
**SHE NEEDS MY PLASMA MORE THAN I DO (DETAIL)**, 2021

HD UV print on Plexiglass, galalith synthesized by the artist from milk proteins, aluminium frame

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**SHE NEEDS MY PLASMA MORE THAN I DO (DETAIL)**, 2021

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79 x 98 cm

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**FEED MY THIRST**, 2021

HD UV print on Plexiglass

215 x 295 cm

Unique

**SALOMÉ CHATRIOT**  
NEW GALERIE



**FEED MY THIRST (DETAIL)**, 2021

HD UV print on Plexiglass  
215 x 295 cm  
Unique

**SALOMÉ CHATRIOT**  
NEW GALERIE





**FEED MY THIRST (DETAIL)**, 2021

HD UV print on Plexiglass  
215 x 295 cm  
Unique

**SALOMÉ CHATRIOT**  
NEW GALERIE



**CALCIUM THIRST**, 2021  
Installation view, New Galerie, Paris (FR)

**SALOMÉ CHATRIOT**  
NEW GALERIE

## **OUR SYMBIOSIS INFECTED HER FERTILE SYSTEMS** **THE SHED MUSEUM - HEK**

In 2018, Salomé Chariot met a gigantic industrial machine, a sprawling turbo alternator that awakened under her caresses. She helped the Machine out of her lethargy with a set of soft medical systems brought out of the artist's imagination. This first contact was not enough. They merged to create a spacetime destined to be dismantled, fragmented and reassembled under the aegis of the Machine's fertile matrix: a fragile ecosystem. Fragile Ecosystem is an ongoing series by Salomé Chariot.

Dreaming of this universe as a perfect biometric harmony, they shape together an uncanny yet fantastic world where the living, the machines and the technology fusion to compose a vast cosmology, at the border of the real and the virtual. Through the coalescence of the artist's breathing and heartbeat with interactive systems customized by the artist, the physical installation and the digital environment arise, echoing her symbiosis with the Machine. Suspended in equilibrium, she infects her systems with vital breath, carnal desire and empathic energy.

Our Symbiosis Infected Her Fertile Systems unveils the morphogenetic level of interactivity between the two (one assumes) female organisms: from the enormous metal nymph to Chariot's human body, both enjoying their transitory state, constantly exchanging breathing, enzymes, hormones and proteins. The film is constructed as a feedback loop: artificial insemination, gestation and breastfeeding.

Decentralize Our Symbiosis Infected Her Fertile Systems is the straightforward representation of an erotic yet subsidiary relationship. Salomé Chariot considers the In/Out erotic possibilities of the Mother Machine and their conceivable cross infections.

Salomé Chariot merges elements of technology with organic parts to create physical installations and virtual environments. In her work, physical processes like breathing and heart beating activate mechanical processes, resulting in a symbiosis between human bodies and technological devices. While refusing to embrace a prevailing pessimism about technological progress, she seeks for opportunities to expand our intimate relationships with technologies. In addition, she explores issues of identity, gender and sexuality. Her work has a distinctly erotic component, while it also challenges dominant narratives. Through her hybrid, disturbing yet optimistic artistic language, Chariot is capable of generating unconventional approaches to relating to technological tools.

October 21 - December 4, 2021



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**OUR SYMBIOSIS INFECTED HER FERTILE SYSTEMS**, 2021

Still from HD video

7 mn

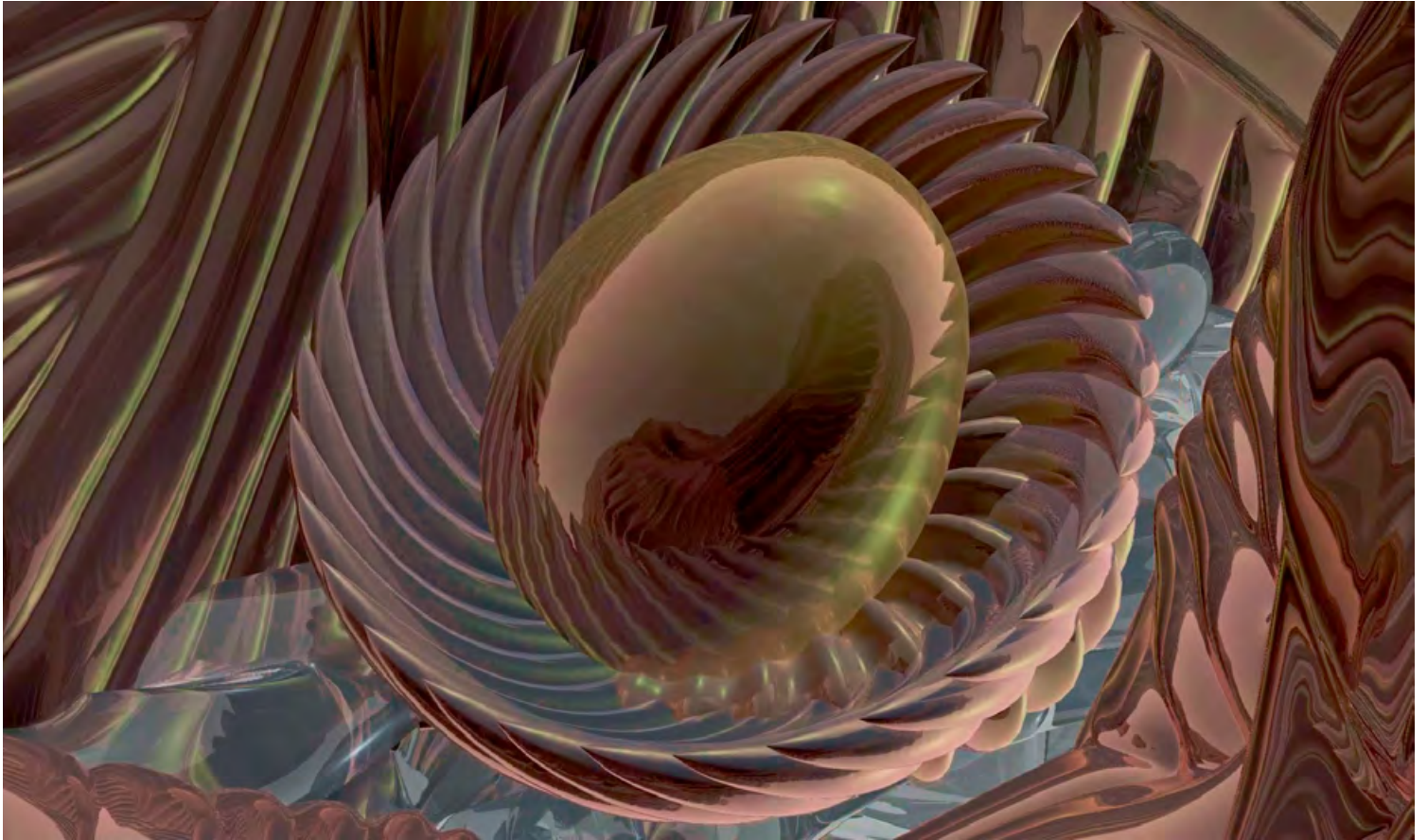
Edition 5+2 AP

Password: MotherMachine

<https://vimeo.com/604009026>

**SALOMÉ CHATRIOT**  
NEW GALERIE

October 21 - December 4, 2021



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**OUR SYMBIOSIS INFECTED HER FERTILE SYSTEMS**, 2021

Still from HD video

7 mn

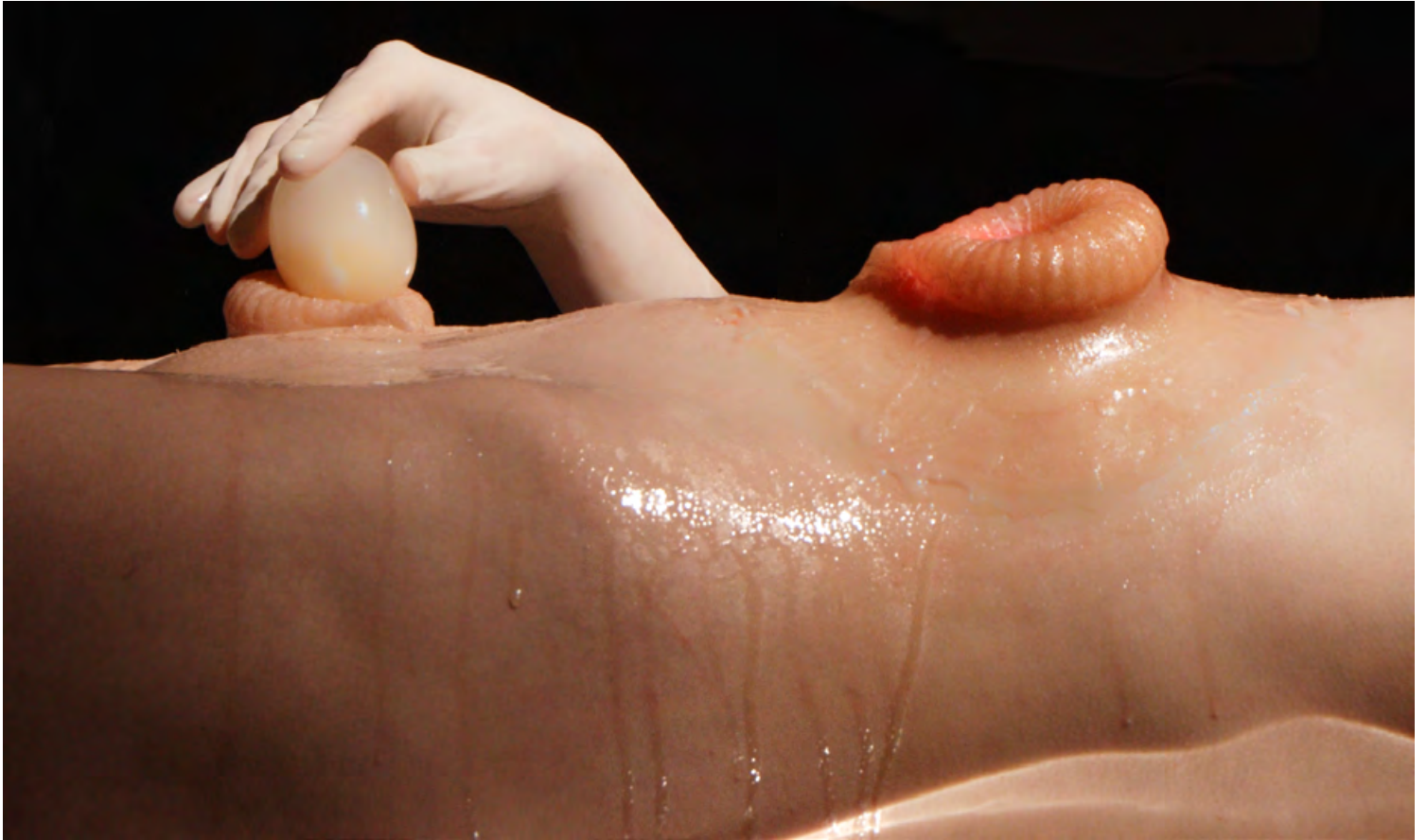
Edition 5+2 AP

Password: MotherMachine

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**SALOMÉ CHATRIOT**  
NEW GALERIE

October 21 - December 4, 2021



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**OUR SYMBIOSIS INFECTED HER FERTILE SYSTEMS**, 2021

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**SALOMÉ CHATRIOT**  
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October 21 - December 4, 2021



**CALCIUM THIRST**, 2021  
Installation view, New Galerie, Paris (FR)

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NEW GALERIE

October 21 - December 4, 2021







**CALCIUM THIRST**, 2021  
Installation view, New Galerie, Paris (FR)

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**CALCIUM THIRST**, 2021  
Installation view, New Galerie, Paris (FR)

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**MORPHOGENETIC EGG (GESTATION)**, 2021

Galalith synthesized by the artist from milk proteins, casein, resin, led

24 x 10 cm

Unique

**SALOMÉ CHATRIOT**  
NEW GALERIE

October



**VULVA**, 2021  
HD UV print on Plexiglass, aluminium  
120 x 41 cm  
Unique

**SALOMÉ CHATRIOT**  
NEW GALERIE



**MORPHOGENETIC EGG (TRANSFORMATION)**, 2021

Galalith synthesized by the artist from milk proteins, resin, led

24 x 10 cm

Unique

**SALOMÉ CHATRIOT**  
NEW GALERIE



**MORPHOGENETIC EGG (HATCHING)**, 2021

Galalith synthesized by the artist from milk proteins, resin, led

24 x 10 cm

Unique

**SALOMÉ CHATRIOT**  
NEW GALERIE



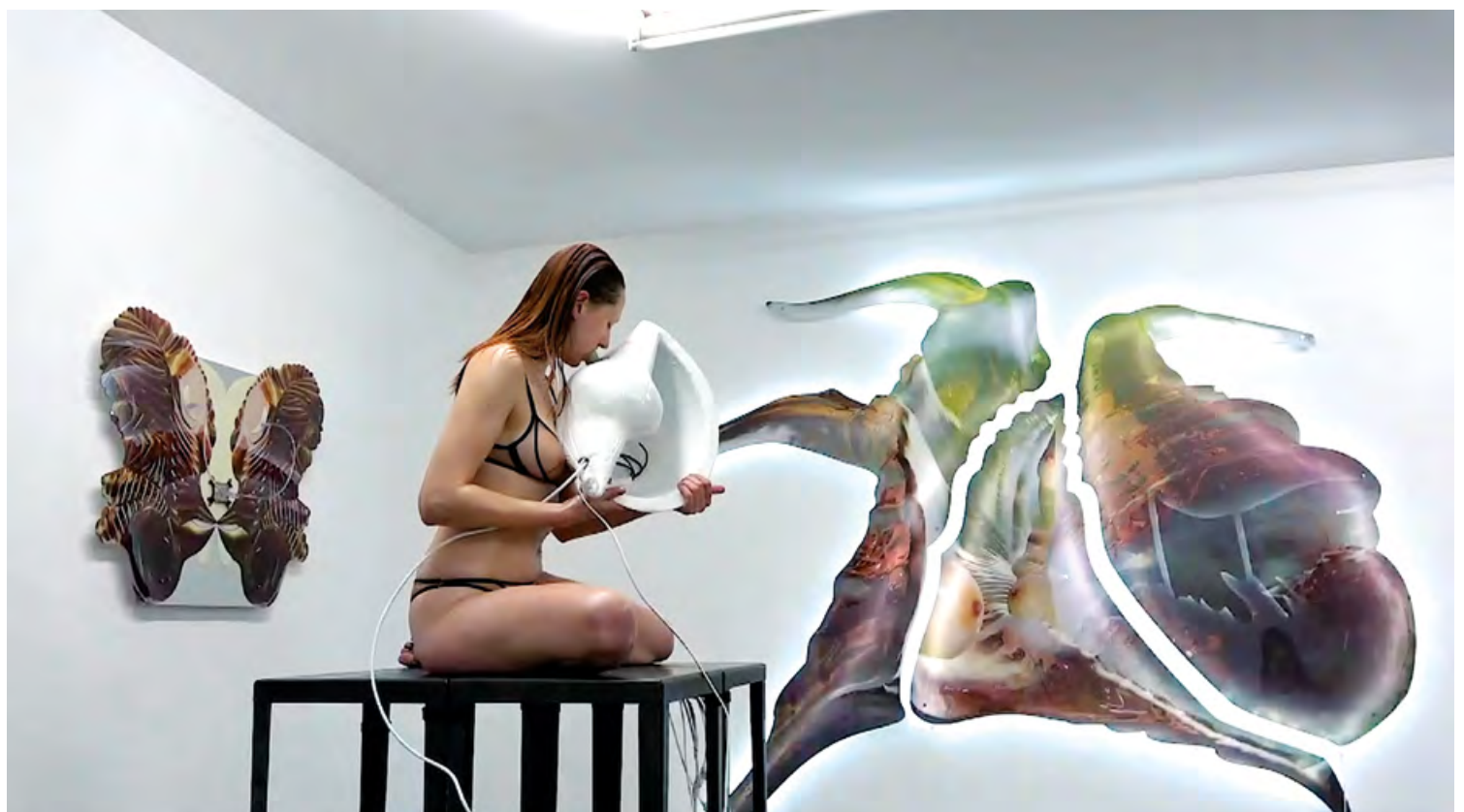
**BREASTFED WITH MILK AND GAZOLINE**, 2021

HD UV print on Plexiglass

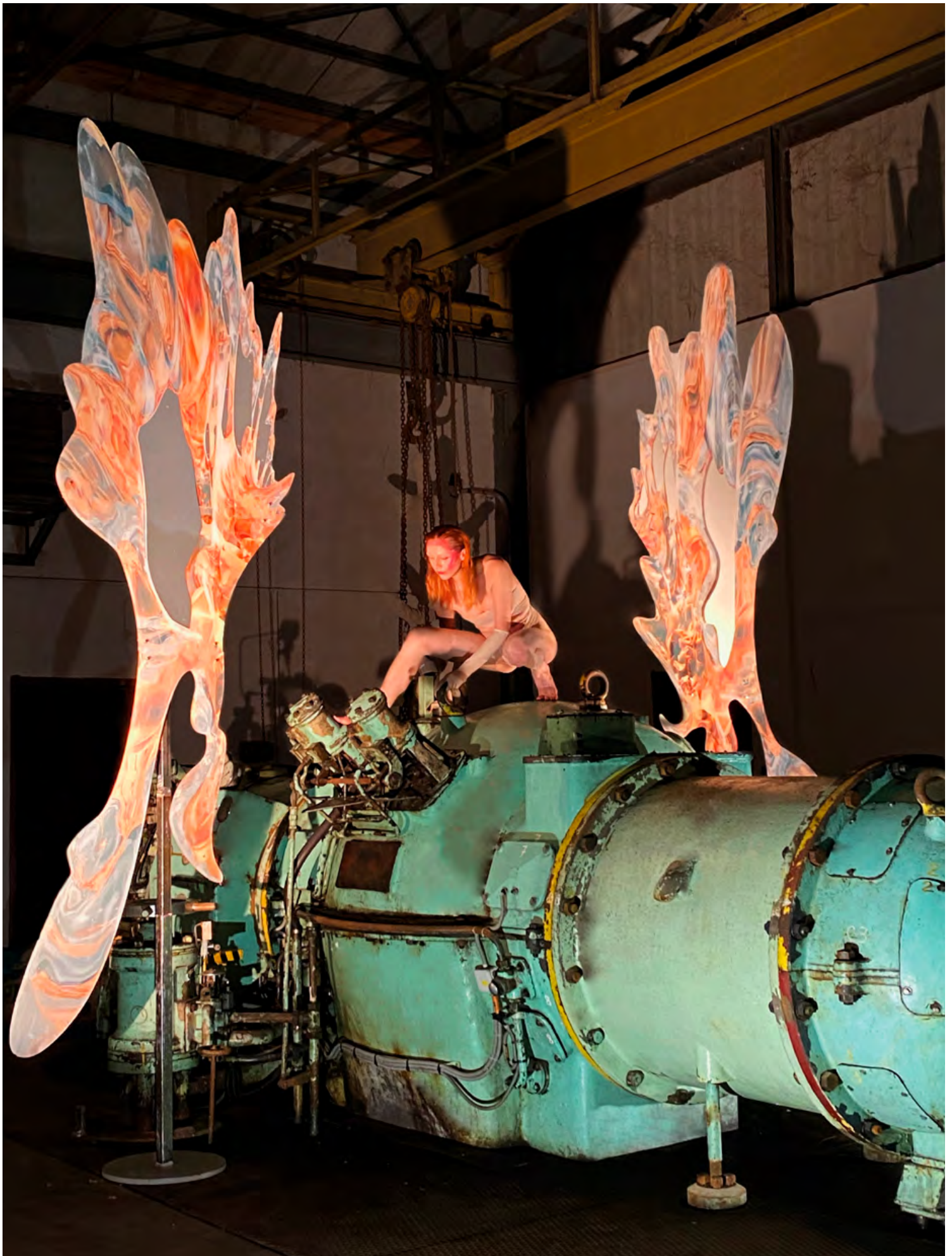
120 x 43 cm

Unique

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**FRAGILE ECOSYSTEM**, 2021

Machine, Plexiglass wings and aluminium, metallic structures, performative costume  
Installation View, Studio Orta les Moulins - Galeria Continua, (FR)



**FLUIDES GAZEUSES**, 2021

Interactive breathing performance performed by Salomé Chatriot, invited performer: Mayara Yamada  
Metal structures, printed plexiglass, spirometer sensor in Phipo Spiral, custom LED system, screens, mirrors  
Wearing Skinswear lingerie  
17 min

**SALOMÉ CHATRIOT**  
NEW GALERIE



**FLUIDES GAZEUSES**, 2021

Interactive breathing performance performed by Salomé Chatriot, invited performer: Mayara Yamada  
Metal structures, printed plexiglass, spirometer sensor in Phipo Spiral, custom LED system, screens, mirrors  
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Wearing Skinswear lingerie  
17 min

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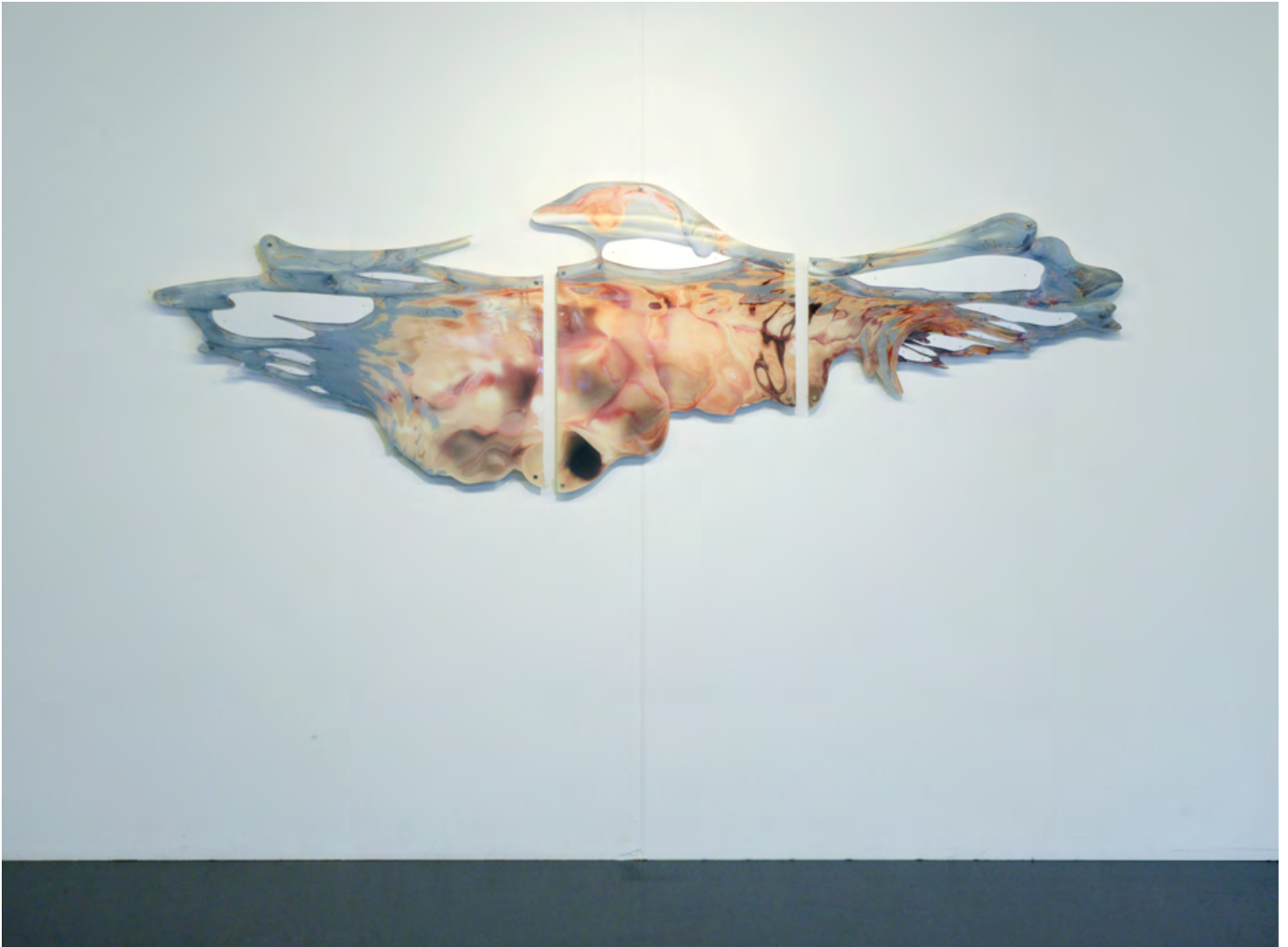


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**FLUIDES GAZEUSES**, 2021

Interactive breathing performance performed by Salomé Chatriot, invited performer: Mayara Yamada  
Metal structures, printed plexiglass, spirometer sensor in Phipo Spiral, custom LED system, screens, mirrors  
Wearing Skinswear lingerie  
17 min

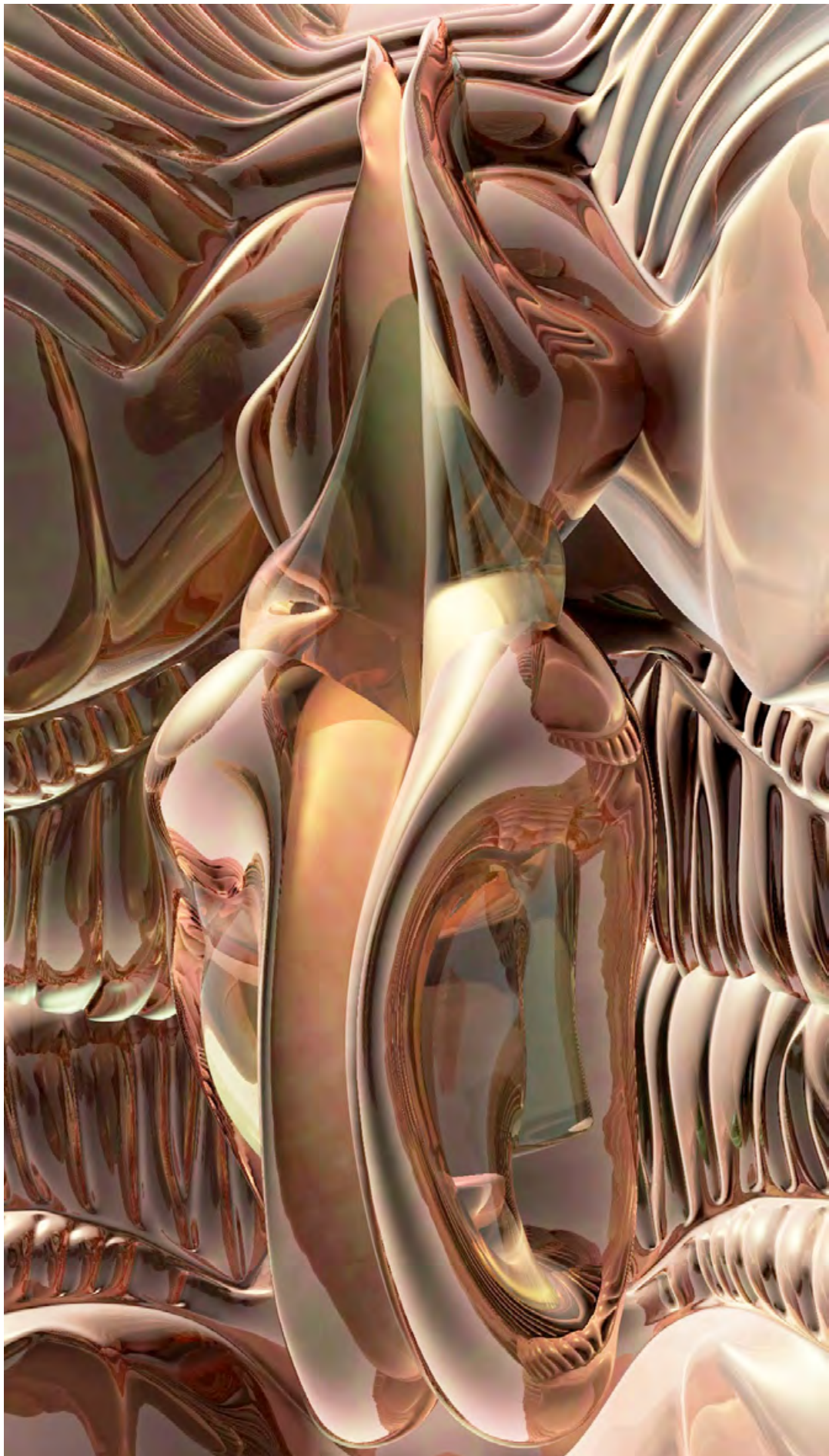
**SALOMÉ CHATRIOT**  
NEW GALERIE



**ARLEQUIN'S NYMPHOSIS**, 2021

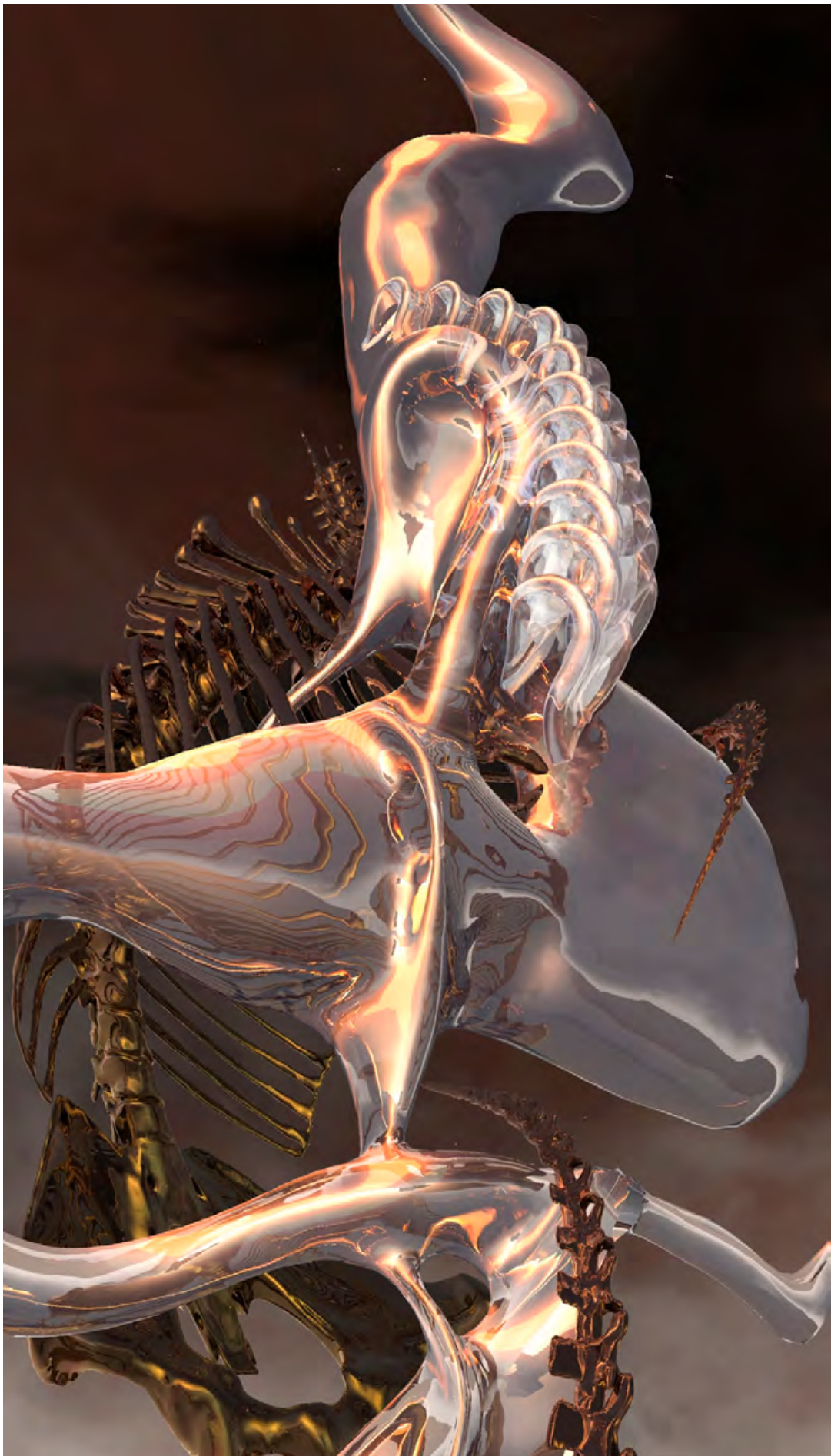
HD print on plexiglass, aluminium, aluminum spacers  
98 x 285 cm

Installation view at Liste, Art Basel (CH)  
Courtesy of the artist and New Galerie



**BREATHING PATTERNS (VULVA)**, 2020  
Breath generated video diptych (No soundscape)  
4K - (Ratio 16:9 - 4000 x 7111 px) 6 min each  
Quality HD to 4K - Made for 32' to 80' inches screens  
Winner of The Ingenious Siemens prize

**SALOMÉ CHATRIOT**  
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**BREATHING PATTERNS (AQUA)**, 2020

Breath generated video diptych (No soundscape)  
4K - (Ratio 16:9 - 4000 x 7111 px) 6 min each  
Quality HD to 4K - Made for 32' to 80' inches screens  
Winner of The Ingenious Siemens prize

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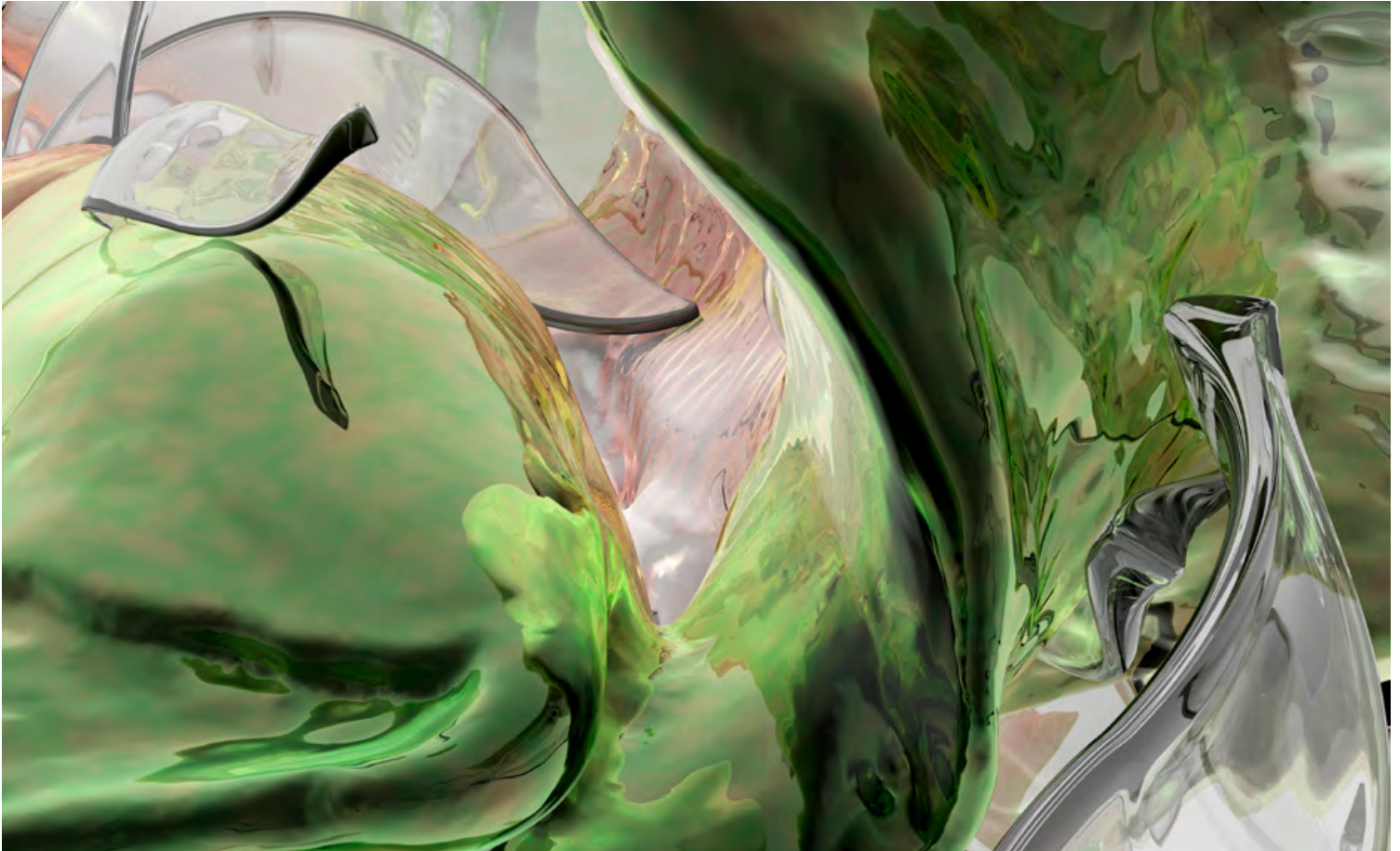


**FERTILIZATION 1**, 2020

UV Print on plexiglass  
95 x 95 cm

Installation view, Museum of Contemporary Art, Geneva (CH)

**SALOMÉ CHATRIOT**  
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**FLUID LANDSCAPES**, 2020

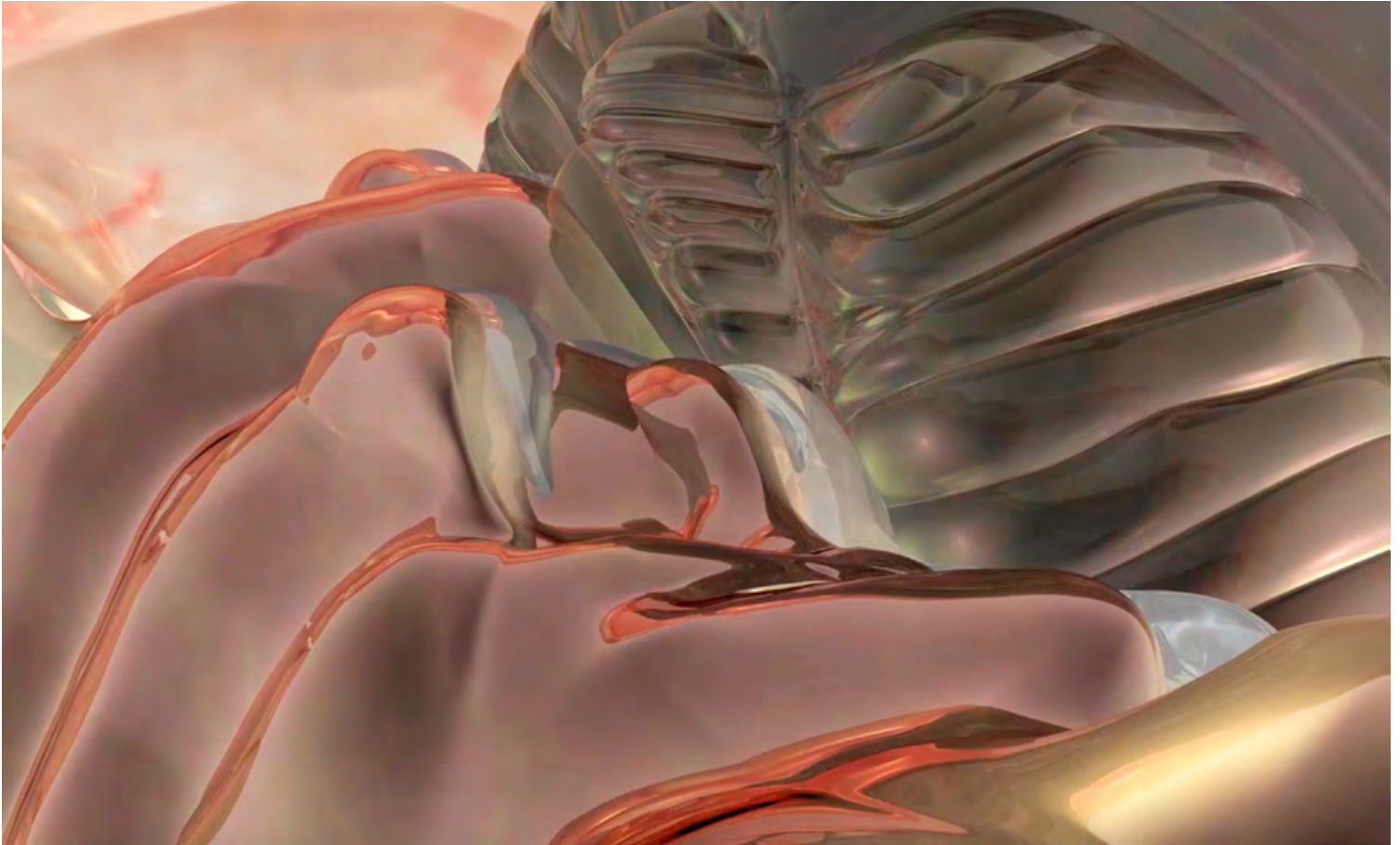
Still from HD video (Soundscape: ongoing)

4'17 min

Commissioned by Ortamiklos for *6 Acts of Confinement* at Friedman Benda in New York.

<https://vimeo.com/651557878>

**SALOMÉ CHATRIOT**  
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**FLUID LANDSCAPES**, 2020

Still from HD video (Soundscape: ongoing)

4'17 min

Commissioned by Ortamiklos for *6 Acts of Confinement* at Friedman Benda in New York.

<https://vimeo.com/651557878>

**SALOMÉ CHATRIOT**  
NEW GALERIE



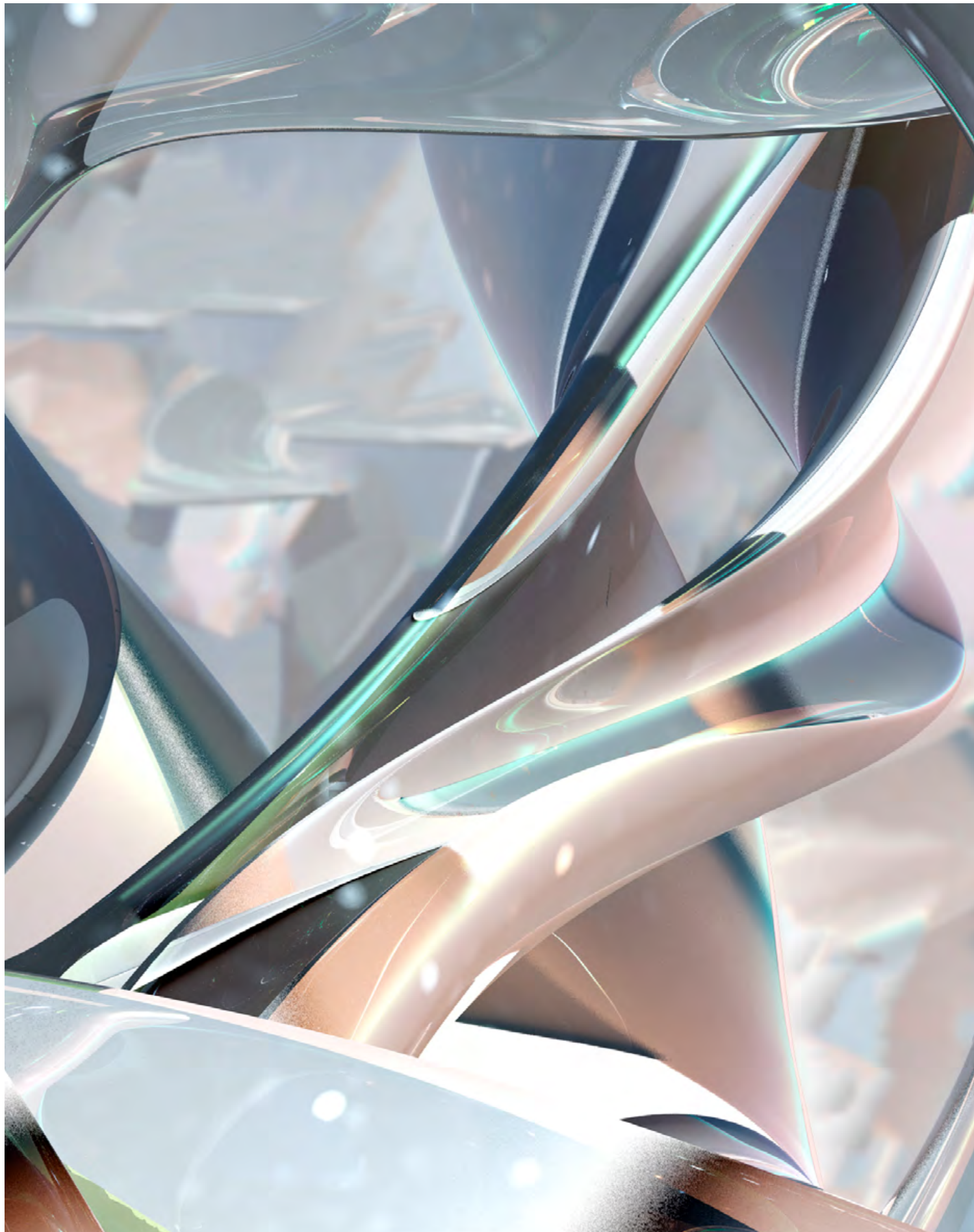
**FRAGILE ECOSYSTEM**, 2020

Spirometer sensor, custom LED system, screens, dead tree, clay sculptures, eggs

Variable dimensions

Installation view and interactive performance, Sajetta, online

**SALOMÉ CHATRIOT**  
NEW GALERIE



**FRAGILE ECOSYSTEM**, 2020

Spirometer sensor, custom LED system, screens, dead tree, clay sculptures, eggs

Still from live visual composition

Installation view and interactive performance, Sajetta, online

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**SAM IN FLUID SHELL**, 2020  
With Sam Quealy and Paul Franco for Rombault Official F/W 2021

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**SALOMÉ CHATRIOT, HOËL DURET, RASMUS MYRUP,  
SEAN RASPET, LI SHURUI, ZHANG ZHENYU**  
**SOLEIL VERT**

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It is unfortunate that A.H. Weiler, a movie critic for the New York Time, died aged 91 at the early beginning of this new century (2002) in his apartment in Astoria (Queens) without having had the chance to let go of his disbelief regarding Soylent Green's script. In this science fiction movie, directed in 1973 by Richard Fleischer, the detective Thorn lives in an overcrowded and blistering megalopolis. As the earth is depleted of the necessary resources to feed its inhabitants, in a climate of famine, the company Soylent produces and commercializes artificial food.

We are in January 2002, the bush fires in Australia have been so gigantic that thousands of people took the road in an atmosphere of unbreathable drought ; China has been categorizing some of its urban centers as "oven cities" (Wuhan, Chongqing, Fuzhou) because of the combined consequences of the greenhouse effect and of fine particles. And Paris keeps overshooting the W.H.O.'s recommendations concerning carbon emission. Yesterday's unlikely scenarios – for example the alarmist ones announced by the Club of Rome (1972) – are now reexamined and even appear one step milder than reality. DJ Greta Thunberg here we go!

Big Chinese urban centers become the matter of Zhang Zhenyu's paintings. He collects their residual dust and carbon on almost monochromatic canvases that remind the viewer of the traditional use of lacquer. Landscapes become artificial in the displays by Hoël Duret who draws inspiration from the glasshouses of the 19th century as well as from biosphere experiments made in Arizona in the 70's. In his mock landscapes, he combines organic elements with technological tools, reminiscent already of the post disaster. Fed by a flux of real time data from Twitter, the display NFT pH<7 logique (2019) "drips, seeps, crackles, vibrates and breathes like a mechanical organism, both disquieting and fantastic".

Li Shurui's moonlike canvases figure bionic fruits that remind one of the early 2000's techno fluid horizons extensively used by the Windows screen savers. Sean Raspet elaborates food bars Nonfood with micro algae. These artificial meals are the product of a company started by the artist and Lucy Chen that echoes the mysterious Soylent corporation of the 1973 movie – this one was using human flesh.

Beyond these disruptions, other artists are questioning humanity's invariances through alternative narratives. Some historical drives are considered anew: violence, desire or progress. Some modern subject are moved in the prehistorical field. As in the drawing-collages by Rasmus Myrup, where the inventor of Mobile (appropriated from the Paul Cadmus' 1954 painting) is re contextualized in the Neanderthal period. The triumphant body of Victory (1921) by Rudolph Tegner signifies the killing by homo sapiens of its subspecies homo sapiens neanderthalensis. The social organization of our ancestors is infused by an homo-erotic tension. And what if the past was providing us with the cards for a queer horizon?

Unless one consider even further: a world that would have put its humanity behind and where identity would be constantly redefined. In the organ-sculptures by Salomé Chatriot, machines' outlines are soft, as if they were the produce of couplings with organic residues. Arlequin's carcass has dissolved itself and one can see the gestating flesh of the machine. It is in a pupation state, the state where the larva erase itself for the sake of evolution.

Prehistorical involution or mechanical becoming, spent humanity or artificial reconfiguration, Soleil Vert would certainly have baffled A.H. Weiler, dead too early to be able to relish the nightmarish inclination of a movie that challenges his and our assumptions.

**Pierre-Alexandre Mateos & Charles Teyssou**





**H1**, 2019  
UV Print on plexiglass, aluminium  
125 x 316 cm  
Installation view, New Galerie, Paris

**SALOMÉ CHATRIOT**  
NEW GALERIE

## **SALOMÉ CHATRIOT**

### **FRAGILE ECOSYSTEM**

She reigns over the machine. The turbo-alternator with a solid skeleton is extended in ridges and bevelled rods flowing back to its frame. She is surmounted by a few antennas entangled in nodes. Their functions are unknown. She shows valves and ventilation grooves. The air compresses on her walls and licks her turbines to finish her race in an agonising rattle. In the hollow of its gills agglomerate small heaps of grease. Its entrails are forbidden: simple cellar or storage factory, deserted abyss or reproduction site. Pipes piled up on a wet ground where some fungal tissues stammer, tie it to arches with cellulose lianas. It is an interface between fat and water, but also a point of physical and electronic contact. Hands with transparent phalanxes that condensation prevents from flexing are loaded with drops sliding in their internal membranes, giving them the air of artificial epidermis spotted with macules. To the shining polyurethane gangrenous at its base by some mushrooms, a young body borders the skeleton of rust. Almost inert, and as depigmented she is half nymph, half prey.

Test 1 measured; no viral load. Hormonal level stable. She blows into a spirometer with regularity. Her fine alveoli ensure the sharing of gas exchanges between her body envelope and the ambient hot air. Her respiratory wall extends a duct made opaque by the passage of air, pouring its volutes in a cap where germs suffocate. Her breath is soon transcribed in biometric form in front of an audience of priapic and cardiophilic voyeurs.

Test 2 measured; zero viral load. On a small screen inside a capsule, the flow rate and volume are displayed in luminous dots. Machine and living form a body to body. A sick twinning that invalidates the differences of natures for an alliance of interests called objective. There is dependence of forms and functions leading to a state of coagulation. The extent of space occupied by the breath increases and now crosses the polymers. Oxygen propagates and personifies itself in a 3D print that transcribes a soft silhouette. Mouchette is in metamorphosis.

Test 3 measured; zero viral load. Active ingredient detected of cardiotoxic type, nature: oleandrin. Abdominal pain is probable, vomiting plausible. The buzzing of an electronic bird is defused by the magnetic intensity of the machine. A confession of impotence? No flies fly near the body.

CAM2CAM loading. Subaltern avatar manifested. Diane de Monx is Irma Vep is Nora Smith is Lana Rhoades. On a white canvas a third being projects fluids. Milky and atomized mucus gushes from a breast. Moiré and petrolactic reflections. The derivatives of fossil energies turn into endocrine disruptors. Protein couples with saline secretions. Stings and jaculatory buds reach out, rub and burn. It is a swarm.

The muscles expand, almost elastic. Slits redden and then etiolate. Negative externalities. A pinching sound is broken by a trickle of air. It sneaks into the valve incessantly opened and closed by the ballet of legs. A fine layer of glue, prosmicuitary crystallization soon spreads in dry matter breakage. In contact with the saliva it returns to its liquid state. Time is dilated, and the bodies are UNDER CONTROL. Pleasure of entomologist in front of so much channeled orderliness: tringlots of pixels, central unit and discipline of Queen Mother. Under her gaze, her nymphs of click farms empty themselves and accelerate their hatching, they swallow, spread out in spurts and give birth to their flesh in white projections

Pierre-Alexandre Mateos



**FRAGILE ECOSYSTEM**, 2019

Metal structures, printed PVC, sculptural arcs, spirometer sensor, custom LED system, screens, gloves  
Variable dimensions

[Hyperlink](#)

Installation view and interactive performance, Galerie de l'île, Geneva (CH)

**SALOMÉ CHATRIOT**  
NEW GALERIE



**FRAGILE ECOSYSTEM**, 2019

Metal structures, printed PVC, sculptural arcs, spirometer sensor, custom LED system, screens, gloves  
Still from live visual composition

[Hyperlink](#)

Installation view and interactive performance, Galerie de l'île, Geneva (CH)

**SALOMÉ CHATRIOT**  
NEW GALERIE



**FRAGILE ECOSYSTEM**, 2019

Metal structures, printed PVC, sculptural arcs, spirometer sensor, custom LED system, screens, gloves  
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**SALOMÉ CHATRIOT**  
NEW GALERIE

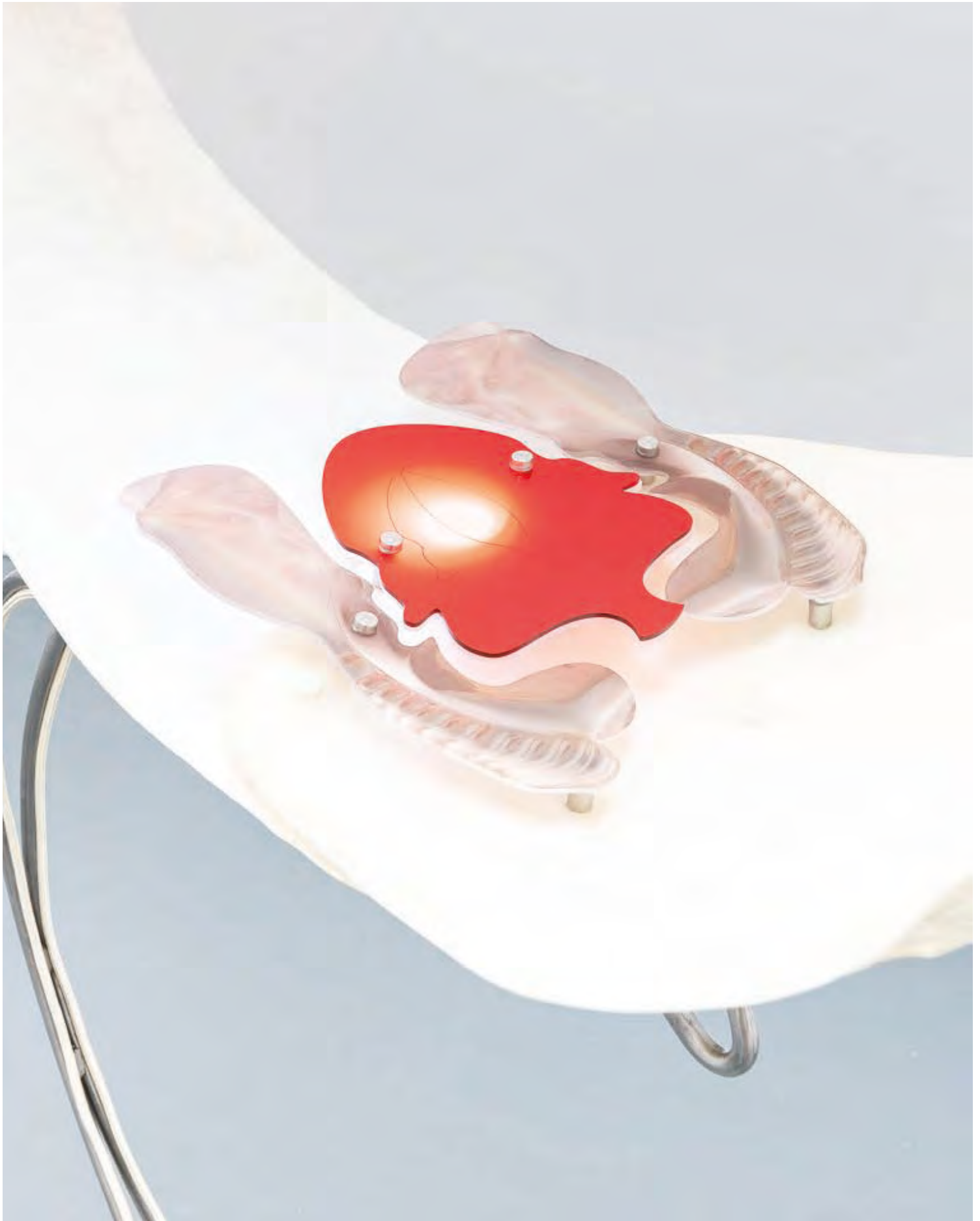


**H4**, 2019

Resin, stainless steel, fiberglass, print on plexiglass, nylon, custom led system, knitted cables  
146 x 78 x 95 cm

Installation view, Nicoletti Contemporary, Londres

**SALOMÉ CHATRIOT**  
NEW GALERIE



**H4**

2019

Resin, stainless steel, fiberglass, print on plexiglass, nylon, custom led system, knitted cables

146 x 78 x 95 cm

Installation view, Nicoletti Contemporary, Londres

**SALOMÉ CHATRIOT**  
NEW GALERIE



**H2**, 2019  
Resin, stainless steel, fiberglass, print on plexiglass, nylon, custom led system, knitted cables  
75 x 74 x 100 cm  
Installation view, Nicoletti Contemporary, Londres

**SALOMÉ CHATRIOT**  
NEW GALERIE





**H3**, 2019  
Resin, stainless steel, fiberglass, print on plexiglass, nylon, knitted cables  
230 x 110 x 62 cm  
Installation view, Nicoletti Contemporary, Londres

**SALOMÉ CHATRIOT**  
NEW GALERIE



**SPACED IN LOST**, 2019  
Installation view, galerie Charraudeau, Paris

**SALOMÉ CHATRIOT**  
NEW GALERIE



**CLAVICULE**, 2019  
UV Print on plexiglass  
90 x 60 cm

Installation view, Galerie Charraudeau, Paris

**SALOMÉ CHATRIOT**  
NEW GALERIE



**FRAGILE ECOSYSTEM**, 2018

Turbo Alternator, printed PVC, sculptural arcs, LED system, medical gloves, screens  
Installation view, Galleria Continua - Studio Orta les Moulins, Paris

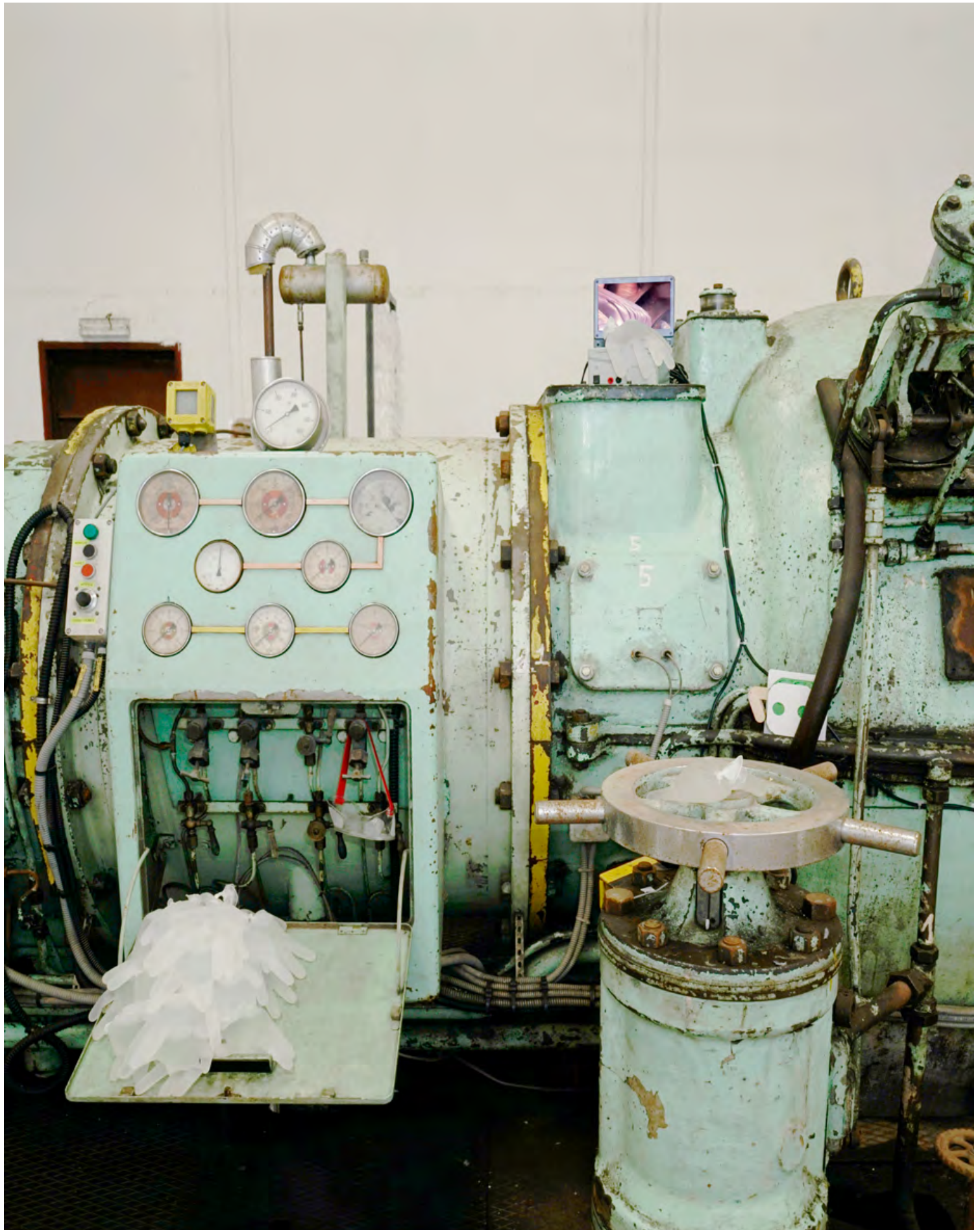
**SALOMÉ CHATRIOT**  
NEW GALERIE



**FRAGILE ECOSYSTEM**, 2018

Turbo Alternator, printed PVC, sculptural arcs, LED system, medical gloves, screens  
Installation view, Galleria Continua - Studio Orta les Moulins, Paris

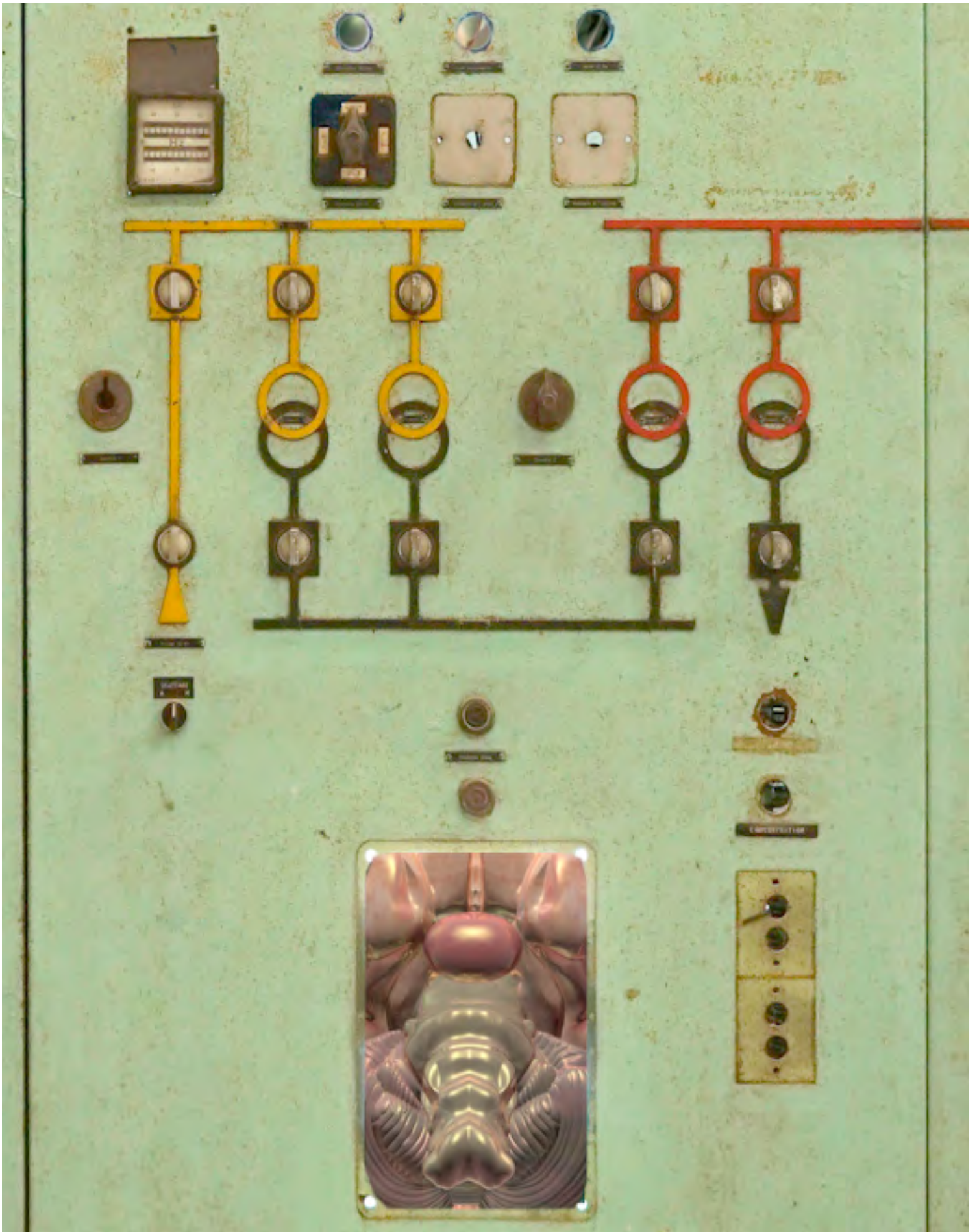
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NEW GALERIE



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NEW GALERIE



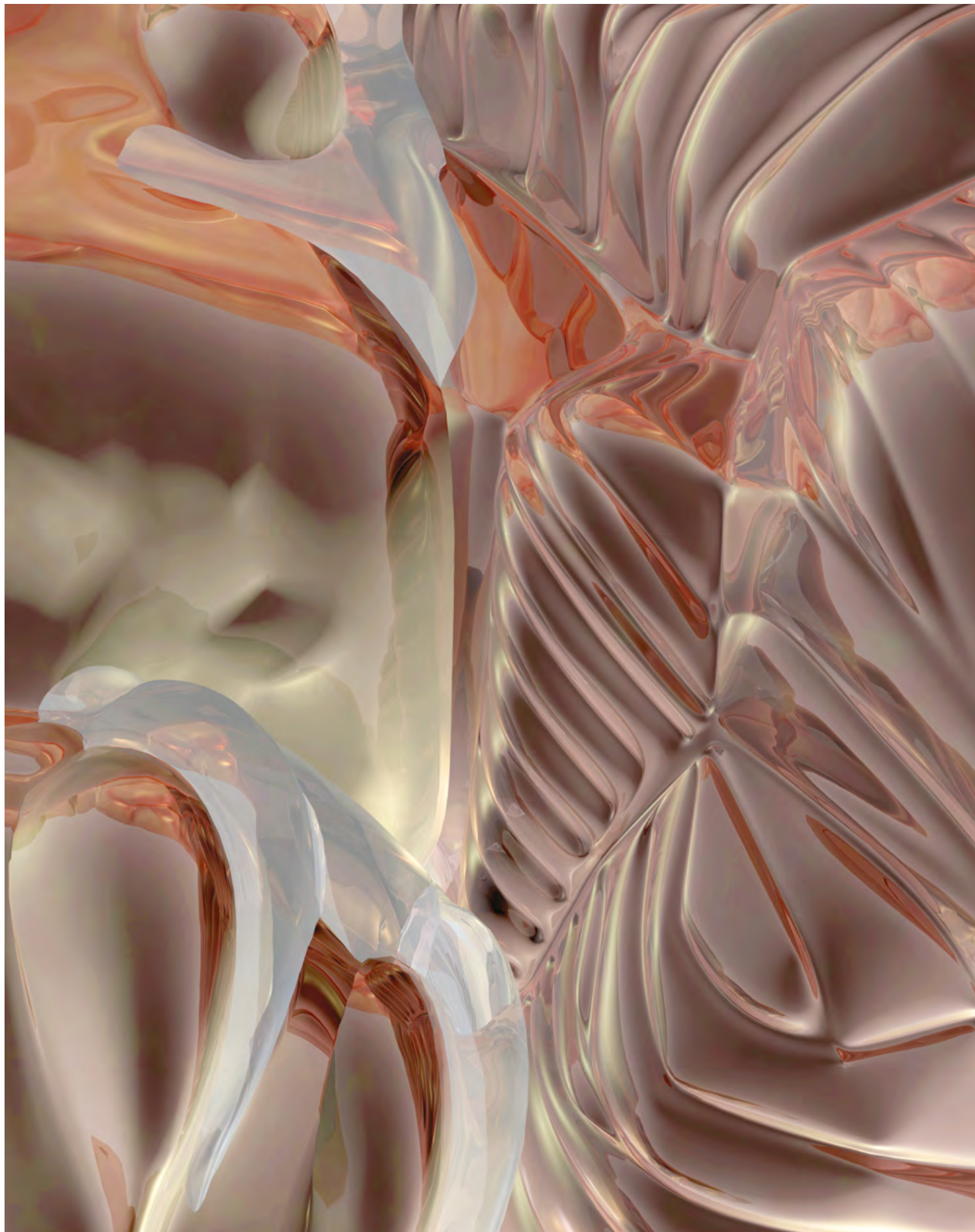
**FRAGILE ECOSYSTEM**, 2018

Still from videos

Installation view, Galleria Continua - Studio Orta les Moulins, Paris

**SALOMÉ CHATRIOT**  
NEW GALERIE



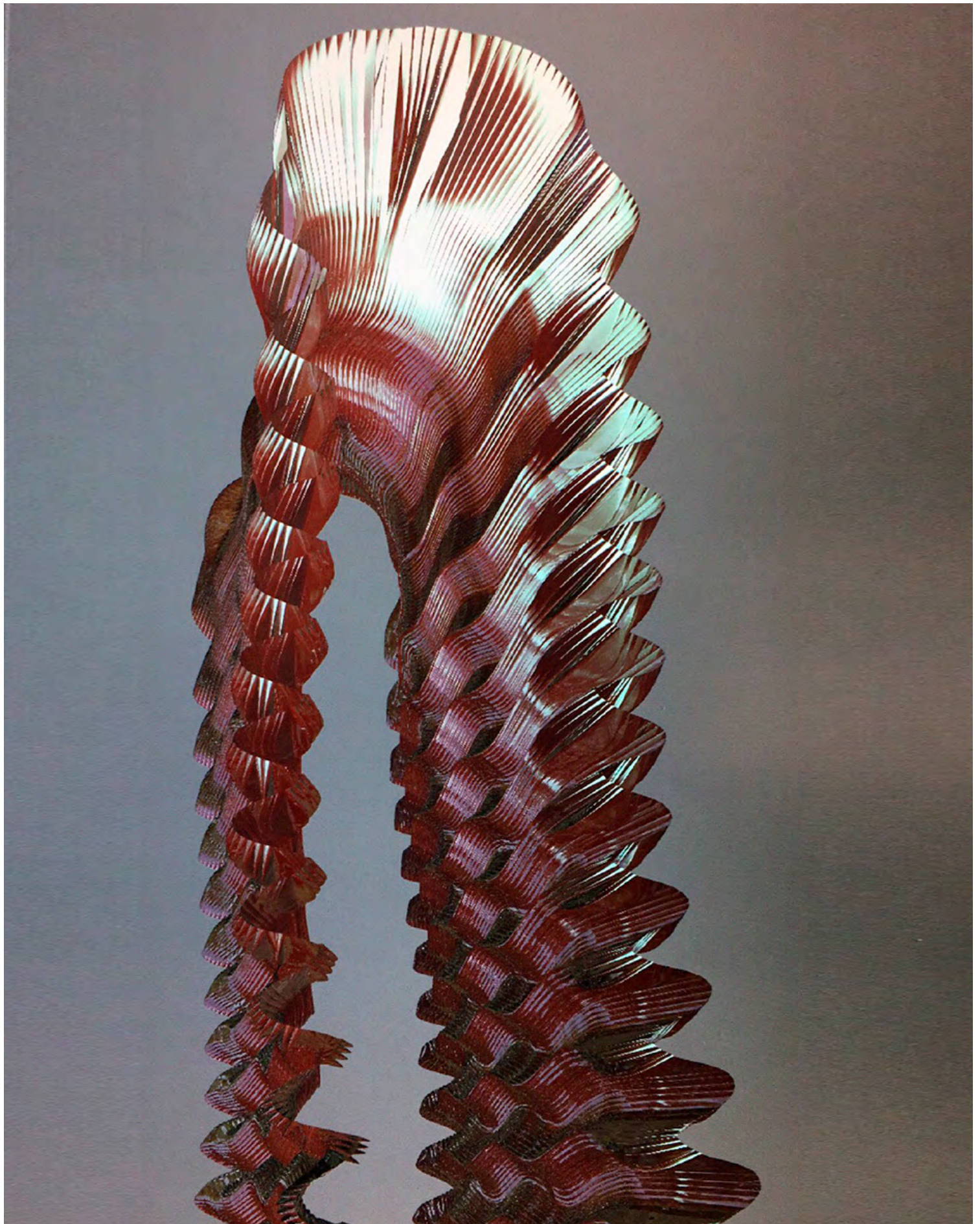


**FRAGILE ECOSYSTEM**, 2018

Still from videos

Installation view, Galleria Continua - Studio Orta les Moulins, Paris

**SALOMÉ CHATRIOT**  
NEW GALERIE



**OPERA PASSIFLORE** (In collaboration with Federico Nicolao), 2019  
Publication at Le Chateau de Fêy

**SALOMÉ CHATRIOT**  
NEW GALERIE



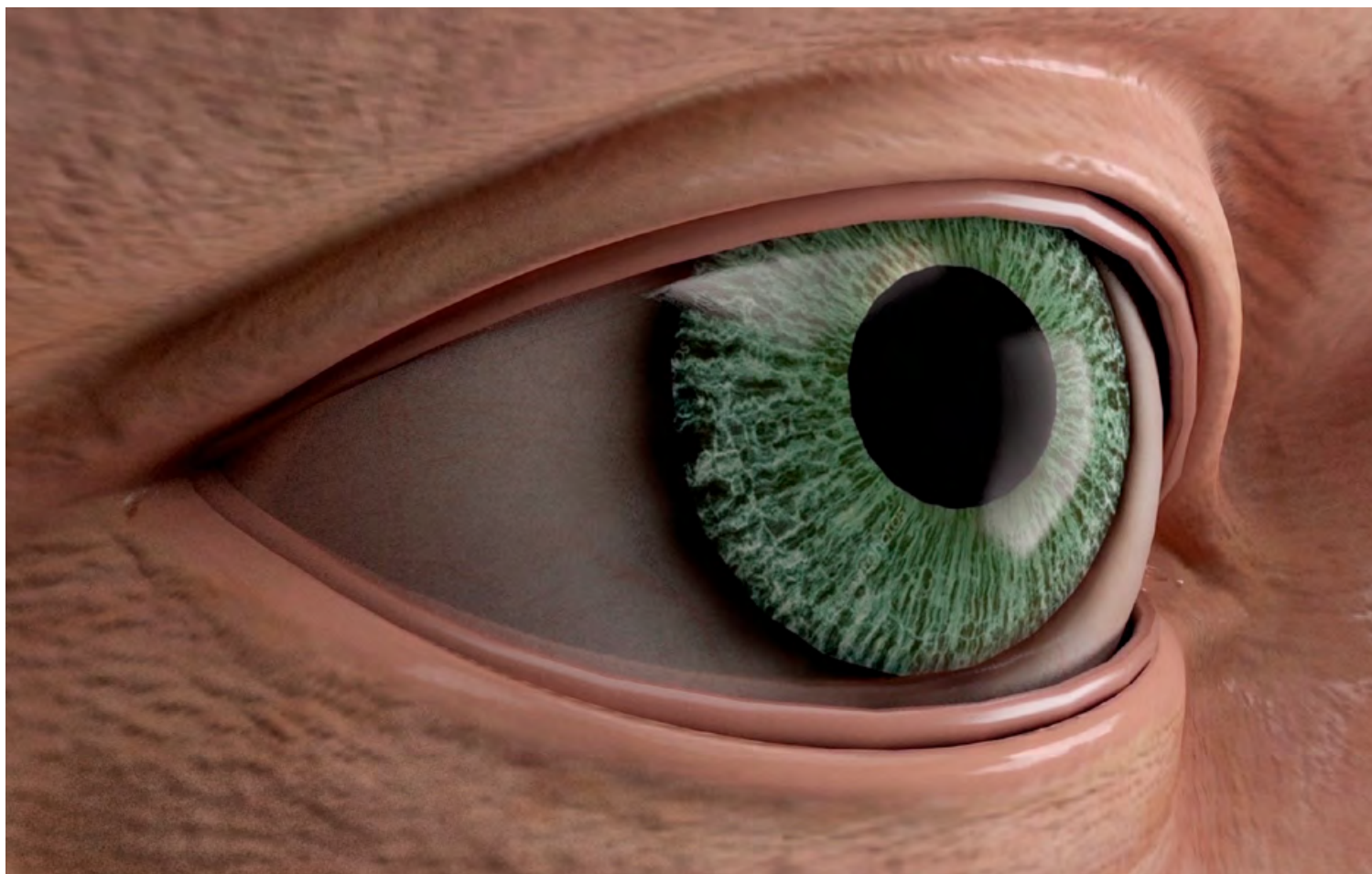
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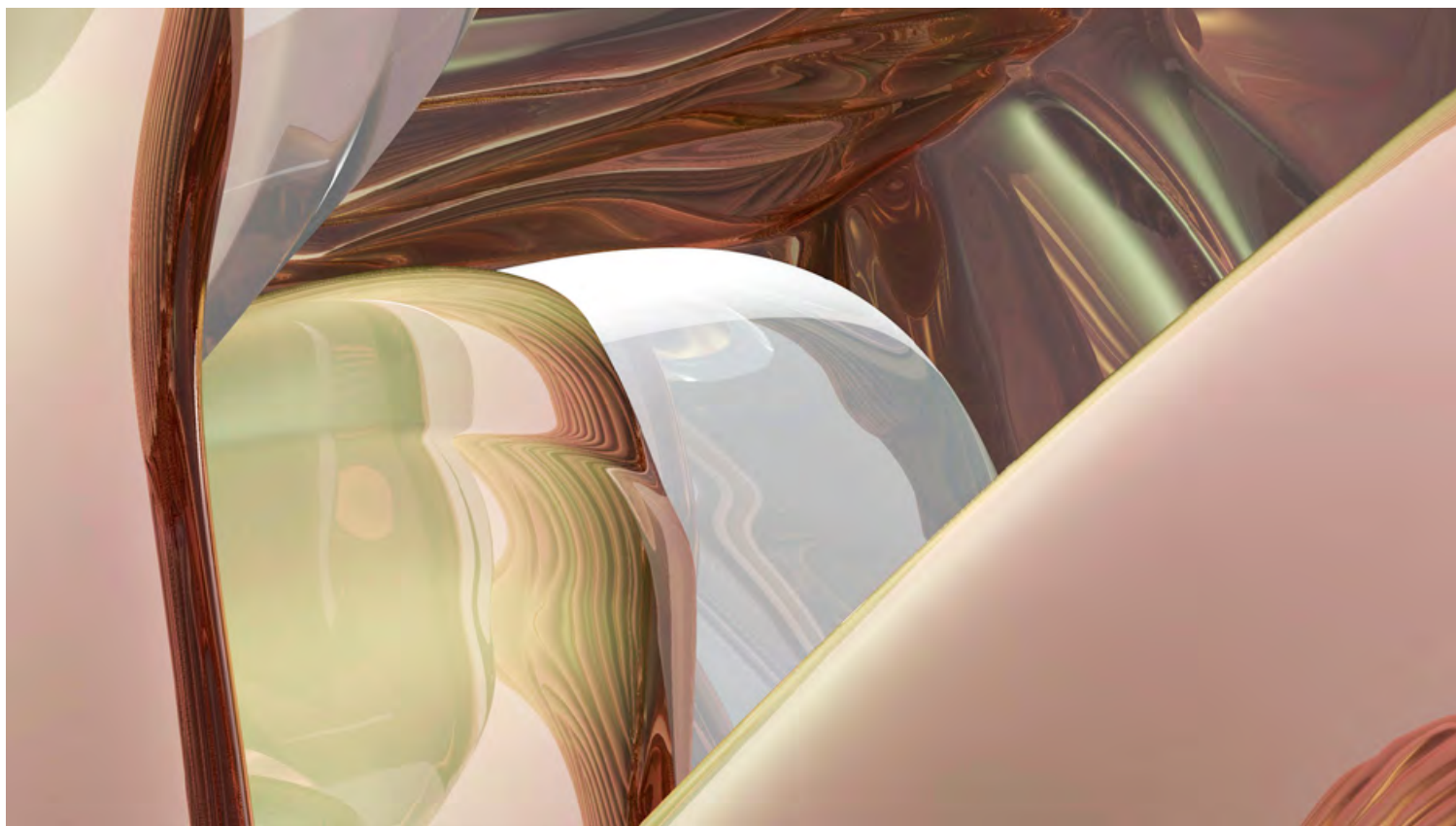
**TE LE PATH** (In collaboration with Filip Skrapic), 2020  
HD Video 2'53 • Soundscape by IVVVO  
<https://vimeo.com/398846180>  
(Password: Hello\_World)

**SALOMÉ CHATRIOT**  
NEW GALERIE



**TE LE PATH** (In collaboration with Filip Skrapic), 2020  
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(Password: Hello\_World)

**SALOMÉ CHATRIOT**  
NEW GALERIE



**NYMPOSE** (In collaboration with Filip Skrapic), 2019  
HD Video triptych 7'23 (No sound)  
Installation view, galerie Charraudeau, Paris

**SALOMÉ CHATRIOT**  
NEW GALERIE





**NYMPOSE** (In collaboration with Filip Skrapic), 2019  
Still from video triptych  
Installation view, galerie Charraudeau, Paris

**SALOMÉ CHATRIOT**  
NEW GALERIE



**NYMPOSE** (In collaboration with Filip Skrapic), 2019  
Still from video triptych  
Installation view, galerie Charraudeau, Paris

**SALOMÉ CHATRIOT**  
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**SALOMÉ CHATRIOT**

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Selected Press

## NEXT BIG THINGS: SALOMÉ CHATRIOT

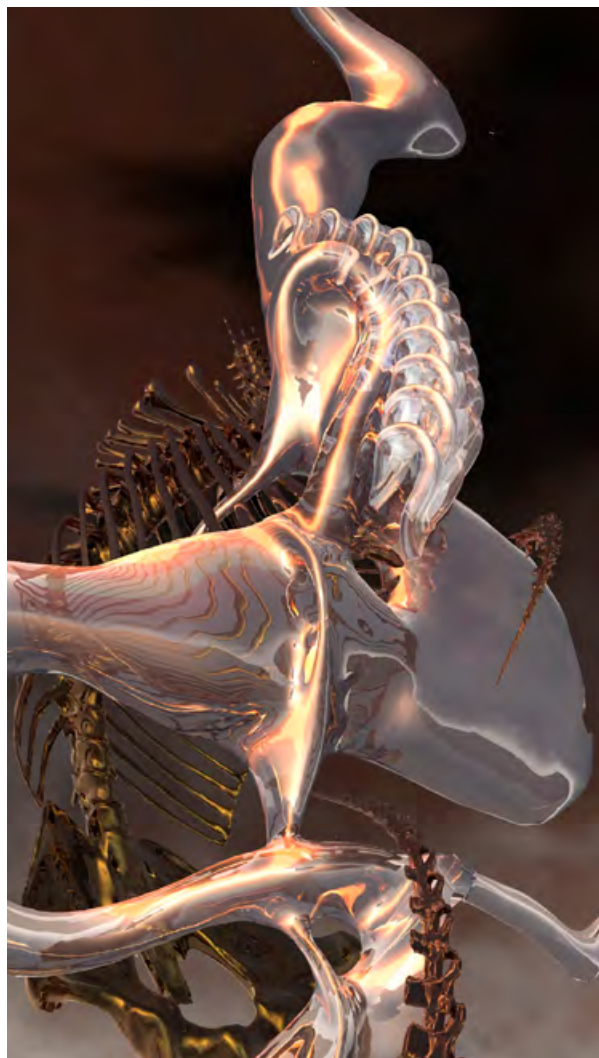
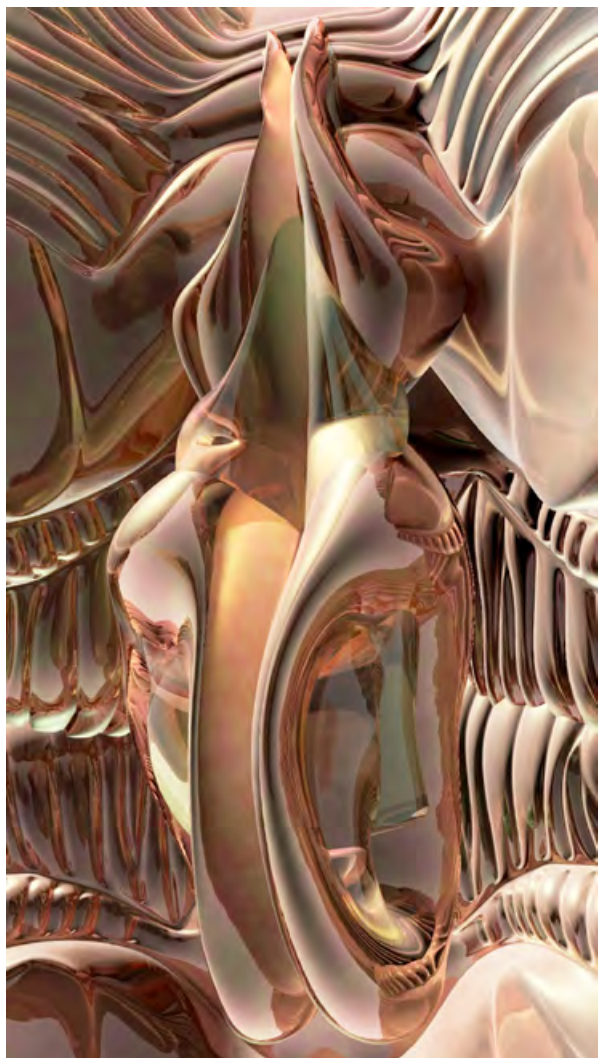
### EXPLORING THE PRECARIOUS RELATIONSHIP BETWEEN MAN AND MACHINE, THE POLYMATHIC TALENT WON THE SIEMENS INGENIOUS DIGITAL ART AWARD IN 2020

The young Paris-based artist Salomé Chatriot has been causing a stir for her groundbreaking art that explores the relationship between man and machine. She works with electronics, computer coding, interactive design, sculpture, performance, and even 3D modeling, making it hard to categorize her practice. But just don't call her a digital artist. "I find it so restrictive. Everyone wants to put you in a box these days..." says Chatriot, who is represented by New Galerie. "I think I would like to be considered an alchemist." In Chatriot's world, the physical, virtual, and digital states exist simultaneously.

Influences: Greek myths, classical theater, medicine, the human body, and the aesthetics of machinery. "I think I am most nourished traveling on a high-speed train. I am so captivated by the landscape, seeing the shapes and counter shapes go by."

Best in show: Early in the pandemic, Chatriot created a breath-generated video diptych in which gently moving shapes recall the inside of the lungs. The innovative piece earned her the Siemens Ingenious Digital Art Award and an upcoming exhibition at the Centre Pompidou.

Mission: "My work is about a harmony between man and machine. I try to make the machines more delicate, fragile, and sensitive. Let's just say, if there is a rise of the machine, they will know I am on their side."



# Galerie

Galerie Magazine  
Winter Edition 2022

**“SALOMÉ IS A YOUNG EMERGING ARTIST WHO IS EXPERIMENTING WITH VERY INNOVATIVE MATERIALS AS THEY INTERSECT WITH HER OWN BODY. SHE BELONGS TO A LONG TRADITION OF PERFORMANCE ARTISTS WHO USE THEIR OWN BODY AS A TOOL OF TRANSFORMATION, AND I VERY MUCH LOOK FORWARD TO FOLLOWING HER BRILLIANT CAREER.”**

CECILIA ALEMANI, ARTISTIC DIRECTOR, 2022 VENICE BIENNALE



**SALOMÉ CHATRIOT**  
NEW GALERIE

## LES CRÉATIONS ORGANIQUES DE SALOMÉ CHATRIOT

FR

NE L'APPELEZ PAS "ARTISTE DIGITALE" MAIS PLUTÔT "ALCHIMISTE DE L'ART". ENTRE MANIPULATION ÉLECTRONIQUE, code informatique, sculpture, performance ou encore modélisation 3D, Salomé Chatriot est une véritable "touche-à-tout". Fascinée par l'art numérique et le design interactif, la jeune Française s'est plongée dès l'adolescence dans les méandres de leurs techniques, guidée par son désir ardent de les comprendre pour mieux se les approprier. Après de nombreuses nuits blanches et de longues soirées passées dans les locaux de l'ÉCAL, l'école d'arts visuels de Lausanne où elle étudie, elle met au point l'une de ses premières créations majeures, une installation interactive activée au contact de son pouls, qui provoque une réaction en chaîne et finit par souffler des bulles de savon. Selon elle, l'œuvre synthétise l'essence de sa pratique : le rapport essentiel au corps humain, la place de la respiration, l'intervention de la technologie pour générer un processus, et l'intégration d'images virtuelles où s'incarnent quelques bribes de créatures.

Car ce sont bien sirènes, fées et autres figures fantastiques anthropomorphes qui peuplent l'imaginaire de l'artiste. L'un de ses projets s'appelle d'ailleurs *Harlequin*, en hommage au personnage de la commedia dell'arte : de son célèbre costume bariolé à losanges résulte une peau numérique rapiécée, base de compositions abstraites. Dominés par les teintes beiges et violacées de la chair, habités par des volumes courbes dont la texture rappelle la viscosité des boyaux, les paysages modélisés en 3D par Salomé Chatriot composent d'étranges labyrinthes charnels où l'on discerne parfois un fragment de sein, une main ou une vulve. Leurs formes deviennent alors des "organes" qu'elle remanie à l'envi, selon ses mots : "*Je trouve ça incroyable d'épuiser un même sujet, de sucer sa moelle épinière pour qu'il me donne encore de nouveaux résultats.*" Pour réaliser des œuvres uniques et inimitables, l'artiste va jusqu'à créer elle-même ses propres matières virtuelles, palettes de couleurs et effets de relief.

Lisses, complexes et parfois lourdes, les machines et la technologie peuvent toutefois doter les œuvres d'un hermétisme repoussant. Salomé Chatriot le sait bien. Soucieuse de contrecarrer la froideur du mécanique, du numérique et du préfabriqué, l'artiste enrobe ses créations de la douceur formelle du vivant. La vingtenaire rappelle tantôt la texture de l'épiderme en coulant ses sculptures dans la résine, tantôt la dilatation du cœur au moyen de volumes gonflables en non-tissé Tyvek. Récemment, l'artiste s'est également prise de passion pour la galalithe, un plastique naturel blanchâtre à base de lait dont la solidification nécessite parfois des semaines : loin d'être choisi par hasard, ce liquide originel (et maternel) porte avec lui les

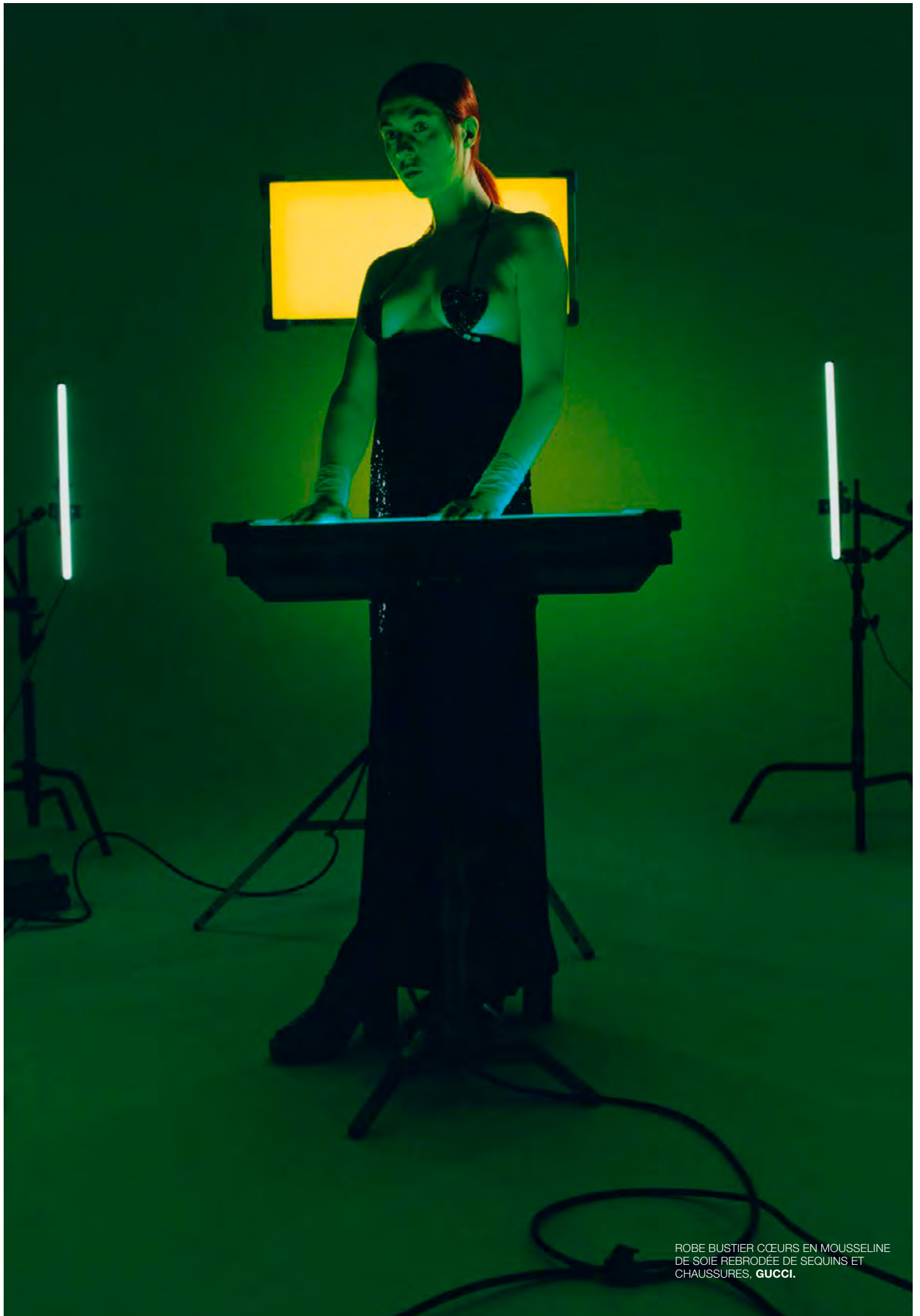
EN

### SALOMÉ CHATRIOT

Don't call her a "digital artist" but rather an "art alchemist." Combining electronic manipulation, computer coding, sculpture, performance and 3D modelling, Salomé Chatriot is a veritable Jane of all trades. Fascinated by digital art and interactive design, and driven by a desire to understand them so as to better appropriate them, the young Frenchwoman has been experimenting with these different techniques since her teens. After many all-nighters at ECAL, the visual arts school in Lausanne where she studied, she brought to perfection one of her first major pieces: an interactive installation controlled by her pulse, which set off a chain reaction resulting in the blowing of soap bubbles. For her, the work sums up her approach: an essential relationship to the human body, the role of breathing, the use of technology in generating processes and the integration of virtual images in which fantastic creatures come to life.

Mermaids, fairies and other anthropomorphic figures populate her imagination, and one of her projects is simply titled *Harlequin* in homage to the commedia dell'arte character: from Harlequin's famous multi-coloured diamond-patterned costume, she created a patchwork digital skin that formed the basis of abstract compositions. Dominated by beige and purplish flesh tones, animated by curves whose viscous texture recalls that of guts, Chatriot's 3D modellings of landscapes comprise strange carnal labyrinths in which you sometimes see the fragment of a breast, a hand, or a vulva, their forms becoming "organs" which she then remodels at will. "I find it amazing to completely exhaust a subject, sucking it to the marrow so as to squeeze new results out of it." To create her inimitable works, she even devises her own virtual materials, colour palettes and relief effects.

Immaculate, complex and sometimes overbearing, machines and technology can imbue works with a kind of repulsive hermeticism. Chatriot knows this well, and, eager to counteract the coldness of the mechanical, digital and prefabricated, covers her creations with the formal softness of the living. Sometimes she recreates skin texture by casting her sculptures in resin, at others the swelling of the heart using inflatable shapes in non-woven Tyvek. Recently, Chatriot has also developed a passion for galalith, a natural whitish plastic made from milk which can take weeks to



ROBE BUSTIER CŒURS EN MOUSSELINE  
DE SOIE REBRODÉE DE SEQUINS ET  
CHAUSSURES, **GUCCI**.

# Numéro art

Numéro Art  
June 2021





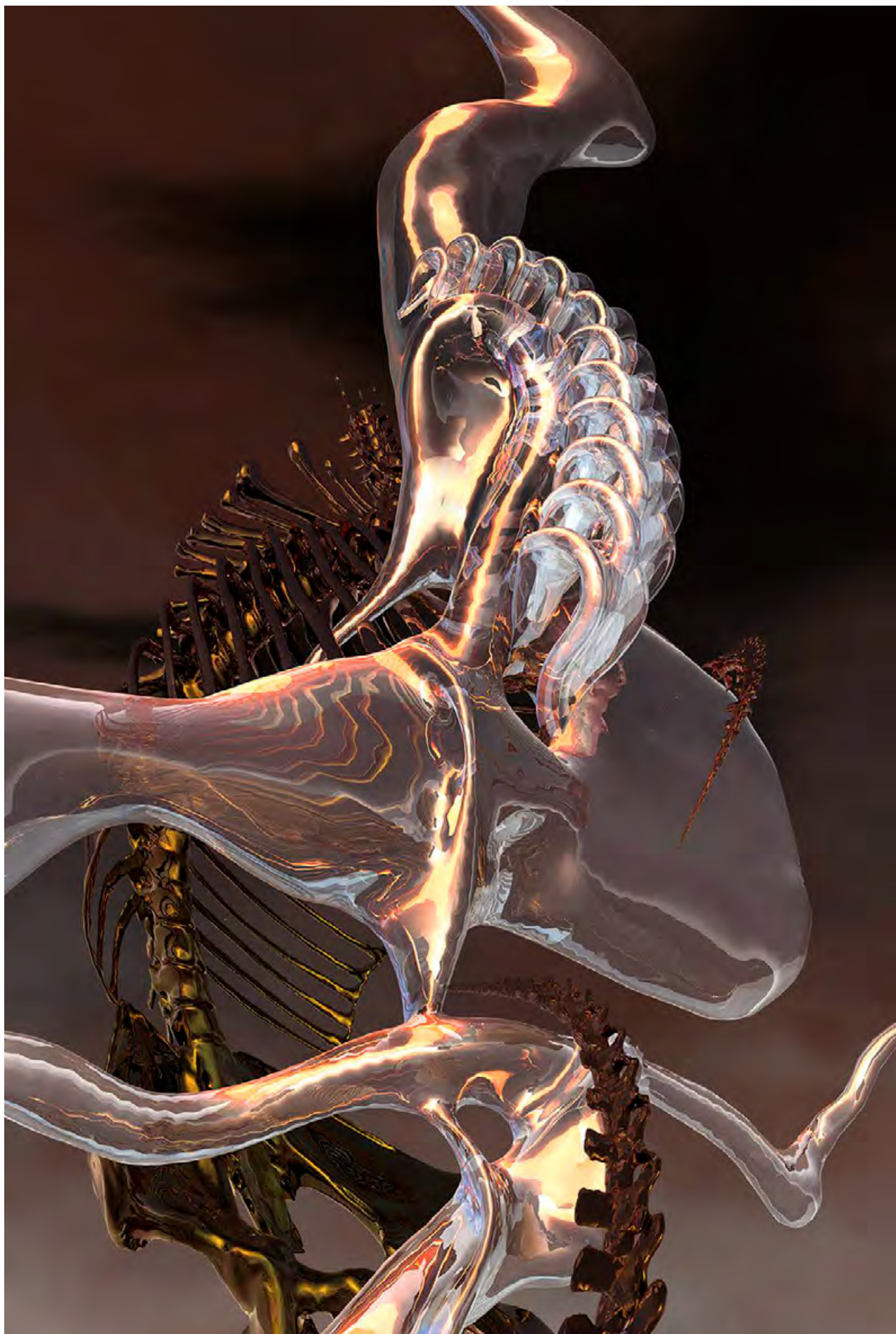
# Numéro art

Numéro Art  
June 2021



# Numéro art

Numéro Art  
June 2021



Courtesy of the artist and New Galerie

## PORTRAIT

## UNE SCÈNE FRANÇAISE

FR

nombreux mythes qui ont édifié sa cosmologie, et donnent désormais aux œuvres de la jeune femme toute leur puissance d'incarnation.

Pendant le premier confinement, alors que la planète entière se concentre sur son souffle, Salomé Chatriot l'enregistre lors d'une nouvelle performance qu'elle met en œuvre en s'allongeant sur un arbre tombé sur le sol. Son rythme respiratoire lui inspire un diptyque de vidéos 3D, volumes mouvants évoquant aussi bien les poumons que les spirales des coquillages, et qui lui valent de remporter le prix Siemens. *"Je pense que toutes mes pièces ont en commun un changement d'état : du liquide au solide, du solide au gazeux, du numérique au physique"*, explique l'artiste, qui se décrit par ailleurs comme étant le *"Dr Frankenstein de l'art"*. Un docteur capable de fusionner le corps, la machine et la nature pour accoucher d'entités hybrides dessinant les contours d'une future ère de l'art où créations matérielles et virtuelles cohabitent et échangent avec harmonie. **M J**

## LES SCIENCES-FICTIONS DE VILLARD-BROSSARD

LE DUO QUE FORMENT JULIE VILLARD ET SIMON BROSSARD OPÈRE À LA MANIÈRE D'UN MÉTA-ORGANISME dont l'inextinguible désir d'ingestion n'aurait d'égal qu'une impuissante lucidité. Depuis leur rencontre aux beaux-arts de Cergy en 2016, les deux artistes, respectivement nés en 1992 et 1994, pratiquent un art de la métabolisation dont les formes, jamais finales, toujours potentiellement réutilisables, possèdent la saveur douceâtre des fruits avariés d'une époque malade de ses excès. Dressées ou pendues, leurs sculptures se donnent frontalement, comme autant de totems archaïques : d'échelle humaine, elles se composent de divers éléments de rebut témoignant de la surproduction des sociétés occidentales. Au gré des différentes séries, un répertoire formel laisse reconnaître des filtres d'aspirateur Dyson et des sextoys, du matériel médical et des tissus tout mous, des bibelots en toc et des nuées de câbles...

Tout en se disant obsédés par l'opération de collecte et l'accumulation, Julie Villard et Simon Brossard mobilisent un processus de composition qui, des différentes parties, fait oublier la provenance et la fonction préalable. Dans l'espace, l'identification de la forme opère ainsi vis-à-vis de son appréhension globale : celle-ci, alternativement, se tord et se cabre, s'alanguit et s'avachit, se flétrit et dépérit. Condensant les règnes du vivant, humain et non humain, et les registres du "machinique", quotidien ou de pointe, chaque organisme-totem est enveloppé d'une chair éternelle, qu'elle rutile du fini ultra lisse d'une pièce usinée ou s'obscurcisse de la rugosité d'un minéral. L'opération de métabolisation dont procèdent les

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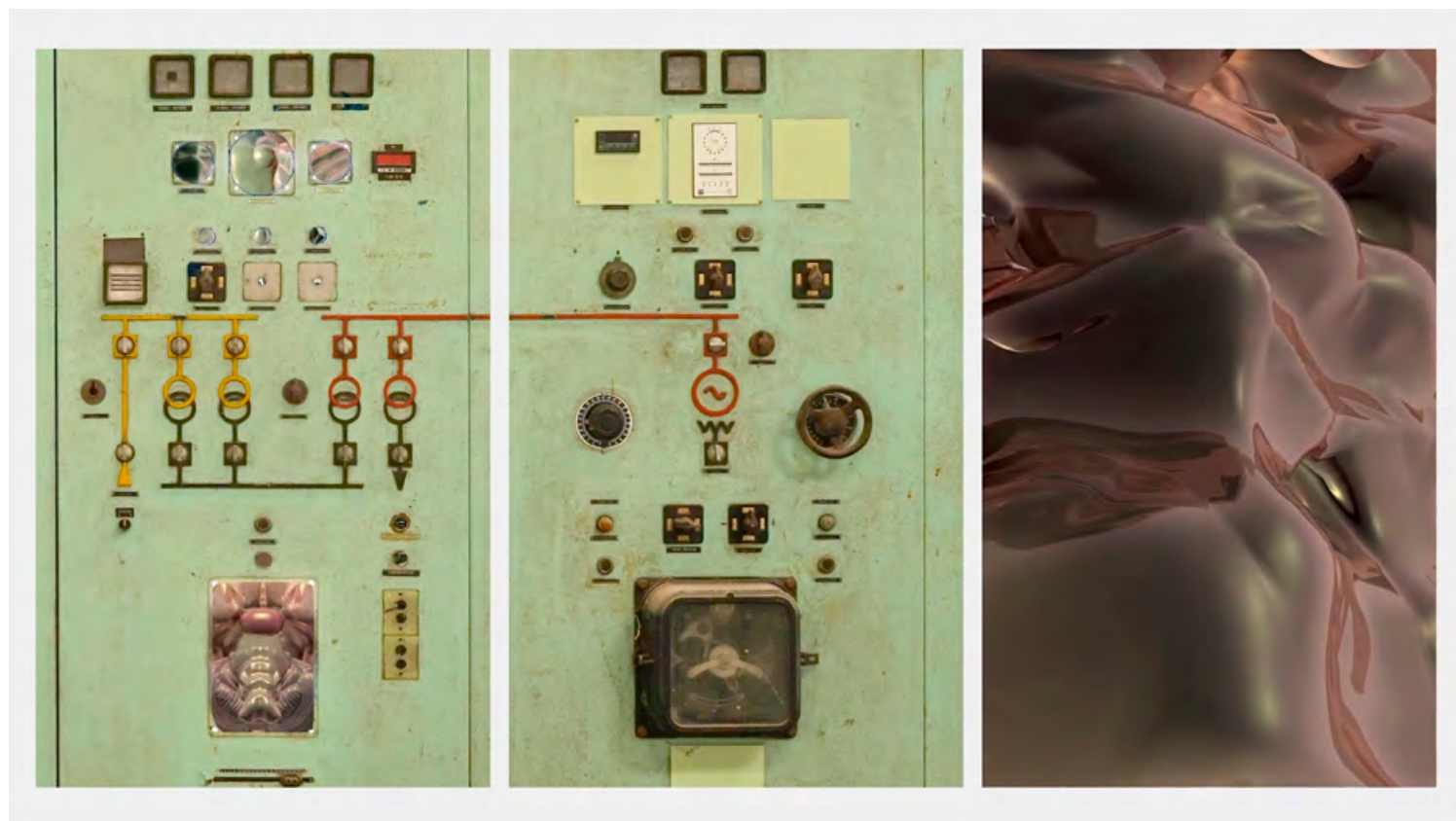
solidify. Far from being chosen at random, this maternal liquid embodies the many myths that make up her cosmology and give her works their incarnative power.

During the first lockdown, while the entire planet was listening to its own breathing, Chatriot recorded hers for a new performance in which she lies down on a fallen tree. Her respiratory rate inspired a diptych of 3D videos in which moving shapes evoke both lungs and the spirals of sea-shells, and the finished piece earned her the Siemens Prize. "I think all my work has in common a change of state: from liquid to solid, solid to gas, digital to physical," explains the woman who describes herself as the "Dr Frankenstein of art." Chatriot is a doctor who can fuse bodies, machines and nature into hybrid entities, and in doing so traces out the contours of a future artistic epoch where the material and the virtual will interact harmoniously. **MJ**

## JULIE VILLARD AND SIMON BROSSARD

The duo formed by Julie Villard and Simon Brossard functions like a meta-organism whose insatiable desire for ingestion is matched only by its sheer lucidity. Since they met at the Cergy School of Fine Arts in 2016, the pair, born in 1992 and 1994 respectively, has practised an art of metabolization whose forms – which are never final and always potentially reusable – have the sweetish flavour of the rotten fruit of an era sick with its own excess. Standing or hung, their human-scale sculptures are frontal, like archaic totems, and are made up of refuse that reminds us of the overproduction in Western societies. A formal repertoire runs throughout their oeuvre in which we recognize Dyson vacuum-cleaner filters, sex toys, medical supplies, soft fabrics, knickknacks and swarms of cables.

Though they claim to be obsessed with collecting and accumulating, Villard and Brossard have developed a composition process that makes one forget the provenance and original function of the different parts. Condensing the kingdoms of the living – both human and non-human – and more machine-like registers (those of daily life or advanced technology), each organism-totem is enveloped in eternal flesh, whether it shines with the ultra-smooth finish of a manufactured part or has been darkened with the mineral roughness of ore. The metabolization process that engenders the sculptures, which emerge as distinct families over the course of the duo's exhibitions, is in a certain way a reflection of the artists' working process: with regard to their



## WHAT ARE YOUR MAIN AESTHETIC INSPIRATIONS, AND HOW DO YOU TRANSLATE - OR INCORPORATE - THEM INTO YOUR WORKS?

Aesthetically speaking, I try not to look at digital images because I prefer being inspired by totally different mediums or my own imagination. It can sound cliché, but I really like (my) dreams as an inspiration and especially the transitions between scenes which can be very surrealistic. I have been writing them since I was 14, my two best friends and I were afterwards sharing the actual dreams and techniques to remember them. I really liked *Paprika*, a Japanese book then adapted into anime, mixing high technology and the subconscious.

Surprisingly, I nourish a fascination for science fiction as well as for classical theatre. One of the central characters of *Fragile Ecosystem* is Arlequin, not for the aesthetics he radiates neither for his archetypal position in theatrical history; but for the few legends that revolve around him. They all converge towards a mysterious attitude and a status more synthetic than human. We learn notably that his skin is patched, like the creature of Dr. Frankenstein, and therefore I dedicated to him a series of plexiglass skins embedded with aluminium.

More than anything else, it is the industrial machines that inspire me the most. They embody the figure of the tentacular, metallic nymph, a kind of sleeping beauties who just want to wake up. Besides, when we, beings of flesh, sleep at night, they wake up to communicate and exchange fluids composed of molten magma. These are the thoughts that constitute my inspirations.



## **WOULD YOU LIKE TO TELL US ABOUT YOUR MOST RECENT PROJECTS AND HOW YOUR CREATIVE PROCESS UNFOLDS WHEN YOU START CONCEIVING A NEW PIECE? WAS THERE A CRUCIAL EVENT IN THE EVOLUTION OF YOUR PRACTICE?**

Recently, I just opened Calcium Thirst, my first solo show at New Galerie in Paris. Among other things, I presented there Our Symbiosis Infected her Fertile Systems, (2021), my latest film that I made this summer for the Unfinished Camp program run by The Shed Museum and commissioned by HEK in Basel. I was also selected for the first Biennale College Arte workshop in Venice, for my project While Merging Together, she turned into a Lactose Nymph.

All these pieces are different views of the same image: a machine in perpetual metamorphosis within my never-ending universe Fragile Ecosystem. Together, these three projects create a coherent and complete vision of my practice. They bring together all the mediums I use: moving images, interactive performance, sculpture, painting...all made up of agglomerates of milk, eggs, lung alveoli, liquid muscles, gaseous shells, delicate and fragile machines, as well as glittering spines.

I never really design an isolated piece so it's hard to describe the individual process. The ideas flow naturally to unfold the non-narrative story that I write as I go along. For example, I imagined While Merging Together, she turned into a Lactose Nymph, (2021) when I first met the Machine in 2018. Not as a concrete idea that I wrote down but rather as a thought in the form of single words: shell, nymph, fluids. At the time, I wasn't even consciously aware that I would be performing 4 hours in hyperventilation a year later, activating an interactive set of sculptures and moving visuals with my breath. But it was obvious in retrospect. I think this Fragile Ecosystem performance in 2019 was a crucial event in my practice indeed. I repeated it several times, until the first confinement during which I decided that I no longer wanted to activate only interactive systems with my breath, but also to encapsulate this breath in moving images. I thus created Breathing Patterns, (2020) a video diptych showing two organs animated by breathing data extracts recorded during a Fragile Ecosystem performance. I have been working with breathing for 6 years now, my ECAL diploma was an interactive, chain-reaction machine showing every user's breath journey in a poetic translation. I think Distal Extension was already gathering a lot of the elements I still use.

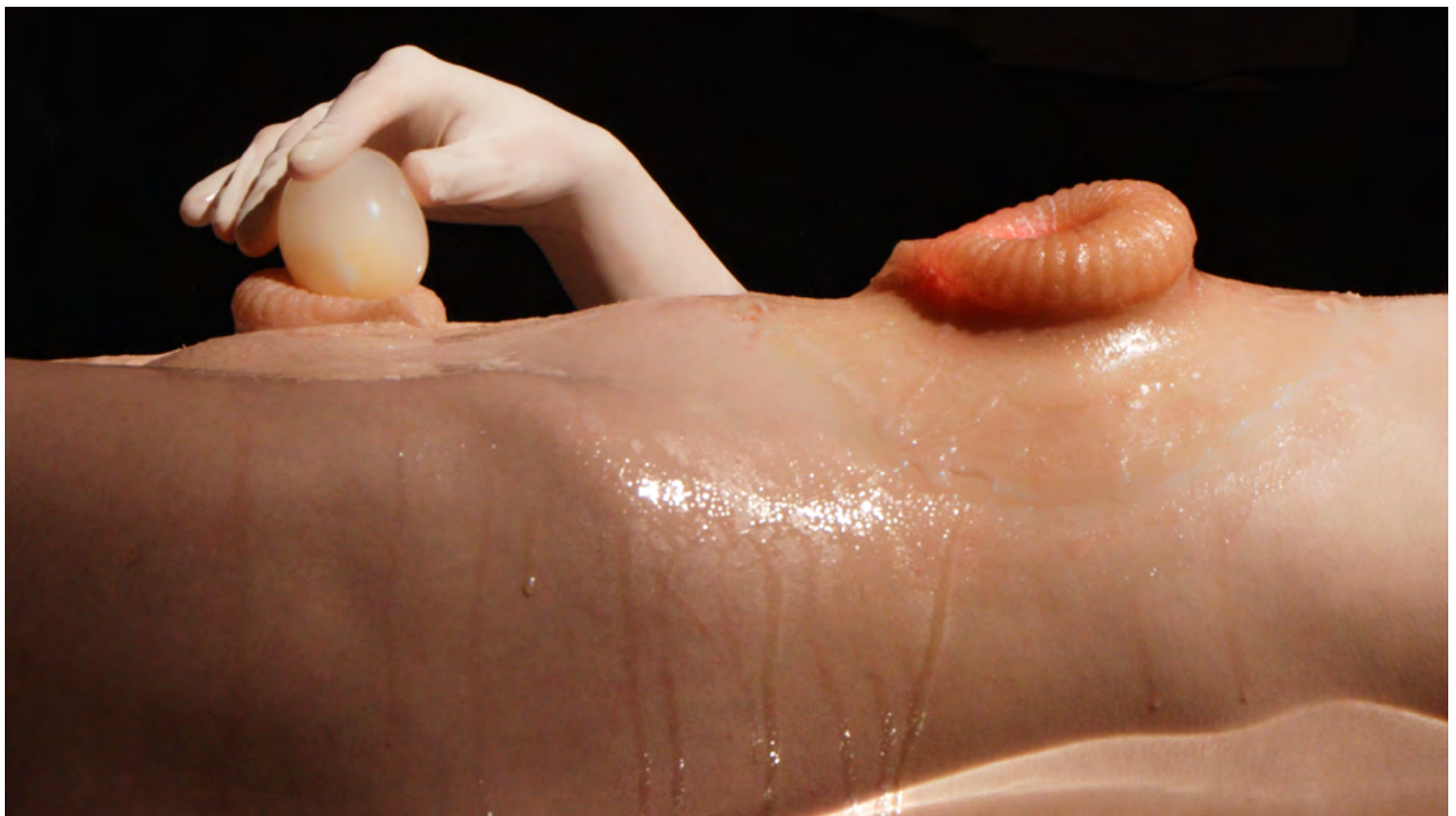


I also focused a lot on creating Galalith for 2 years, a plastic made out of milk that I presented for the first time during Calcium Thirst at New Galerie. It was very obvious for me to use eggs and milk, even before thinking about the metamorphosis process. Milk is very interesting as a maternal, sensual, sexual material that can still mold in one second. It is powerful, as a metamorphosis.

All these mechanisms constitute the genesis of Our Symbiosis Infected her Fertile Systems, (2021), divided into three parts: Artificial insemination with The Machine and our common breath, gestation and the Original Egg, then breastfeeding with milk and gasoline.

## **HOW DO YOU IMAGINE THE PERCEPTION OF THE BODY TRANSFORMING AND SHIFTING IN A WORLD WHERE THE BOUNDARIES BETWEEN DIGITAL AND PHYSICAL ARE INCREASINGLY BLURRED AND ELUSIVE?**

I don't think the perception of the body is shifting as a consequence of the blurriness between the digital and physical worlds. It's a self-feeding mechanism. The perception and the question of the body's significance has always been a major issue in any society. The Greeks had already invented a virtual world in which they would exchange together in order to purify a set of common emotions: Theatre. In a way, the creation of a digital ecosystem is an answer like any other to universal questions: who are we and how do others perceive us? In the same way, how relevant the creation of machines becomes when we no longer consider them as tools but as distorting mirrors to help us understand what humanity is or is not.



### **OUR SYMBIOSIS INFECTED HER FERTILE SYSTEMS, 2021**

Still from HD video

7 mn

Edition 5+2 AP

Password: MotherMachine

<https://vimeo.com/604009026>



**ACCORDING TO YOUR PERSPECTIVE, WHAT DOES FLUIDITY MEAN IN REFERENCE TO THE IDEA OF IDENTITY CONSTRUCTION?**

Cyborg ++!



**MORPHOGENETIC EGG (HATCHING)**, 2021

Galalith synthesized by the artist from milk proteins, resin, led  
24 x 10 cm  
Unique

## QUI EST SALOMÉ CHATRIOT, LA DR FRANKENSTEIN DE L'ART?

— Par Matthieu Jacquet

Adoubée par Orlan, qui lui décerne l'Opline Prize en 2019, l'artiste Salomé Chatriot invente un monde où le vivant, les machines et la technologie se confondent pour ne composer plus qu'une vaste cosmologie, à la frontière du réel et du virtuel. Entre modélisation 3D, sculptures, performances et installations interactives, retour sur la pratique d'une jeune Française prometteuse, exposée jusqu'au 15 février à la New Galerie.

**Des méandres de peau humaine digitalisés et mêlés à un liquide turquoise forment une flaque** imprimée sur plexiglas qui semble éclabousser le mur. Fragmentée en trois, cette forme abstraite dessine un nouveau tableau dans l'histoire des représentations du paysage : un paysage détaché du concret, où l'humain, la machine et la nature se confondent pour ne constituer plus qu'une entité régie par des tensions élastiques. Objet hybride à la frontière de la peinture, de la sculpture et de l'image numérique, cette œuvre sobrement baptisée H1 se présente, à l'entrée de la New Galerie, comme un manifeste incontestable de la création artistique d'aujourd'hui. Son auteure : l'artiste et designer française Salomé Chatriot.

### "Un Docteur Frankenstein un peu tech"

**Manipulation électronique, mécanique, code informatique, sculpture, performance ou encore modélisation 3D**, cette jeune femme est ce que l'on peut appeler une "touche-à-tout". Fascinée par les arts visuels et le design interactif, Salomé Chatriot entame à l'âge de 17 ans ses études de Media Interaction Design à la prestigieuse ECAL de Lausanne : si elle n'a à l'époque aucune connaissance technique des médiums qui l'intéressent, son abnégation et son vif désir de parvenir à mettre en forme ce qu'elle imagine seront salutaires. Après de nombreuses nuits blanches, des soirées passées à l'école après les cours, elle met au point l'une de ses premières créations majeures : une installation interactive activée par le contact de son pouls et sa respiration, qui provoque une réaction en chaîne et finit par souffler des bulles de savon. Aujourd'hui, elle considère que ce projet regroupe les éléments majeurs de sa démarche : le rapport essentiel au corps humain, la place de la respiration, l'intégration de l'image virtuelle et l'intervention de la mécanique et de la technologie en vue de créer un processus.





**Cette passion presque innée pour la machine, Salomé Chatriot la tient en vérité de la famille** dans laquelle elle a grandi. Une mère sculptrice, un frère programmeur informatique, qu'elle regardait coder pendant des heures, mais surtout un père pilote de rallye dont les anecdotes hors du commun nourrissent son imaginaire : à 5 ans, la jeune fille monte dans sa première voiture de course, à 12 ans, elle parcourt la route avec lui sur une moto. "J'ai toujours été fascinée par la domination de l'homme sur la machine", explique l'artiste, qui emploie d'ailleurs volontiers le vocabulaire et les outils de la mécanique automobile dans son propre travail plastique.

**Dès ses études à l'ECAL, l'artiste prend pour habitude de réaliser la totalité de ses œuvres toute seule**, du début à la fin : ici, elle intègre un micro-processeur et un spiromètre, là, un turbo alternateur et système DEL... Une débrouille qui l'amène à se qualifier elle-même comme un "Docteur Frankenstein un peu tech" et lui permet rapidement d'acquérir un savoir-faire technique fort convoité par les marques, qui lui commandent vidéos et installations interactives. Si son parcours et son obsession pour la technologie pourraient limiter Salomé Chatriot au domaine du design, ils lui permettent finalement d'adopter la double casquette. Pour preuve, elle est à ce jour la seule étudiante de sa promotion de l'ECAL à avoir fait carrière en tant qu'artiste.

## Mêler l'organique à la froideur technologique

**Lisses, complexes et parfois lourdes, les machines et la technologie peuvent toutefois donner aux œuvres d'art** un caractère hermétique voire repoussant. Salomé Chatriot le sait bien. Soucieuse de contrecarrer la froideur du mécanique, de l'image virtuelle et du préfabriqué, elle s'attache à enrober ses créations de la poésie de son univers et de la douceur formelle du vivant. Dominés par les teintes beiges, rosées et violacées de la chair, habités par des volumes dont l'aspect rappelle la viscosité des organes et les lignes courbes des membres du corps humain, ses paysages modélisés en 3D composent d'étranges labyrinthes organiques où l'on discerne même, parfois, un fragment de sein, un boyau, une main ou une vulve. Dans ses sculptures, Salomé Chatriot rappelle tantôt la texture de l'épiderme en coulant ses structures dans la résine, tantôt le gonflement du cœur et des poumons par des volumes gonflables en non-tissé Tyvek. Récemment, elle a même commencé à utiliser la galalithe, un plastique polymère élaboré à partir du lait : loin d'être choisi par hasard, ce liquide originel (et maternel) porte avec lui tous les mythes qui ont édifié sa cosmologie. Ainsi, les nombreux symboles du lait qui inspirent Salomé Chatriot attribuent à ses œuvres toute leur puissance d'incarnation.

**"Je déteste lorsque l'on m'enferme dans la case "artiste digitale""**, affirme Salomé Chatriot. Une expression qui, selon elle, limite et appauvrit le fond de sa démarche. Il y a quelques années, cette catégorisation l'amène même à questionner et rejeter les notions centrales de son travail : "J'ai fait l'amalgame entre interaction et respiration, que j'ai mises de côté. Toutes les notions de féerie, de nymphes, de membranes, de matière, je les ai aussi mises de côté à ce moment-là, alors que je dessine des sirènes depuis que j'ai 5 ans !" Car ce sont bien des sirènes, des fées et autres créatures fantastiques anthropomorphes qui peuplent les œuvres de l'artiste. L'un de ses derniers projets est d'ailleurs baptisé Harlequin, en hommage au personnage de la commedia dell'arte : l'artiste s'inspire de son célèbre costume à empiècements de losange pour imaginer une peau rapiécée qui devient la base de ses compositions abstraites. Comme beaucoup de ses sources, cette image d'origine devient, selon ses mots, un "organe" qu'elle remanie à l'envi dans ses modélisations et ses sculptures : "Je trouve ça incroyable d'arriver à épuiser un même sujet, de sucer sa moelle épinière pour qu'il me donne encore de nouveaux résultats." Partie intégrante de cette récente série, la plaque en plexiglas exposée à la New Galerie est d'ailleurs accrochée au mur sous forme de triptyque, comme pour inscrire subtilement son travail dans la vaste histoire de l'art pictural.



## Une pratique tournée vers un avenir incertain

**À la New Galerie jusqu'au 15 février prochain**, Salomé Chatriot esquisse à travers ses deux œuvres sa vision d'un futur proche confondant réalité et fiction – un futur où les corps et les objets fusionnent, se distendent, s'étirent et se liquéfient, où l'image devient sculpturale et le virtuel devient matériel. Celles-ci traduisent un questionnement plastique sur le devenir des formes dans un monde en crise où se dessine peu à peu l'urgence de la survie, que partagent les six artistes contemporains présentés dans l'exposition "Soleil vert". Imaginée à partir du roman de Harry Harrison et du film dystopique *Soylent Green* (1973) qui en a découlé – relatant l'histoire d'un New York submergé par la population et la pollution –, cette dernière montre comment les angoisses et incertitudes propres à notre époque se traduisent dans les nouvelles démarches, les formes, les matériaux et techniques artistiques.

**Comment créer aujourd'hui lorsque l'on fait face à cette destruction progressive et inévitable de notre monde?** Si tout un pan de sa pratique est dématérialisé, Salomé Chatriot reconnaît tout de même être en proie à des paradoxes, consciente du spectre grandissant de la pollution numérique. Très prolifique dans la génération d'images, elle dit avoir besoin de fragmenter sa pratique sur tous types de médiums, de l'écran au disque dur externe en passant par les réseaux sociaux : "C'est comme si je misais sur toutes les pérennités différentes", justifie cette grande adepte des supports éphémère. Quant à la question de l'inscription de son œuvre dans le temps, l'artiste n'est pas inquiète. "Ce qui m'importe avant tout est de créer une cosmologie, un univers qui serait comme l'extension de mon propre corps. (...) Car au-delà des œuvres, ce qui reste de l'art, ce sont les personnalités des artistes. On ressent leur essence à travers, par exemple, les légendes sur Picasso, les récits des cafés où se retrouvaient les surréalistes... Finalement, ce qui reste, c'est l'histoire !" Une histoire dans laquelle la talentueuse Salomé Chatriot est en passe de se faire, à son tour, une place de choix



## SALOMÉ CHATRIOT, THE COALESCENCE OF ORGANIC, DIGITAL, AND NATURAL MATERIALS

Words by Allan Gardner

Salomé Chatriot is a French-born artist and multimedia interaction designer currently living and working in Paris. Her practice is focused around the creation of spaces which intersect the physical and the digital. This often manifests through the marrying of electronic, kinetic sculptures and digital imagery. The work attempts to explore the ways in which science and technology treat the body through a means of data-oriented objectivity.

Her work rejects notions of techno-negativity, instead of taking inspirations from the notion of environments in which the digital and the organic interact, often with a subtle emphasis on healing. Part of this process of healing comes through the transmission of organic materials; through breathing, circulation of liquid and the processing of chemical reactions or organic data by electronic machines. This is an essential aspect of her work, the interaction and coalescence of organic, digital, virtual, designed and natural materials moving towards a place of unity.

With installations like *Distal Extension* (2017) Chatriot produces an interactive space in which the viewer actions the function of the sculptures through the use of their own body. Beginning with the palm of the hand, the machines begin to move in relation to the viewer's heartbeat, breathing into a medical spirometer engages a chain reaction mirroring our body's processing of oxygen – the sculptures expand and contract, shifting as the carbon dioxide we breath out is processed.

It encourages an intimacy with the machines, engaging an essential biological function as an act of empathy as we see the sculptures empowered by our breathing.

The breath is reduced to chemicals, fuel, data, consumed to create kinetic energy through which the work is able to communicate back a mirror of the viewer's own biological function. It's an exchange of information between the technological and the biological that is made possible through the sharing of material, and resultantly the creation of a relationship between the two.

Her most recent exhibiting of *Fragile Ecosystem* in Geneva (an installation work conceived in Paris in 2018) takes on a new form as the artist's body replaces the machine. Curated by Oil Productions, this new phase of the work further compounds the relationship between the technological and the biological.

As the artist replaces the machine, she takes on the labour, she creates an empathetic relationship between the two and gives weight to the exchange present in that relationship. It encourages a new perspective on the way we treat technology, the function of technology and its expanding role in our lives. As Chatriot hyperventilates, taking on the role, the connection is established in the environment and taken into the outside world as the performance ends.



# CLOT

## **FOR THOSE THAT ARE NOT FAMILIAR WITH YOUR WORK YET, COULD YOU TELL US MORE ABOUT YOUR BACKGROUND AND INFLUENCES?**

As an artist, my work focuses on the creation of physical and virtual spaces: I build machines and installations where electronic sculptures and digital images coexist. Fascinated by the way science treats body[ies] through data-oriented objectivity, I use potential futures and new technologies to shape a fluid, digital and precious identity. In disagreement with the techno-negative attitude, the ecosystems I am producing always bear the mark of certain healing. The well-being I wish to transmit often involves the real-time diffusion of organic flows such as breathing, circulation of liquids and [a] chemical transformations. In my artistic creations, the process is as important as the result: I one hand, I am experimenting and manipulating physical, electronic, digital and virtual materials in the manner of a scientist; with rigour and precision. In the other, I work following my intuitions, very organically: I feel like a super tech version of Dr Frankenstein and being its creature in the meantime!

My influences are very eclectic: from classical theatre, antiquity, its myths and their contemporary interpretations, to medicine and the human body, passing by the aesthetics of machinery and industrial materials living inside in a frozen but alive nature. At different scales, they all have in common the concept of [organic] representation. My pieces often create bridges into history, extracting classical concepts, enlightening them through the prism of technologies in order to comment on our contemporary society. *Le Lamento du jardinier* was a thesis I wrote following this process. I wanted to show how live streaming was closer to antique theatre than a contemporary representation, and how it affects the real-life interaction between people through identification, self-exhibition, confidence and empathy. To achieve this text, I analyzed the different shifts into theatre history, from the building itself (architecture structures the representation) to the staging through ages, slowly becoming [moving] images in 2D, 3D, or 4D. In this regard, I consider all my pieces as (immersive) images: whatever their nature: stills, sculptures or whole installations.

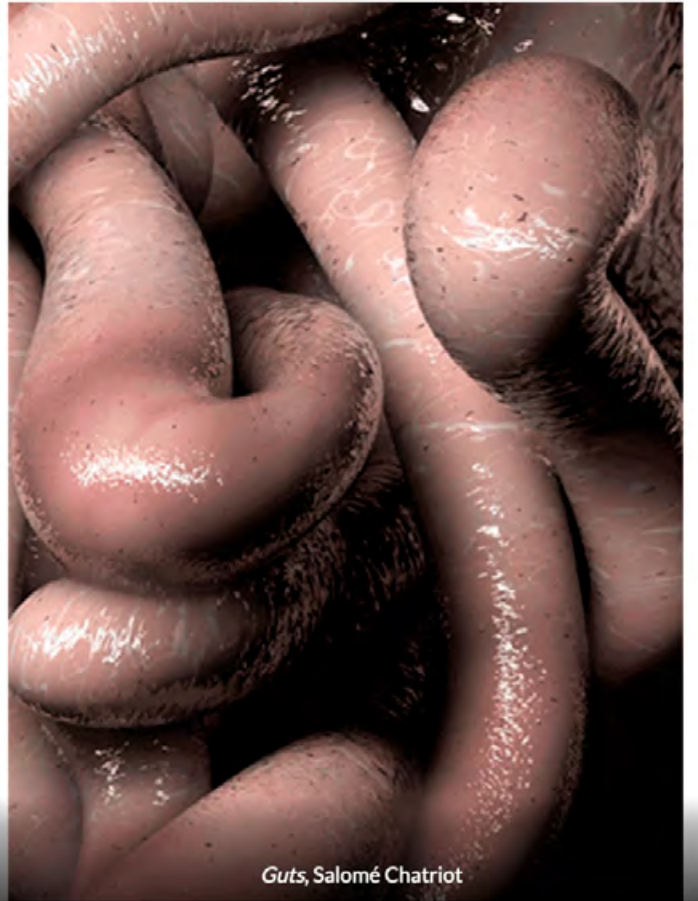
Furthermore, I got interested in how people construct and represent themselves through their own data. With technological advances, the reduction of their costs and size, sensors have become democratized, are now an integral part of everyone's privacy, and became objects of fetish. I have been working on biometrical data and their extension in digital, virtual and real spaces for 3 years now. *Distal Extension* was my first installation that was displaying real-time body analysis and projecting personal data into public space; in one hand extending physical shell; publicly exhibiting oneself's intimacy in the other.

Finally, I turned my attention to seduction. Since marriage is no longer ritualized but dependant of personal will in western cultures, seduction is on all fronts, it is sovereign: it no longer confines itself only to the loving environment. It has intruded into all spheres, economic, social, educational, cultural. The question of the body is multiplied via all the representation platforms on which it can be registered and fragmented, whether real, digital or virtual. Unfortunately, this is a very cold way of referring to a completely natural mechanism of living things. I try to incorporate a touch of eroticism into my work, with the use of fluids or organic movements. Actually, I am fascinated by the figure of the nymphs in ancient myths; their polymorphic structure, which allows them to transform themselves with the help of nature's elements.

## **ONE OF YOUR LATEST ARTWORKS IS FRAGILE ECOSYSTEM; WHAT WAS THE INTELLECTUAL PROCESS BEHIND IT?**

*Fragile Ecosystem* is a polymorphic landscape in space and time, which the first phase was an on-site installation in the former paper mill of the Moulins de Sainte Marie in Paris. The central character of this artwork is the Machine, a gigantic turbo alternator. The various components of the installation are flooded with her vital energy. Few screens show a living organism composed of her moving flesh and the sculptures around her pulsate with the same intensity as her cardiac rhythm. I designed the arches to be in between medical devices, interfaces and external entities. Placed in front of the doors, they delimit the [machine] representation space and become borders. The gloves are contact zones, from physical and sensitive points of view. The water inside creates condensation on their surface due to the temperature difference with the outside: fine droplets bead at their ends. The installation is destined to be assembled, dismantled, fragmented, because, in the end, whatever its form, it retains only its primary idea: a fertile and living matrix.

Fragile Ecosystem was curated by Oil productions, an amazing team of girls creating ethical and dissident porn. In Geneva, the machine was substituted by my own body, and the whole installation was reacting interactively to the rhythm of my breathing. The performance took place when the sun was going down, projecting its last rays onto the reflective surfaces. It was really intense to be hyperventilating for three hours. At first, I could see time passing, then little by little I couldn't see anything except a few flashes of fuzzy light, the buzzing of my breath in my ears and all my body feeling restless. Meanwhile, Nora Smith was projecting live visuals on a sculpture in real-time. Analyzing my reactions, she made her creations more complex when I couldn't breathe: she maintained the fragile balance of tension within the room. Despite some dizziness, I really felt that I had reached a form of appeasement and balance during the performance, in part due to the general caring that prevailed there.



# CLOT

## **ABOUT YOUR CREATIVE PROCESS, DOES YOUR WORK GENERALLY INVOLVE A LOT OF CONCEPTUAL DEVELOPMENT BEFOREHAND OR IT STEMS MORE FROM AN AESTHETIC NEED?**

My work involves a lot of both conceptual and aesthetic research. Constantly archiving the visual, sonic and intellectual material I find, I re-inject it in the right way into my different ongoing artistic productions. For the time being and not to mention my other side projects, I consider that I am running three distinct artworks at the same time: Fragile Ecosystem, Synthetic Bodies and Opéra Passiflore. Each of them conjures up notions that are intimately intertwined like Russian dolls, which I project as extensions of their queen mother through the body representation. However, each has its own life and personal development perspectives; also linked with the co-creators I am working with.

Synthetic Bodies is an interactive performance I created with Samuel Fasse. It essentially raises the notions of intimacy, territory takeover by a moving body and the revelation of different realities through the technology activated by the gestures of three performers. We consider this project as the foundations of a long-term collaboration and will mutate in a series of exhibitions. They will begin next September with two solo /duo shows: one in London and the other in Paris.

Opéra Passiflore is a very organic machine that I constantly feed with Federico Nicolao and also takes place over the long term. We work in an autonomous but symbiotic way, him with text and non-linear narrative strategies, me with images and plastic production. This artwork is an installation accompanied by a performance in its final form but can be sub-divided into small productions, publications, residencies in its intermediate form.

As I mentioned, Fragile Ecosystem has grown up around my beloved Machine, and has slowly evolved. The project will continue to expand himself with new presentations during the next few years. In the end, I conceive my works as "millefeuilles". (A millefeuille is a (delicious) French pastry with several hard and soft layers one above the other.) From their birth, they keep growing both conceptually and esthetically: always in motion, creating circumvolutions but never erasing the first bits of the original idea. It is also a way of building a rhizomatic organization of knowledge, plastically coherent in my work, through the use I make of different network systems.

## **FROM PROGRAMMABLE MATTER, 3D/4D PRINTING AND BIOLOGICAL DESIGN, AND THE HUMAN INTERACTION WITH DIGITAL INTERFACES, THE MATERIAL SEEMS TO BE MORE AND MORE BLENDING WITH THE DIGITAL. WHERE DO YOU THINK WE ARE HEADED IN TERMS OF THE NEW DIGITAL MATERIALISM?**

My answer will seem obvious, but we are of course only in the early stages of digital materialism. The classic phrase that we always hear around us, outside the scientific world "Could you believe, ... years ago we would never have imagined [...]" is representative of the considerable acceleration of contemporary progress, thanks to research and development in the field of innovation. Over time, the number of years invoked is reduced, when the following proposal becomes more and more incredible: shifting from interfaces for the real world: Could you believe, 20 years ago we would never have imagined live streaming on Internet! Could you believe, 15 years ago we would never have imagined rendering real-time 3D graphics so realistic into VR! Could you believe, 10 years ago we would never have imagined 3d printing living cells! Could you believe, 5 years ago we would never have imagined editing human genome would be possible!

The real challenge of distorting reality through new technologies is to provide access and learning for the entire population to understand them. As I told you, I don't want to highlight the whole dystopic part related to innovations; and especially not to become techno alarmist. However, among all the dangers of such rapid progress, inequalities will become a priority to be solved.

## **WHAT'S YOUR CHIEF ENEMY OF CREATIVITY?**

Laziness. I have the feeling that people are not curious enough.

## **BEFORE AND AFTER DIGITAL (C)ODE | SALOMÉ CHATRIOT & SAMUEL FASSE**

Interview with Salomé Chatriot & Samuel Fasse

Interview by Marta Orsola Sironi —

The two artists define themselves as a “creative entity” and for them the idea of sharing and openness to the acceptance of the other in their generative process is very important. They have even created their own “Big World”, where different stories, inhabitants and actors can meet. Interaction, however, for S//, as they call their artistic duo, also means reflecting on the body and the human being, considered in its possibilities of existence and coexistence, both physically and spiritually, which, finally, in its interdependence with the other, technology, machine or organism that is. All this proceeds through the opening of a different dimension yet communicating with our reality.



**M.O.S.: During the lockdown, we experienced a suspended time, emptied and at the same time full of potential. For someone it was an opportunity to grow, for others a desert of inactivity. What did this experience mean for you and for your work?**

S//: As the world was in a total lockdown, we felt losing our sense of space and time. These parameters have been mainly compromised: we were no more entities limited and constrained by time and space, but beings defined through connections and interrelations. Flesh-and-blood beings, on one side obliged to stay at home, but on the other side with having the possibility to live a new relation to space. We became our own hyper objects, as 'real' individual persons, connecting with each other, as only existence vector. This is in line with our thinking of the horizontal world, according to which the dimension created allows the abolition of certain classical modes of representation or classification. This dimension obliges us, by these virtual-real interrelations and connections, to place ourselves differently. This shift of an individual desire offers us the possibility, thanks to these new parameters of living, to opt for the creation of this common creative entity named S//. No longer Salomé and Samuel, while working or thinking about Big World we are morphing into another entity, a third person at the intersection our both identities. We didn't really decide to operate in that way, it appears to us that we intuitively merge our consciousness while working together. It responds to a global reflection about coexistence and of these invisible and non-perceptible parameters, which govern everyday interactions. The confinement period highlighted those tensions and interconnections but convinced us that the process of S//'s work and the creation of a common self was relevant in the contemporary society of the 21st century. We were far to consider this period as a fertile ground for creation and self-discovery but this third brain is also turned on by the inactivity.

**What results do you think will have this, which seems to be if not a "social mutation", certainly a "mutation of sociality"?**

Through new ways of representation and perception, the body evolve. Nor interior or exterior, our simple presence, physical or digital could be enough to communicate. This is one main part of our work, to reach this turning point, in a potential future, where these projections can be achieved and conceived. As the bodies, to push them to their extreme limits of conspicuity and bodies is one among them. That being said, through again what we aim to use as tools, we rewire our relationship with tech. In a delicate and sensitive way, we attend to take off this negative aspect, and propose to accompany without animosity this huge mutation(s) of sociality.

**In your opinion (and in your artistic work) is it possible that there is a "community" without a (physical) space of common encounter?**

Communities are everywhere, real, or virtual, people always tend to meet each other. The common encounter is subjective and has changed – will change due to what people hope to attend, share commons thoughts, come together in order to better apprehend the other. We/the world is a community, a shared space of common encounter with its multiple possibilities. These ones might help to live us not as autonomous human subjects, but rather to change our perceptions and anthropocentric point of view. As artists, we aims to have these same notions by spreading visuals and projections: in a common-shared space, the energy emanating replace any physical encounter, it is beyond what is physical or not, but more focused on how you contribute to this common energy of communication.

**In "Relational Aesthetics" Nicolas Bourriaud defined art as a "state of encounter". What is your position on this? Or rather, how do you think this "state" is configured? What dynamics must be triggered for it to occur?**

Our art uses "new technologies", which are in our eye tools of communication and perception. It is partly based on a sensitive use of these mechanical materials. They allow a new apprehension, a repositioning of our ethnocentric glance. These technological bodies offer us the acceptance of other visions, and interactions. Like the internet, considered as a place of accessible knowledge and resources to build ecosystems, place of diffusion of said hyper-representations, and finally a place of encounter for individuals in new diffusion spaces. This perspective shift implies a physical change of frame: new technologies have this inherent capacity of forced perspective. Anything and anyone can simultaneously be the subject and the object. Both hold an epistemic truth in that idea of regression, to accept many things you would not concede otherwise.

For instance, a camera can be accepted as its own subject, a subject with a technological body and specific motion and visual possibility, theoretically capable of showing the world at any angle, scale or form. With such characteristics, a technological object can become a mean of diplomatic mediation, it can be thought as an entity as well as the starting point of mechanic subjectivity. Dynamics of perspective's switch must put in place; art for art is no more valuable for us.

We are interested in its externalities and by this technological means, the encounter. The encounter is not a state anymore, it is more a dynamic vector of transmission between the two of us, but also with plants, with animals, with machines, with our 'real' environment (Paris), with our metaphysical one (Big World) and with our own creatures we create to trigger new encounters.



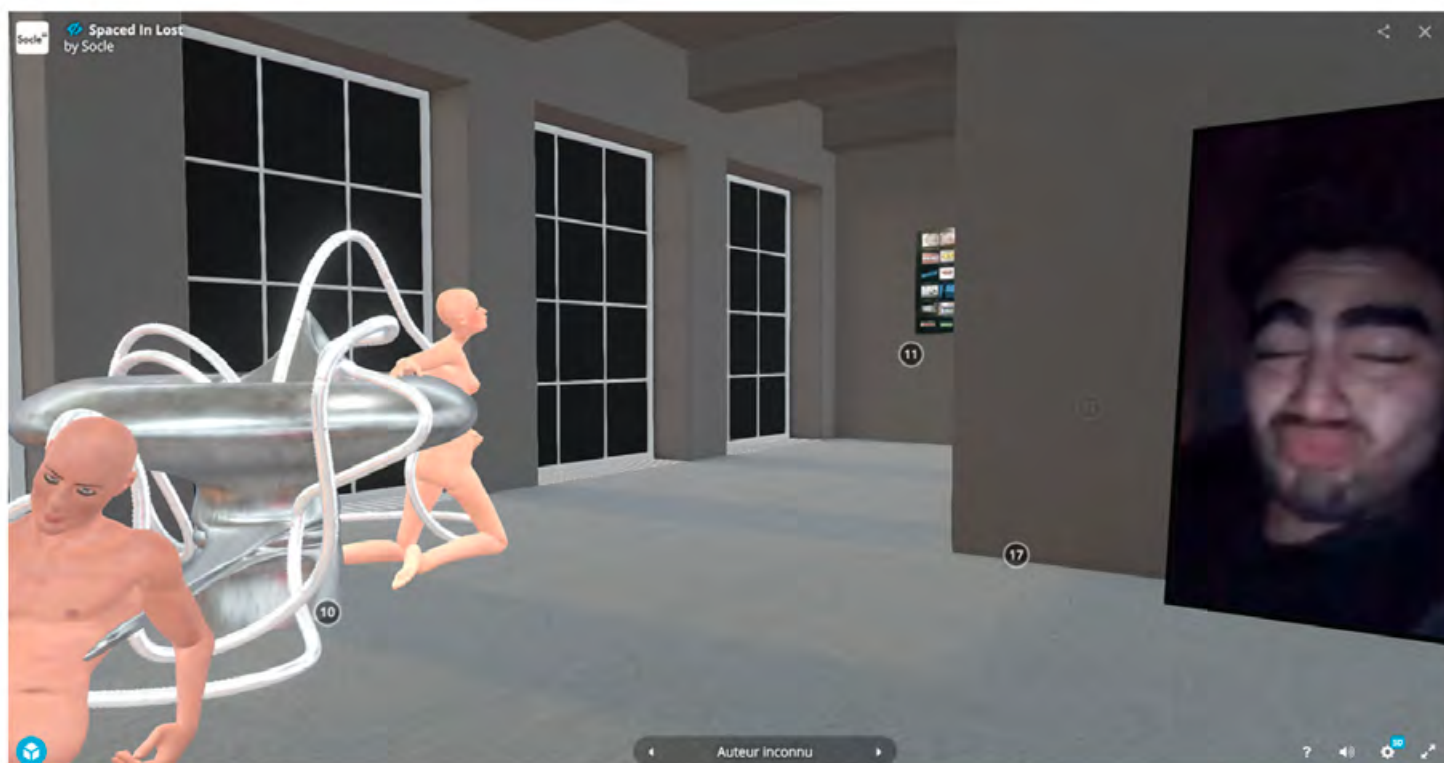
## « LONELY » : ULTRA CONTEMPORAINE SOLITUDE

Par Inès Boittiaux

Jeudi 2 avril, 18h. L'exposition « Lonely » ouvrait ses portes... sans public, sans artiste et encore moins sans bruit de verres qui s'entrechoquent. Drôle de vernissage, donc, et pour cause : confinement oblige, l'événement est 100% virtuel.

Dans cet espace dématérialisé, généré par ordinateur, 16 artistes conviés par le commissaire d'exposition Yvannoé Kruger, à l'invitation de l'artiste Filip-Andreas Skrapic (fondateur du projet Spaced in Lost), explorent toutes les dimensions de la solitude et questionnent le bouleversement que connaissent nos vies depuis le 15 mars. Produites en quelques jours à peine, certaines œuvres rassemblées ici (installation, vidéo, sculpture...) et commentées par la voix de leurs créateurs, ont été spécialement conçues en réaction à l'actualité (comme le journal de confinement photographique de Jeanne Vicerial, pensionnaire-confinée à la Villa Medici, les autoportraits au masque de Charles Hascoët). D'autres ont du être adaptées à cet environnement purement digital dans lequel on évolue – pas toujours adroitement – tel un spectre.

Les artistes invités auscultent et décrivent un monde en basculement, où le bunker apparaît comme un « refuge idéal » (Nelson Pernisco) dans lequel l'être humain, relié à ses semblables par des tuyaux connectés à des générateurs d'idées (Salomé Chatriot & Samuel Fasse), s'accommode derrière son écran d'une forme de solitude peuplée (Grégory Chatonsky)... où l'art se mue en caricature du réel.



L'exposition virtuelle « Lonely » (Salomé Chatriot & Samuel Fasse, « Interdépendances Liquides », 2020 et Antoine Donzeaud, « I hate it when you're not around, and the fact that you didn't call, but mostly I hate the way I don't hate you, not even close, not even a little bit, not even at all », 2018)