
SALOMÉ CHATRIOT

NEW GALERIE

Selected Press

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 poulx 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



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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.



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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.

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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.



Brain, Salomé Chatriot



Guts, Salomé Chatriot

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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.

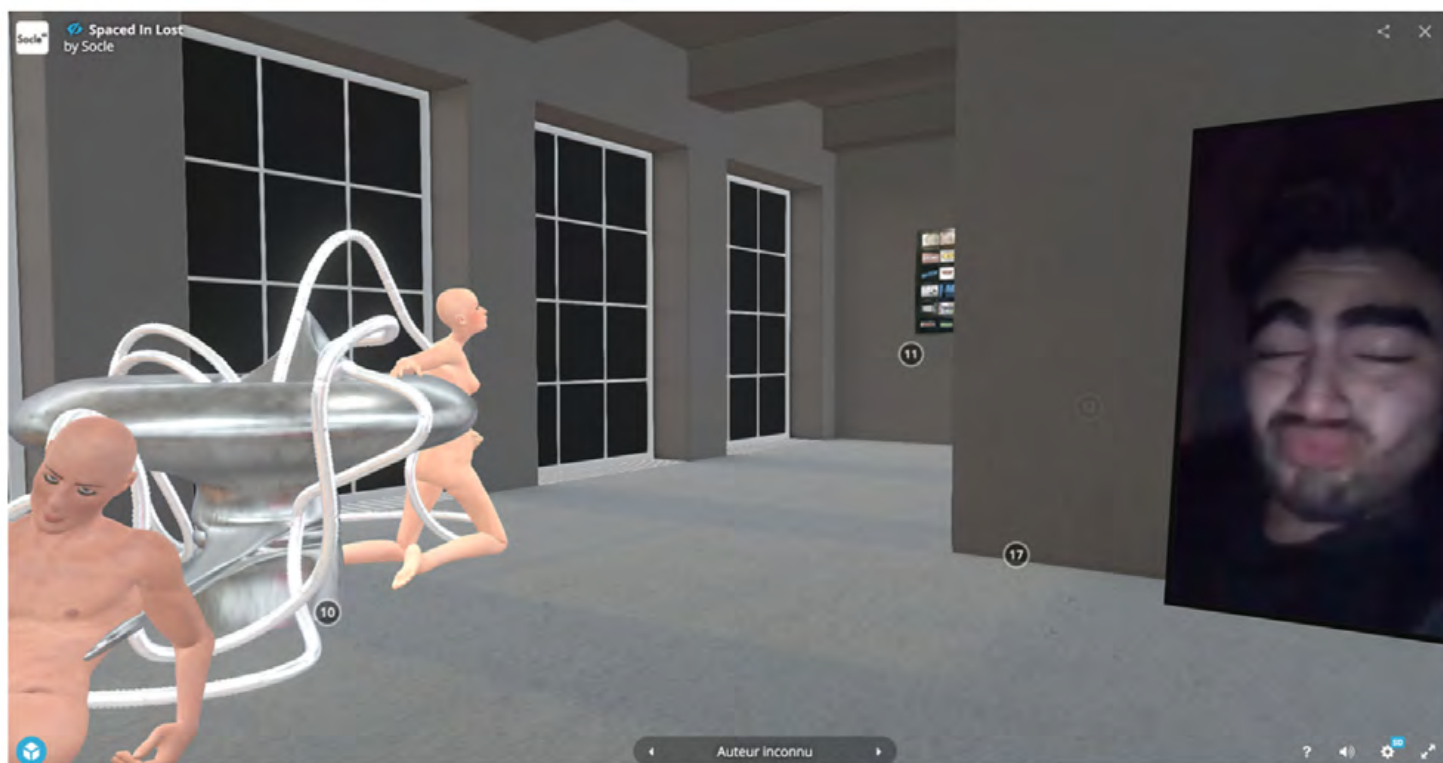
« LONELY » : ULTRA CONTEMPORAINE SOLITUDE

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)