



**1**  
4 Exs (*Écho des Luttes et des Conquêtes*)  
2023  
3D printed white PLA, video projection  
255 x 200 x 140 cm

**2**  
Looking Back at Ways of Feeding  
2023  
Digital print, acrylic on canvas  
145 x 102 cm

**3**  
PangeAssets.  
Earth crust deciding of the future geopolitical tensions (Convergent Boundaries)  
2023  
Video, light domes, 3D printed white PLA  
86 x 56 cm x 20 cm

**4**  
PangeAssets.  
Earth crust deciding of the future geopolitical tensions (Transform Boundaries)  
2023  
Video, light domes, 3D printed white PLA  
86 x 56 cm x 20 cm

**5**  
Le Labyrinthe de la Servitude Numérique  
2023  
3D printed white PLA, acrylic paint  
233 x 92 x 86 cm

**6**  
La Spirale de la Dépendance  
2023  
3D printed white PLA, acrylic paint  
245 x 85 x 80 cm

**7**  
Algorithms as Contemporary Vampires:  
Sucking the Living Juice  
2023  
Digital print, acrylic on canvas  
145 x 100 cm

**8**  
The Whale Savior: Industrial Death Jam  
2023  
Digital print, acrylic on canvas  
145 x 94 cm.

**9**  
PangeAssets.  
Earth crust deciding of the future geopolitical tensions (Divergent Boundaries)  
2023  
Video, light domes, 3D printed white PLA  
86 x 56 cm x 35 cm

**10**  
PangeAssets.  
Earth crust deciding of the future geopolitical tensions (Plate boundaries)  
2023  
Video, light domes, 3D printed white PLA  
86 x 56 cm x 35 cm

**11**  
Morpher  
2018 – ongoing  
Video, Variable dimensions

**12**  
A Transporting Journey  
2023  
Installation, video projection, TV, 3D printed white PLA  
2 min

**13**  
Man-made Clouds,  
Sun Screen Engineered  
2023  
Digital print, acrylic on canvas  
120 x 80 cm

**14**  
Le Jardin des Vivants Parmi les Vivants  
2023  
Digital print, acrylic on canvas  
100 x 85 cm

**15**  
It is Walking Over the Dam  
2023  
Digital print, acrylic on canvas  
80 x 55 cm

**16**  
Le Fardeau de la Chair  
2023  
Digital print, acrylic on canvas  
120 x 120 cm

**17**  
They are Overwhelmed  
2023  
Digital print, acrylic on canvas  
80 x 60 cm



1

4 Exs (*execution, exploitation, exclusivization, extraction*) is a looping sculpture of a fish character displaying several tools symbolically representing the different steps of power formation. This sculpture comments on abundance and deprivation is by revisiting a Russian tale called: "The Tale of the Fisherman and the Fish".

3 4 9 10

Four screens play videos of earth crust formations that are generated procedurally on top of performed dances by Alexandra Martens Serrano and Kévin Bray, recorded with a depth camera.

"PangeAssets : Earth crust deciding of the future geopolitical tensions" is a series of videos that show how the movement of the earth's surface decide the very assets that enrich countries and private companies. These choreographies are based on the four main tectonic plate movements.

5

The Sculpture *Le Labyrinthe de la Servitude Numérique* is symbolically depicting the contemporary big brother: algorithms collecting and uploading users digital data in the cloud, in order to analyse and modify significantly their behaviors and experiences – sucking our "Living Juice"

6

The sculpture *La Spirale de la Dépendance* symbolically portrays the process of extracting both mineral and biological substances, from water to petroleum. At its base, a *bas-relief* illustrates a macabre dance, etched into a barrel. Surrounding the walking skeleton are shapes reminiscent of phytoplankton and plants, representing the organic materials that transform into gas, oil, and charcoal – essential components that power our machines. An echo to the "Death Jam" that sustains our continuously increasing energy needs.

The macabre dance is an artistic genre of allegory from the Late Middle Ages that depicts the universality of death, summoning representatives from all walks of life that dance at graves, typically those of a pope, emperor, king, child, and laborer. The effect is both frivolous and terrifying, beseeching its audience to react emotionally.

11

*Morpher* comments on the way we consume information and the limits of understanding it. What are the borders of subjective and objective truth? and how do they manifest themselves? The viewer navigates through a reality constructed

only by humans for humans, where the complexity of thoughts and processes are overwhelming and where skepticism is the only way of raising truth. *Morpher* is a shape-shifting critical mirror to our language, information and data society.

12

*A Transporting Journey* is a mapping that takes the shape of a vehicle that transforms from an animal transporter to a train, to a plane, to a moving house. This installation was first introduced in a group show in New York. It is inspired by a developer approach called *responsive web design*. In this practice, the design of the webpage responds to the environment in which it is displayed (screen size, platform and orientation of the device). Like an interface, this installation then morphs and transforms itself depending on the characteristic of its environment. This is partly possible thanks to the use of procedural modelling systems.

When a system is procedural, it means that the method of creating data is algorithmic. It allows the artist to create a big set of networks composed of rules that will determine the different type of interactions entities can have with each other in a scene.