

Press kit

spiaggia libera

**Détruire,
dit-elle.**

Exhibition text

« On rase tout et on met tout le monde sur la plage. C'est ce que je voudrais. Tout le monde sur la plage. On casse tout et on recommence. »

The revolution according to Marguerite Duras, carried by a seaside metaphor.

This is the starting point of the Spiaggia Libera Gallery, the free beach. In an alley in the third arrondissement of Paris, behind the Musée des Arts & Métiers, a ray of sunshine escapes, hits the window with full force, and comes to caress the works. Everyone on the beach, facing the imaginary sea.

In the background, the insurrection against the intensification of the privatization of coastal areas in Italy, and more broadly against a world that is closing in on itself. Spiaggia Libera is a simple sign at the entrance of a beach indicating free access for all. This object, originally of a strictly informative nature, is transformed into an injunction, a slogan that takes on the air of resistance.

Today, Spiaggia Libera is also a free space in which the works of six women artists respond and dialogue with each other. They come from different international scenes, from different geographies. But on the beach, don't we all look at the horizon?

The inaugural exhibition, *Détruire, dit-elle*, brings together as many practices around the deconstruction of codes and bodies; a movement carried by the gaze of women. The title of the exhibition is taken from a novel by Marguerite Duras, written in 1969. It is located somewhere in a hotel, between utopia and disillusion.

The incisive proposal of the author – raze everything and start over – resonates today with our attempt to find new ways of living together, bringing this idea of rebirth to our present.

Tainted with this melody, the exhibition, and mainly the works that compose it, are both memories of past revolutions and witnesses of contemporary fights. It sketches the contours, the chapters of tomorrow's manual.

The commitment of the artists of *Détruire, dit-elle*, reflects their presence in the world. A commitment that goes through the body, both weapon and shield in our society. A collective momentum, a great plunge into the immense expanse. Destroy – a word, infinitive marked by infinity.

The bather's feeling of happiness is much more than the refreshing joy of cool water: by plunging into the sea, filled with the whole earth, we become sensory witnesses of a cosmic union, from the embrace of sea and land – which both long for.

Sacha Guedj Cohen

Communication

Spiaggia Libera, Paris, 2023. © Manon, Thomas Petit

Klara Hosnedlova
Soukaina Joual
Hanne Lippard
Romana Londi
Chloé Royer
Jenna Sutela

du 18.02 **56** au 25.03
rue du Vertbois
75003 Paris

spiaggia libera
 Detruire, dit-elle.
 exposition inaugurale
 avec

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Klara Hosnedlova
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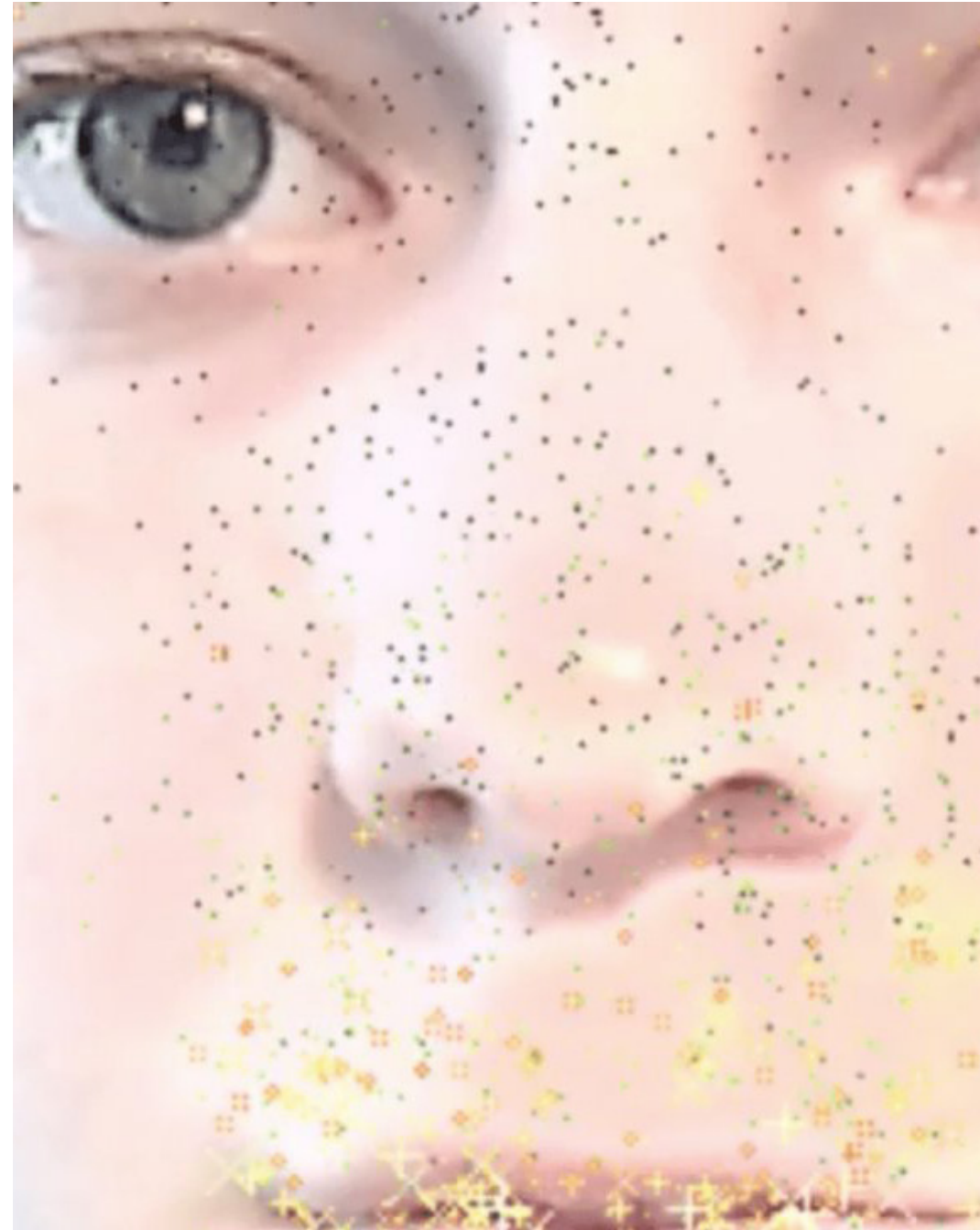
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Petra Cortright (USA) born in 1985



Petra Cortright born in 1985

Cortright's core practice is the creation and distribution of digital and physical images, using consumer or corporate softwares. She became renowned for making self-portrait videos that use her computer's webcam and default effects tools, which she would then upload to YouTube and caption with spam text. Cortright's paintings on aluminium, linen, paper, or acrylic are created in Photoshop using painting software and appropriated images, icons, and marks. The digital files are endlessly modifiable, but at a "decisive moment" they are translated into two-dimensional objects. They become finite, yet their range of motifs and marks, and their disorienting perspectives and dimensions suggest dynamic change.

Cortright lives and works in Los Angeles, CA. She studied Fine Arts at Parsons School of Design, The New School, New York, NY (2008); and the California College of the Arts, San Francisco, CA (2004). Recent exhibitions include: "paint," MCA, Chicago, IL; «The Body Electric," Walker Art Center, Minneapolis, MN, touring to the Yerba Buena Center for the Arts, San Francisco, CA; «Dirty Protest: Selections from the Hammer," Hammer Museum, Los Angeles, CA; «Now Playing: Video 1999-2019," Scottsdale Museum of Contemporary Art, AZ; «Hate Speech: Aggression and Imitation," Künstlerhaus, Halle für Kunst & Medien, Graz, Austria; "Plugged-In Paintings," SITE131, Dallas, TX; "Lucky Duck Lights Out," 1301PE, Los Angeles, CA (solo); "I Was Raised On the Internet," MCA, Chicago, IL; "RUNNING NEO-GEO GAMES UNDER MAME," City Gallery, Wellington, New Zealand (solo); Foxy Production, New York, NY (solo); «Electronic Superhighway," Whitechapel Gallery, London, UK; "ORANGE BLOSSOM PRINCESS FUCKING BUTTERCUP," Société, Berlin, Germany (solo)(both 2016); and "NIKI, LUCY, LOLA, VIOLA," Depart Foundation, Los Angeles, CA (solo). Public projects have included commissions from Frank Gehry Partners, LLP; Mid-night Moment, Times Square Arts, New York, NY; Art on theMART, Chicago, IL; and SketchedSpace in Seoul, South Korea

Education

- 2008 Design & Technology, Parsons School of Design, New York, NY
 2004 Graphic design, California College of the Arts: San Francisco/ Oakland, California, CA

Awards

- 2015 Rhizome: Future-Proof. Joint honoree with Paul Chan & Badlans Unlimited

Solo exhibitions (selection)

- 2018 Pale Coil Cold Angel, Nahmad Projects, London, UK
 2018 Cam Worls, UTA Artist Space, Los Angeles, CA
 2018 lambergani lambirgini lamborghini lambourgini, Ever Gold [Projects], San Francisco, CA
 2018 Petra Cortright and Marc Horowitz », BANK Gallery, Shanghai, CN
 2017 kinder surprise sharky baba, County, Palm Beach, FL
 2017 human sheep brain 'alice in wonderland' Americana, Foxy Production, New York, NY
 2017 RUNNING NEO-GEO GAMES UNDER MAME, City Gallery, Wellington, NZ
 2017 RUNNING NEO-GEO GAMES UNDER MAME, Tristian Koenig, Melbourne, Australia
 2017 quack doctor violet « saltwater fish », 1301PE, Los Angeles, CA
 2016 DIE ROSE, Société, Berlin, Germany
 2016 ORANGE BLOSSOM PRINCESS FUCKING BUTTERCUP, Carl Kostyal, London, UK
 2016 Octopus 16: Antiques Roadshow, Gertrude Contemporary, Melbourne, AU
 2016 Zero-Day Darling, Ever Gold [Projects],

San Francisco, CA

Group exhibitions (selection)

- 2019 The Body Electric, Organized by Pavel S. Pyś, Walker Art Center, Minneapolis, MN
 2018 I Was Raised on the Internet, Organized by Omar Kholeif with Nina Wexelblatt and Jared Quinton. MCA Chicago, IL
 2017 4th Ural, Industrial Biennial Of Contemporary Art. Curator: João Ribas, Ekaterinburg and other cities of the Ural region, RU
 2017 Web 2.0, Organized by Paul Slocum and Thierry Tilquin, Senne, Brussels, BE
 2016 Shift, Stretch, Expand: Everyday Transformations, Museum of Contemporary Art Santa-Barbara, Santa Barbara, CA
 2016 Chatham Square, Foxy Production, New York, NY
 2016 Electronic Superhighway, Curator: Omar Kholeif. Whitechapel Gallery, London, UK
 2015 Always-On, Curators: Steffen Köhn and Prof. Matthias Krings, Schule des Sehens, Johannes Gutenberg-University, Mainz, DE
 2015 Full of Peril and Weirdness: Painting as Universalism, Curators: Robin Peckham and Wan Wan Lei, M WOODS, Beijing, China
 2015 The Metabolic Age, Curator: Chus Martinez, MALBA, Buenos Aires, AR
 2014 Farm to Table, Curator: Michael Bell-Smith, Foxy Production, New York, NY
 2014 Fútbol: The Beautiful Game, Los Angeles County Museum of Art, Los Angeles, CA
 2014 Too Soon, Perry Rubenstein Gallery, Los Angeles, CA

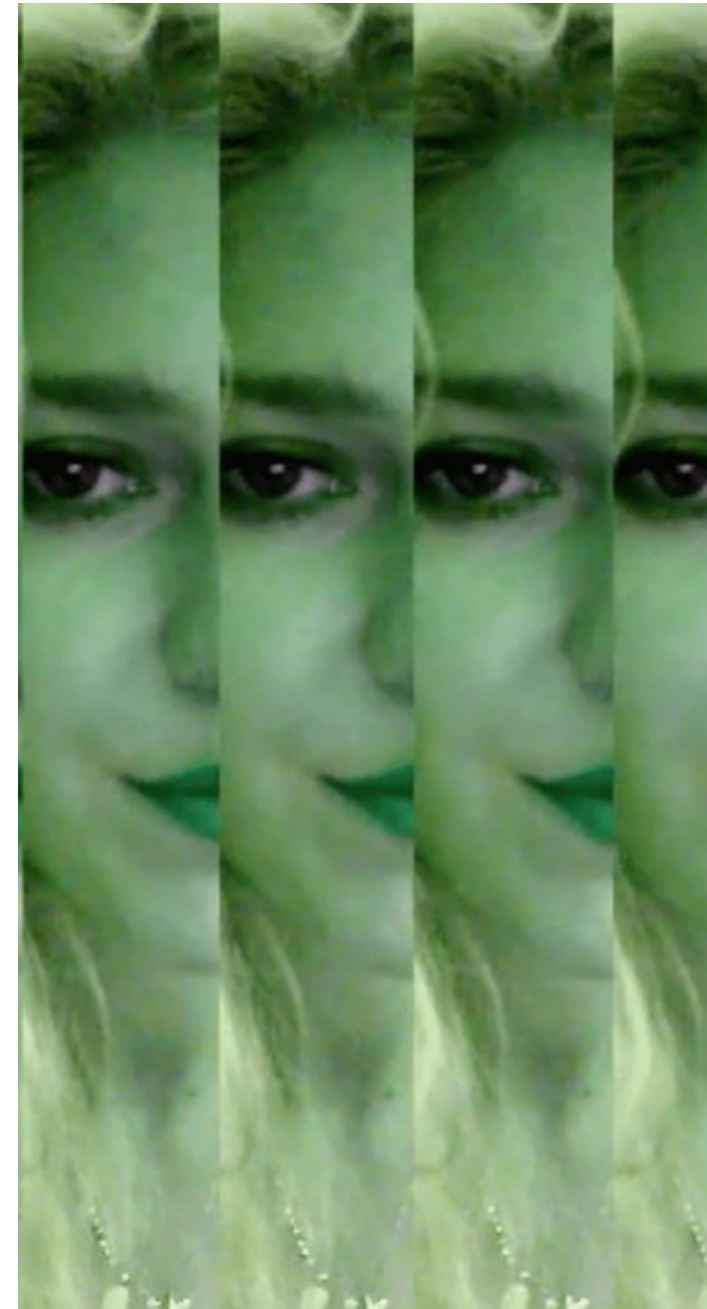
[Full CV](#)

VWEBCAM, (2007 - 2023)

18.02—25.03.23

VWEBCAM

Cortright's computer-based practice pioneered a new kind of internet art. The aesthetic of Cortright's DIY one-woman videos— in which she plays variations of the director, star, and video editor—feels intimately homemade, more akin to a patchwork quilt than an appropriative collage of raw pixels. The work is created using myriad technologies, from open-source screensaver software, green screens and photoshop, to sublime CGI landscapes. It's cut down to two-minute experiences, self-referentially ideal for internet consumption by an audience riddled with attention deficit disorders. Her distinctive digital bricolage investigates an ongoing conversation about vanity, personhood, and beauty through the lens of the internet.



Soukaina Joual (Morocco) born in 1990



Soukaina Joual born in 1990

Soukaina Joual is a multidisciplinary artist. Her various works showcase an interest in how one's body can translate and reflect various tensions, dynamics and differences. She usually focuses on the body from different perspectives: how it changes, its' interaction with personal identity, and how it can also become a site to engage in important ideological debates. Joual uses the body as an object of myth, as a stand-in or a metaphor for society, to bring together the body as a historical form with a modernist perspective. She simultaneously blurs the lines between different dualities: public and private space, the individual and the community, the inside and the outside of our bodies; by elaborating proposals that tackle the limits between artistic intervention and everyday civic action. Throughout her practice, she intends to examine social issues of race, gender and sexuality. Her work interrogates how the body is psychically, socially, sexually and representationally produced.

Soukaina Joual is a Moroccan multi-disciplinary artist born in 1990, graduated from the National Institute of Fine Arts in Tetouan, Morocco in 2011. Joual participated in various projects in institutions and spaces in Morocco (Goethe-Institut Marokko, L'appartement 22, Le Cube Independent Art room, Kulte gallery, Le 18 Marrakesh), Palestine (Khalil Sakakini Cultural Center), Spain (Museo Nacional Centro de Arte Reina Sofia, Art Madrid PROYECTOR'20), Germany (Halle 14, The 5th New Talents Biennale Cologne), Austria (Philomena.plus), France (Friche de la Belle de Mai, Cité Internationale des Arts de Paris, La Galerie Du Crous De Paris, IESA), Japan (Sunday Issue Gallery, Ken Nakahashi Gallery, Block House, Space Jikka), Egypt (MASS Alexandria, Medrar), Tunisia (SeeDjerba), South Korea (Seoul Art Space GEUMCHEON), Holland (Cobra Museum), Switzerland (International Performance Art Giswil, Pro Helvetia Studio Residency), Belgium (Bozar Centre of Fine Arts).

Education

2011 MA Diploma, National Institute of Fine Arts, Tetouan

Solo exhibitions (selection)

2022 Em/body/ies, Kulte Gallery, Rabat, MA

2017 Naked Heads, L'Espace 150x 295 cm, Martil, MA

2016 HALAL, Curator: Gabrielle Camuset, Le Cube, Independent Art Room, Rabat, MA

2015 L'Intérieur, Galerie de l'Institut Français, Fes, MA

Group exhibition (selection)

2023 Détruire, dit-elle, Spiaggia Libera Gallery, Paris, FR

2022 L'appartement 22 à La Non-Maison, La Non-Maison, Aix-en-Provence, FR

2022 L'appartement 22 (2002-2022), Lot 219, Fes, MA

2022 Moroccan Modernism from 1950 till present, Curator: Abdelkader Benali, The Cobra Museum of Modern Art, Amsterdam, NL

2022 Longing for community, Curator: Aline Lenzhofer, Fluc Billboard, Vienna, AT

2021 Duologue, Dreiviertel artspace, Bern, CH

2021 But these forms need to be created, Curator: Adel Jarrar, Khalil Sakakini Cultural Center, Ramallah, PS

2021 Que reste-t-il de nos amours?, Kulte art space, Rabat, MA

2021 BANAL COMPLEXITIES, Collaborative interventions around Praterstern with Lisa großkopf, Vienna, AT

2021 Philomena+, Curator: Aline Lenzhofer Vienna, AT

2021 In Views, Window Short Films screening, CONMIDEA, Co3art, Cologne, DE

2021 Migration-Recherches, Curator: Nouha Ben Yebdr, Goethe-Institut, Marokko, Rabat, MA

2021 No Frontiers #4, Curator: Mehdi-George Lahlou & IESA's Students, IESA, Paris, FR

2021 Moroccan Trilogy, Curators: Abdellah Karroum & Manuel Borja-Villel, Reina Sofia Museum, Madrid, ES

2020 BIG IDEAS, Curators: Christine Bruckbauer and Elisabeth Piskernik, Political Ideologies and their aftermath, Philomena + Project room, Vienna, AT

2020 Fit'ri:na, Curators: Christine Bruckbauer & Aline Lenzhofer, a festival behind glass, Philomena+, Vienna, AT

2020 WITH DOORS CLOSED ARTISTS GO VIRAL 2, Cutaror: Victoria Cornacchia, Medrar for Contemporary Art, Cairo, EG

2020 Art Madrid PROYECTOR'20, Le Cube Independent Art Room, Madrid, SP

2019 SeeDjerba », Djerba, TN

2019 Forgotten Enlightenment, Curators: Michael Arzt & Elham Khattab, HALLE 14, Leipzig, DE

2019 Her Prerogative: Women and Self Portraits, Curator: Stephen Sarrazin, The Tokyo National University of Art Gallery, Tokyo, JP

2018 HERstory, Curators: Julie Crenn & Pascal Lièvre, Le Cube Independent Art room, Rabat, MA

2018 This Can Be Our Home , Curator: Stephen Sarrazin, Campus Senju Tokyo University of the Arts, Tokyo, JP

[Full CV](#)

The Female Gaze, 2019

18.02—25.03.23

The Female Gaze

The project is about the perception of the female body over time, across cultures and throughout art history. Appropriated from Greek sculpture, to Renaissance drawing and painting, to the Persian, Indian and Islamic illuminated manuscripts. In most Arab societies, the visual representation of living beings is forbidden, and thus the bodies of holy figures are often visible, but their faces are covered with a veil, out of reverence and respect. Here in these miniatures, the artist creates a subject matter using nudes from the classical Renaissance paintings & photos of human anatomy. The miniatures depict multiple superimposed nude female bodies in various positions —standing, laying, crouching, sitting— in an amorphous yet contained space, so they might seem to be in motion. The womens' bodies are portrayed in a state of nudity, whether in groups or in pairs where they appear stripped and exposed in a moment of intimacy.



Hanne Lippard (Norway) born in 1984



Hanne Lippard born in 1984

Using her voice as a raw material, the Norwegian artist Hanne Lippard explores the social forms ruling the speech. Her work, in the form of sound and visual statements, autobiographic or from mass medias, probes the female voice as an emancipation or alienation tool, at a time of hyper connectivity. The female voice is, since forever, the one of care (the voice of emotional space, of domestic), assignment (prophecy, Pythia) or hysteria. Merchandised by modern world's productivity, she becomes the voice of the machine then the one of the tertiary sector - the one of the personal voice assistant : GPS, speakers, voice mails. At a time of anonymization of speech (Twitter) and knowledge (Wikipedia), of a eroticized disembodiment of female voice (podcast, date apps), Hanne Lippard tackles it in an embodied way.

Hanne Lippard presented her work in those recent personal exhibitions : KW, Berlin (2017), Kunsthalle de Stavanger, Norvège (2018), Goethe Pop Up Institute, Minneapolis (2019), Furiosa, Monaco (2020), MUHKA, Anvers (2021)... ; et collectives : La Loge, Bruxelles (2018), Kunsthalle, Vienne (2018), Centre d'art Albert Chanut, Clamart (2019), RIBOCA, Biennale de Riga (2020), Musée d'art contemporain de Rochechouart (2020), Frac Pays de la Loire (2021), etc.

Education

2010 Graphic Design, BDes Bachelor, Gerrit Rietveld Academie, Amsterdam, NL

Awards

2023 Preis der Nationalgalerie 2024, Berlin
 2016 ars viva 2016, Kulturkreis der deutschen Wirtschaft, Berlin, DE
 2012 Goldrausch Künstlerinnenprojekt art IT, Berlin, DE

Solo exhibitions (selection)

2022 Story Not Story II, LambdaLambdaLambda2, Pristina, XK
 2022 Story Not Story, LA MAISON DE RENDEZ-VOUS, Brussels, BE
 2022 The Myths and Realities of Achieving Financial Independence, CCA Berlin, Center for Contemporary Arts, Berlin, DE
 2021 Le langage est une peau, FRAC Lorraine, Metz, FR
 2021 SUPERHOST 2021, M HKA, Museum of Contemporary Art Antwerp, Antwerp, BE
 2021 Fade-out, Furiosa, Monaco, MC
 2019 foul soul, LambdaLambdaLambda, Pristina, XK
 2019 Inefficiencies, Goethe Pop Up Institute, Minneapolis, US
 2018 Ulyd, Stavanger Kunsthall, Stavanger
 2018 Ulyd, FriArt, Fribourg, CH
 2017 Numb Limb, David Dale Gallery & Studios, Glasgow, UK
 2017 *ahem*, FUTURA, Prague, CZ
 2017 Pocket, The printed room », Curator: Harry Burke, SALTS, Birsfelden, CH
 2017 Flesh, KW Institute for Contemporary Art,

Berlin, DE

2014 Support, Kinderhook & Caracas, Berlin, DE

Group exhibitions (selection)

2023 Auditions for an unwritten opera, Staatliche Kunsthalle Baden-Baden, Baden-Baden Common Ground, Biennale Weiertal, Winterthur, CH
 2023 Things That Were Are Things Again, Galerie für Zeitgenössische Kunst, Leipzig, DE
 2023 ARTEFACT 2023: THE ECSTATIC BEING. BETWEEN KNOWING AND UNDERSTANDING, Stuk, Leuven, BE
 2023 Detruire, dit-elle, Galerie Spiaggia Libera, Paris, FR
 2023 Of their time (7), A look at French private collections, Frac Grand Large, Dunkirk, FR
 2022 Violet, Violet artspace, Antwerp, BE
 2022 Ruin, 20 Artisti 20 Borghi 20 Regioni, Una Boccata d'Arte, Grottole, IT
 2022 Voice(s), IAC, Villeurbanne, FR
 2022 ERNESTO DE SOUSA, EXERCISES OF POETIC COMMUNICATION WITH OTHER AESTHETIC OPERATORS, FRAC Champagne-Ardenne, Reims, FR
 2022 The Real Show, CAC Brétigny, Brétigny-sur-Orge, FR
 2021 ERNESTO DE SOUSA, EXERCISES OF POETIC COMMUNICATION WITH OTHER AESTHETIC OPERATORS, Galerias Municipais, Galeria Quadrum and Galeria da Índia, Lisboa, PT
 2021 Facing the Crowd, West Den Haag, Den Haag, NL
 2021 It's Just a Phase, Kjøpmannsgata Ung Kunst, Trondheim, NO

[Full CV](#)

Echo Curse, 2021

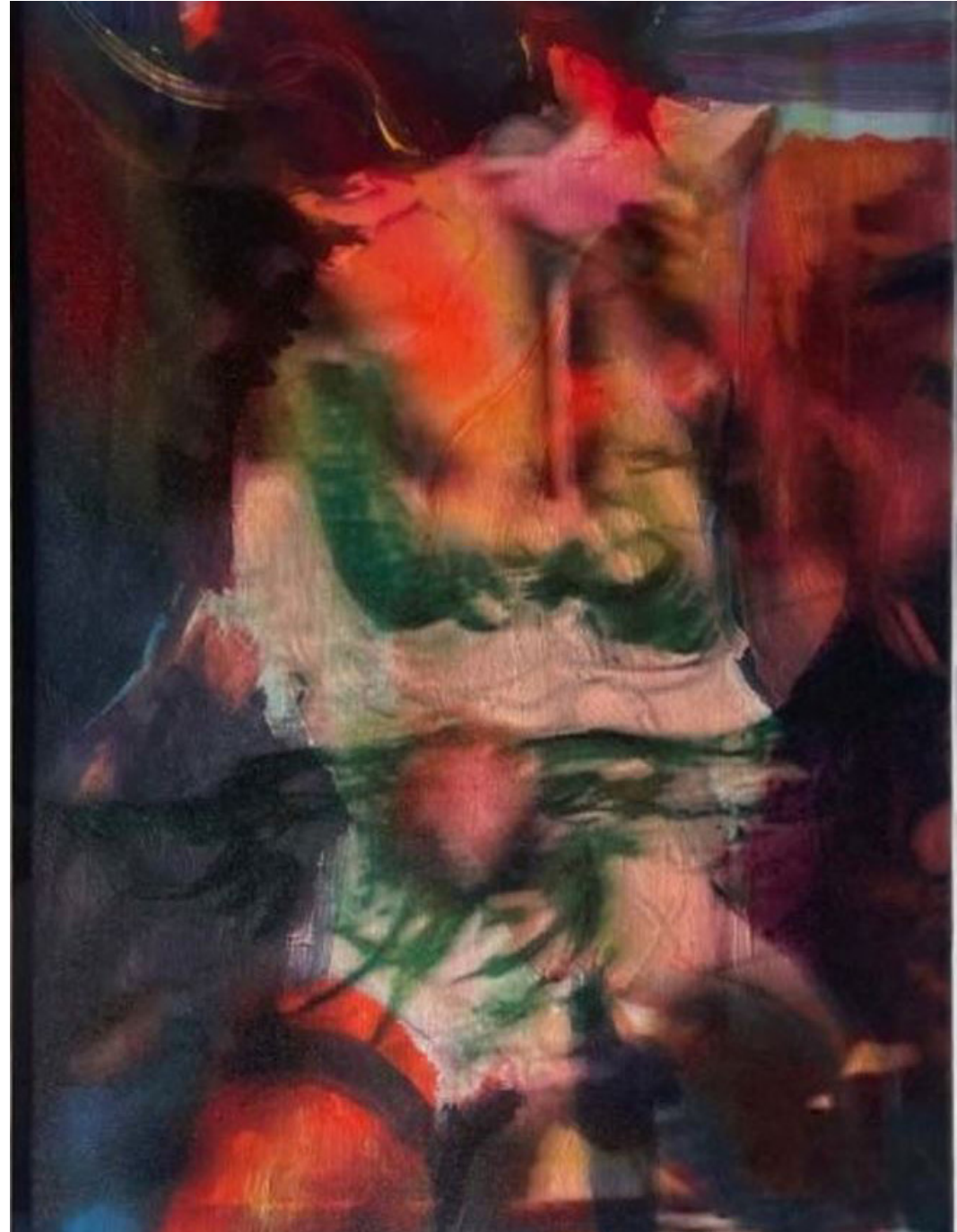
18.02—25.03.23

Echo Curse

The third series of curses, Echo Curses XX-XXV (2021), reflect on the digital challenge of being stuck in digital loops, losing ones login-password, not being recognised as a human by the captcha puzzle, and other delightful digital cursed moments. The use of the word and phenomenon Echo in this series refers both to the online echo chamber, particularly found within social media, and the myth of Narcissus and Echo. In this myth Echo undergoes a physical transformation when she is rejected by Narcissus and disintegrates into a disembodied voice unable to repeat anything but the voice and words of others, losing her integrity as well as her physical body, as it often happens to bodies when they appear online. The mirrored backgrounds can be seen as visual reverberations, extensions of the parallel self.



Romana Londi (Italy & Ireland) born in 1985



Romana Londi born in 1985

Romana Londi has developed unique painting practices which include the recto-verso series Happenstance - painted simultaneously on both sides of unprimed canvas and the colour-changing series, Sentient and Jetlag. For these signature series, Londi invented and developed a photochromatic medium which responds to the changing intensity of sunlight and shifting shadows. These sentient (rather than merely representational) works are concerned with the immediacy of life, and absorb and manifest their surroundings as sites for transformation. The resulting paintings, or hybrids, gather and sync conflicting realities. Jetlag is conceptualised as the hangover of the great acceleration, a musing on the role of the body in the post-industrial, post-pandemic, digital world with its potential and failures.

Romana Londi is an Italian Irish painter, based in London and Rome. She graduated from Central Saint Martins in 2009. Selected Exhibitions include Planet B, Climate Change and The New Sublime, Venice, IT 'I am the beat, Desire Nights, IMMA Museum, Dublin, IRL Gaia has a Thousand Names, Elgiz Museum, Istanbul, TR Mademoiselle, Centre Regional D'Art Contemporain, Sete, FR.

Education

- 2009 Fine art and theory of art University of East London, London, UK
- 2008 BA, Fine Art Central Saint Martins University of the Arts, London, UK
- 2005 Political Science, La Sapienza University of Rome, IT

Residencies and Awards

- 2019 CASAWABI Residency, CASAWABI.ORG
- 2019 V.OCurations Residency, Baker Street, London, UK
- 2015 Hooper Projects, Painter residency, LA, USA

Solo and group exhibitions

- 2023 Jetlag: Lullaby to the Tick of Two Clocks, Spiaggia Libera, Paris, FR
- 2022 The worm at the core, Curators: Cristiano Di Martino and Conor, Ackhurst Set Gallery, SET Woolwhich, London, UK
- 2022 Planet B, climate change and the new sublime, Curator: Nicolas Bourriaud, Radicants Internationals, Palazzo Bollani, Venice, IT
- 2021 Tienda de memorias, Casawabi.org, Puerto Escondido, MX
- 2020 I am the beat, event desire: A Revision from the 20th Century to the Digital Age, Curators: Vaari Claffey and Rachel Thomas, IMMA Museum, Dublin, IRL
- 2019 Gaia has 1000 names, Elgiz Museum, Collateral Events, Istanbul Biennial, Istanbul, TR
- 2019 Foreign Affairs, Curator: Lorena Juan (Boros Collection team), Impact ArtPerspective, Berling gallery Weekend, Berlin, DE

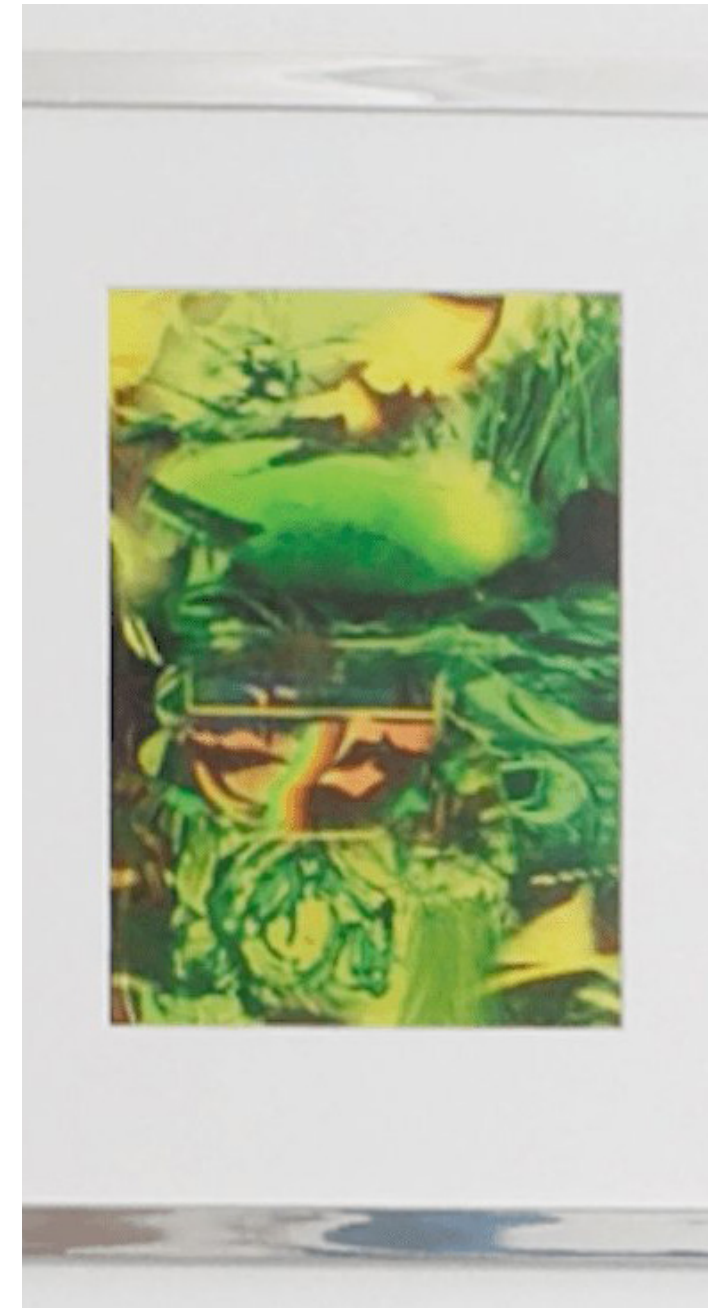
- 2019 Romana Londi, Curator: Voocurations, UK Baker street, London, UK
- 2018 Rhapsodies, Curators: Alix Janta-Polczynski and Lauren Jones, Bruxelles, BG
- 2018 Played, curated by Maria Thurn Und Taxis and Sebastian Hoffman, Ebensperger Gallery, Salzburg, AUS
- 2018 Mademoiselle, Curator: Tara Londi, Centre Regional Contemporain Occitanie, D'Art Setè, FR
- 2018 Adventures & Curiosities, Hauser & Wirth Gallery, Mark Shand, London, UK
- 2018 Skinscapes, curated by Tatiana Cheneviere, and Giulia Vardelli UNIT1 Gallery, London, UK
- 2018 Art Night, White Chapel Gallery Associate Program, London, UK
- 2018 Penelope, 76 Gallery, curated by Alix Janta, London, UK
- 2018 Fully Nude, Hooper Projects, Hooper Projects Gallery, Los Angeles, US
- 2018 I came undone, Open Studio, Cell Project Space Studio London, UK
- 2018 Happenstance, Video and performance, collaborative project bigger & Pulse, Paris, FR
- 2018 The Limits of Law, State Unfunded Art Group Exhibition, Freies Museum, Berlin, DE
- 2013 From Hands to Mouth, Rove gallery, kenny Schachter Gallery, London, UK
- 2013 I came undone, Open Studio, Cell Project Space Studio London, UK
- 2010 State, Exhibition, Shoreditch town Hall, London, UK

Jet-Lag: Shapeshifters, 2023

18.02—25.03.23

Jetlag:Shapeshifters

In Jet-lag:Shapeshifters Romana Londi continues her investigation of the embodied experience of otherness and transformation. Made as part of an exclusive collaboration with Transitions Lenses and Luxottica Essilor, the artist presents a limited-edition series of photochromic prints and unique collages of photochromic film and paint. Synchronised with sunlight and hence geographical location, season and time of day, the works become hybrids which gather and synchronise conflicting realities, consciously defying fixed identity, politics and narratives instead playing with vibrating temporalities where as Donna Haraway says, «situated wordings are ongoing.” By presenting light (the invisible and all-powerful primary condition for life on earth) as an expression of consciousness and danger, what emerges is a sublime understanding of sentience that exists beyond the domain of our known visual realm instead evoking a rarefied state of awareness.



Chloé Royer (France) born in 1989



Chloé Royer born in 1989

Chloé Royer is a multidisciplinary artist. By transforming materials or choreographing movement, she explores the potential of metamorphosis latent in all things, inanimate or alive. Playing with the concept of disequilibrium, this artist creates unusual forms and unexpected combinations. Ultimately, her works exist because of points of connection between things, such as skin on skin or surface to surface, drawing on strategies for repair and the care for the items themselves. She creates hybrids that defy categorisation, being neither human, animal nor thing, disrupting taxonomies and baffling our perceptions. The various components of her works speak to one another, and to the viewer, prompting sensual exchanges between human and materials. Chloé Royer blurs identities and makes us feel at ease with the strange.

Chloé Royer lives and works in Paris. She graduated from the École des Beaux-Art in Paris and studied at the School of the Art Institute in Chicago. She won the FahrArt prize in 2021 for *We would survive but without touch, without skin*, a group of sculptures currently installed in Geldern, North Rhine-Westphalia (Germany). From February 2022, she was in residency with AMA (Independent art organization), in Athens (Greece), to prepare a solo exhibition *Xenophora*, which opened in July 2022 in Spetses Island at AKSS Fondation (Greece). From September 2022 she will be one of the 12 resident artists at the Fiminco Foundation (France), for a year.

Education

- 2015 École Nationale Supérieure des Beaux-Arts de Paris, Paris, FR
- 2014 School of the Art Institute of Chicago — SAIC, Chicago, USA

Solo exhibitions

- 2023 *Domna, Osmonde, Etmel*, café Mater, Lafayette Anticipations, Paris, FR
- 2022 *Xenophora*, commissariat Elina Axioti, AKSS Foundation, Spetses, GR
- 2021 *A thing whose voice is one; whose feet are four and two and three*, curator: Salomé Burstein, Karl Marx Studio Space, Paris, FR

Group exhibitions

- 2023 *Floating Worlds* », gb agency, Paris, FR
- 2023 *Soleil et Grotte* », gb agency, Paris, FR
- 2023 *igni* », curator: Florent Frizet, gb agency, Paris, FR
- 2023 *Un lieu à soi* », curator: Nicolas Decherisey and Sarah Boursin, FAWA, Paris, FR
- 2023 *L'homme qui a perdu son squelette* », commissariat Marion Coindeau, Galerie Derouillon, Paris, FR
- 2023 *Odyssées Urbaines* », curator: Marie Maertens, Fondation Fiminco, Romainville, FR
- 2023 *Sur le feu* », Palais des expositions des Beaux-Arts, Beaux-Arts de Paris, Paris, FR
- 2023 *100% Extérieur* », curator Inès Geoffroy & Léa Hodencq, La Villette, Paris, FR
- 2023 *Détruire, dit-elle* », curator Sacha Guedj Cohen, Galerie Spiaggia Libera, Paris, FR
- 2022 *Rama Da Sasa Say So And* », curator: Maya Vidgrain, Fitzpatrick Gallery, Paris, FR

- 2020 *Elpis*, curator: Kyvèli Zoi, Kyan Athens, Athènes, GR
- 2020 *Something Smells « Strange »*, curator: Sif Lindblad, Etage Projects, Copenhagen, DK
- 2021 *It Enters Into What We Become* », curator: Morph, Het Nieuwe Instituut, Rotterdam, NL
- 2021 *Summer Get Together* », curator: La Totale, Studio Orta – Les Moulins, Boissy-le-Châtel, FR
- 2020 *Casa Dolce Casa* », Galerie 22,48 m2, Paris, FR
- 2019 *Bels animals* », Feÿ Arts, Bourgogne, FR 2019 ROOM 237, curator: Anne Bourrassé, Galerie Bubenberg, Paris, FR
- 2018 *On vacation in Barcelona* », curator: Edin Zenun, SORT Vienna, Gérone, ES
- 2017 *Museum Show* », curator: Paul Ferens et Charles Benjamin, New Day Gallery, Berlin, DE
- 2017 *State of the Art* », curator: Olivier Robert, Galerie Lily Robert, Paris, FR

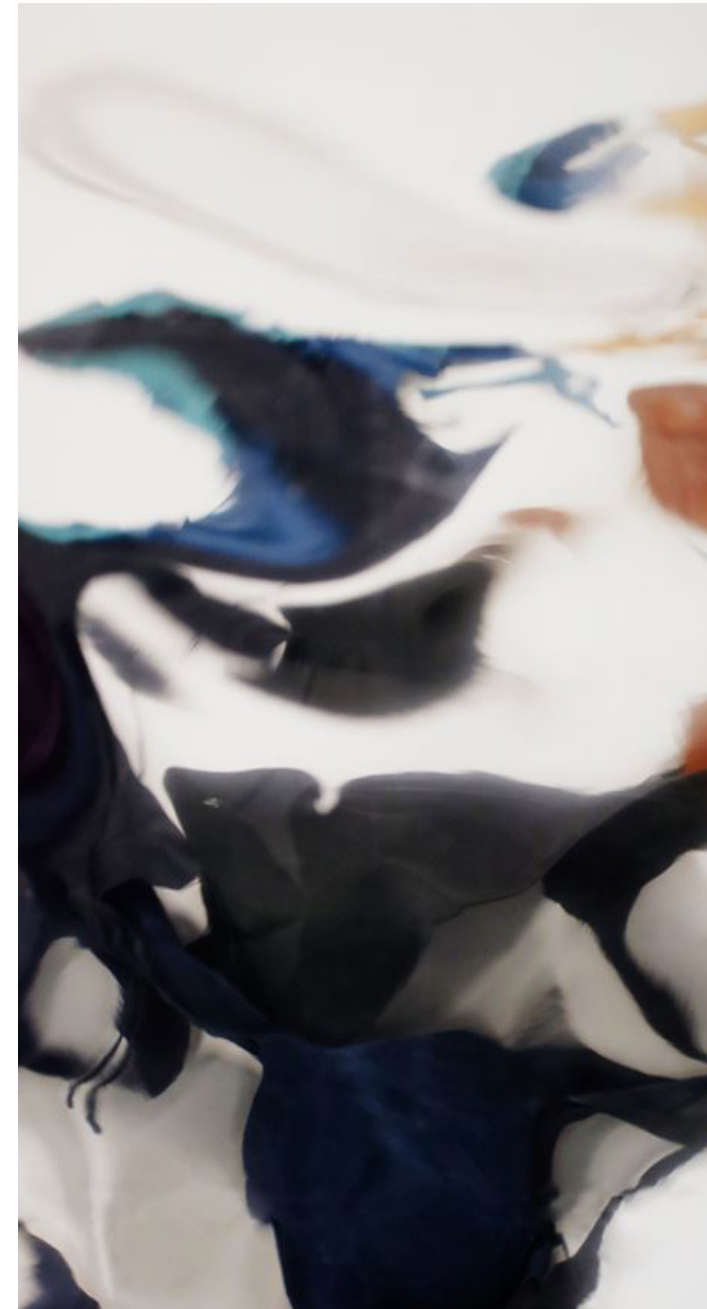
Magma, 2023

18.02—25.03.23

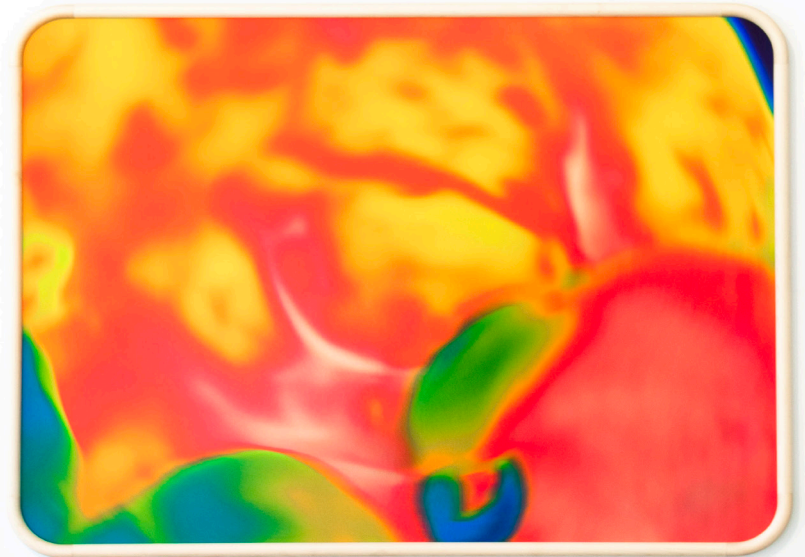
Magma

Chloé's work explores the different ways in which the perception of the body, when disturbed or distorted, confronts us with the strange. The artist strives to produce unclassifiable forms, driven hybrids, at the crossroads of the object and the living in all its forms. By means of the mirror surfaces of his sculptures, for example, the artist confronts the spectators with their distorted reflection; what interests him is less the physical object than its perception, and the potential for transformation that lies dormant within it.

In pursuit of this idea, this series of photographs would question the viewer's gaze, by confronting them with the strangeness of a body that has become malleable thanks to the mediation of water. It is also about questioning the medium itself: photography, here, becomes like a two-dimensional sculpture.



Jenna Sutela (Finland) born in 1989



Jenna Sutela born in 1989

Jenna Sutela is a Finnish artist based in Berlin. She works with biological and computational systems, including the human microbiome and artificial neural networks to create sculptures, images and music. Sutela works with words, sounds, and other living media. She engages with both futuristic and ancient materials in audiovisual pieces, sculptures, and performances. Sutela's work seeks to override aspects of culture based on a survival-of-the-fittest narrative in favor of symbiotic relationships between all life forms, both organic and synthetic.

Sutela's work has been presented at museums and art contexts internationally, including Haus der Kunst, Munich (2022); Castello di Rivoli (2022); Kiasma Museum of Contemporary Art, Helsinki (2022); Shanghai Biennale (2021); Liverpool Biennial (2021); Kunsthall Trondheim (2020); Serpentine Galleries, London (2019); and Moderna Museet, Stockholm (2019). She was a Visiting Artist at The MIT Center for Art, Science & Technology (CAST) in 2019-21.

Education

2008 Design and Architecture, Aalto University School of Arts, Helsinki, FI

Solo exhibitions (selection)

2022 HMO Nutrix, Haus der Kunst, Munich, DE
 2022 Stellar Nursery, Schering Stiftung, Berlin, DE
 2021 Indigo, Orange and Plum Matter (I Magma cycle), Liverpool Biennial, Liverpool, UK
 2020 No No Nse Nse, Kunsthall Trondheim, Trondheim, NO
 2020 Foreign Sequence/Birth Mantra, CC: World, Haus der Kulturen der Welt, Berlin, DE
 2020 nimiiia contact, MACRO Museum of Contemporary Art, Rome, IT
 2019 I Magma, Serpentine South Gallery, Kensington, London, UK
 2018 Neither a Thing, nor an Organism, Bold Tendencies, London, UK

Group exhibitions (selection)

2023 Pond Brain, Helsinki Biennial 2023, Helsinki, FI
 2023 forking paths, max goelitz, Munich, DE
 2023 SHIFT. KI und eine zukünftige Gemeinschaft, Kunstmuseum Stuttgart, DE
 2022 Espressioni con Frazioni, Castello di Rivoli, Turin, IT
 2022 Symbionts, MIT List Visual Arts Center, Cambridge, US
 2022 rīvus, 23rd Biennale of Sydney, Sydney, AU
 2022 Worlds of Networks, Centre Pompidou, Paris, FR
 2022 SIREN (some poetics), Amant, New York, US

2022 No body! said the two lips, SOCIÉTÉ, Berlin, DE
 2022 Othering, Dittrich & Schlechtriem, Berlin, DE
 2022 Licking the Walls, Callie's, Berlin, DE
 2021 Age of You, Jameel Arts Centre, Dubai, AE
 2021 Ti con zero, Palazzo delle Esposizioni, Rome, IT
 2021 3HD: Symbiotic Agencies, Galerie im Körnerpark, Berlin, DE
 2021 Blistering Tongues, Duarte Sequeira, Braga, PT
 2021 I Don't Know You Like That: The Bodywork of Hospitality, Bemis Center, Omaha, US
 2021 You and AI: Through the Algorithmic Lens », Onassis Foundation, Athens, GR
 2020 More, More, More, TANK, Shanghai, CN
 2020 Art in the Age of Anxiety, Sharjah Art Foundation, Sarjah, AE
 2020 Do It. Around The World, (online), Serpentine South Gallery, Kensington, London, UK
 2020 Touch Me, Kontajner, Zagreb, HR
 2020 Infinities », Goulburn Regional Art Gallery, Goulburn, AU
 2019 PLANTSEX, Cine Lumiere, Serpentine Galleries, London, UK

Collections (selection)

Saastamoinen Foundation, Espoo Museum of Modern Art, FI
 Sharjah Art Foundation, AE
 K21 Collection, kanon.art
 Kiasma, Helsinki, FI

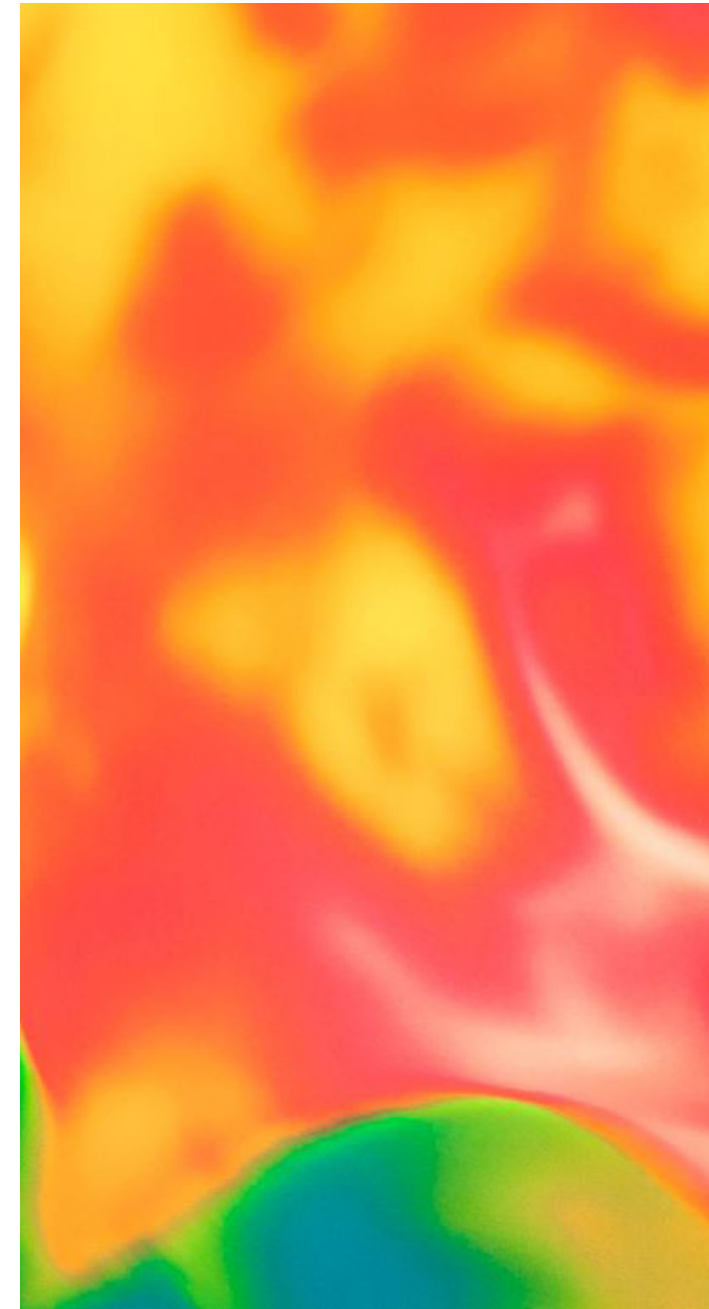
[Full CV](#)

Neuro-Fuzzy, 2022

18.02—25.03.23

Neuro-Fuzzy

Neuro-Fuzzy is a thermographic body shot. It focuses on milk running through me and forming some kind of a breast-gut-brain connection with my child as well as a hypersea for our symbiotic microbial cultures. Hypersea is an idea by geologists Dianna and Mark McMenamin, according to which terrestrial organisms are bonded by their commingling body fluids that together form a sea through which other organisms and nutrients can move. I like the idea of being a causal context for something else. It feels right and makes categories such as individual/community, organism/environment, inside/outside all fuzzy. The work also links to my interest in bacterial therapies and psychobiotics because human milk—both organic and synthetic, lab cultured milk with human milk oligosaccharides (HMOs)—seems to shape the development of babies' nervous systems through feeding their gut bacteria.



Artworks

DRK PARA, 2013, Video, 2 minutes 8 seconds

-



Artworks

Untitled, November 1, 2011 at 10:51 AM, 2011, Video, 33 seconds

-



Artworks

666 Smielyz, 2008, Video, 2 minutes 2 seconds.

-



Artworks

The Female Gaze .01, 2021, Drawing on paper, 37 x 45 cm. © Aurélien Mole



Artworks

The Female Gaze .02, 2021, Drawing on paper, 37 x 45 cm. © Aurélien Mole



Artworks

The Female Gaze .03, 2021, Drawing on paper, 37 x 45 cm. © Aurélien Mole



Artworks

The Female Gaze .04, 2021, Drawing on paper, 37 x 45 cm. © Aurélien Mole



Artworks

The Female Gaze .05, 2021, Drawing on paper, 37 x 45 cm. © Aurélien Mole



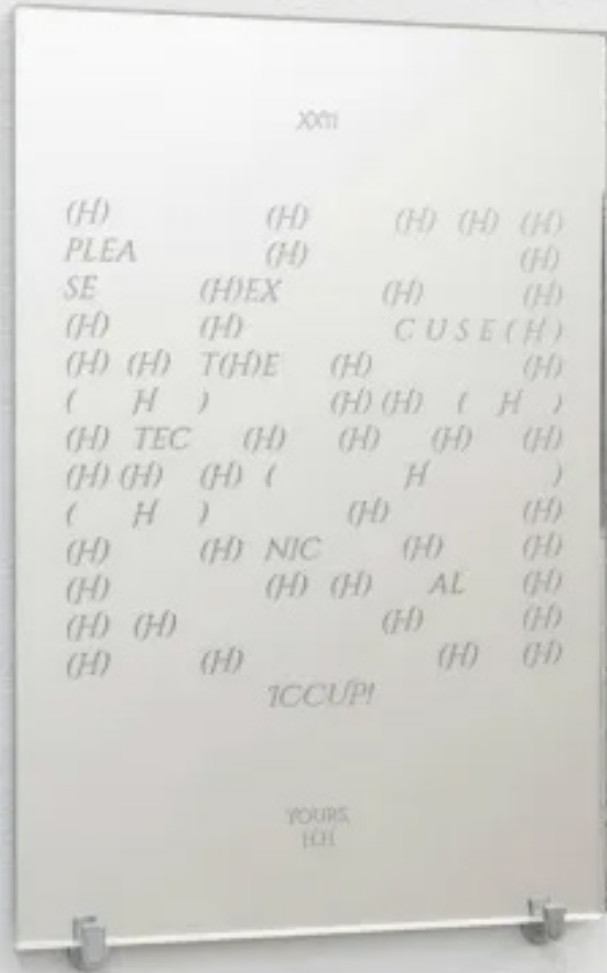
Artworks

Echo Curse XXV, 2021, Laser-engraving on mirrored plexiglass, 17.7 x 11.6 cm.
© Aurélien Mole



Artworks

Echo Curse XXII, 2021, Laser-engraving on mirrored plexiglass, 17.7 x 11.6 cm.
© Aurélien Mole



Artworks

Echo Curse XXI, 2021, Laser-engraving on mirrored plexiglass, 17.7 x 11.6 cm.
© Aurélien Mole



Artworks

Shapeshifter (Jetlag) I ' Under One Flat Filter', 2023, Oil paint on canvas paper, print on Photochromic film, 43 x 33 cm. © Aurélien Mole



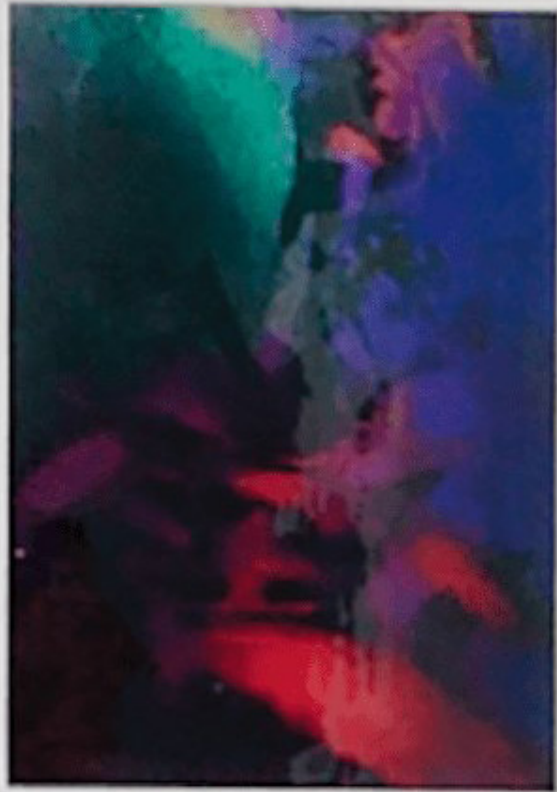
Artworks

Shapeshifter (Jetlag) II 'Under One Flat Filter', 2023, Oil paint on canvas paper, print on Photochromic film, 43 x 33 cm. © Aurélien Mole



Artworks

Shapeshifter (Jetlag) III 'Under One Flat Filter', 2023, Oil paint on canvas paper, print on Photochromic film, 43 x 33 cm. © Aurélien Mole



Artworks

Magma, 2023, Print on paper, 132 x 100 cm. © Aurélien Mole



Artworks

Magma, 2023, Print on paper, 132 x 100 cm. © Aurélien Mole



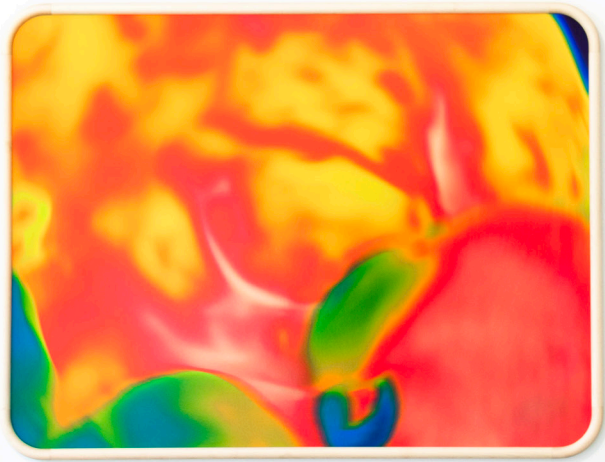
Artworks

Magma, 2023, Print on paper, 132 x 100 cm. © Aurélien Mole



Artworks

Neuro-Fuzzy, 2022, Thermographic imaging, waxed inkjet print, custom maple frame, 120 x 90 cm © Aurélien Mole



Exhibition views

Installation view, "Détruire, dit-elle", Spiaggia Libera, Paris, 2023. © Aurélien Mole



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Installation view, "Détruire, dit-elle", Spiaggia Libera, Paris, 2023. © Aurélien Mole



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Installation view, "Détruire, dit-elle", Spiaggia Libera, Paris, 2023. © Aurélien Mole

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Events

Inès Cherifi Performance - 25.03



Inès Cherifi is an artist, composer and violinist who creates hybridizations that she describes as « mutant sonorities ». Between improvisations and meticulous, romantic-sounding compositions, her pieces produce hybrid narratives with diverse cultural connotations, revealing a reflection on the transmutable nature of our society. The alloying of materials produces non-verbal explosions that give a sharp rhythm to the electric violin loops, producing dense forms.

Silently barking is based on a poetic dialogue between a violin, machines and a synthesized choir. Fragile, trembling sonorities gradually thicken, to the point where their materiality mutates into «noises». The elements become increasingly incisive in a slow elevation, while a voice sketches out words without ever quite reaching language. Marked by a Baroque influence, the composition gradually takes on a more protective dimension, giving the sensation of powerful immersion.

Events

Hanne Lippard Performance - 25.03



Using her voice as a raw material, the Norwegian artist Hanne Lippard explores the social forms that govern speech. Her work takes the form of auditory and visual statements, autobiographic or from mass medias, it probes the female voice as an emancipation or alienation tool at a time of hyper connectivity. The female voice has forever been one of care (a domestic voice and emotional space), assignment (prophecy, Pythia) or hysteria. Merchandised by modern world's productivity, it becomes the voice behind machines then the tertiary sector - behind personal voice assistants : GPS, speakers, voice mails. At a time of anonymization of speech (Twitter) and knowledge (Wikipedia), of a eroticized disembodiment of female voice (podcast, date apps), Hanne Lippard tackles it in an embodied way.

[Listen to the performance](#)

spiaggia libera

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