

galerie frank elbaz.

CHLOE DELARUE

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Chloé Delarue (born in 1986 in Le Chesnay, FR lives and works in Geneva)

Chloé Delarue explores the aesthetic dimension of our affects through a wide range of materialities. She imagines scenarios and hypotheses about how our systems and structures of representation are reconfigured, becoming a substance, a material accessible to the computational modes of our existence. Her installations and sculptures where the effects of lure, pretense, mimetic, unfold and define a dense aesthetic environment with in particular a vast series of works appearing under the acronym *TAF* for *Toward a Fully Automated Appearance*, a cycle in motion that gives form to the sensitive ambiguities of this world troubled by its own replication.

Chloé Delarue explore la dimension esthétique de nos affects à travers un large spectre de matérialités. Elle imagine des scénarios et des hypothèses sur la manière dont nos systèmes et structures de représentation se reconfigurent, devenant une matière, une substance accessible aux modes computationnels de nos existences. Ses installations et sculptures, où se déploient des effets de leurre, de faux-semblant et de mimétique, définissent un environnement esthétique dense, avec notamment une vaste série d'œuvres apparaissant sous l'acronyme *TAF* (*Toward A Fully Automated Appearance*), un cycle en mouvement qui donne corps aux ambiguïtés sensibles de ce monde troublé par sa propre réplique.



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Exhibition view: TAFIA - OBSCENE TEARS, galerie frank elbaz, Paris, 2025
Photo: Claire Dorn



TAFAA - Daisy Chain (Unnecessary Doubt), 2025

A dead oak trunk, molded in latex and reproduced in polyurethane foam, rests on the ground before rising diagonally, in an interrupted surge. It leans against a mechanical structure—a hollow carcass, fragment of a chain—not floral, but automated. Far from childish garlands, the daisy chain here evokes the logic of a technical apparatus with this rack as its support: replication, transmission, memoryless connectivity. Nothing germinates; everything is linked.

On the branch lies the reproduction of a mummified animal carcass, drooling a saliva of excited argon plasma. Its body perfectly fits the curve of the wood, like a lifeless skin adapted to its surface. It recalls the figure of the hanged man in Bruegel's *The Triumph of Death*—forgotten in the frenzy of collapse.

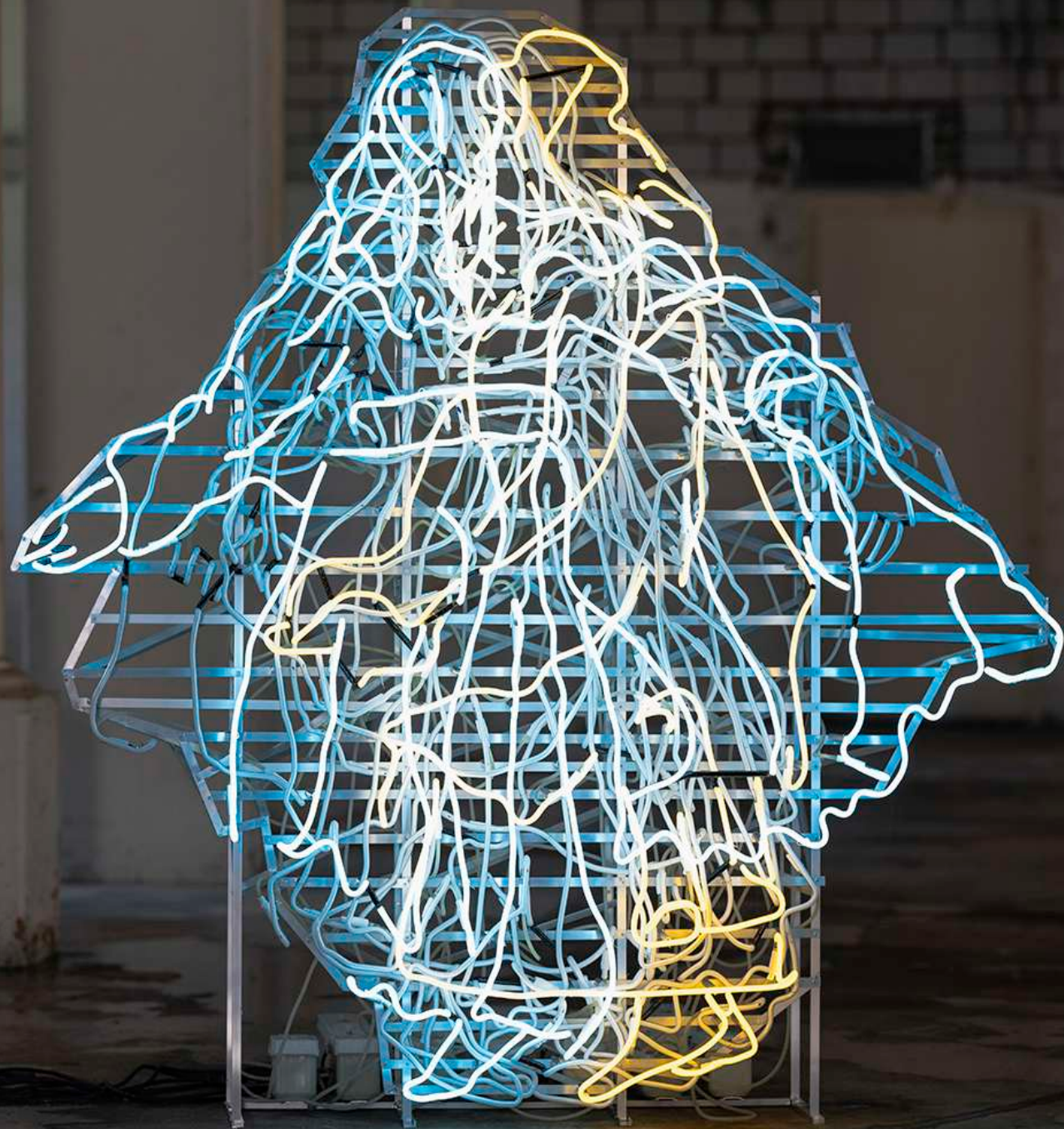
On the surface of this allegorical transi, traces of oxidation with strange iridescence — neither rust nor verdigris, but silvery metallic deposits, as if revealed by some obscure calcination. Here, artificial corrosion does not signal an end: it opens a persistence, a regime of images reinvented by decomposition. Forms endure in this in-between, suspended in their own crumbling.

This work brings dissonant temporalities into tension: the slow time of wood, even when dead; the instantaneous, repetitive rhythm of the automated machine; and the suspended time of the corpse—at once a remnant of life and a sign of ongoing erasure. Between these temporal strata, the organic and the technical intersect without fully merging. The mummified skeleton conforms to the branch without dissolving into it. The trunk leans on the carcass without anchoring itself. These are precarious, almost accidental alliances.

The daisy chain becomes a reversed image: instead of linking the living through ornament or grace, it assembles residues, inert extensions, gestures frozen into structure. The oak, once a bearer of memory and verticality, is reduced to its imprint. The mummified animal becomes an adaptable surface. The bond between things is no longer symbolic—it is mechanical, physical, subject to gravity.

By freezing decomposition through imprint and replication, the possibility of infinite iterability abolishes the promise of disappearance. What multiplies without alteration ceases to be a situated memory; it becomes a variation among others in a table of values—an echo of computational mechanisms that generate forms from “dead” cultural materials: emptied of their history, detached from their contexts, stripped of all anchorage. Thus, TAFAA – Daisy Chain evokes the way bodies—natural, animal, artificial—become embedded in systems that outlive and transform them. There is no mourning here, only remnants reconfigured according to the logic of a world continuing without intention, without purpose, without flowers.

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TAFAA - SIGNAL (Ice Cream So Good), 2024
Exhibition view: In a state of flow, Klöntal Triennale, Diesbach, Switzerland, 2024
Photo: Thalles Piaget



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TAF - SIGNAL (Ice Cream So Good) is a hybrid encounter of antagonistic female figures, reinterpreted by a generative AI embodying transcendence, power and influence, at once spiritual, social and technological. These entities disrupt the boundaries between the real and the simulated, the human and the divine, the existing and the begotten. Like a spectral presence, this neon sculpture takes root in this damp basement, a place infused with a history where bodies, machine automation, and the endless repetition of movements converge.

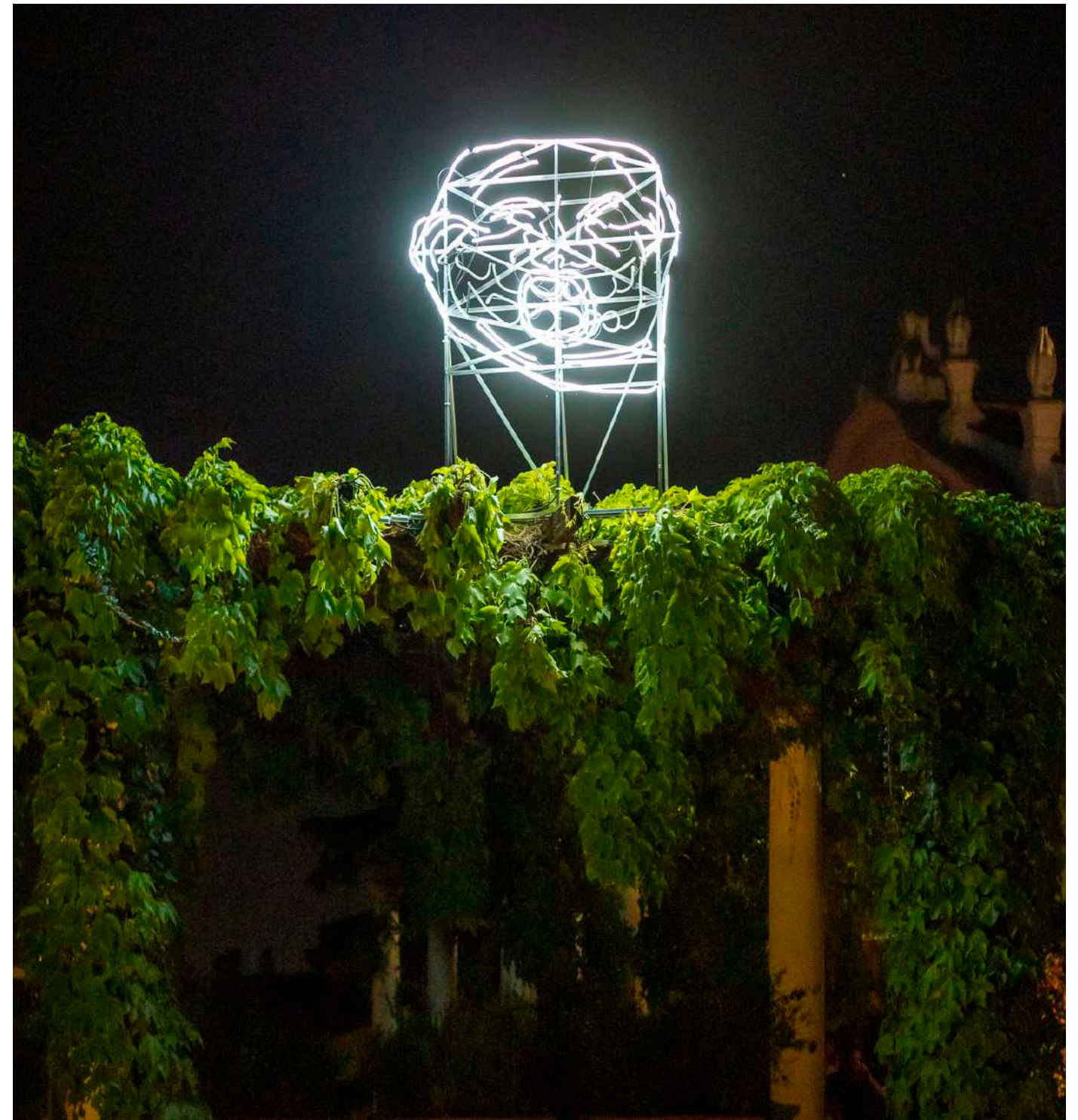
Inspired by the imagery of medieval danse macabre and its contemporary extrapolations in virtual worlds, these wireframe silhouettes in volume overlap and assert themselves in a recursive movement, an animated round, a repetitive and hypnotic pattern, evoking trance or ritual dance.

The experience of the world confronted with the trial of its integral simulation redefines the fundamental issues related to existence. New paradoxes emerge, where the search for meaning, knowledge, finitude, and temporality become fetishes among others.

TAF - SIGNAL (Ice Cream So Good), 2024
Neons, aluminum, transformers, lighting controller
178 x 172 x 40 cm (30 3/4 x 67 3/4 x 15 3/4 in.)
Exhibition view: *Interfluvia*, galerie frank elbaz, Paris, 2025,
Photo: Claire Dorn

Collection : Museum zu Allerheiligen - Die Sturzenegger-Stiftung Schaffhausen, Switzerland

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Grafted onto the architecture, *TAFAA - SIGNAL (Stupid Affection)* is a neon sculpture illuminating an Internet meme reinterpreted by an artificial generative tool. Imitating a neon sign, this work manifests its singularity by animating the mouth of this cartoonish face. Between malice and astonishment, the word pronounced remains ambiguous, but this face calls out to us. It observes us sarcastically, like our emotions and perceptions, now reduced to mere data sensors and scrutinized in the same way.

TAFAA - SIGNAL (Stupid Affection), 2024

Neon, aluminium, transformers, light controller

130 x 100 x 20 cm (51 1/8 x 39 3/8 x 7 7/8 in.)

Exhibition view: *Speaking Nearby*, Istituto Svizzero, Rome, Italy, 2024

Photo: Davide Palmieri



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TAF - UNNECESSARY DOUBT is a collection of works where latex, acting as a capturing agent, plays a predominant role. It records the imprints of forms, whether organic or inorganic, revealing the texture and structure of solid materials. Through these pieces unfolds an aesthetic of the elusive: how to reproduce the incalculable, replicate the unexpected, chance, accident, those uncertainties born of external forces acting on the object itself. Time, movement, atmosphere, randomness—these unpredictable elements are fixed in the material, like artifacts of a tangible world and what remains of its impermanence.

In *TAF - UNNECESSARY DOUBT (SNITCH I)*, it is through imprint, extraction, and grafting that a captured nature is revealed, suspended, and transfigured into an intermediate state. The latex seizes the trace of a cork oak trunk, ferns, or tropical foliage, fixing them in resin like a relic of an allegorical herbarium, where taxonomy merges with symbolic inscription.

Fragments of iconography disrupt the organic surface, asserting a stratification of the living and language. These inscriptions function both as ritual and signal, attesting to passage, appropriation, and the transmission of knowledge. The image of nature becomes an interface, traversed by the flux and codes of a memory in transformation.

TAF - UNNECESSARY DOUBT (SNITCH I), 2024
Latex, resin, transfer printing, aluminium, led tubes, cable
230 x 80 x 17 cm (90 1/2 x 31 1/2 x 6 3/4 in.)

Collection : Société des Amis du Musée d'Art Moderne de Paris, France

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TAFAA - UNNECESSARY DOUBT (SNITCH II), 2024

Latex, resin, transfer printing, aluminium, fluorescent tubes

240 x 90 x 20 cm (94 1/2 x 35 3/8 x 7 7/8 in.)

Exhibition view: *This is the time of sweet sweet change for us all*, Centre d'Art la Meute, Lausanne, Switzerland, 2024

Photo: Theo Dufloo

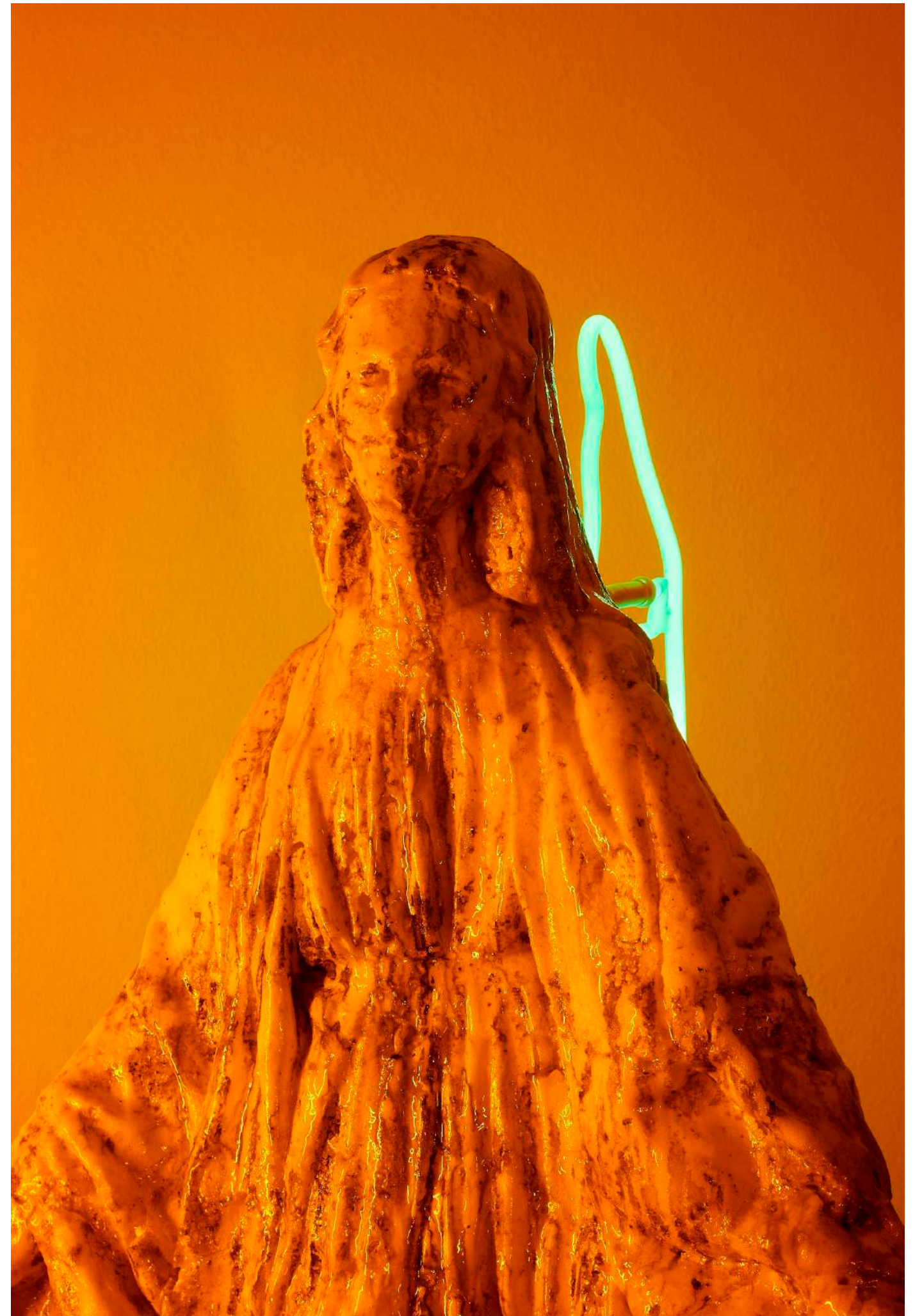
Collection : La Mobilière, Switzerland

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TAF AA - LUCKY AS (EMBODIED AGENCY), 2023
PU foam, resin, chrome, steel, neon, transformer
160 x 100 x 50 cm (63 x 39 x 19 in.)

Exhibition view: Octogone, duo show with Denis Savary, Mayday, Basel, Switzerland, 2023



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Exhibition view: Chloé Delarue, TAF AA - SYCAMORE RABBIT (Give 'Em the Love Tonight II), galerie frank elbaz, 2023
Photo: Claire Dorn

Chloé Delarue

TAFAA : Sycamore Rabbit (Give Em The Love Tonight II)

C'est un exercice périlleux que de vouloir donner du sens à une fulgurance poétique. De la même manière qu'il y a quelque chose d'infiniment réducteur à vouloir faire le commentaire d'une œuvre par le menu détail de ce qui la compose, l'exégèse poétique contient une forte potentialité déceptive. Mettre à plat son truchement, c'est prendre le risque de laisser s'échouer ses termes au seuil d'une certaine magie – de celles qui, précisément, offre à l'œuvr le pouvoir de dire par-delà son propre vocabulaire.

Si j'en passe par cette réflexion pour introduire la première exposition de Chloé Delarue à la galerie frank elbaz, c'est que j'ai ressenti un agréable sentiment de curiosité lorsque celle-ci m'a annoncée le titre qu'elle allait donner à cette nouvelle étape de son cycle *TAFAA* – je reviendrai plus loin sur cet acronyme techniciste qui accompagne le travail depuis le milieu des années 10. Un sentiment qu'il m'est difficile à expliquer tant il tient au résultat d'un rapprochement, pourtant relativement cryptique, de deux noms qui ne désignent en apparence rien d'autre qu'un type d'arbre et un rongeur. De la même manière que j'ai toujours été séduit par la capacité de certain·e·s sculpteur·ice·s à assembler des objets *ready-made* a priori sans lien¹, cet usage particulier des mots me semblent également en mesure d'ouvrir des brèches sémantiques, de catalyser l'imaginaire. *Sycamore Rabbit*, et son prolongement tout en évocation suave, pourrait ainsi déjà être un fragment d'œuvre en soi, retenant autant de références aux mythologies contemporaines qu'à un récit hors d'âge² – comme un glissement dans l'ordre du temps.

Mais à cette extension poétique, précède donc une base conceptuelle ne cessant de s'actualiser. Marquées des cinq lettres *TAFAA*, pour *Toward A Fully Automated Appearance*, le expositions de Chloé Delarue s'appréhendent depuis un postulat théorique suggérant qu'à l'ère d'un monde intégralement calculable et opérationnel, la réalité telle qu'on la perçoit tend vers une forme d'automatisation totale. Les œuvres produites par l'artiste, sans chercher à faire la démonstration de cette thèse dans notre environnement commun, s'appuie sur ce dernier pour lui créer de multiples duplications et reconfigurations. Si l'esthétique générale peut, elle, évoquer une atmosphère cinématographique où écrans et néons brillent invariablement, c'est cependant moins dans une projection futuriste que le projet *TAFAA* déplace ses spectateur·ice·s. Le futur, les futurs, disait même déjà Mark Fischer, sont « perdus »³ ; les récits d'anticipation sont devenus obsolètes dans une société contrôlée par les algorithmes, l'analyse des datas et la simulation de toute expression du réel.

¹ Une méthode que n'emploie pas Chloé Delarue, qui à défaut d'utiliser le *ready-made*, favorise les empreintes d'formes et une sorte de *hacking* de dispositifs techniques existants – le lien aux choses extérieures se faisant don de manière plus indirecte.

² Au risque d'ôter un peu de mystère, dans une note, l'artiste évoque le clin d'œil fait à la puce « Sycamore », créée par Google, qui a rendu manifeste la supériorité d'un calculateur quantique sur un ordinateur classique. Le lapin, lui, est un élément de récit que l'on retrouve dans les *Aventures d'Alice au pays des merveilles* comme dans le film *Matrix* : il marque l'arrivée de péripéties mettant à mal le sens logique des histoires. Notons enfin que l'essayiste Pacôme Thiellement, dans un récent ouvrage intitulé *Sycomore Sickamour* (PUF, 2018), a insisté sur l dimension symbolique du sycomore dans l'œuvre de William Shakespeare. Dans la tragédie *Roméo et Juliette*, l'arbre y devient le refuge du « *sick* amour » – de l'amour malade.

³ « Futurs perdus » est le premier chapitre de Mark Fischer, *Spectres de ma vie, écrits sur la dépression, l'hantologie et les futurs perdus*, Entremonde, Genève, 2021.



Un basculement est largement accompli, suivant les contours exacts des projections faites des décennies plus tôt. *TAFAA* est une exacerbation du présent, d'un monde où la vision est la résultante d'un prisme, d'une allégorie technologique. Et c'est ainsi que surgit l'émergence d'une réalité simulée, venant non pas se substituer mais s'insinuer, reconditionnant nos environnements matériels et affectifs.

Les théories, scientifiques ou autres, n'ont en tant que telle jamais été suffisantes pour produire des œuvres d'art intéressantes. Le malaise et le doute, en revanche, sont des agents efficaces du trouble esthétique. Je spéculerai mais c'est cet état d'esprit, selon moi, qui accompagne Chloé Delarue dans ses arbitrages plastiques. *TAFAA* peut y être vu comme une matrice formelle entraînant avec elle la transformation d'éléments issus d'une réalité partagée par le plus grand nombre. Pour autant, et c'est là un fait important, il ne s'agit pas d'en faire émaner un décor, ou un cadre de vie potentiel : chaque pièce, faisant valoir son autonomie, figure plutôt un décalage dans la perception – l'irruption soudaine de signes qui façonnent nos vies et dont le chamboulement inquiète les certitudes. Ainsi, tout ici manifeste sa présence familière : le sol recouvert de mousse végétale, les corps animés, les visages idolâtrés tout autant que les mêmes qui ponctuent ironiquement les navigations rêveuses. Tout est connu mais rien n'a jamais paru si étranger, si absent à soi, si vide de substance signifiante quand tout devient synthétique.

Ce à quoi nous renvoie cette nouvelle occurrence de *TAFAA*, sans rentrer dans la dissection de ses effets, c'est à cette incapacité de cerner précisément ce qui nous échappe – le fameux *unheimliche* freudien. Nous avons appris que la réalité n'était qu'une réalisation subjective, une construction parmi d'autres permettant de justifier le sens de nos actions. Le lapin, blanc certainement, enseignerait la précarité de ces mythes qui nous retiennent si sagement. Ainsi va la force poétique du projet de Chloé Delarue, qui part quelques mots ou jonctions d'objets, transmet cette essence fondamentalement récalcitrante du monde autour.

Franck Balland

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Exhibition view: Chloé Delarue, TAF^{AA} - SYCAMORE RABBIT (Give 'Em the Love Tonight II), galerie frank elbaz, 2023
Photo: Claire Dorn

galerie frank elbaz.



TAFAA - ONLY RELICS FEED THE DESERT (*New Fraudulent Taxonomy*), 2021
Aluminum, galvanized steel, fluorescent tubes, glass, latex, resin, transfer printing
228 x 152 x 63 cm (89 3/4 x 59 7/8 x 24 3/4 in.)

Exhibition view: Chloé Delarue, TAFAA - SYCAMORE RABBIT (*Give 'Em the Love Tonight II*), galerie frank elbaz, 2023
Photo: Claire Dorn

galerie frank elbaz.



TAFAA - ONLY RELICS FEED THE DESERT (New Fraudulent Taxonomy III), 2022

Resin, latex, print by transfert, steel

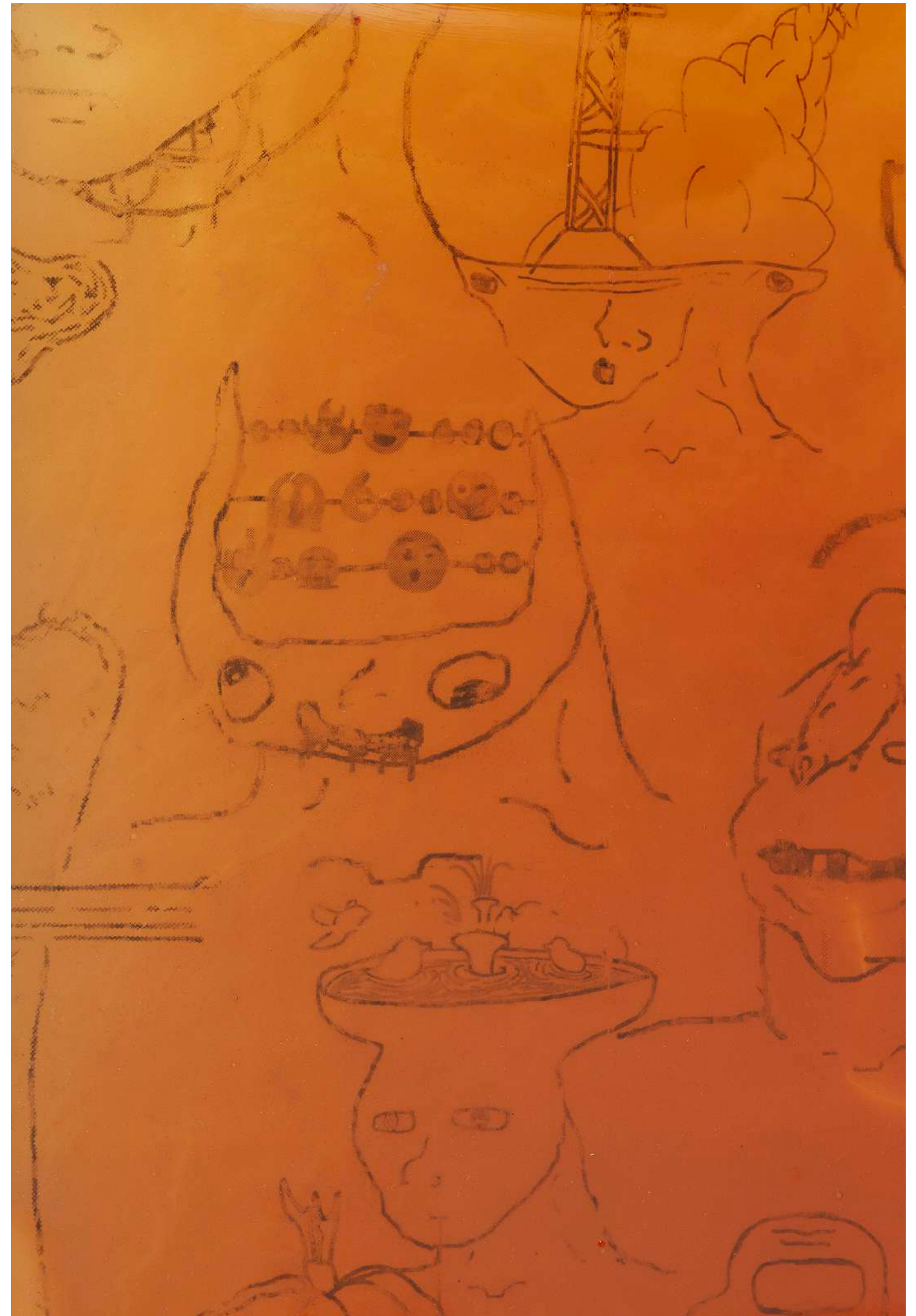
200 x 300 x 4 cm (78 3/4 x 118 1/8 x 1 5/8 in.)

Photo: Claire Dorn

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TAFAA - *ONLY RELICS FEED THE DESERT* is a series of works in various formats, distinguished by the appearance of images encapsulated in latex—an interface where nearly blurred figures are revealed under natural or artificial light. This process brings forth iconographic elements that question the circulation and virality of syncretic symbols and their ability to act within simulated spaces (social networks, video games, etc.) or tangible environments (books, advertisements, graffiti, etc.). These images, fixed within the material, bear witness to their own conditions of existence, their transformation into substance training multiple generative models.

TAFAA - *ONLY RELICS FEED THE DESERT* (New Fraudulent Taxonomy III), 2022 - detail
Photo: Claire Dorn



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TAF - FERTILITY DEVICE (NUDGE FOR THE GEMINI), 2023
Inox, neons, chrome, motor, latex, cigarettes, LCD screen, led, video
Variable dimensions
Photo: Claire Dorn

Collection : FRAC Corse, France



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TAFAA - PALANTIR (ACID RAVE), 2022
Blown glass, neon, latex, galvanized steel
Variable dimensions
Photo: Claire Dorn

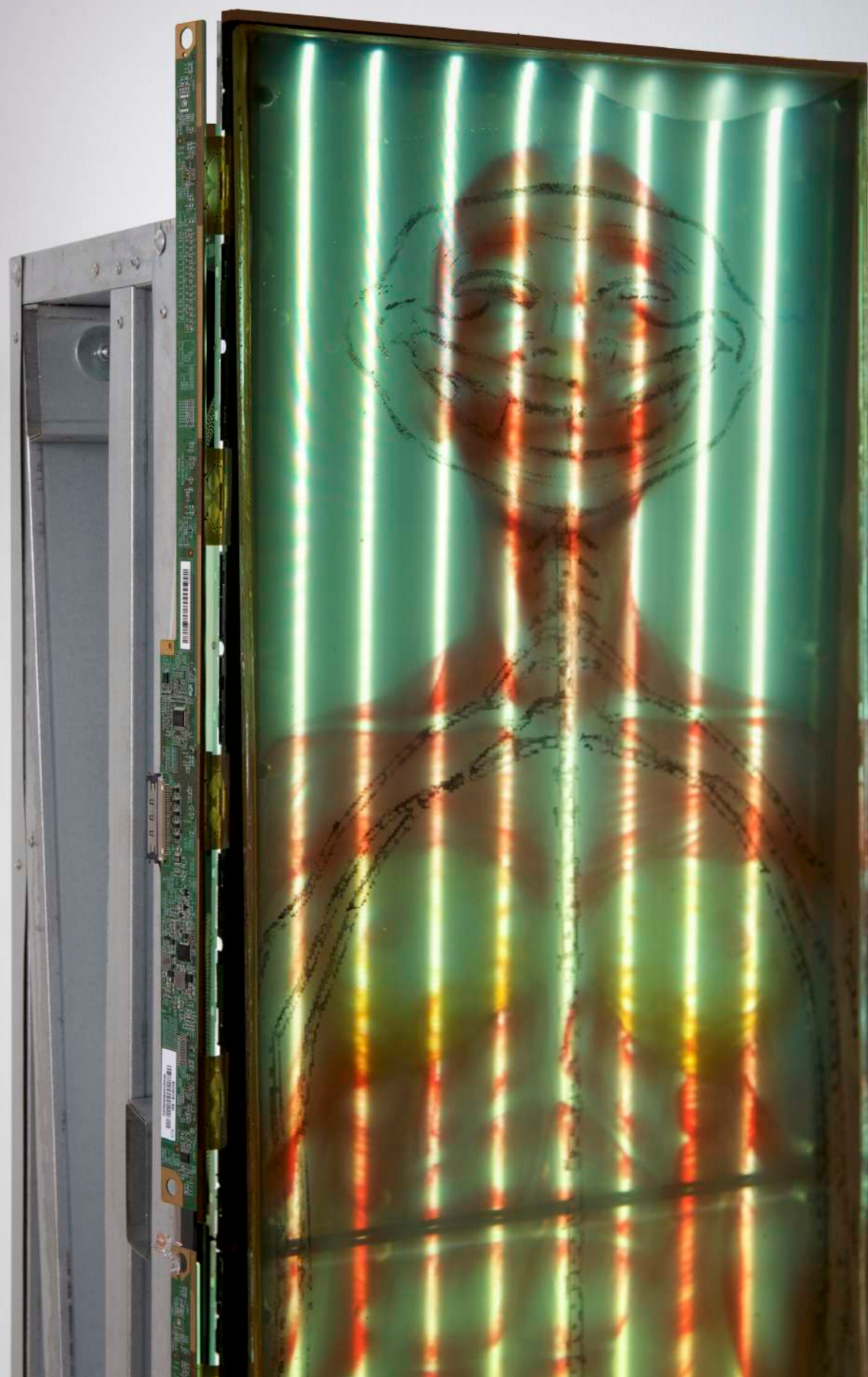
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In the work *TAFAA - FERTILITY DEVICE (UNCANNY VALLEY)*, two bodies merge together like a curious X-ray of our anthropological models. It's a silhouette advancing towards us, that of a skinned figure walking with a neutral step, animated by no emotion. In front of this modeling, against these screens, rests a glass blade covered in latex imprinted with a drawing, that of a nervous system topped with a Troll Face. Through transparency, these two entities overlap; an entire body supplanted by the wired body and its caricatural smirk.

TAFAA - FERTILITY DEVICE ((UNCANNY VALLEY TROLL SPREADING)), 2023
LCD Screen, metal, glass, latex, video, print by transfert
165 x 34 x 48 cm (65 x 13 3/8 x 18 7/8 in.)
Exhibition view: Villa Datris, L'Isle-sur-la-Sorgue, France, 2024
Photo: Bertrand Michau

Collection : Fondation Villa Datris, France





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TAFAA - UNNECESSARY DOUBT, 2023
Latex, resin, aluminium, neon
110 x 74 x 8 cm (43 1/4 x 29 1/8 x 3 1/8 in.)
Photo: Claire Dorn





Chloé Delarue, *TAFAA - UNNECESSARY DOUBT (III)*, 2024

Latex, resin, fluorescent tubes

130 x 85 x 20 cm (51 1/8 x 33 1/2 x 7 7/8 in.)

Exhibition view: *Gaia Should be Safe*, Macalline Art Center, Beijing, China, 2024

Photo: Hang Yao



Chloé Delarue, *TAFAA - UNNECESSARY DOUBT II*, 2023

Latex, resin, aluminium, neon

98 x 97 x 8 cm (38 5/8 x 38 1/4 x 3 1/8 in.)

Exhibition view: *Gaia Should be Safe*, Macalline Art Center, Beijing, China, 2024

Photo: Hang Yao



Chloé Delarue, *TAFIA-IROITO*, 2017
Exhibition view: AGORA MAMCO, 2023
Photo: Annik Wetter

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TAFAA – SIGNAL (Le Chant des lucioles), 2022
Galvanized steel, neon, ivy
700 x 400 x 40 cm
Exhibition view: Cultural percent of Yverdon-les-bains, Switzerland
Photo: Cyril Zingaro



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TAF - FERTILITY DEVICE is a series of sculptures exploring autonomous aesthetic generativity. Inspired by the cold, standardized devices of industrial design, these works allegorize an autonomous "fertility" induced by generative models. Each iteration of this series of works appropriates these questions in a singular way, observing the affections produced on our capacities for representation.

TAF - FERTILITY DEVICE (NUDGE FOR THE SCAPEGOAT), 2021

Stainless steel, neon, polyurethane foam, chrome, motor, latex, cigarettes, LCD screen, led, video

Variable dimensions

Exhibition view: Swiss Media Art, Pax Art Awards 2021, 2022, HEK (House of Electronic Arts)

Photo: Franz Wamhof

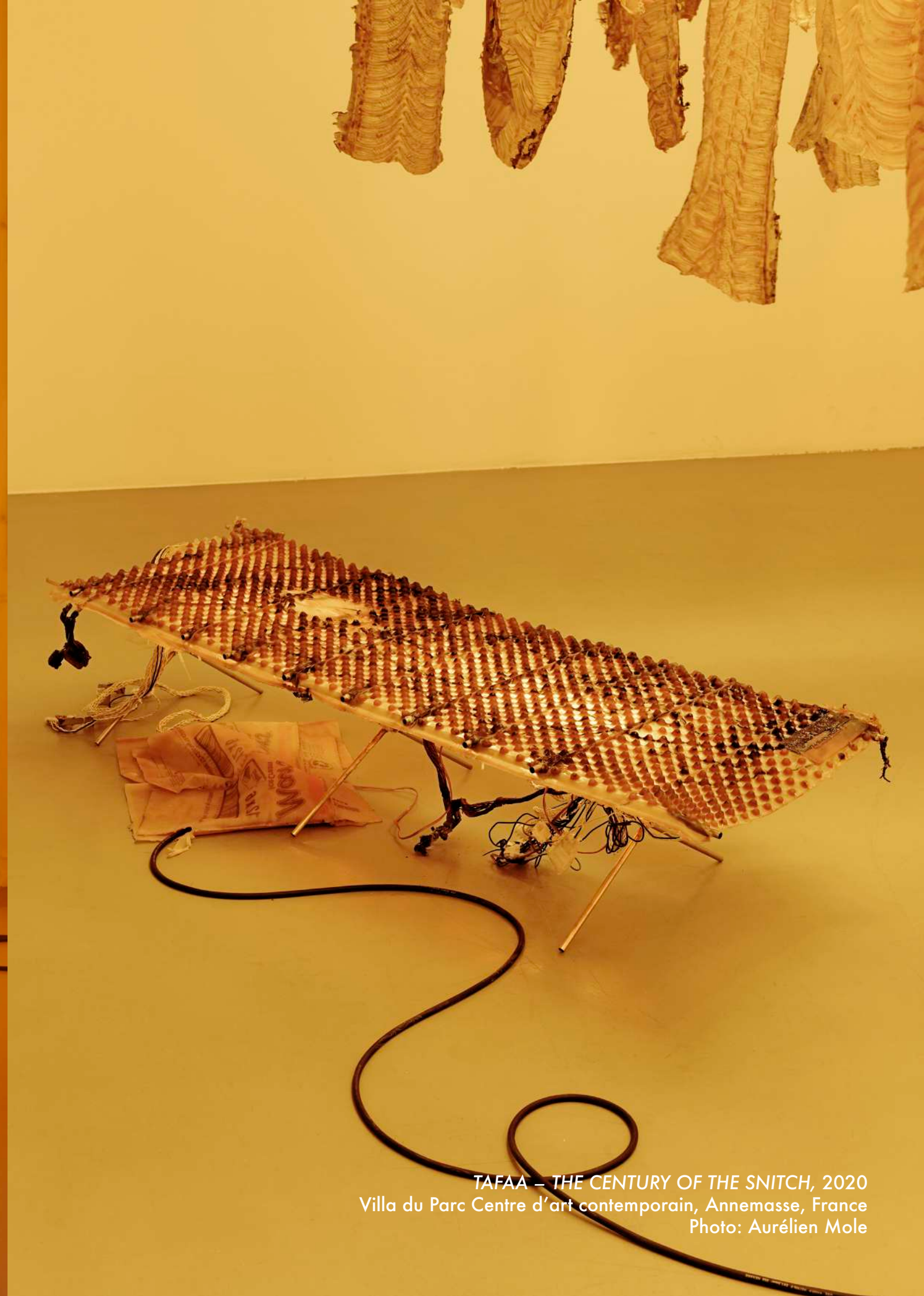
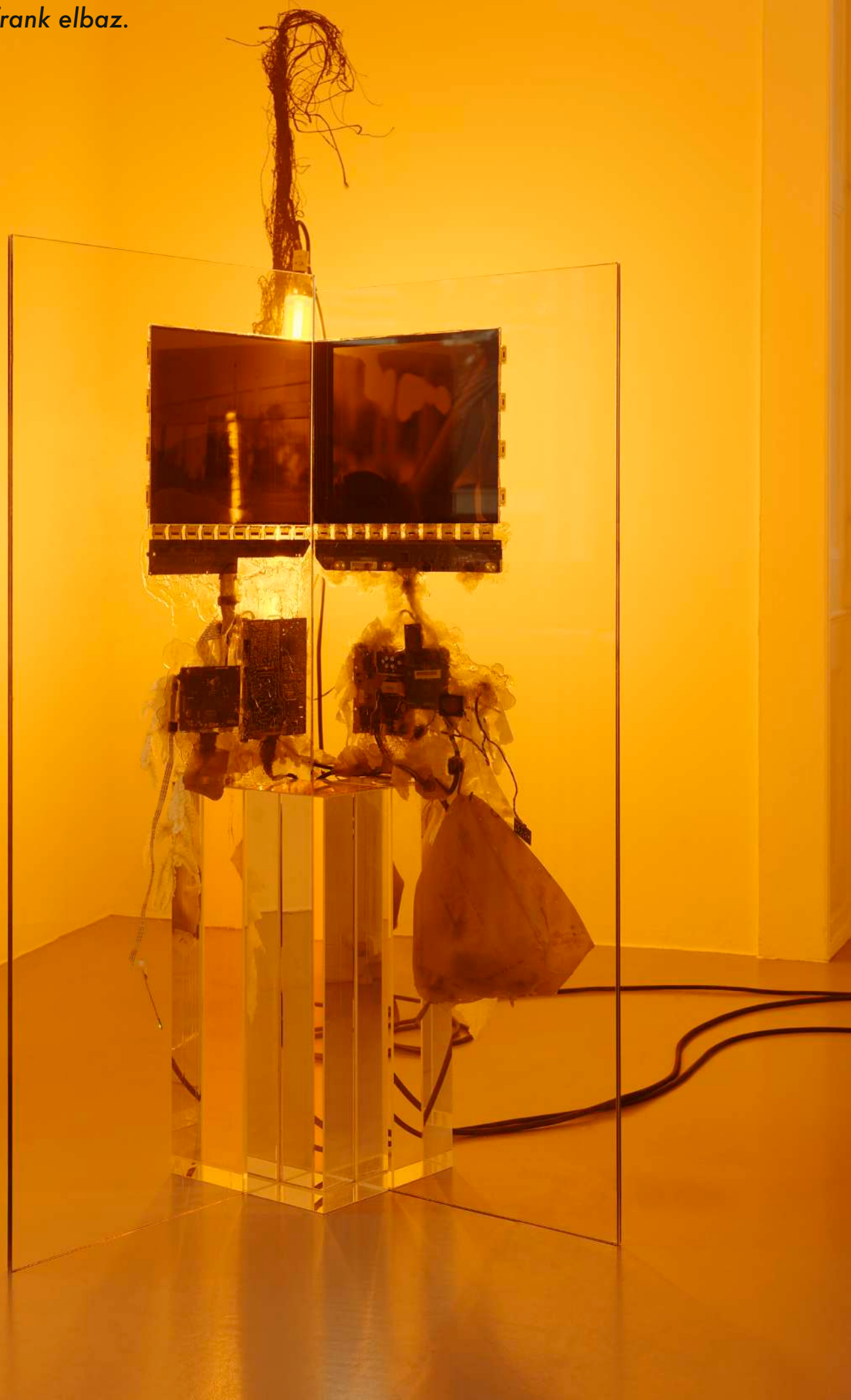
Collection : Lafayette Anticipations, Paris, France

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TAF - ACID RAVE, 2019
Exhibition view: Musée des Beaux-Arts de la Chaux-de-fonds, Switzerland
Photo: Florimond Dupont

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TAFIA – THE CENTURY OF THE SNITCH, 2020
Villa du Parc Centre d'art contemporain, Annemasse, France
Photo: Aurélien Mole

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TAF - TANNED SUBMISSION, 2018
Latex, tin, neon lights, metal structure, chains, fluorescent tubes, transformers, fans
Variable dimensions
Exhibition view: Swiss Art Awards, 2018
Photo: Florimond Dupont



TAF - HIVE, 2018

Latex, PU foam, tin, neon lights, metal structure, metal grating, fluorescent tubes, transformers, fans, LCD
Variable dimensions

Exhibition view: *Future love. Desire and kinship in hypernature*, HeK, Basel, Switzerland, 2018

Photo: Florimond Dupont

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Press



YAN TOMASZEWSKI / CHLOÉ DELARUE
« EXPOSÉ·ES » / MICHEL FRANÇOIS
PHILIPPE VAN SNICK

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CHLOÉ DELARUE

A Blessing and a Curse

r / *by* **Andréanne Béguin**

ngé dans le noir, d’où jaillit la lumière rose et bleue des néons in paradis perdu pour « TAFAA – PRISM », au centre d’art mtemporain de la ville de Genève en 2015. Flottant dans une ime solaire de lampes sodiums pour « TAFAA – ACID RAVE », musée des beaux-arts de la Chaux-de-Fonds en 2019. Électrisé r des tubes fluorescents aussi hypnotiques qu’agressifs pour 'AFAA – BLUE LIGHTS TENDERNESS », à Windhager n Kaenel en 2021. Depuis les premières installations de Chloé larue jusqu’à celles d’aujourd’hui, notre corps est exposé expérience sensible de notre monde en transition. Outre variations d’atmosphères que créent les différents éléments nineux qui les composent, ses installations recomposent véritables milieux : par leur présence sensorielle d’une part, nme avec l’odeur de fluide organique que dégage le latex, is également par une consistance sonore d’autre part, le d’une ventilation propre à certaines œuvres, comme dans *FAA – FERTILITY DEVICE (COOL AIR)*. Au gré de ses différentes osules spatio-sensorielles, l’artiste génère dans le réel s expériences de visite proches de celles de la réalité virtuelle en ouant une immersion tout à la fois sonore, visuelle et olfactive.

Chaque installation devient alors ce que l’artiste nomme n environnement ». L’acronyme « TAFAA (Toward A Fully tomated Appearance) » est l’entité théorique et esthétique qui semble toutes leurs occurences, déclinées à chaque exposition : toujours uniques. Adaptant le titre d’un article paru dans années 1970 et écrit par le mathématicien Fisher Black, 'oward a Fully Automated Stock Exchange », Chloé Delarue veloppe, dès ses premières expositions personnelles à Genève, système de représentation et de perception, qui s’approprie :ranspose plastiquement les réflexions sur l’automatisation la vitesse d’exécution des algorithmes informatiques, pliqués non plus aux échanges boursiers mais à nos eractions quotidiennes et à nos habitudes les plus banales.

Structuré par la pratique sculpturale de l’artiste, concrétisé r la forme de ses installations successives, leurs composantes leur titre, « TAFAA » peut pourtant trouver ses prémisses s les débuts, alors vidéos, de son travail. Déjà, apparaissait ns ses films une figure humaine, qui évoluait dans des vironnements spécifiques, construits en studio ou filmés en lieu naturel. Ce personnage prenait des apparences corporelles haque fois différentes, mais était toujours pourvu d’artifices, ufflant ces questionnements autour des interactions entre

le vivant et la technique, de la simulation du réel par des effets de camouflage, d’imitation et de faux-semblants. De la vidéo à la sculpture, l’apparence du corps humain a muté vers cette idée de corps collectif troublé qui nourrit la pratique actuelle de l’artiste.

À l’image de la tête du céphalopode, figure commune qui traverse nos imaginaires à différents endroits — des mythologies vernaculaires à la satire politique, ou encore de la bioluminescence à la neurobiologie —, « TAFAA » se répand et se démultiplie en tentacules singuliers. Chaque environnement naît d’une micro-narration — un fragment qui encapsule l’irrationalité de notre réalité — que l’artiste étire et fait proliférer jusqu’à une forme d’analogie ou d’allégorie générique. L’artiste nous précipite au cœur de la désorientation contemporaine, par le recours à une expérience sensible et esthétique. Le système grandit par des entrelacements et des croisements, et s’augmente de traces, au fur et à mesure que les occurrences apparaissent.

Les environnements agissent comme des résonances qui s’entretiennent les unes avec les autres, qui s’incarnent d’une façon ou d’une autre, avant de se redéployer, avec ces paradoxes et similitudes, à un autre moment.

À l’ère de la synthétisation de nos affects et des différentes mécaniques de leur reproduction, Chloé Delarue explore métaphoriquement l’aboutissement du réel par ses univers simulés — ceux produit par tous types de générativités techniques (réseaux sociaux, simulation 3D, jeux vidéo en ligne, etc) — d’où elle extraie des symptômes, comme autant d’inspirations esthétiques et matérielles. C’est aussi l’occasion de mettre l’imaginaire à l’épreuve du tangible, avant même ce qui sera donné à voir : sa démarche de création est ainsi portée par un rapport physique, qui se déploie dans l’interaction au corps, à la manipulation, au temps et à l’empirisme, fait d’aléatoires et d’intuitions. En travaillant des matériaux loin de leurs usages originels et de leur existence standardisée, l’artiste ne se situe pas dans la recherche de l’apprentissage de la matière ni de son savoir-faire, mais plutôt dans le choix de nouvelles réalités à leur attribuer, dans une réflexion sur la reproductibilité intégrale qui nous entoure (scanner 3D, modélisation 3D, imprimante 3D, etc.). La matière est utilisée et sculptée pour ses potentialités de traduction et de générativité computationnelle, pour ses réactions incertaines et imprévisibles.

À partir de bribes visuelles ou de récurrences matérielles, elle crée des assemblages, produisant une succession de flashes et d’impressions familières que perturbent les hybridations. En 2019, « TAFAA – #30 » transforme la Salle de Bain, à Lyon,

a une cnamre iroide pour epiderme. En 2020, à l’occasion de l’exposition « WE HYBRIDS! » à l’Istituto Svizzero de Rome, l’artiste présente *TAFAA – TANNED SUBMISSION*, nouvelle séquence qui fusionne des presses à imprimerie, des moulages de journaux, un métier à tisser et des moteurs de voitures brûlés. Il n’est néanmoins pas question d’anticipation ni d’univers spéculatifs science-fictionnels car, aussi complexes et composites que soient ces environnements, ils ne sont pas une fuite du réel, mais bien sa concentration, comme autant de vestiges de l’époque en cours ou, comme dit l’artiste : « d’un futur qui aura vieilli avant qu’on ne le rejoigne ». Celle-ci tente de saisir au vol l’ambiguïté poétique d’un réel contaminé par son double, simulé dans son éclatement infini autant que dans son accélération exponentielle et son obsolescence presque instantanée. Le corpus « TAFAA – ONLY RELICS FEED THE DESERT (New Fraudulent Taxonomy) » utilise un même procédé technique à partir d’images imprégnées dans du latex, placées sous verre, puis rétroéclairées par des grilles de tubes fluorescents. La déclinaison successive de ces plaques jaunes inclinées, dont le relief est enfermé dans la transparence, permet à l’artiste de faire une place dans ses sculptures à des contours dessinés. Cet insert figuratif dans les œuvres de Chloé Delarue est constitué d’images collectées sur Internet. Véritables fossiles numériques — une série de *mêmes* Internet comme les *brainlet* par exemple, ou encore les *trolls* — dont les transformations, manipulations ou récupérations au service d’idéologies diverses, elles témoignent de l’hyper-circulation des images et de leur décontextualisation totale.

Derrière cette multiplication des images et des signes, on retrouve la notion de simulacre avancée par Baudrillard : « le simulacre, c’est la copie à l’identique d’un original n’ayant jamais existé¹. » En ayant recours à des superpositions de couches et des réplifications, l’artiste révèle des fractions de simulacres dans une forme matérielle et tangible. La démultiplication des strates, qui s’opère aussi bien dans les sculptures spécifiques et leurs assemblages qu’à l’échelle systémique de « TAFAA », suscite le trouble perceptif et cognitif en juxtaposant l’expérience du techno-capitalisme à celle du syndrome de Capgras — aussi appelé « délire d’illusion des sosies » et caractérisé par la conviction délirante que des proches ont été remplacés par des doubles.

Le corpus « TAFAA – FERTILITY DEVICE » nous entraine du côté de la chimère : ici, un écorché marchant et animé se fond dans les contours dessinés d’un système nerveux humain ; là, deux moulages d’une tête de Vierge Marie recouverts de résine tournoient derrière un modèle 3D qui prend la pose avec des mimiques humaines. Avec la possibilité de faire le tour

apparaît l’accumulation du montage, entre différents écrans, à l’instar d’une réalité qui a disparu sous une multitude d’occurrences jusqu’à une désubstantialisation complète.

« TAFAA – FERTILITY DEVICE » illustre bien la notion de greffe qui guide la pratique plastique de l’artiste, faisant se côtoyer sans cesse une matérialité incarnant des effets de leurres où l’organique et le chimique s’influencent sensiblement, à l’image des écrans désossés diffusant des ersatz du vivant, du latex empruntant des contre-formes ou encore des néons caractérisant des signes volatiles. Le traitement de la matière horizontal abolit toute hiérarchisation entre les objets et les substances. Au-delà des artefacts techniques, les œuvres empruntent aussi leurs formes à des symboles synchrétiques retrouvés dans des environnements simulés qui soulèvent ainsi leur place instable dans ce nouvel horizon perpétuellement reconfiguré. À quel réel se vouer si tout n’est qu’imitation et simulation ?

Chloé Delarue complète ce vertige mental et moral avec la compression des corps sous l’impulsion de la pensée computationnelle. Elle convoque des références diverses pour alimenter cette sensation de coercition corporelle, en reproduis: par exemple une « bride à mégère » dans « TAFAA – ONLY RELICS FEED THE DESERT (New Fraudulent Taxonomy) », en entremêlant des impressions 3D de plantes avec une corde de pendu en néon dans « TAFAA – PROTEST (MONSTERA) », ou encore en détournant l’utilisation de la technique du shibari pour suspendre « TAFAA – PALANTIR (ACID RAVE) » . Avec toujours en ligne de mire le techno-capitalisme, il n’est pas surprenant de voir un dollar devenir un pilori dans « TAFAA – ON RELICS FEEDS THE DESERT (New Fraudulent Taxonomy) ».

La pression exercée sur les corps pourrait traduire l’état d’aliénation et d’asservissement dans lequel nous maintient la quête inassouissable du progrès. L’ensemble des œuvres de Chi Delarue est traversé par ce paradoxe absolu que l’espèce humain éprouve en produisant un système d’outils et d’intelligences numériques de plus en plus autonomes, tout à la fois « *A Blessing and a Curse* », vecteur de son évolution et de son péril.

Chloé Delarue est née en 1986, elle vit et travaille à Genève Elle est diplômée de la Villa Arson (Nice) en 2012 et de la HE. (Genève) en 2014. Elle a réalisé de nombreuses expositio: personnelles ces dernières années, à Zürich, à Berl à Bruxelles et à Nevers. Elle est représentée par la gale Frank Elbaz, qui l'expose pour un premier solo sh: « TAFAA – SYCAMORE RABBIT (Give ‘Em The Love Tonight II du 25 février au 15 avril 20:

^[1] Jean Baudrillard, Simulacres et simulation, Galilée, 1981.

Plunged into near total darkness pierced with pink and blue neon lights emanating from a paradise lost in TAFAA – PRISM at the Centre for Contemporary Art in Geneva in 2015. Floating in a solar fog of sodium lamps in TAFAA – ACID RAVE at the Fine Arts Museum in la Chaux-de-fonds in 2019. Electrified by fluorescent tubes which are as hypnotic as they are aggressive in TAFAA – BLUE LIGHTS TENDERNESS in Windhager von Kaenel in 2021. In Chloé Delarue's earliest installations up to the most recent, bodies are exposed to the sensations of a world in transition. Aside from the atmospheric variations created by the different luminous elements they are composed of, the installations are true environments due to their sensorial presence, like the organic, fluid smell latex gives off. There is a consistency to their sonority, as well, due to the ventilation system of certain works, such as TAFAA – FERTILITY DEVICE (COOL AIR). Through these different spatial-sensorial capsules, the artist generates experiential tours within reality which come close to virtual reality by playing upon sound, visual and olfactory immersion.

Each installation therefore becomes an environment, as the artist has referred to it: a repeated, yet unique occurrence which varies with each manifestation of the theoretical and aesthetic entity they are a part of and which are referred to under the acronym TAFAA (Toward A Fully Automated Appearance). Adapted from the title of an article written by the mathematician Fisher Black which appeared in the 1970s, “Toward a Fully Automated Stock Exchange”, beginning with her early solo exhibitions in Geneva, Chloé Delarue has developed this system of representation and perception. TAFAA appropriates and transposes into visual form thoughts on automation and the rapidity of the execution of computer algorithms; no longer applied to the stock exchange but rather to our daily interactions, our most banal habits. Structured by the artist's sculpture practice and solidified by the form successive installations take on—their components, their title—TAFAA nonetheless can be traced back to the artist's early video works. In these videos, a human figure appears, navigating specific environments, whether filmed in a studio or natural setting. The character's physical appearance changes with each instance, always avoiding artifice, instilling these inquiries with interactions between living beings and technology, with simulations of the real through the use of camouflage, imitation, disguises. From video to sculpture, the appearance of the human body leads to de-individualization; a move toward a collective, troubled body which is present in the current work of the artist.

Like the head of a cephalopod, a common figure which crops up in vernacular mythologies as well as in political satire; or in reference to bioluminescence or in neurobiology, TAFAA spreads and multiplies itself through its singular tentacles. Each environment stems from a micro-narrative—a fragment which encapsulates the irrationality of our reality—that the artist draws out and causes to proliferate itself until it reaches the point of becoming an analogy or generic allegory. The artist leads us into the heart of contemporary disorientation, by way of sensorial and aesthetic experience.

The system becomes larger through an interlacing, a criss-crossing and increasing of traces, bit by bit as each occurrence takes place. The environments interact with one another via resonance, taking form in one way or another for a time, in order to appear again with all of their paradoxes and similitudes at another time.

In an age of synthetisation of feelings and of the different methods of reproduction, Chloé Delarue carries out a metaphoric exploration of the culmination of the real through its simulated universes—those produced by all types of generative techniques (social media, 3D simulations, online video game platforms,

etc.)—where she mines for symptoms as aesthetic and formal inspiration. It is also a way of pitting the imaginary against that which is tangible, in anticipation of what will eventually become visible, in an artistic approach which is dependent upon physical interaction, corporeal interaction, as well as upon touch, time, and an empiricism which is based on randomness and intuition. By working with different materials, taking them far beyond their intended uses within their standardized existences, the artist does not seek to carry out an investigation of a certain material and its related techniques. Instead, she gives them new realities, chosen via a thought process which takes into account the possibility of full reproducibility currently surrounding us (3D scanning, 3D modelling, 3D printing, etc.). Matter is used and sculpted in accordance to its potential to be translated and generated via computer, with its uncertain and unpredictable reactions.

Using visual fragments or recurring elements, the artist makes assemblages, producing successive flashes and familiar impressions which are disturbed by hybridization. In 2019, TAFAA – #30 transformed the Salle de bain, in Lyon, into an incognito tobacco leaf-drying atelier with refrigeration unit. In 2020, for the exhibition WE HYBRIDS! at the Istituto Svizzero in Rome, the artist presented TAFAA – TANNED SUBMISSION a new sequence which fused printing presses, papier maché, a loom and motors from burnt cars.

The idea is however not anticipatory, nor is it a speculative, science-fiction-esque universe, because as complex and composite as these environments are, they are not an escape from reality, but rather a concentration of it. Like vestiges of our current era, or as the artist has suggested, “of a future which has aged out before we had a chance to reach it.” The artist attempts to seize, to capture the poetic ambiguity of a reality contaminated by its simulated double in a never-ending breakdown, exponentially accelerated and with an almost instantaneous obsolescence. The sequence TAFAA – ONLY RELICS FEED THE DESERT (New Fraudulent Taxonomy) uses the same technical procedure involving images which have been soaked in latex, then positioned under glass and backlit by grids of fluorescent tubes. The different instances of the inclined yellow plaques which succeed one another, with the relief of the images sealed beneath transparency, allows the artist to create space for drawn contours in her practice. This figurative insert in the work of Chloé Delarue is based on images sourced from the internet. These fossils from the digital world—a series of memes, like the brainlets, for example, or trolls—whose transformations, manipulations or reinterpretations which are made to serve varying ideologies are an example of the virality of images and of their complete decontextualisation.

Behind this multiplicity of images and signs, Baudrillard's notion of the simulacrum can be detected, for example, “The simulacrum is a carbon copy of an original which never existed.²” Through the superposition of layers, and the use of replications, the artist reveals fractions of simulacra in a solid and tangible form. By multiplying strata, whether in the form of specific sculptures and their assemblages or at the systemic level of TAFAA, a perceptive and cognitive disruption arises, combining the techno-capitalistic experience with that of Capgras syndrome. The syndrome, which is also known as the 'delusion of doubles', is characterised by the irrational conviction that acquaintances or loved ones have been replaced by doubles.

The TAFAA – FERTILITY DEVICE corpus leads us into the realm of the chimera: in one instance, an animated, flayed man is shown walking, then melting into the drawn contours of a human nervous system. In another, two sculpted heads of the Virgin Mary

covered in resin twirl behind a 3D model which poses, mimicking humanoid movements. Together the devices offer several points of view, making a kind of montage possible between the different screens, like a reality which has been buried underneath a multitude of occurrences to the point of total insubstantiality.

TAFAA – FERTILITY DEVICE neatly illustrates the notion of the graft which guides the artist's approach, consistently producing a coexistence between a formal language which functions like an optical illusion, where organic and chemical aspects influence one another in marked ways, like out-of-commission screens projecting ersatz versions of reality, latex taking on counter-concepts, or neon lights characterising volatile signs. The approach to form is horizontal, precluding any hierarchization between the objects and substances. In addition to drawing on technological artefacts, the works also borrow formal aspects from syncretic symbols which can be found in simulated environments therefore raising their unstable positions in this new horizon, which is under constant reconfiguration. Which reality should we cling to if everything is mere imitation and simulation?

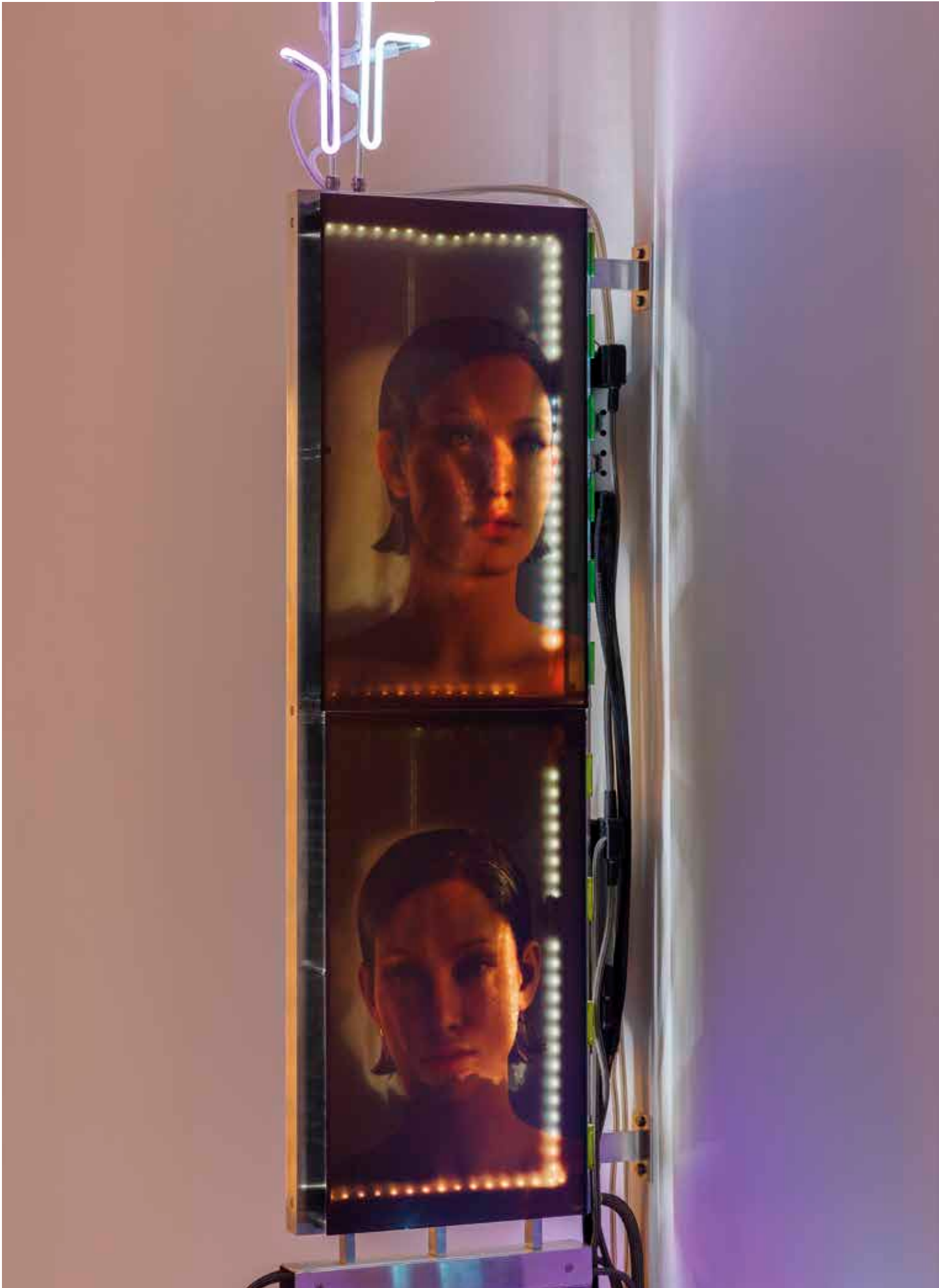
Chloé Delarue complements this mental and moral vertigo with the compression of bodies under the impulse of computerized thinking. Different references are made to reinforce this impression of bodily coercion, for example in TAFAA – ONLY RELICS FEED

THE DESERT (New Fraudulent Taxonomy II) a 'scold's bridle' is reproduced, or by combining 3D-printed plants with a neon hangman's noose in TAFAA – PROTEST (MONSTERA), or via détournement of the shibari technique to hang TAFAA – PALANTIR (ACID RAVE). The target remains unchanged: techno-capitalism; it is unsurprising to see a dollar become a pillory in TAFAA – ONLY RELICS FEEDS THE DESERT (New Fraudulent Taxonomy). The pressure exerted on bodies can be interpreted as the state of alienation and subjugation under which we are maintained in the insatiable quest for progress. Chloé Delarue's entire oeuvre is steeped in the total paradox that the human species experiences when producing a system of tools and digital knowledge which is becoming more and more autonomous, “a blessing and a curse,” at the same time, a vector for its evolution as well as for its downfall.

Chloé Delarue (1986) lives and works in Geneva. She received degrees from Villa Arson (Nice) in 2012 and HEAD (Geneva) in 2014. Recent solo exhibitions were shown in Zürich, Berlin, Brussels and Nevers. She is presented by Frank Elbaz gallery, who will present her upcoming solo exhibition, TAFAA – SYCAMORE RABBIT (Give 'Em The Love Tonight II), from 25th February until 15th April, 2023.

² « Le simulacre c'est la copie à l'identique d'un original n'ayant jamais existé. » Jean Baudrillard, *Simulacres et simulation*, Galilée, 1981.

galerie frank elbaz.



Chloé Delarue, *TAFAA – ACID RAVE* (détail), 2019.
Photo: Florimond Dupont. Courtesy de l'artiste et Musée des Beaux-Arts de la Chaux-de-Fonds (ch).

[p. 30]
Chloé Delarue, *TAFAA – FERTILITY DEVICE (NUDGE FOR THE GEMINI)* (détail), 2023.
Photo: Claire Dorn. Courtesy de l'artiste et galerie frank elbaz, Paris (fr).



Chloé Delarue,
TAFAA – SIGNAL (Le chant des Lucioles), 2022.
Commande publique
– Pour-cent culturel
d'Yverdon-les-Bains (ch).
Photo: Cyril Zingaro |
Muto. Courtesy
de l'artiste et ville
d'Yverdon-les-Bains (ch).



SUBMISSION, 2018.
Photo : Florimond Dupont
Courtesy de l'artiste
et SAA, Bâle (ch).

[p. 33]
Chloé Delarue, TAFAA – SO O AM III, 2017.
Photo : HEAD-MGiesbrecht.
Courtesy de l'artiste et HEAD-Genève (ch).



Chloé Delarue,
TAFAA – HIVE, 2018.
Photo : Florimond Dupont
Courtesy de l'artiste
et HeK, Bâle (ch).



CULTURE • ARTS

Sélection galerie : Chloé Delarue chez Frank Elbaz

A voir cette semaine : l'artiste genevoise déploie une sorte de récit d'anticipation à la déroutante séduction, oscillant entre Intelligence artificielle et vestiges du passé.

Par Emmanuelle Lequeux

Publié le 18 mars 2023 à 09h00

Article réservé aux abonnés



Vue de l'exposition « Tafa. Sycamore Rabbit » (Give 'Em the Love Tonight II) (2023), de Chloé Delarue, à la Galerie Frank Elbaz, à Paris, en 2023. CLAIRE DORN

Le souvenir de pavés moussus gît au sol, comme la peau de dinosaure d'une ville ancienne ; les visages de demain tentent de s'imposer sur les écrans, minois version intelligence artificielle. Tout l'univers de Chloé Delarue oscille entre ces deux pôles, un avant qu'elle tente de mémoriser, à coups de moulages en latex, d'empreintes de résine ; un après qui semble déjà obsolète, avec ses carcasses de moteurs dépiautés et ses vieux écrans. Dans le bel espace de la Galerie Frank Elbaz, l'artiste genevoise déploie une sorte de récit d'anticipation qui a la poésie pour seul algorithme. Les plantes naissent d'imprimantes 3D, les évier Inox laissent échapper des poulpes de plomb, les silhouettes froides marchent droit vers un avenir perdu. L'ensemble exerce une déroutante séduction, comme si l'on explorait le laboratoire d'un archéologue des années 2500, époustoufflé que notre monde ait laissé quelques traces.

« Tafa. Sycamore Rabbit (Give 'Em the Love Tonight II) ». Galerie Frank Elbaz, 66, rue de Turenne, Paris 3°. Jusqu'au 15 avril. Du mardi au samedi, de 11 heures à 19 heures. Galeriefrankelbaz.com

Emmanuelle Lequeux

EXPOSITIONS

PARIS

François Rouan. Odalisques et Pavanes 2009-2020

Galerie Templon, site Grenier-Saint-Lazare / 23 mars - 13 mai 2023

C'est sans doute l'exposition la plus fascinante en ce moment à Paris. Hypnotique même. C'est le grand retour de celui que l'on avait très peu vu à Paris depuis vingt ans, François Rouan (France, 1943), avec plus d'une vingtaine de tableaux, dont trois très grands formats (300 x 200 cm) et un très grand diptyque. L'ensemble représente plus de dix ans de travail. À quelques exceptions près, c'est aussi le retour du peintre à la technique du tressage qu'il a pu par périodes abandonner, mais non sans l'imiter par le fractionnement de la touche ou, comme on le voit ici, par exemple dans *Chambre Siena I* (2012-15), la remplacer par l'emploi de caches qui donnent l'illusion de surfaces transparentes superposées. Le peintre d'ailleurs décline toutes sortes de tressages, coupant parfois les toiles en bandes étroites, d'autres fois très larges, parfois perpendiculairement, d'autres fois selon les diagonales. Les couleurs vont des ocres aux blancs glacés et aux bleus intenses, appliquées par touches qui varient de façon inouïe : hachures, pointillés, entrelacs, virgules, boucles, incertaines calligraphies... Ce faisant, ce ne sont pas seulement toiles et touches que le peintre de 80 ans tisse entre elles, ce sont aussi des images enfouies dans l'histoire de sa propre pratique : les danseuses empruntées dans les années 1970 à Lorenzetti, les empreintes de corps appliqués directement sur la toile, une rosace de vitrail. Le regard ne s'y perd pas, il se laisse porter par cette mémoire pulsatile.

Catherine Millet

Signalons la parution d'un catalogue et de *François Rouan, biographie* d'Agnès Fabre (Galilée, 420 p., 24 euros), ainsi que la rétrospective en septembre 2024 au musée des beaux-arts de Lyon.

This is arguably the most fascinating exhibition in Paris at the moment. Hypnotic, even. It is the long-awaited return of François Rouan (France, b. 1943), whom we had seen very little of in Paris for the past twenty years. The exhibition consists of more than twenty paintings, including three very large formats (300 x 200 cm) and a very large diptych, representing more than ten years of work. With a few exceptions, it also showcases the painter's return to the technique of



braiding, which he abandoned in certain periods, but continued to imitate by breaking down the strokes or, as we can see for example in *Chambre Siena I* (2012-15), by replacing them with the use of masking, giving the illusion of superimposed surfaces. The painter uses all kinds of braiding, cutting the canvases into thin or very wide strips, sometimes perpendicularly, sometimes diagonally. The colours range from ochres to icy whites and intense blues, applied in an incredible variety of strokes: cross-hatching, stippling, interlacing, commas, loops, indeterminate calligraphies... In so doing, the 80-year-old painter not only weaves paintings and brushstrokes together, but also the images buried in the history of his own practice: the dancers borrowed from Lorenzetti in the 1970s, the prints of bodies applied directly on the canvas, a stained-glass rose window. Far from losing its bearings, the gaze is carried along by this pulsating memory.

We note the publication of a catalogue and the book *François Rouan, biographie* by Agnès Fabre (Galilée, 420 p., 24 euros) as well as the retrospective at the Musée des Beaux-Arts in Lyon in September 2024.

Ci-dessus above: François Rouan. Odalisque Flandres XII. 2010. Huile sur toiles tressées oil on woven canvases. 171 x 149 cm. (Court. l'artiste et Templon, Paris/Bruxelles/New York; Ph. © Laurent Edeline). Ci-contre opposite: Chloé Delarue. TAF. Sycamore RABBIT (Give'Em the Love Tonight II). Vue de l'exposition installation view. (Court. galerie Frank Elbaz, Ph. Claire Dorn)

PARIS

Chloé Delarue. TAF. Sycamore RABBIT

Galerie Frank Elbaz / 25 février - 15 avril 2023

La première exposition à Paris de l'artiste Chloé Delarue (France, 1985) est introduite par cette remarque du critique et commissaire Frank Balland : « Nous avons appris que la réalité n'était qu'une réalisation subjective. » Au vu de ce qui est disposé ça et là dans l'espace de la galerie Frank Elbaz, nous pourrions ajouter : « [...], une configuration parmi d'autres permettant d'intensifier les sens, les sensibilités et les sensorialités de nos perceptions », tant il s'agit de propositions dont les limites sont floues même si leurs composants, eux, sont tangibles (du silicone ou du latex aux tubes fluorescents ou aux structures métalliques), d'écrans sans fonctions établies mais d'une présence énigmatique, de machines célibataires diffuseuses d'énergies plus que de fluides corporels. Et si ces travaux appartiennent au cycle matriciel de l'artiste « TAF. Sycamore RABBIT », pour « Toward a Fully Automated Appearance », ils se polarisent ici sous l'intitulé *Sycamore Rabbit* (*Give 'Em the Love Tonight II*), en se référant donc à la nature (le sycamore), à la technologie (la puce Sycamore créée par Google), au conte et au cinéma dystopique – Lewis Carroll n'est-il pas l'auteur de traités de logique mathématique anticipant le codage informatique et d'*Alice au pays des merveilles* dont l'icône lapin blanc traverse l'espace et le temps jusqu'au *Matrix* des Wachowski ? Aussi devrions-nous accepter ces œuvres d'un genre nouveau sous le signe d'une transition inédite entre l'étrange et l'étranger, le vivant et ses possibles, le réel et ses prédictions. L'exercice est plutôt convaincant.

Marc Donnadieu

The first Parisian exhibition by the artist Chloé Delarue (France, b. 1985) opens with this remark by the critic and curator Frank Balland: "We learned that reality was only a subjective realisation." In view of what is laid out here and there in the space of the Galerie Frank Elbaz, we might add: "[...], a configuration amongst others enabling the intensification of the senses, sensibilities and sensorialities of our perceptions," inasmuch as the boundaries of the proposals are blurred, even if their components are tangible (from silicone or latex to fluorescent tubes or metallic structures). The screens have no established functions, but their presence is enigmatic. The "single machines" diffuse energy rather than bodily fluids. And although these works belong to the artist's matrix cycle "TAF. Sycamore RABBIT" for "Toward a Fully Automated Appearance," they are polarised here under the title *Sycamore Rabbit* (*Give 'Em the Love Tonight II*), with references to nature (the sycamore), technology (the Sycamore chip created by Google), tales and dystopian cinema. Was Lewis Carroll not the author of treatises on mathematical logic which pre-empted computer coding, and of *Alice in Wonderland*, whose iconic white rabbit travelled through space and time to end up in the Wachowskis' *Matrix*? We should therefore accept these new works under the sign of an unprecedented transition between strangeness and foreignness, living things and their possibilities, reality and its predictions. The exercise is rather compelling.



Arts & Scènes

les Inrockuptibles

Chloé Delarue imagine les hiéroglyphes de notre techno-culture à la galerie Frank Elbaz

par Ingrid Luquet-Gad
Publié le 17 mars 2023 à 14h46
Mis à jour le 17 mars 2023 à 14h47



Chloé Delarue, "TAFAA - SYCAMORE RABBIT (Give 'Em The Love Tonight II)", 2023 vue d'exposition, galerie frank elbaz, Paris Photo : Claire Dorn

À la galerie Frank Elbaz à Paris, Chloé Delarue prolonge son cycle archéo-futuriste de sculptures hybrides en une installation univers composée de mêmes conspirationnistes, de latex écrabouillé et de mystérieux boîtiers pour simuler la présence humaine.

On ne saura jamais quel est ce “lapin sycomore” sous les auspices duquel est placé le nouveau volet du cycle de Chloé Delarue. Depuis 2015, l’artiste née en 1986 décline ses propositions en autant d’addendum à l’acronyme TAFAA. À force de connaître l’attrait de la Genevoise d’adoption pour les méandres de la techno-culture, on imagine qu’il pourrait désigner une entreprise quelque peu secrète. Un élevage interdit d’organismes génétiquement modifiés. Un projet halluciné des transhumanistes de la Silicon Valley. Un laboratoire d’études climatiques en vue de terraformer Mars.

Automatisation planétaire

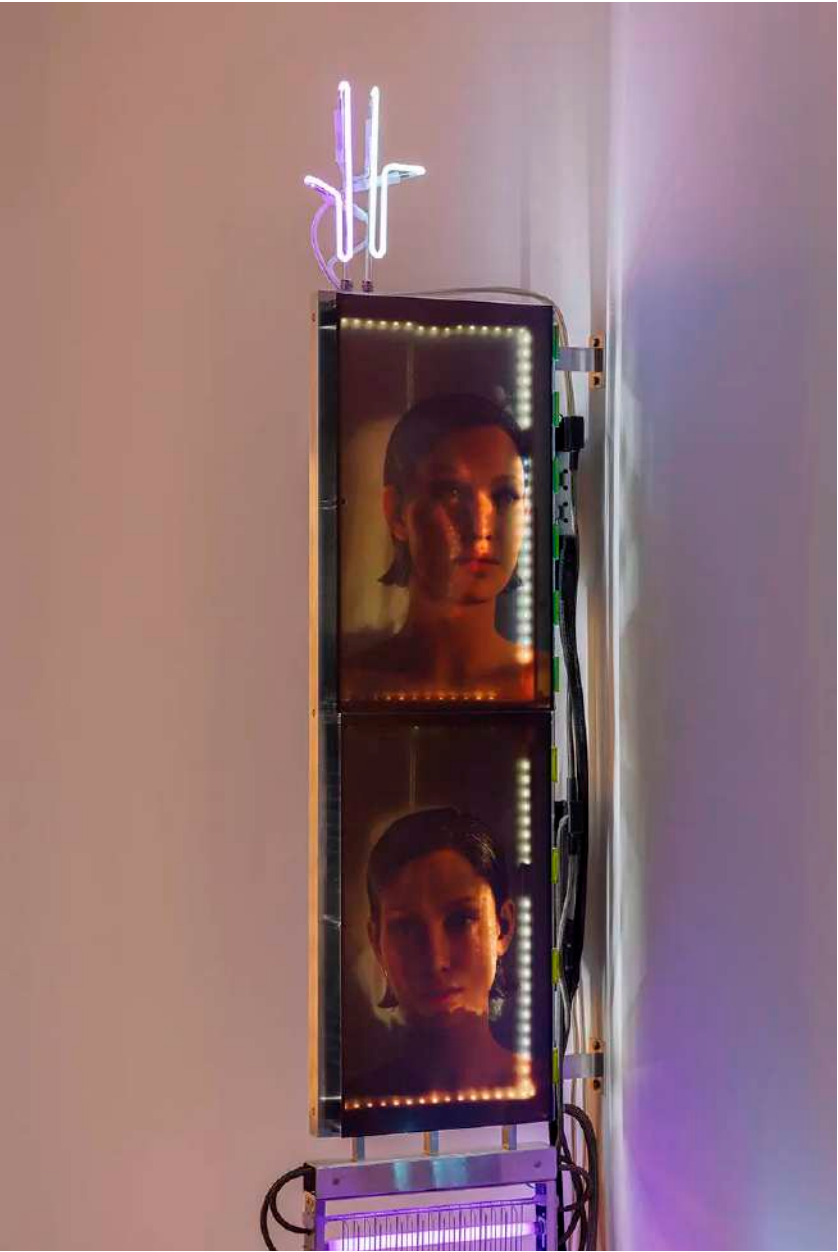
En réalité, TAFAA signifie *Toward A Fully Automated Appearance* – vers une apparence totalement automatisée. Pas si loin du compte en définitive. À chacune de ses expositions, chaque chapitre de la fiction sans script que décline Chloé Delarue prend la forme d’une installation de sculptures hybrides.

Parmi ses matériaux de prédilection figurent le latex, les tubes fluorescents, les écrans à cristaux liquides ou la résine, soumis

Lors de sa proposition actuelle à la galerie Frank Elbaz, ceux-ci composent autant de haltes au sein d’une cosmologie dont le code aurait été perdu. Les humain-es subsistent sous l’apparence de mêmes usés par leur circulation planétaire ou balbutient un simulacre d’incarnation physique par un dispositif de projection vacillant.

Alentour, des suspensions sont ornées de symboles obscurs, tandis qu’au sol, une vaste étendue terreuse et élastique en

même temps dénote le passage d’un potentiel véhicule de type SpaceX déjà parti à la conquête d’autres territoires encore impropres à la vie humaine.



Chloé Delarue *TAFAA – FERTILITY DEVICE (NUDGE FOR THE GEMINI)*, 2023. Courtesy de l’artiste et galerie Frank Elbaz.
Photo : Claire Dorn

Bleu rétroéclairé, jaune crépusculaire

Les tons bleutés couleur mode nuit d’un écran percent à peine une dominante soufrée couleur crépuscule des idoles. Ces idoles sont à n’en pas douter le mythe du progrès, le fantasma de la vie augmentée, la course à l’optimisation permanente.

Par son univers archéo-futuriste, Chloé Delarue en expose les mues et les scories. Ses concrétions, mêlant la technique, l’organique et la représentation, semblent avoir pris une vie autonome et dérégulée. Pas assez rutilant pour se ranger sous l’étiquette de science-fiction, trop ambigu pour rejoindre le rayon des dystopies. Quelque chose de plus ambigu, d’une persistance rétinienne bien plus insidieuse, car au final, venant à peine exacerber la matérialité putrescible d’un présent perpétuel embourbé dans sa quête d’innovations et d’optimisations, tout en ayant perdu tant l’orientation que le sens.

Un lapin qui, enfermé chez lui et perdu sur un forum conspirationniste, finit par ressembler à la grenouille de Pepe The Frog, sans remarquer qu’en-dehors, l’horizon s’est épaissi d’un nuage toxique étouffant toute vie naturelle.
Chloé Delarue. TAFAA – SYCAMORE RABBIT (Give ‘Em The Love Tonight II), jusqu’au 15 avril à la galerie Frank Elbaz à Paris.

galerie frank elbaz.

Stan VanDerBeek, The Colloquy of Mobiles, Pratchaya Phinthong,
Sung Tieu, Chloé Delarue/TAFAA, Dana Liljegren on Ndary Lô,
Vuth Lyno on the White Building

Re- purpose and Remake

Adeena Mey



By the 1970s, television had penetrated most homes in America, Europe and Japan. New forms of information circulation ushered in an age of new media that included telecommunications, telematics and cybernetic feedback. In parallel to this rapid spread, TV became a prime vector for the diffusion of violence. In *Violence Sonata* (1970), media artist and experimental film-maker Stan VanDerBeek uses TV as means by which violence impregnates the collective body to reflect on that same violence. The work, which involves video and live performance in a studio setting, intervenes in this violence that the artist described as ‘the digestive act of our inability to communicate’. ‘Man’s frustration at not being able to communicate with words leads him to violence’, said VanDerBeek. ‘Centuries of words have meant centuries of violence. We must explore all other ways to communicate if we hope to live non-violent lives.’¹ To that end, the artist appropriated and expanded TV’s material apparatus to render it a site for the articulation of a language – informational and aesthetic – beyond words.

Aired on channels 2 and 44 of Boston’s WGBH TV on 12 January 1970 from 9 to 10pm, VanDerBeek defined *Violence Sonata* as ‘TV as an “information concert”; TV as a “sensory experience”; TV as a form of “pre-fab theatre”; TV as a psycho-drama and feedback’.² Already known for his experimental animation work and as a pioneer of Expanded Cinema – a term he coined – VanDerBeek was no stranger to forays into mass media and technology, having previously collaborated with computer scientist Ken Knowlton at Bell Labs, working with his BEFLIX (‘Bell Flicks’) computer language.³ This work led to the series *Poemfield* (1966–71), bringing together experimental film, visual poetry and programming ‘conceived for use in VanDerBeek’s multi-screen installations and performances as well as for single channel projection’.⁴ The search for a new formal language through novel technologies was entwined here with the exploration of the different social forms of installations, performances and screenings. And with *Violence Sonata*, this search could be taken to the level of what the artist referred to as the ‘city’s communal nervous system’.⁵ Structured in three parts – man; man-to-man; man-to-woman – *Violence Sonata* unfolded on a TV studio set with an audience of about 300 people, 35mm film and slide projections, several TV monitors and a group of performers staging live actions (happening, drama, soap opera) in response to the real-time TV transmission. These two simultaneous live broadcasts, which included footage from newsreels, political events, sports, performances and animated collages by VanDerBeek, were processed by the artist using a range of techniques afforded by the WGBH equipment: image juxtapositions, fades, distortions and transitions that resulted in a large-scale intermedia, multisensory, multi-temporal, collage/theatre piece, all via mass communication.

The ambition behind the work was that it foster a non-violent culture, predicated on notions of audience participation and the reuse of materials, performing cybernetic feedback – the regulation, that is, of the production and circulation of information in the Boston area. The area is here conceived as a kind of ‘nervous system’ organised and regulated through retroactions. The audience could respond to the studio during the broadcast by telephone to which performers would react. In this ‘pre-fab theatre’, the video tapes, slides and films that would ‘become the sets needed for the theatre’ were also intended to be reused by other local TV channels and theatres ‘for interpretation and adaptation of the central premise’, triggering reflexivity around issues of violence.⁶

Chloé Delarue, *TAFAA-SOPORIIS #2*, 2019. Exhibition view ‘TAFAA - ACID RAVE,’ Musée des beaux-arts, La Chaux-de-Fonds. Photograph: Florimond Dupont. Courtesy the artist

Bearing in mind the kind of techno-utopianism of much early media art, to which VanDerBeek was not immune, *Violence Sonata* was nonetheless compellingly cognisant of a context marked by the emergence of ‘real-time’ and the parallel development of a fragmented social body, as well as of telematics and networked cultures. In this regard, it is also prescient today, and offers tools that, following the artist’s own wish, can be reused, adapted and reoriented in other contexts and towards different ends. In TV VanDerBeek seemed to have seen a *pharmakon* (both poison and cure, according to Plato) for an increasingly violent society; he offered a techno-pharmacological apparatus to a public that had become atomised behind their monitors. The artist saw *Violence Sonata* as part of his concept of Expanded Cinema, or a ‘culture-intercom’, made up of audio-visual centres for the production, storage and distribution of information.⁷

In the spirit of the ‘information concert’, the works gathered here pay homage to *Violence Sonata* and exist as the result of, or engage with, repurposing, reuse, recombination or re-creation in the face of the changing futurity that stems from the current crisis. As VanDerBeek concluded in a long-ago project proposal: ‘THE FUTURE IS NOT WHAT IS USED TO BE’.⁸ Proceeding through montage, free but concrete associations, and heterological connections, this constellation of meta-stabilising objects adopt the logic of the remainder, the non-original, questioning *how* the future is not what it used to be.

In his recent essay ‘One Hundred Years of Crisis’, Yuk Hui makes the claim that an optimistic politics is grounded in concrete processes (of solidarity, of technical objects). With regards to the current crisis – immunological in its nature – the philosopher writes that a ‘True co-immunity’ needs to be articulated that ‘is not abstract solidarity, but rather departs from a concrete solidarity whose co-immunity should ground the next wave of globalization (if there is one)’.⁹ Unlike the abstract imagination of the Futurists on the one hand, and the ‘cancellation of the future’ by neoliberalism discussed by theorists Franco ‘Bifo’ Berardi and Mark Fisher on the other, one might look at ‘biographies of objects’ and their concrete modes of individuation.¹⁰ What do operations such as repurposing, reuse, recombination or recreation tell us about our relationship to temporality and futurity? Artworks and other cultural artefacts produced as non-originals or unfolding from remains – reproduced, recast or resampled – speak to a non-linear conception of time. Untying themselves from the finality to which they were once assigned, they generate bifurcations and are reinscribed in different, perhaps unexpected, time-axes suggesting, perhaps, how to reinhabit the world differently.

Created by cybernetician Gordon Pask, the *Colloquy of Mobiles* was first presented as part of *Cybernetic Serendipity* curated by Jasia Reichardt at the Institute of Contemporary Arts (ICA) in London in 1968. Bringing together the work of 43 composers, artists and poets, as well as 87 engineers, doctors, computer systems designers and philosophers, without distinguishing these from each other, Reichardt conceptualised the exhibition as ‘the exploration and demonstration of connexions between creativity and technology (and cybernetics in particular)’.¹¹ It was also conceived to investigate ‘the links between scientific or mathematical approaches, intuitions, and the more irrational and oblique urges associated with the making of music, art and poetry’.¹² One of the ‘cybernetic devices as works of art’ included in the show, Pask’s *Colloquy of Mobiles* articulated a specific take on the analogy between the nature of cybernetic and artistic artefacts

through his notion of ‘aesthetically potent environments’.¹³ Pask’s observation of social environments was characterised, he wrote, by the search for ‘social communication, conversation and other modes of partially co-operative interaction’, which ‘represent an essentially human and an inherently pleasurable mode of activity’. Pask saw aesthetic potency in ‘environments designed to encourage or foster the type of interaction which is (by hypothesis) pleasurable’.¹⁴ The *Colloquy of Mobiles* was one such realised environment.

The installation of five mobiles hung from a ceiling was intended to advance possibilities of ‘artistic communication’ and predicated on furthering (re)activity and participation – male and female robots or electro-magnetic beings engaged in a complex and open-ended game of mating in which they activated lights and sounds corresponding to movements of ‘cooperation’ and states of ‘satisfaction’. Pask defined it as ‘a group of objects, the individual mobiles that engage in discourse, that compete, co-operate and learn about one another’.¹⁵ The installation was also designed to enable interaction with humans, who could ‘enter the environment and participate; possibly modifying the mode of communication as a result’.¹⁶ Despite its binary conception of gender, the work represented a remarkable apparatus and early experimentation with forms of non-organic organisation, life and communication between machines and between machines and humans.

Since 2018, cybernetician (and Pask’s former student) Paul Pangaro and designer Thomas J. McLeish have been working on an exact replica of the *Colloquy of Mobiles*, exhibited for the first time in 2020.¹⁷ Instead of the electro-mechanical computer device that enabled the various interactions, the 2018 *Colloquy of Mobiles* uses ‘modern digital software, sensors, and motors’.¹⁸ Pangaro and McLeish’s media archaeological reconstruction of this synthetically, dynamically and actively produced machine-man social environment is intended to ‘change how we feel about going home to voice interfaces such as Siri and Alexa, Cortana and Google Home, and how we experience living among smart machines’.¹⁹ In this regard, the replica intervenes in the present technological teleology fuelled by artificial intelligence and the drive towards systematic automation, re-actualising Pask’s project of cybernetics – described by sociologist of science Andrew Pickering as ‘thematiz[ing], the unpredictable liveliness of the world, and processes of open-ended becoming’ – through a replica.²⁰

Also a replica, the third work in this selection engages with the origins of humanity and its mediation through (his-)tory telling. For his solo exhibition at Chisenhale Gallery in London in 2013, Thai artist Pratchaya Phinthong exhibited an exact copy of the Broken Hill skull, the first human fossil found in Africa.²¹ Aged at an estimated 299,000 years, the skull was discovered in Zambia in 1921 and is a remnant of a male *Homo heidelbergensis* – a species from 700,000 to 150,000 years ago, believed to be ‘the last common ancestor of our species *H. sapiens* evolving in Africa, and *Homo neanderthalensis* (the Neanderthals) which evolved in Eurasia’.²² Taken the same year by the mining company who had been excavating that site to the Natural History Museum, the skull has since 2015 been permanently exhibited in the institution’s Human Evolution gallery. Moreover, it is considered a highly significant piece in furthering the understanding of human evolution.

Close to when Phinthong conducted research for dOCUMENTA(13) around flies in Africa that provoked ‘sleeping sickness’, his friend, the film-maker Jakrawal Nilthamrong, told him about a peculiar object held at the Lusaka National Museum that appeared to be a replica.²³ This reproduction is on view as part of the permanent archaeology collection; the museum’s website presents it as ‘one of the most fascinating exhibits’.²⁴ Addressing art’s function as a mediator for the voice of others through artefacts often remade or displaced, Phinthong’s specific interest in the Broken Hill skull was in its being revealed as a fake by the museum’s guide, which nevertheless enabled a certain narration of history, in particular the importance of discoveries made in Zambia. At Chisenhale, Phinthong exhibited the replica in exchange for a similar artefact found on the internet, while in the Lusaka National Museum, museum guide Kamfwa Chishala gave tours and explained the complex history of the skull and how it had informed the many interpretations of the development of the *Homo heidelbergensis* and *Homo sapiens*. A strange coincidence – at the time of his show at Chisenhale, not only could Phinthong see the original skull for the first time, but it was also the first instance of the object’s being put on public display, of the two Broken Hills skulls existing in the same city. And as Phinthong notes, both ‘came from the same place’.²⁵

In a 2013 article, archaeologist Francis B. Musonda exposed detailed evidence of the circumstances and colonial mechanics in which the skull was ‘donated’ to the Natural History Museum, triggering what has since then been a movement advocating for its repatriation to Zambia.²⁶ The skull is at a crossroads, its future being potentially its place of origin, and the study of our origins based on the Broken Hill skull will likely be carried over from Zambia rather than London. As for the replica, however, there seems to be no plan.

In *Memory Dispute* (2017) by Sung Tieu, the question of repurposing and remaking is addressed through two forms of violence in Vietnam: the destruction of its biodiversity wreaked by chemical Agent Orange during the Vietnam War; and the use of acid fluid in skin-whitening treatments. The moving-image work juxtaposes footage of the forest, the river and a monk looking after a temple around Bạch Mã, with close-ups of a young man undergoing skin-whitening. Bạch Mã was heavily bombed by the Americans and the artist was interested in examining how it had ‘recovered or whether [one] can still find traces of its harm’. What the artist found most ‘mysterious about nature’, she said, is how one ‘can never fully understand the cause and effects’ of one’s action on it. While ‘on the surface the landscape ha[d] grown back’, she observed that ‘the soil might have been altered in ways we cannot fully grasp’.²⁷ It is filmed in black and white, with an atmospheric soundtrack that translates the various intensities of the images. The soundscape produces contrasting levels of proximity to protagonists, or immersion and detachment with the filmed environment, through found and field recordings (environmental sounds or voices from a quiet protest), compositions and electronically altered sounds.

Similar to the sound, outdoor scenes also provide contrast between those shot in nature and those filmed inside in the sanitised context of the skin-whitening session. Reconstructing the situation chronologically, through close-ups, one progressively witnesses the application of a fluid – illegal and bought on black markets – on a man’s arms and torso. The gloved hands of a beautician apply the harmful – even fatal – desired product with a brush, eventually allowing the patient to tear

off the darker layers of his skin, the object of self-scorn. Two topical questions in contemporary Vietnam are addressed: a traumatic past that seems ever distant from the present, recovered by nature's almost miraculous powers of self-recovery; and the harmfulness of a practice fed by a desire for body normativity, arguably inherited from the colonial past. *Memory Dispute* seems to posit the impossibility of addressing history from a frontal perspective – the recovered landscape parallels an irrecoverable past – the Bạch Mã sequences have a kind of spectral aesthetics. In a similar manner, the danger potentially suffered by the young man is rendered in formal gestures, avoiding any commentary. However, these two questions within the film – of trauma born of colonialism and of nature's recovery – are traversed by the question of toxicity, bringing together land and body as sites of violence, and hence as sites to be cared for and with the potential for reconstruction.

Since 2015, under the acronym TAFAA, Chloé Delarue has been developing work that combines sculpture and installation that embodies technological hallucinations. As the generic title of her 'simulated machine bodies' suggests, *Toward A Fully Automated Appearance* addresses the issue of automation and its consequences: artificial intelligence and the limits of human agency, the datafication of the world and cybernetics.²⁸ The initial experience with one or other version of TAFAA is that of its spatial deployment and, above all, its materiality, the latter generating movement between what is perceptible and intelligible by individuals who encounter the work. TAFAA is based on a regime of materialities, the different combinations and variations of which are the vectors of the movement between genericity (expressed by the invariant element of the name 'TAFAA') and its multiple individuations (expressed by a subtitle, for example TAFAA-LAGUNA or TAFAA-OVERDRIVE SIMULATION ROOM). TAFAA makes recurrent use of certain materials: latex, for example, with which the artist often moulds objects or surfaces, giving the work an organic appearance, in the form of mouldings that are spread out or hanging in tatters. The effect of this process of translation or transfer is one of doubling, of simulation, or the ghostly presence of organs from the ruins of the 'already ancient future before it occurs', to quote Chloé Delarue. One of the speculative scenarios conceived by the artist is that of a near future when data centres have ceased to function – a hypothesis bizarrely confirmed in reality by the flooding of bitcoin farms in China, leaving endless lengths of wrecked computer racks. Operating as an archaeology of this horizon made of debris, TAFAA integrates metal frames, carcasses and hardware – the remains of an infrastructure decimated by entropy and the artificialisation of the planet by capital. Among the array of complex references instilled in TAFAA, the psychiatric phenomenon Capgras' Syndrome offers a striking parallel with the work of Chloé Delarue. In a 1923 article, psychiatrist Joseph Capgras described a form of delirium in which the patient believes that their relatives, or even themselves, have been replaced by look-alikes, most of whom have bad intentions.²⁹ In a similar way, TAFAA is the material projection of the double created in a delirium by the planetary cybernetic organism; a relic, in the form of a hand-crafted simulation, of the hallucination resulting from the artificialisation of the globe through techno-capitalist machines.

This constellation of artworks weaves a trajectory between art, cybernetics, human bodies and remains, natural and machine-made environments, and draws connections between Asia, Africa and the West. In addition to the works discussed above, discussions on the

life of the White Building in Phnom Penh and on the strategies of repurposing materials by the Senegalese artist Ndary Lô are included in this section. These works take repurposing, reusing and remaking in yet further directions.

1 Stan VanDerBeek, quoted in Gerald O'Grady, 'Stan VanDerBeek's "Violence Sonata" Realized In and On Channels 2 and 4, WGBH-TV, Boston January 12, 1970', unpublished typescript, Stan VanDerBeek Archive, p.3.

2 S. VanDerBeek, 'A Rough Outline of the "Violence Sonata" Concept for TV', 15 November 1969, unpublished typescript, Stan VanDerBeek Archive, p.2.

3 See S. VanDerBeek, 'Culture: Intercom and Expanded Cinema: A Proposal and Manifesto', *Film Culture*, no.40, Spring 1966, pp.15–18.

4 Chelsea Spengemann, 'New Restorations from the Stan VanDerBeek Archive', LUX [website], 6 February 2020, available at <https://lux.org.uk/writing/new-res-torations-from-the-stan-vanDerBeek-archive> (last accessed on 5 October 2020).

5 S. VanDerBeek, quoted in Gerald O'Grady, 'Stan VanDerBeek's "Violence Sonata"', *op. cit.*, p.3.

6 S. VanDerBeek, 'A Rough Outline of the "Violence Sonata" Concept for TV', *op. cit.*, p.1, 'untitled (SV Description)', unpublished typescript, Stan VanDerBeek Archive.

7 S. VanDerBeek, 'Culture: Intercom and Expanded Cinema. A Proposal and Manifesto', *op. cit.*, p.16.

8 S. VanDerBeek, 'A Rough Outline of the "Violence Sonata" Concept for TV', *op. cit.*, p.2.

9 Yuk Hui, 'One Hundred Years of Crisis', *e-flux journal*, no.108, April 2020, available at <https://www.e-flux.com/journal/108/326411/one-hundred-years-of-crisis/> (last accessed on 5 October 2020).

10 On the notion of 'biography of objects', see Lorraine Daston (ed.), *Biographies of Scientific Objects*, Chicago: University of Chicago Press, 2000.

11 Jasia Reichardt, 'Cybernetics, art and ideas', in J. Reichardt (ed.), *Cybernetics, Art and Ideas*, London: Studio Vista, 1971, p.11.

12 *Ibid.*

13 Gordon Pask, 'A comment, a case history and a plan', in J. Reichardt, *Cybernetics, Art and Ideas*, *op. cit.*, p.76.

14 *Ibid.*

15 G. Pask, 'The colloquy of mobiles ', in J. Reichardt (ed.), *Cybernetic Serendipity: The Computer and the Arts*, London: Studio International, 1968, p.34.

16 G. Pask, 'A comment, a case history and a plan ', *op. cit.*, p.88.

17 The replica was included in 'Neurones. Les intelligences simulées', Centre Pompidou, Paris, 26 March – 20 April 2020. It is now part of the permanent collection of the ZKM Karlsruhe.

18 Paul Pangaro, 'Remaking Pask's COLLOQUY OF MOBILES', Design & Conversation [website], 14 January 2018, available at <https://pangaro.com/design-conversation/2018/01/remaking-pasks-colloquy-of-mobiles/> (last accessed on 7 October 2020).

19 *Ibid.*

20 Andrew Pickering, 'Cybernetics and the Mangle: Ashby, Beer and Pask', *Social Studies of Science*, vol.32, no.3, June 2002, p.430.

21 Pratchaya Phinthong, 'Broken Hill', Chisenhale Gallery, London, 6 July–1 September 2013.

22 Chris Stringer quoted in Josh Davis, 'Dating the Broken Hill skull: Homo heidelbergensis was younger than we thought', National History Museum, [website], 1 April 2020, available at <https://www.nhm.ac.uk/discover/news/2020/april/dating-the-broken-hill-skull--homo-heidelbergensis.html> (last accessed on 7 October 2020).

23 Katie Guggenheim, 'Chisenhale Interviews: Pratchaya Phinthong' (exh. pamphlet), July 2013, available at https://chisenhale.org.uk/wp-content/uploads/Chisenhale_Interviews_Pratchaya_Phinthong-1.pdf (last accessed on 7 October 2020).

24 See National Museum Board Zambia [website], <https://www.museumszambia.org/lusaka-museum-exhibitions-programs/permanent-exhibition-archaeology> (last accessed on 7 October 2020).

25 K. Guggenheim, 'Chisenhale Interviews: Pratchaya Phinthong', *op. cit.*

26 Francis B. Musonda, 'Decolonising the Broken Hill Skull: Cultural Loss and a Pathway to Zambian Archaeological Sovereignty', *African Archaeological Review*, vol.30, no.2, June 2013.

27 Email conversation with the artist, 11 June 2020.

28 This term was coined by curator Sabine Rusterholz Petko who wrote about the artist for a group show titled *Me, Inc.*, Rotwand Gallery, Zürich, 2016. See her short text on the artist at the gallery website: <http://rotwandgallery.com/exhibitions/group-show-16> (last accessed on 7 October 2020).

29 Joseph Capgras and Jean Reboul-Lachaux, 'L'illusion des "sosies" dans un délire systématisé chronique (The Illusion of "Doubles" in a Chronic Systemic Delirium)', *Bulletin de la Société clinique de médecine mentale*, 1923, no.11, pp.6–16.

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AFTERALL

Chloé Delarue, *TAFAA-HIVE*, 2018.
Exhibition view 'Future Love.
Desire and Kinship in Hypernature,'
Haus der elektronischen Künste, Basel.
Photograph: Florimond Dupont.
Courtesy the artist



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AFTERALL

Chloé Delarue, *TAFAA-ACID RAVE*, 2019.
Exhibition view 'TAFAA - ACID RAVE,'
Musée des beaux-art La Chaux-de-Fonds.
Photograph: Florimond Dupont.
Courtesy the artist

galerie frank elbaz.

Chloé Delarue

Born in 1986 in Le Chesnay, France. Lives and works in Geneva, Switzerland.

Education

- 2014 Master, Work.Master, HEAD-Genève, Switzerland
- 2012 DNSEP (Master), École Nationale Supérieure d'Art de Nice - Villa Arson, France
- 2010 DNAP (Bachelor), École Nationale Supérieure d'Art de Nice - Villa Arson, France

Solo shows

- 2025 *TAFAA – OBSCENE TEARS*, galerie frank elbaz, Paris, France
- 2023 *TAFAA - SYCAMORE RABBIT (Give 'Em The Love Tonight II)*, galerie frank elbaz, Paris, France
- 2022 *Schweizer Medienkunst - the Pax Art Awards Winner 2021*, HeK, Basel, Switzerland
- 2021 *TAFAA - BLUE LIGHTS TENDERNESS*, Windhager von Kaenel, Zurich, Switzerland
- 2020 *TAFAA - THE CENTURY OF THE SNITCH*, Villa Du Parc, Annemasse, France
- 2019 *TAFAA – ACID RAVE*, Musée des Beaux-Arts de la Chaux-de-Fonds, Switzerland
TAFAA - #30, La Salle de Bains, Lyon, France
TAFAA - NEW RARE XPENDABLE, Kunsthau Langenthal, Switzerland
- 2018 *TAFAA - HIVE*, Propositions art fair, Brussels, Belgique
- 2017 *TAFAA - VUCA*, Urgent Paradise, Lausanne, Switzerland
TAFAA - NEW JACK KARMA MARKET, Sonnenstube, Lugano, Switzerland
- 2016 *TAFAA - TECH SENSE ORNAMENT*, Parc Saint Léger - Hors les murs, Nevers, France
TAFAA - OVERDRIVE SIMULATION ROOM / SHOW ME WHAT YOU GOT, Palais de l'Athénée, Genève, Switzerland
- 2015 *TAFAA - HUAXIA Refine*, zqm, Berlin, Germany
TAFAA - ENCODE, PS3 Dienstgebäude Art Space, Zurich, Switzerland
TAFAA - LAGUNA, Chloé Delarue & Shana Moulton, MJ Gallery, Geneva, Switzerland

Group shows

- 2025 *Mille et une vies*, Fondation Villa Datris, Paris, France
Interfluvia, galerie frank elbaz, Paris, France
Swiss Art Awards 2025, Basel, Switzerland
- 2024 *Gaia should be safe*, Macalline Center of Art, Beijing, China
This is the time of sweet sweet change for us all, CALM - Centre d'Art La Meute, Lausanne, Switzerland
In a state of flow, Triennale Klöntal, Glarus, Switzerland
Lavori in corso, Rita, Turbigo, Italy
Faire corps, Fondation Villa Datris, L'Isle-sur-la-Sorgue, France
Hot Shots, EAC (Les Halles), Porrentruy, Switzerland
HIT X Mighela Shama, galerie Mighela Shama, Geneva, Switzerland

galerie frank elbaz.

- 2023 *Octogone*, Chloé Delarue & Denis Savary, Mayday, Basel, Switzerland
Exploring the Unknown, Science Gateway, CERN, Geneva, Switzerland
AGORA MAMCO, Switzerland
- 2022 *Earthbound*, Windhager von Kaenel, Zurich, Switzerland
ArtGenève, Geneva, Switzerland
Aquarium, Maison Populaire, Montreuil, France
- 2021 *Printemps de Septembre*, Toulouse, France
Môtiers 2021 - Art en plein air, Môtiers, Switzerland
Issue de secours, BINZ39, Zurich, Switzerland
- 2020 *WE HYBRIDS!*, cur. Gioia Dal Molin, Istituto Svizzero, Roma, Italy
It's my party; Deep End, Sonnenstube, Mendrisio, Switzerland
PALAZZINA #8, Palazzina, Basel, Switzerland
- 2019 *Îles-Elles*, Kunst(Zeug)Haus, Rapperswill-Jona, Switzerland
Futurs incertains, Musée d'Art de Pully, Switzerland
I see a man sitting on a chair and the chair is biting his leg, Confort Mental, Paris, France
Walla walla time, Ballostar Mobile, Bern, Switzerland
- 2018 *Polymeric Lust*, Display, Berlin, Germany
Solitudes molles sous la lumière bleue (...), Espace Témoin, Geneva, Switzerland
Inspiration/transpiration, MAC Créteil, France
Future love. Desire and kinship in hypernature, HeK, Basel, Switzerland
- 2017 *Narratives of a near future*, International colloque, HEAD-Genève, Switzerland
Neo geography II, Post Territory Ujeongguk, Seoul, South Korea
Neo geography I, CAN Neuchâtel, Switzerland
Less playboy is more cowboy, Le Confort Moderne, Poitiers, France
Reel meal, David Dale Gallery, Glasgow, Scotland
Feed your friends, ODD, Bucarest, Romania
Suite, La salle de Bains, Lyon, France
Artgenève, Geneva, Switzerland
- 2016 *Catch of the year 2016*, Dienstgebäude, Zurich, Switzerland
La velocità delle immagini, Istituto Svizzero, Roma, Italy
< 30 - Young swiss art - Kiefer Hablitzel Prize 2016, Le Commun, Geneva, Switzerland
Flags, Zabriskie Point, Geneva, Switzerland
Me.Inc, Rotwand Gallery, Zurich, Switzerland
Video room, Fri Art, Fribourg, Switzerland
Team 404, Zabriskie Point, Geneva, Switzerland
- 2015 *Geneva Lux Festival*, Geneva, Switzerland
Gegenwelten, Trudelhaus, Baden, Switzerland
Stipendium Vordemberge-Gildewart, Kunsthau CentrePasquArt, Biel, Switzerland
Biennale de Mulhouse 015, France
Folds, Videocity, Basel, Switzerland
- 2014 *Synallagma show*, Quark, Geneva, Switzerland
Performance proletarians, Le Magasin, Grenoble, France
6-4-2, Biennale de l'Image en Mouvement, Live In Your Head, Geneva, Switzerland
Generator, Espace L'OV du CAN, Neuchâtel, Switzerland
Festival R4 de la vidéo d'art, Cinéma d'art et d'essai La Pagode, Paris, Switzerland
Enseigner comme des adolescents, Biennale de Marrakech 5ème édition, Marrakesh, Morocco

2013 *Holes in the walls - early works 1948-2013*, Fri Art, Fribourg, Switzerland
Electric fields, Live In Your Head, Geneva, Switzerland

Prizes, Awards, Residencies, Commissioned Works

2025 Swiss Art Awards, Basel, Switzerland (shortlisted)
Neon commissioned work, Istituto Svizzero, Roma, Italy

2023 Residency Program of the Istituto Svizzero in Rome

2022 *Residency Cité internationale des Arts* - Simon I.Patiño Grant - City of Geneva, Paris, France

2021 *Pax Art Awards*, Basel, Switzerland
Lissignol-Chevalier and Galand Prize, Geneva, Switzerland
Le Commun Artistic research grant 2021, Geneva, Switzerland
Simetria residency at CERN (ch) and at ESO/ALMA (European Southern Observatory), Art at CERN, Coincidencia programme - Pro Helvetia and Corporación Chilena de Video

2020 *Art in public space, Collège des Rives*, Yverdon les bains, Switzerland

2018 *Swiss emerging art prize*, Société Générale Switzerland (shortlisted)
Grant Abraham Hermanjat, Switzerland
Swiss Art Awards, Basel, Switzerland (shortlisted)

2016 *Résidences Secondaires* - Parc Saint Léger, Pougues-les-eaux, France
Hirzel Prize - Société des Arts, Geneva, Switzerland
Kiefer Hablitzel Prize, Switzerland

2015 *Residency ABA Air Berlin Alexanderplatz, Germany* (support Pro Helvetia)
Lissignol-Chevalier and Galand Prize, Geneva, Switzerland
Swiss Art Awards, Basel, Switzerland(shortlisted)
Stipendium Vordemberger-Gildewart, Biel, Switzerland (shortlisted)

Talks

2024 *Aesthetic Remains and Embodied Techno-Capitalism: Toward A Fully Automated Appearance*, Macalline Center of Art, Beijing
Re-Imaging Quantum, Fertile Void, HKW, Berlin
CERN Art and Science summit, Science Gateway, Meyrin

2023 *Where artists and scientists meet – on artistic research and scientific creativity*, ISEA x Pro Helvetia, Forum des Images, Paris
Conversation with Charlotte Morel, MAMCO, Genève

2022 *Breeding” Space: Material, Organ and Environments*, HOW art museum x Pro Helvetia Shanghai

Collections

France	La Fondation Villa Datris Lafayette Anticipations	Switzerland	La Mobilière HeK (Haus der Elektronischen Künste)
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FRAC-Artothèque Nouvelle
Aquitaine
FRAC Corsica

Julius Baer Art Collection
HEAD-Genève
FCAC - Fond Cantonal d'Art
Contemporain, Geneva
FMAC - Fond Municipal d'Art
Contemporain, Geneva
Art Foundation Pax, Basel
Die Sturzenegger-Stiftung,
Schaffhausen

