

SALOMÉ CHATRIOT CALCIUM THIRST

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

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

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

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

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

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

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

Boris Bergmann