



Œuvres

1. Bruno Silva, **leftovers, 2024**
objects found by the sea, white glue solution, talcum powder, oyster shell powder
10 × 10 × 8 cm
2. Céline Vaché-Olivieri, **THE TART BAG, 2024**
fabrics, papers, labels, transfers copy of NH Escape 500 from Quechua
50 × 30 × 16 cm
3. Naoki Sutter-Shudo, **Oasis, 2022**
wood, enamel, anodised aluminium, brass, stainless steel 13 × 39 × 43 cm
- courtesy Crèvecœur
4. ROBOT (Takuji Kogo + John Miller), **Maybe Next time, 2024**
Video, 3'52, in a loop
5. Bruno Silva, **it, 2024**
vegetable bags, inkjet print transfer on white glue, acrylic anti-uv varnish
61 × 41 cm
6. Naoki Sutter-Shudo, **Incendie, 2020**
wood, enamel, steel, rubberised dove bone
49.5 × 47 × 29.5 cm - courtesy Crèvecœur
7. Céline Vaché-Olivieri, **Objects in the mirror are closer than they appear (Mouth), 2025**
rear-view mirror, paper
- since 2020
15 × 13 × 0,5 cm
8. Bruno Silva, **with Clarice, 2024**
melon wrappers, orange peel, white glue and talc solution, coffee grounds, ice cream cups
58 × 38 × 20 cm

9. Bruno Silva, **insomniacs (série), 2024**
cookbook images, transfer prints, white glue, acrylic waterproof varnish
17 × 25 × 1 cm
10. Camille Dumond, **Main character energy, 2024**
steel plate, engraved plexiglass, ceramic tiles, magnets
120 × 60 cm
11. Naoki Sutter-Shudo, **Headless, 2024**
Enamelled wood, stainless steel
45 × 30 × 10 cm - courtesy Crèvecœur

La Salle de bains is supported by the Ministère de la Culture DRAC Auvergne-Rhône-Alpes, the Région Auvergne- Rhône- Alpes and the City of Lyon.

Camille Dumond is born in 1988, France. Lives and works between Geneva and Normandy.

Takuji Kogo is born in 1965, Japan. Lives and works in Fukuoka.

John Miller is born in 1954, USA. Lives and works in New York and Berlin.

Robot is born in 2004 in New York.

Bruno Silva is born in 1986, Portugal. Lives and works in Clermont-Ferrand.

Naoki Sutter-Shudo is born in 1990, Japan. Lives and work in Los Angeles.

Céline Vaché-Olivieri is born in 1978, France. Lives and work in Paris.

Maybe Next Time

17.01 — 22.02.2025

**Camille Dumond, Robot (Takuji Kogo+John Miller),
Bruno Silva, Naoki Sutter-Shudo,
Céline Vaché-Olivieri**

Whether by chance or amnesia, this is the second show in less than a year whose title bears the word “next” in it. One might detect a certain impatience in it, but also a mindset more interested in what comes next than in what came before, even when the worst is yet to come.

“Maybe next time” is first and foremost an apology, though we like to hear as much deception as promise. Indeed, it’s in this ambivalence that most artworks have touched us since the end of the revolutionary avant-gardes: they’re driven by a belief in other possible worlds, while admitting that art can do little, if anything, about it. What would happen if this ritornello that permeates la Salle de bains, and that you may already be weary of at this point, were to become part of the language of the world’s powerful? For example, in response to the inescapable chain of catastrophes linked to climate change: “Maybe next time”?

The exhibition borrows its title from the film by Robot, the band formed in 2004 by John Miller and Takuji Kogo, bringing together their shared interest in sampling found images and poetry from spam, dating and self-help websites. In the video *Maybe Next Time* (2024), the lyrics, sung by various computer-generated voices, were taken from a site offering polite and credible ways of cancelling an unwanted date. This liberal prose is combined with video footage found on the Internet, showing desolate Beijing streets during the COVID 19 lockdown.

The works brought together around this film provide new narrative elements and uncover other areas of this setting, which bears some resemblance to our world in which dystopian fictions come to fruition. But they also bear witness to studio practices and primary interests in forms that keep at a distance the justifications found on press releases, with the same nonchalance as that *jazzy* tune (warning: it gets stuck in your head).

Céline Vaché-Olivieri and Bruno Silva share a penchant for wandering and collecting texts, images, and discarded consumer objects – most often from the suburbs of Paris (in her case) and the polluted beaches of the Portuguese coast (in his). Bruno Silva refers to these as “emotional residues.” They are treated with a mixture of glue and talcum powder for which he has a recipe, giving them a mummified appearance, held between life and death, as in the work entitled *with Clarice* (2024), a reference to the Brazilian writer Clarice Lispector. This time, however, it’s a missed but longed-for connection that is evoked.

The exhibition leans slightly toward the theme of disjointed bodies and dissipated minds, occasionally tipping this soft, urbanized melancholy into something more gore-like. Consider the voluntary trepanation inflicted by *Candy Crush* players in the subway, seeking solace in the comfort of their solitude (photographed by Céline Vaché-Olivieri before being transferred onto remakes of *Quechua* bags), or the recurring (albeit cryptic) motif of the decapitated figure in Naoki Sutter-Shudo’s sculptures. *Headless* (2024), placed above the desk at la Salle de bains, reprises a motif from the cover of the first issue of the journal *Acéphale* (1936), directed by Georges Bataille, who contributed a dark and fervent text predicting the transcendence of a mediocre human condition in the world of “educated vulgarity.” Was he already envisioning the robotization of humans?

Naoki Sutter-Shudo’s sculptures seem to consent to secret laws or to contain a hidden code. At the same time, they emerge as silly or cold evidence, as in the case of the work *Incendie*, while the artist is at home in Los Angeles, in the midst of unprecedented fires. Camille Dumond’s *Main Character Energy* (2025) is an encoded work. The artist creates fictional films focusing on narrative structures and the influence of established systems on the bodies and minds of individuals. Her studio experiments, involving ceramics among other materials, produce document-like works that present data – specifically gender statistics in film narratives, on the margins of Joseph Campbell’s *The Hero’s Journey* theory (1949).