



Œuvres

1. Bruno Silva, **leftovers**, 2024
objets trouvés en bord de mer, solution de colle blanche, talc et poudre de coquilles d'huitre
10 × 10 × 8 cm
2. Céline Vaché-Olivieri, **THE TART BAG**, 2024
tissus, papiers, étiquettes, transferts copie du modèle NH Escape 500 de la marque Quechua
50 × 30 × 16 cm
3. Naoki Sutter-Shudo, **Oasis**, 2022 bois, émail, aluminium anodisé, laiton, acier inoxydable
13 × 39 × 43 cm - courtesy Crèvecœur
4. ROBOT (Takuji Kogo + John Miller), **Maybe Next time**, 2024
Video, 3'52, en boucle
5. Bruno Silva, **it**, 2024
sacs à légumes, transfert d'impression jet d'encre sur colle blanche, vernis acrylique anti-uv
61 × 41 cm
6. Naoki Sutter-Shudo, **Incendie**, 2020
bois, émail, acier, os de colombe caoutchouté
49.5 × 47 × 29.5 cm - courtesy Crèvecœur
7. Céline Vaché-Olivieri, **Objects in the mirror are closer than they appear (Mouth)**, 2025
miroir de rétroviseur, papier
- série depuis 2020
15 × 13 × 0,5 cm
8. Bruno Silva, **with Clarice**, 2024
emballage de melons, écorces d'orange, solution de colle blanche et de talc, marc de café, coupes de glace
58 × 38 × 20 cm
9. Bruno Silva, **insomniacs (série)**, 2024
images de livres de cuisine, impressions par transfert, colle blanche, vernis acrylique anti-uv
17 × 25 × 1 cm
10. Camille Dumond, **Main character energy**, 2024
plaque en acier, plexiglass gravé, faïence en nériage, aimants
120 × 60 cm
11. Naoki Sutter-Shudo, **Headless**, 2024
Bois émaillé, acier inoxydable
45 × 30 × 10 cm - courtesy Crèvecœur

La Salle de bains reçoit le soutien du Ministère de la Culture DRAC Auvergne-Rhône-Alpes, de la Région Auvergne-Rhône-Alpes et de la Ville de Lyon.

Camille Dumond est née en 1988 en France. Elle vit et travaille entre Genève et la Normandie.

Takuji Kogo est né en 1965 au Japon. Il vit et travaille à Fukuoka.

John Miller est né en 1954 aux USA. Il vit et travaille à New York et à Berlin.

Robot est né en 2004 à New York.

Bruno Silva est né en 1986 au Portugal. Il vit et travaille à Clermont-Ferrand.

Naoki Sutter-Shudo est né en 1990 au Japon. Il vit et travaille à Los Angeles.

Céline Vaché-Olivieri est née en 1978 en France. Elle vit et travaille en région parisienne.

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).