

portfolio

2022

born  
1995,  
in Clermont-Ferrand,  
France

lives  
in Lyon, France

does  
new media art,  
performance,  
graphic design,  
research

exists online at  
[estherbouquet.com](http://estherbouquet.com)

esther bouquet

EMHA v1  
notion(s) of time(s)  
L'Exprimante  
a study of data  
Dark Matters  
(no)control  
datahavre  
ODIL  
DELETE

**Esther Bouquet (b. 1995)** is an artist, designer and researcher in new media whose work exists somewhere between writing, archiving, drawing, performing, designing, and programming. She is interested in questioning technology through a critical lens to reveal political, social and cultural issues.

Her practice addresses more particularly surveillance, tracking, and control on the web—phenomena, designed to abstract themselves and which reveal the stakes of networked technologies. Bouquet seeks to uncover their schemes in order to highlight their dysfunction, both visually and critically, by probing the soil and structural layers of obfuscation.

2019 - 2021

performance

EMHA v1

role

writing, staging and art direction

materials

desk, chair, printer, scanner, laptop, pens, forms, folders, sticky notes, data base, a money tree and a data administrator

dimensions

200 × 200 × 174 cm

notion(s) of time(s)  
L'Exprimante  
a study of data  
Dark Matters  
(no)control  
datahavre  
ODIL  
DELETE

*Extraction and Monetization of Human Assets (EMHA) v1*, is a performance about demystifying the collection of data and questioning the trust we develop towards the websites we visit. It translates immaterial and invisible mechanisms of data collection into a physical, printed and (hyper)material environment/setting.

If we were aware of the extent of the different collection mechanisms, would this change our consumption habits? If we could finally find out what data is being collected and for what reasons, would we decide rather to hide it or to make it grow? During the meeting with one of "EMHA" specialist, participants understand that investing in their privacy is no longer just a competitive advantage, but a real necessity.

On the other hand, the performance asks what kind of human labor it would required if there was a regulated administration in charge of collecting and selling data.

This performance was created during a residency at the School For Poetic Computation in New York City in 2019.

It was first performed during the final showcase on December 2019.  
It was updated and performed at the Maif Social Club in Paris on October 2021 during the Biennale Némo.



web

2020 - on going

role

programming and  
graphic design

materials

html, css, javascript,  
express, postgreSQL  
and Node.js

dimensions

variables

EMHA v1  
*notion(s) of time(s)*

L'Exprimante  
a study of data  
Dark Matters  
(no)control  
datahavre  
ODIL  
DELETE

*notion(s) of time(s)* is an experimental website that tries to portraite time and that interrogates the way visitors understood time and experienced it during the lockdown.

# notion(s) of time

A collective and shared experiment  
on ways of understanding  
and experiencing  
time.

## notion(s) of time

garden your clock

watch time pass

2020 - 2021

role

creative programming;  
in collaboration with  
Léa Belzunces (design)  
and Déborah-Loïs Séry  
(graphic design)

materials

wood, transparent  
acrylic, raspberry, leds,  
python and a thermal  
printer

dimensions

55 × 55 × 130 cm

interactive installation

EMHA v1

notion(s) of time(s)

L'Exprimante

a study of data

Dark Matters

(no)control

datahavre

ODIL

DELETE

*L'Exprimante* is an open-source old-newspaper distributor for the Book and Reading Department of the Region Auvergne-Rhône-Alpes, France.

The kiosk prints short articles—which are between fifty-year to two-century old—on tickets whenever someone pushes the button.

The project is shown in different librairies in France and aims to help the users discover a significant quantity of articles and miscellaneous news previously collected, digitized and gathered in an open database. The structure is simple in order for it to be easily transported and stored. We designed a full rectangular shape with a transparent window to let people see the connections and operations of the devices. At the bottom, a contoured base recalls the “+” sign of Lectura+'s visual identity.



2020

materials  
digital drawing

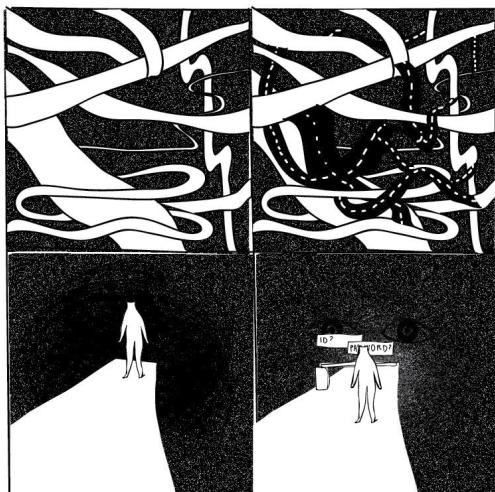
dimensions  
letter size

illustration

EMHA v1  
notion(s) of time(s)  
L'Exprimante  
a study of data

Dark Matters  
(no)control  
datahavre  
ODIL  
DELETE

Illustrations for the first issue of Kaleid Magazine, an independant and activist print publication, on the theme Mind, Body and Bytes.

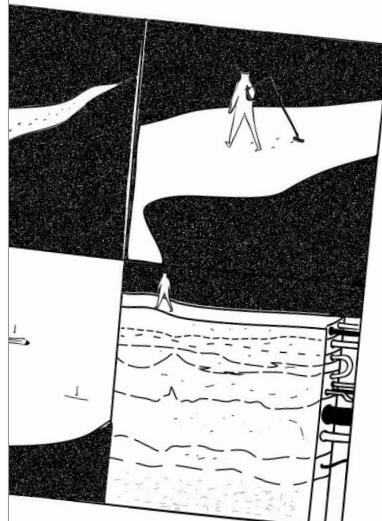


THE WEB IS STRUCTURED WITH EQUAL ROADS THAT GUIDE US IN MANY DIRECTIONS.

BUT MOST POWERFUL COMPANIES NO LONGER USE THE SHARED ROADS. THEY BUILT THEIR OWN DARK HIGHWAYS.

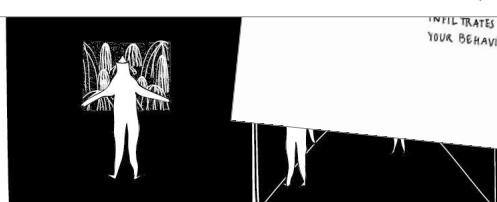
WITHOUT SUFFICIENT PERMISSION, YOU WON'T BE ABLE TO ACCESS THEM. THEY WILL REMAIN BLACK HOLES.

IF ACCESS IS GRANTED, YOU WILL STILL HAVE TO PAY A TOLL : AGREING TO BE THE SUBJECT OF MORE SCRUTINY.



KE WALKING  
LOOK BACK  
ATH YOU TOOK.

ERASING YOUR TRACKS ON THE SURFACE MAY SEEM EASY.



INFLUENCES THE SURFACE OF THE WEB,  
YOUR BEHAVIOR GETS ABSORBED.

IMMEDIATELY  
ONCE PROCESSED, THE WHOLE COLLECTION  
CAN REVEAL SIGNIFICANT INFORMATION,  
ENABLING COMMERCIAL TARGETING  
AND/OR MASS SURVEILLANCE.

EVEN IF WE HAVE ACCESS  
TO WORLDWIDE CONTENT FROM  
OUR DEVICES...

... THE WEB ADAPTS ITSELF TO  
SUIT THE REALITIES OF EACH  
REGION.

IT MODULATES ITSELF FOLLOWING  
VARIABLE GEOMETRIES TO MATCH  
LOCAL FRAMES.

IT'S LIKE LOOKING AT A LANDSCAPE  
THROUGH A WINDOW. EXCEPT WE  
CAN'T LEAVE THE ROOM AND  
SEE IT WHOLE.



2019

role

graphic design;  
in collaboration with  
Allison Chan, American  
Artist and Zai Aliyu

materials

papers, pencil,  
transparent binder,  
riso printed

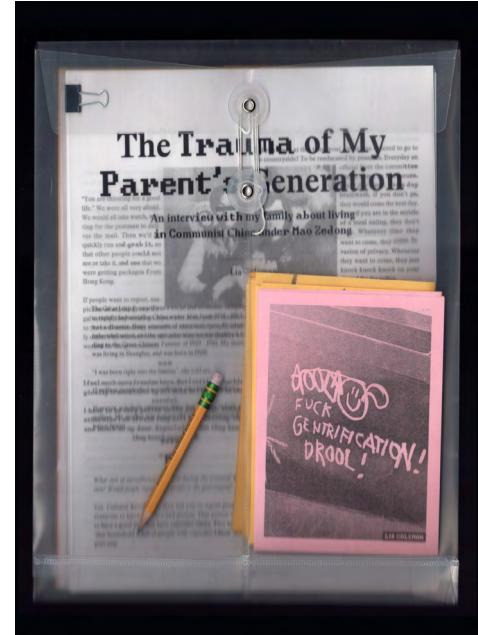
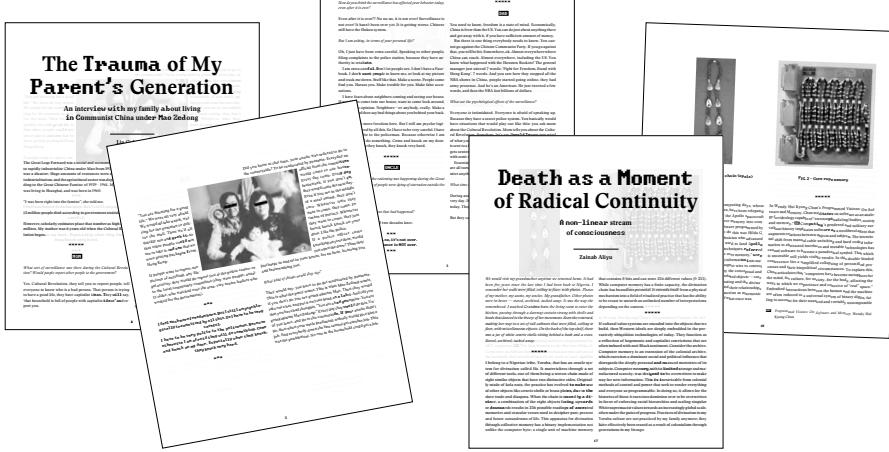
dimensions  
letter size

zine  
EMHA v1  
notion(s) of time(s)  
L'Exprimante  
a study of data  
Dark Matters

(no)control  
datahavre  
ODIL  
DELETE

This zine is a collective project of the critical theory of technology class, *Dark Matters: Blackness, Surveillance, and the Whiteness of the Screen* taught by American Artist. Sharing a namesake with Simone Browne's *Dark Matters: On the Surveillance of Blackness*, this class sought accountability to our mutual histories, taking a critical focus on identity, visibility, opacity, obfuscation, and automation, and how one reckons with the contention of their own body in public and in private. Together we questioned how to remain critical of legacy power structures that are embedded in the devices we interface with daily.

*Dark Matters* is currently archived at the Museum of Modern Art (MoMA).



2019

role

programming  
and art direction

materials

mirror, projector,  
intel real-Sense,  
openFrameworks

dimensions

100 × 100 × 275 cm

programming support

Matt Jacobson,  
Valentin Quiédeville

interactive installation

EMHA v1

notion(s) of time(s)

L'Exprimante

a study of data

Dark Matters

(no)control

datahavre

ODIL

DELETE

(no)control tries to unveil the mechanisms of control and their asymmetry on the web by physically embodying them. This installation attempts to illustrate how data based companies process, control and manipulate our data without our consent, awareness or involvement.

Exhibited for the first time at Radical Networks 2019 (New York City edition) and during the graduate exhibition "Le Jour Suivant" at La Cité du Design (Saint-Étienne).

Watch the video online: [vimeo.com/estherbouquet/no-control](https://vimeo.com/estherbouquet/no-control)



2019

role

programming, graphic  
design, art direction

materials

wood, metal, reflective  
acrylic, 3D printing,  
raspberries, thermal  
printers, python,  
Processing, kinects,  
browser history, tracing  
paper and projections

dimensions

variables

programming support  
Jacques-Daniel Pillon,  
Quentin Dufour,  
Matt Jacobson,  
Valentin Quiédeville

installations

EMHA v1

notion(s) of time(s)

L'Exprimante

a study of data

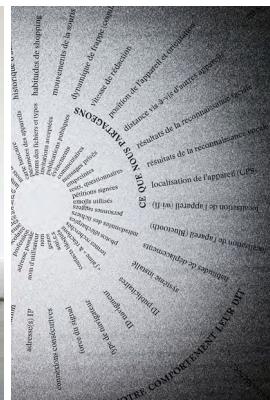
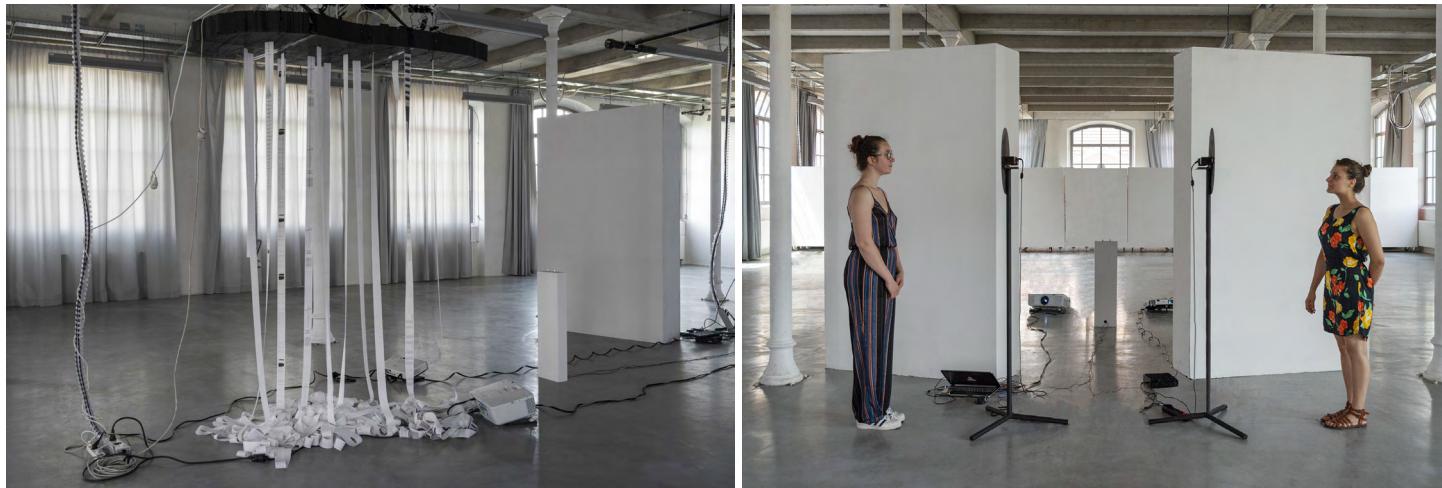
Dark Matters

(no)control

datahavre

ODIL  
DELETE

The three installations question our digital behaviors and tracks being collected, indexed, stored, copied, combined and aggregated with each other. They try to raise control and surveillance questions on the network as the hidden and insidious design of control is developed by and for companies. Printing this extreme rationalization speech—that advocates for transparency while maintaining opacity regarding companies' infrastructures—is an act of unveiling the quantity of information collected through Google's services during one year.



## installation

2019

### role

programming and  
graphic design;  
in collaboration with  
Léa Belzunces  
and Déborah-Loïs Séry

### materials

wood, thermal printers,  
raspberrys, ipads,  
screen, html, css,  
nodejs, Flask and  
python

### dimensions

300 × 300 × 220 cm

programming support  
Jacques-Daniel Pillon,  
Quentin Dufour,  
Matt Jacobson,  
Valentin Quiédeville

EMHA v1  
notion(s) of time(s)  
L'Exprimante  
a study of data  
Dark Matters  
(no)control  
datahavre  
ODIL

DELETE

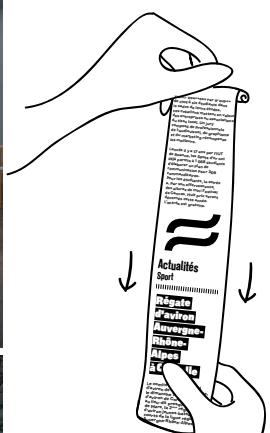
Embracing the challenges linked to the development of the online press, *ODIL* (the *Dynamic Operator of Local Information*) tends to capture the sensitive nature of the written press focusing on the manipulation of paper. It questions the density of information as well as its immediacy. It offers visitors an experience to discover (again) the printed press in order to highlight its importance through three identified spaces.

“Les brèches de l’info” is designed to evoke the density that represents all the articles published during the event. Linked to the website of the newspaper we work with, *L'Essor*, a dozen of thermal printers automatically broadcast news. Unrolling over time, printed paper strips invade the space little by little.

“Le comptoir” is a place where people can exchange as well as read a special issue questioning the shape of the newspaper of tomorrow. They can also meet and talk with professionals working in the press industry.

In the “Chroniques sur-mesure” part, visitors can watch the new website we designed and using an interface they can select and print articles matching their interests. Everyone can leave with their own publishing.

Exhibited during the 11<sup>th</sup> Biennale Internationale Design 2019 Saint-Étienne in partnership with the Cité du design and *L'Essor Affiches*.



## installation

2017

### role

interactive designer  
assistant and stage  
designer at Iregular  
(Montreal)

### materials

mirror, projection,  
leds, java and python  
programs

### dimensions

two websites and four  
rooms (~100m<sup>2</sup>)

EMHA v1  
notion(s) of time(s)  
L'Exprimante  
a study of data  
Dark Matters  
(no)control  
datahavre  
ODIL  
**DELETE**

In a world where the borders between what is real and what is virtual has disappeared, what part of what makes us human do we want to keep?

*DELETE* offers an immersive in situ theatrical experience for children from 8 to 12. Built in 6 (six) acts, *DELETE* is a unique installation that immerse children in a virtual world, offering a new artistic experience.

This project was awarded Boomerang 2017 'Environnement interactif non commercial', Numix 2017 'Grand Prix' and Numix 2017 'Best Interactive Experiential Production'.

