

CV

2022

born
1995,
in Clermont-Ferrand,
France

lives
in Lyon, France

does
new media art,
performance,
graphic design,
research

exists online at
estherbouquet.com

esther bouquet

education and professional background

- 2019 MFA in new media, focus: digital contemporary practices
Superior School of Art and Design – Esadse | Saint-Étienne
- 2017 MFA in graphic design, focus: print
Applied Arts School of Bréquigny – LAAB | Rennes
- 2015 2-year vocational degree in space design,
focus: architecture and stage design
National Superior School of Applied and Fine Arts – ensaama | Paris
- group exhibitions
- 2021 *International Biennial of Digital Arts NEMO*, Maif Social Club | Paris
- 2019 *Fall 2019 Showcase*, School For Poetic Computation | New York City
Showcase, Radical Networks | New York City
Le jour suivant, Cité du design | Saint-Étienne
Expérimenter le Design, International Design Biennial | Saint-Étienne
- 2017 *Les Transrisographiques*, Galerie LENDROIT | Rennes
- 2016 *Nuit Papier 2.0*, Festival Maintenant | Rennes
Typostales, Musée de l’Imprimerie | Nantes

awards and residencies

- 2021 Artist-in-residency, Le Bel Ordinaire | Pau
- 2020 Fondation Jean-Luc Lagardère Digital Creator Grant Fellow | Paris
Writer-in-residency, Les Storygraphes | Paris, Toulouse and remote
- 2019 Artist-in-residency, School For Poetic Computation | New York City
- 2018 Winner of the Klépierre ‘installation interactive’ challenge
- 2017 Boomerang Award, ‘Non-Commercial Interactive Environment’
Numix 2017 ‘Grand Prix’
‘Best Interactive Experiential Production’

lectures and talks

- 2021 Visiting artist, Lycée Ambroise Brugière and Lycée Roger Clastres | Clermont-Ferrand
- 2020 Project presentation, Les Storygraphes | remote
- 2019 Guest artist in the ‘Follow the Folder / De la futurologie en design’ podcast | online
- 2018 Guest lecturer ‘The Shapes of Politics / Design of control’, Cité du Design | Saint-Étienne
- 2017 Visiting designer in high schools | Clermont-Ferrand & surroundings
- publications
- 2019 ‘A study of data’, *Dark Matters Fall 2019*, SFPC, December 2019
Dans l’intimité de nos données, Esadse, February 2019

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

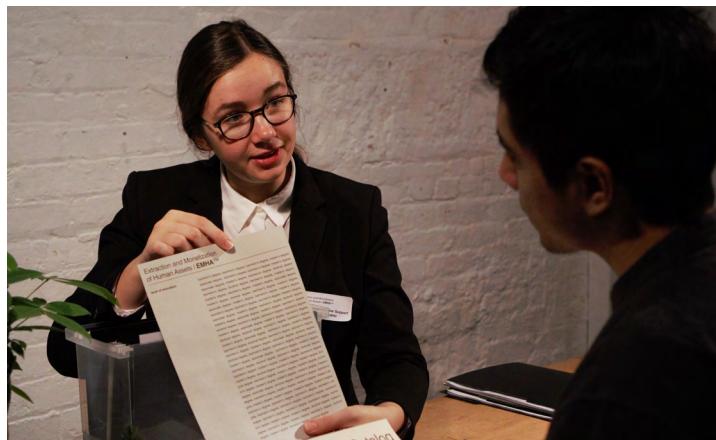
Extraction and Monetization of Human Assets (EMHA) v1, is a performance about demystifying the collection of data and questioning the trust we develop towards the websites we visit. It translates immaterial and invisible mechanisms of data collection into a physical, printed and (hyper)material environment/setting.

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)

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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

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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

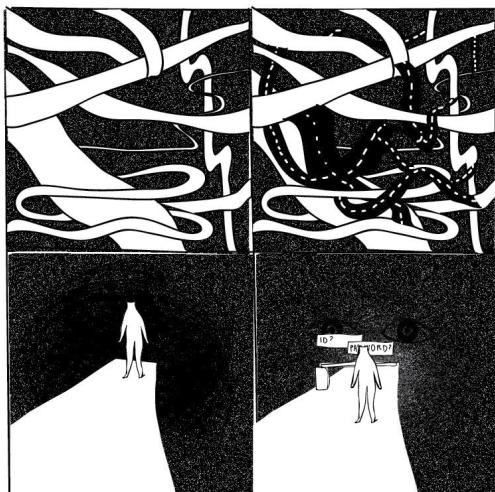
dimensions
letter size

illustration

EMHA v1
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Illustrations for the first issue of Kaleid Magazine, an independant and activist print publication, on the theme Mind, Body and Bytes.

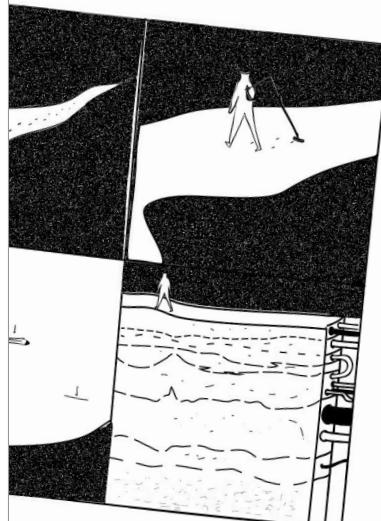


THE WEB IS STRUCTURED WITH EQUAL ROADS THAT GUIDE US IN MANY DIRECTIONS.

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.

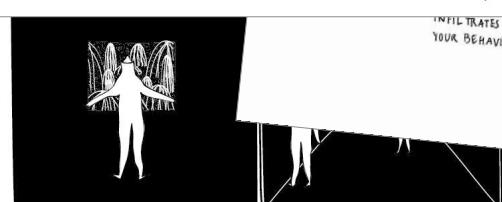
IF ACCESS IS GRANTED, YOU WILL STILL HAVE TO PAY A TOLL : AGREING TO BE THE SUBJECT OF MORE SCRUTINY.



KE WALKING
LOOK BACK
ATH YOU TOOK.

ERASING YOUR TRACKS ON THE SURFACE MAY SEEM EASY.

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

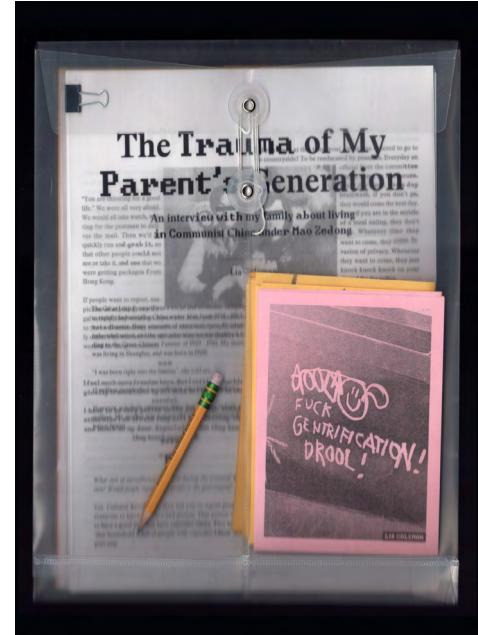
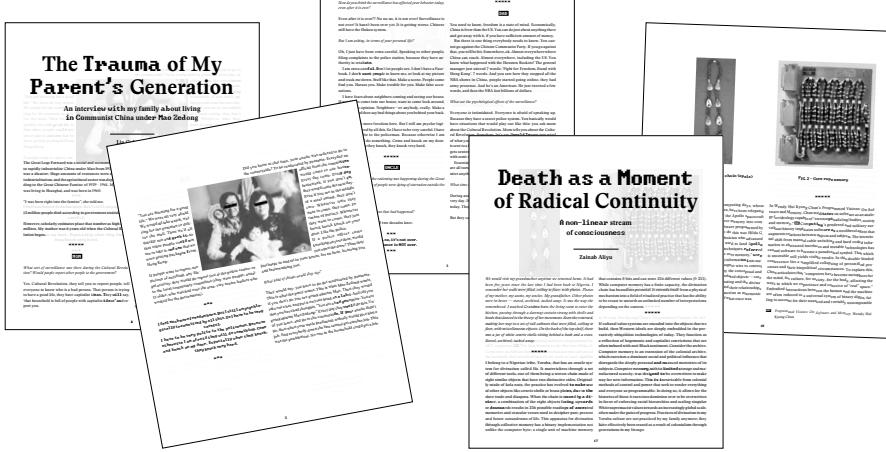
dimensions
letter size

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

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(no)control

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(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



2019

installations

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

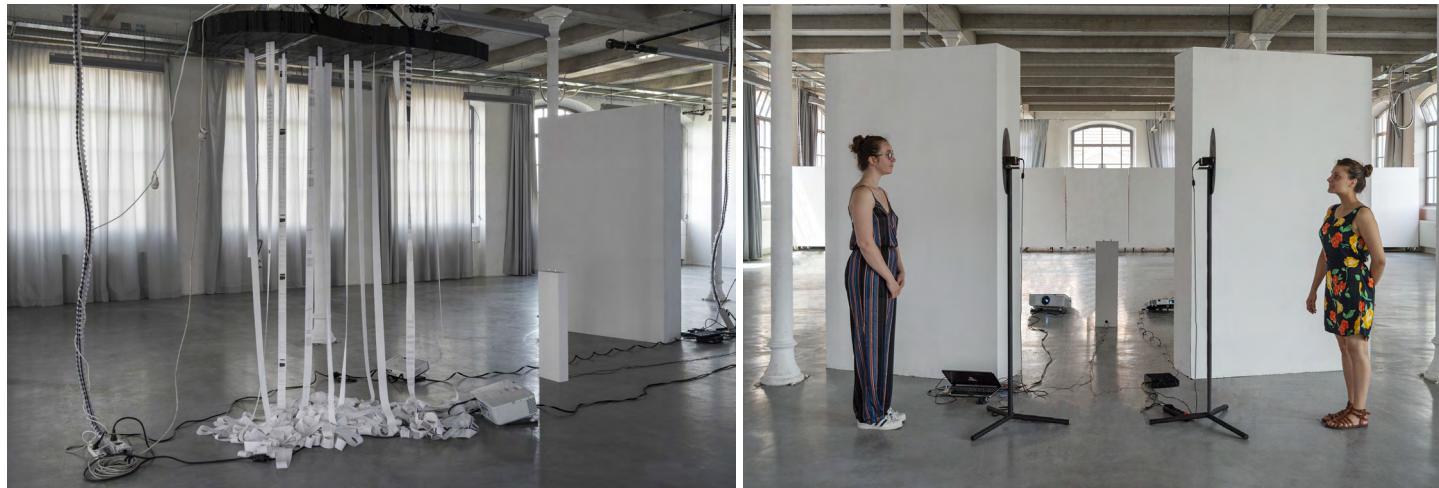
dimensions **variables**

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

EMHA v1
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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

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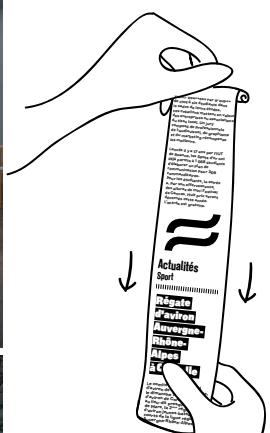
Embracing the challenges linked to the development of the online press, *ODIL* (the *Dynamic Operator of Local Information*) tends to capture the sensitive nature of the written press focusing on the manipulation of paper. It questions the density of information as well as its immediacy. It offers visitors 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 11th 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 (~100m²)

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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'.

