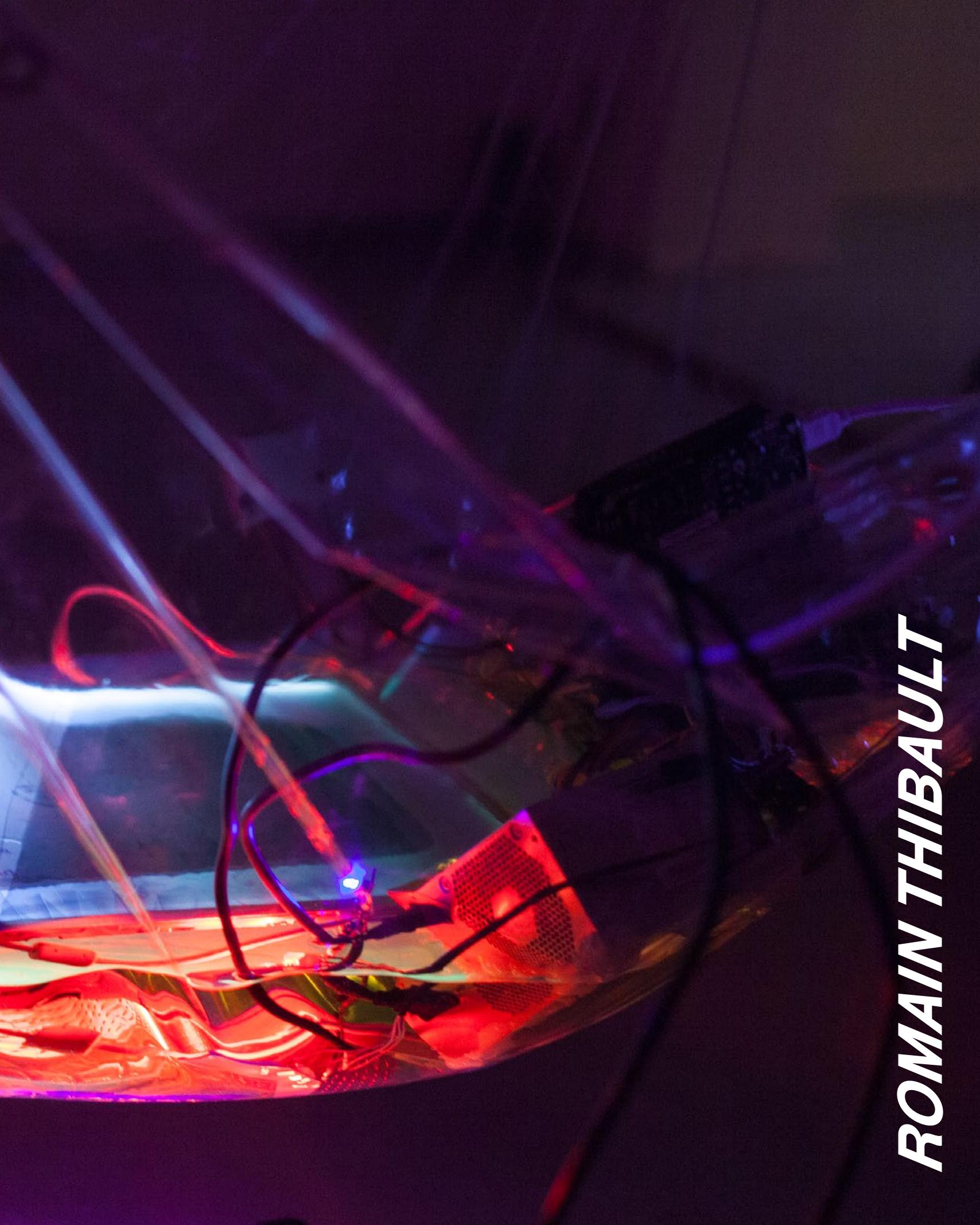


ROMAIN THIBAULT



What is the link between matter and thought? What kind of power resides within our minds? The desire to understand oneself and to better grasp the fact that we all are thinking things, pushes me to show and tell. Each experiment, each new web of ideas brings new information and tries to frame something we can all relate to: subjectivity.

In its essence, a thought experiment is a way to solve a given issue freed from the constraints and limitations bound to physical reality, thus already being a way to explore and move within a virtual world, made of ideas and possibilities. When Thomas Nagel brings out the fact that we cannot know what it's like to be a bat¹, he argues that subjectivity cannot be reduced to biology and physical science, that it has a quality impossible to transmit.

Aided by digital technology and with no ambition to solve the mind-body problem², I operate a form of techno-shamanism and by capilarity, seek to cross the line between our minds.

The devices I create work as means to travel the invisible, they ease the confrontation with conceptual objects and products of the mind, allowing them to be fully explored, manipulated and played with. The technology serves as a catalyst, through augmented metaphysics my visions are made penetrable and transmitted to a broader audience.

Aiming to observe a psychological phenomenon, *Cognitive distortion* makes use of the similarity observed between inner vision and digital displays, while *Electronic scavenger* and *je infini* explore the interactivity offered by game engines, immersing us further into hypothetical points of view.

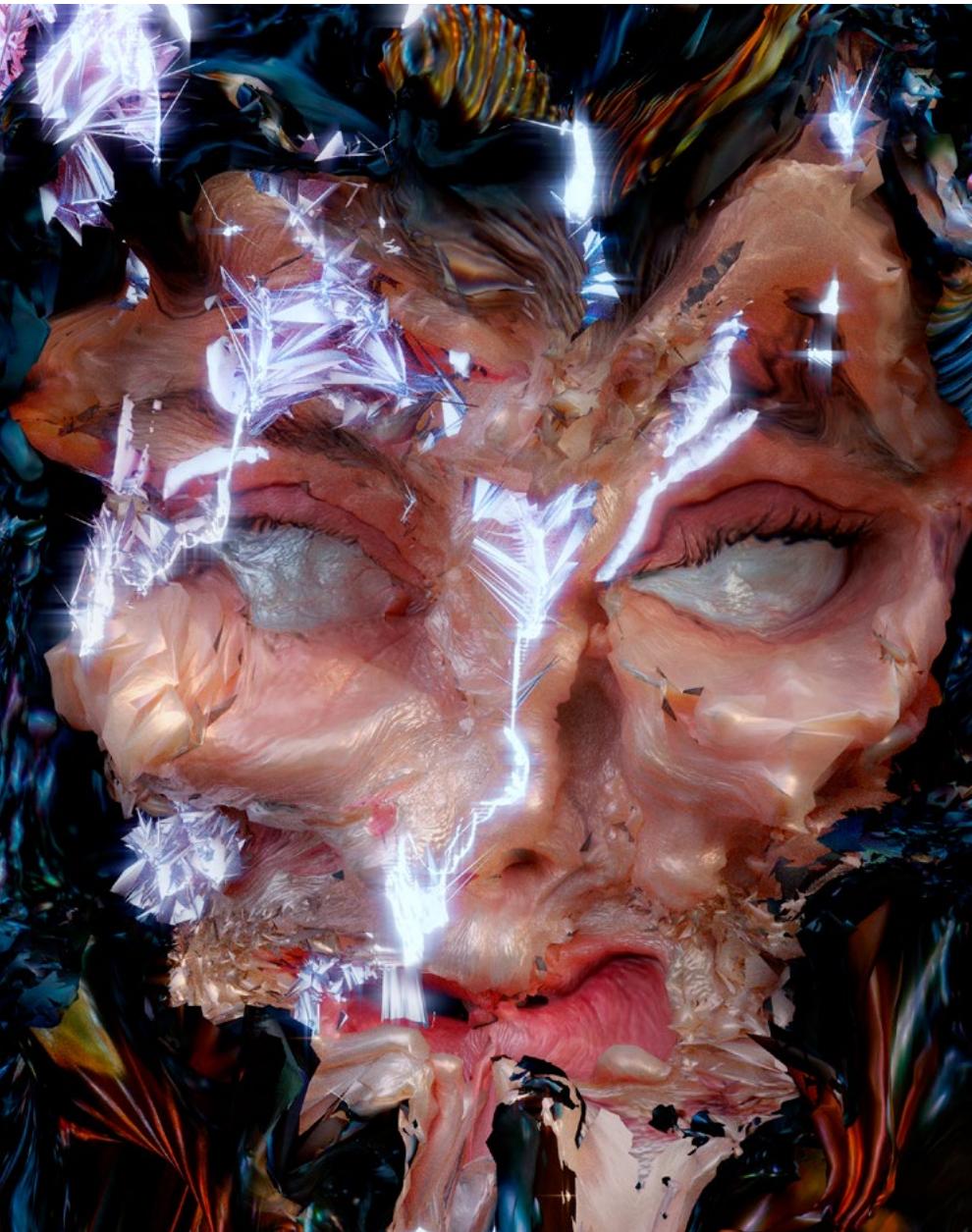
The machine then becomes the active and breathing part of the installation. Not all is dead. Just as thunder would give life to the bits and pieces stitched together by Mary Shelley's character, signal exchanges and other signs of electronic activity mark the pulse, the pneuma exhaled by a hybrid body, birth of a virtual dimension, psyche.

1. *What is it like to be a bat?* Written by the American philosopher Thomas Nagel and published in *The Philosophical Review* in 1974.

2. The mind–body problem is a debate concerning the relationship between thought and consciousness in the human mind, and the brain as part of the physical body. It is related to analytical philosophy and philosophy of mind.



Experiment, workshop view.



COGNITIVE DISTORTIONS

Digital paintings: 1080x1900 px et 800x1280 px.

Installation: 3m²x60 cm high.

Mixed medium, LED lights, various screen sizes and cables.

Cognitive distortions is a set of 3D digital collages and paintings exploring the same psychological phenomenon. Amplified by a 3d software, this technique provides a multitude of visual accident to play with.

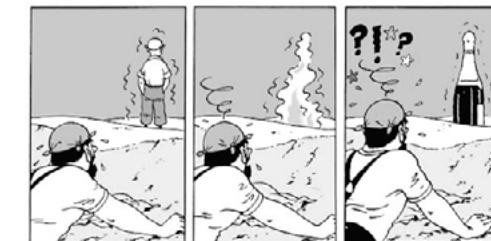
A collage is mapped on to a virtual piece of clay and then deformed at will, resulting in a brand new image. Pictures are sourced online for their chromatic quality, their visual density and ability to produce entire new details once transformed.

LINK TO ONGOING SERIES



Cognitive distortions, workshop view.

Cognitive distortions or distorted thinking are the biased inner narratives we sometimes sustain for ourselves. They usually are thoughts that cause individuals to perceive reality inaccurately with a complete lack of objectivity. These conceptual objects act as «psychic lenses» they distort reality.



Hergé. *The Crab with the Golden Claws*.

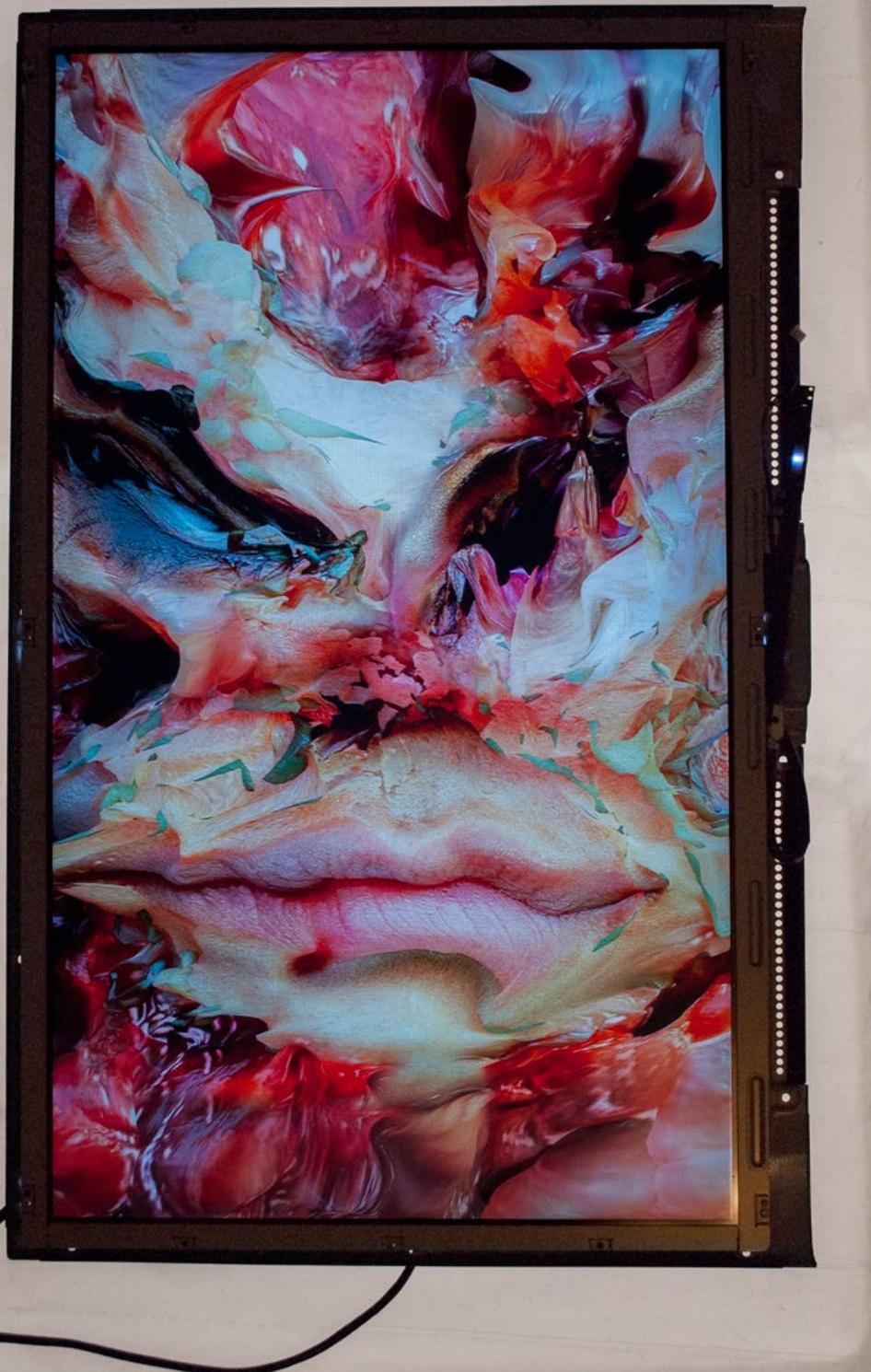
The way we shifted a great deal of our lives online via new networks and digital devices also represents a serious hazard to our mental health and a great source of distortions.

The ongoing series is displayed by the various sized devices one might use during a full day of digital activity. Infamously invasive, screens are known for their hypnotic quality. Because in a way they relate to our internal visualization, they are the perfect vectors of our minds.

These ever ubiquitous screens now follow us everywhere and whatever we may do, they have become the new doors of our minds, the interfaces of our subconscious.



*Cognitive distortions,
workshop views.*



*Cognitive distortions,
workshop views.*

ELECTRONIC SCAVENGER

Mixed media. 2m² x 2m50

A placental structure is suspended from the ceiling hosting a custom computer system submerged in vegetal oil.

Immersed in a virtual world unfolding a fragmented narrative, the audience interacts with the installation via a wireless controller. In the next room, the experience is displayed onto a wall for a larger audience.

The virtual experience is developed with the machine exhibited and all hardware is second hand-sourced through local ads.



Electronic Scavenger
Exhibition view, Soej Critik, Leipzig, Germany.

Artificial Idiocy

According to the *singularity theory*, the invention of a true artificial intelligent self would mark the end of human supremacy. An outburst of technological advances would then follow, removing us from the equation.

Electro RIP

A post collapse world, where energy and every means required to produce our dear electronic parts are no longer available or functional. We witness a complete un-operability and the slow decay of current infrastructure.

OS toaster ?

Collapse Os is a hardware agnostic operating system, enabling us to adapt and to work on hybrid computers. Able to run on machines made of a majority of scavenged electronic parts, this kind of software would prevent the down of a new Stone Age in case of collapse.

USB my DNA

Storing and durably saving data through time is one of the major challenges of the digital era. Using the same language life uses to encode and pass information through ages might be one of the most promising solutions.

Electronic Scavenger

Electronic waste collector/ gatherer

Com-post-Computer

Computers operated by artificial intelligences are long forgotten and left alone to rot in their DNA storage bathes. These softwares initially conceived to adapt and self improve would seize the organic material at their disposal and slowly fuse with the biosphere.

Technology = Magic

« Any sufficiently advanced technology is indistinguishable from magic » (A.C.Clarke). The remnants of a long-lost technology are rediscovered by new generations and regarded as an ancient god's avatars, to be protected and adored.

Resilient Society

Post collapse, human societies gather and organize themselves around functional electronic remains. These hybrid machines fully fused with the organic world are stored and kept functional inside makeshift protein bathes.

Knowledge is... fun

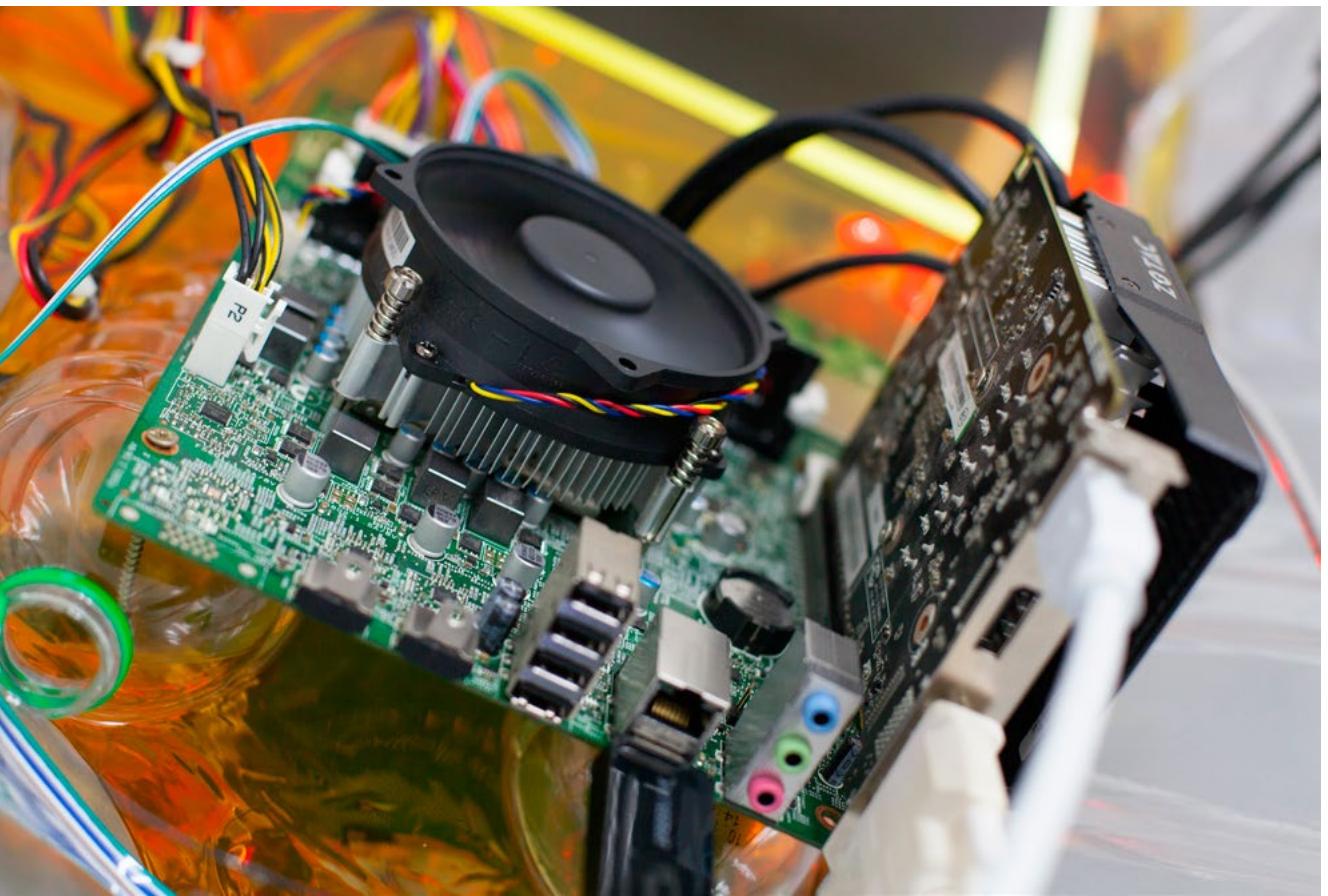
It is known that learning processes are significantly improved when one gathers knowledge while playing. Social behaviors, cultural traditions and oral transmission are now embedded in video-gaming. The communication between living machines and human beings becomes interfaced by shared virtual inner spaces.

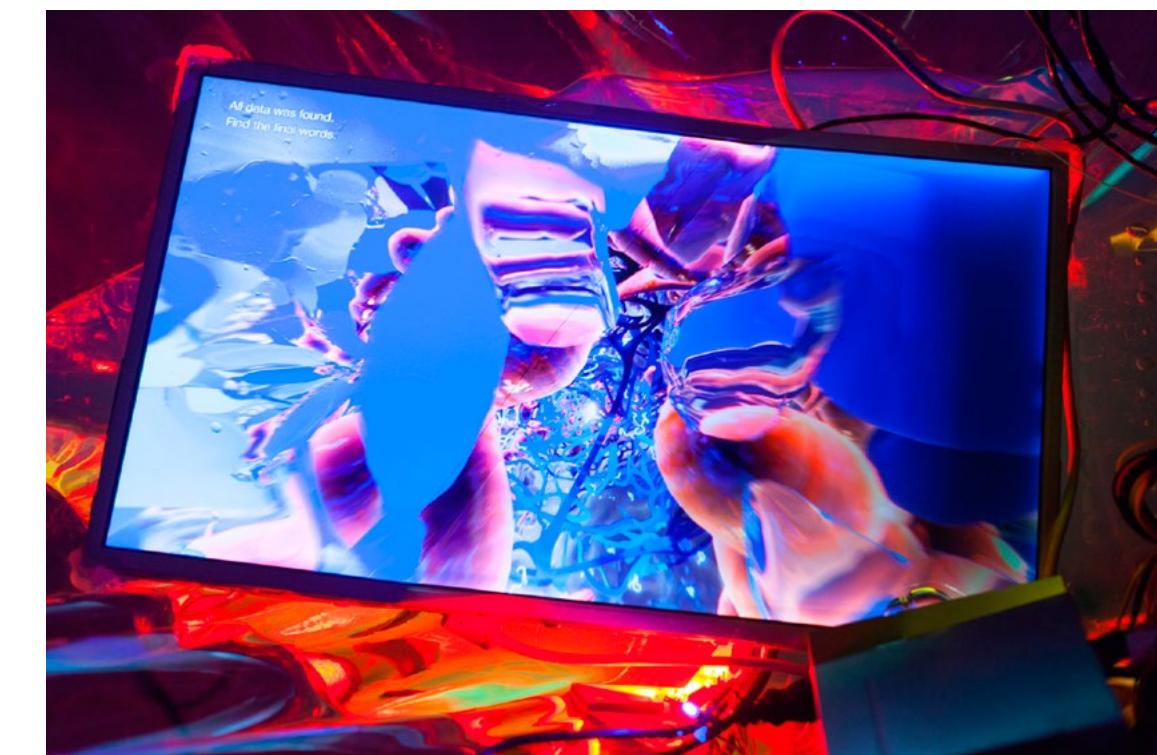
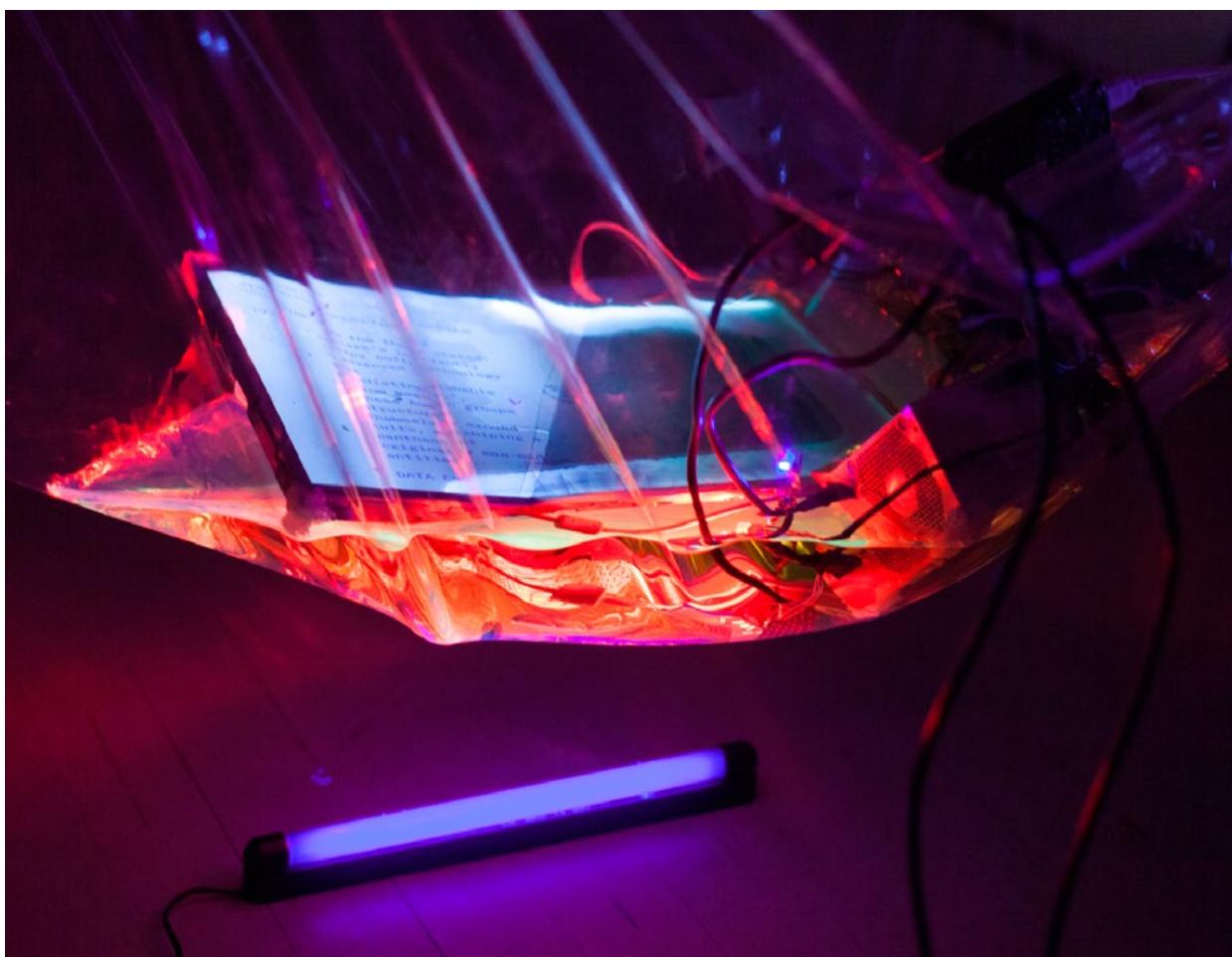
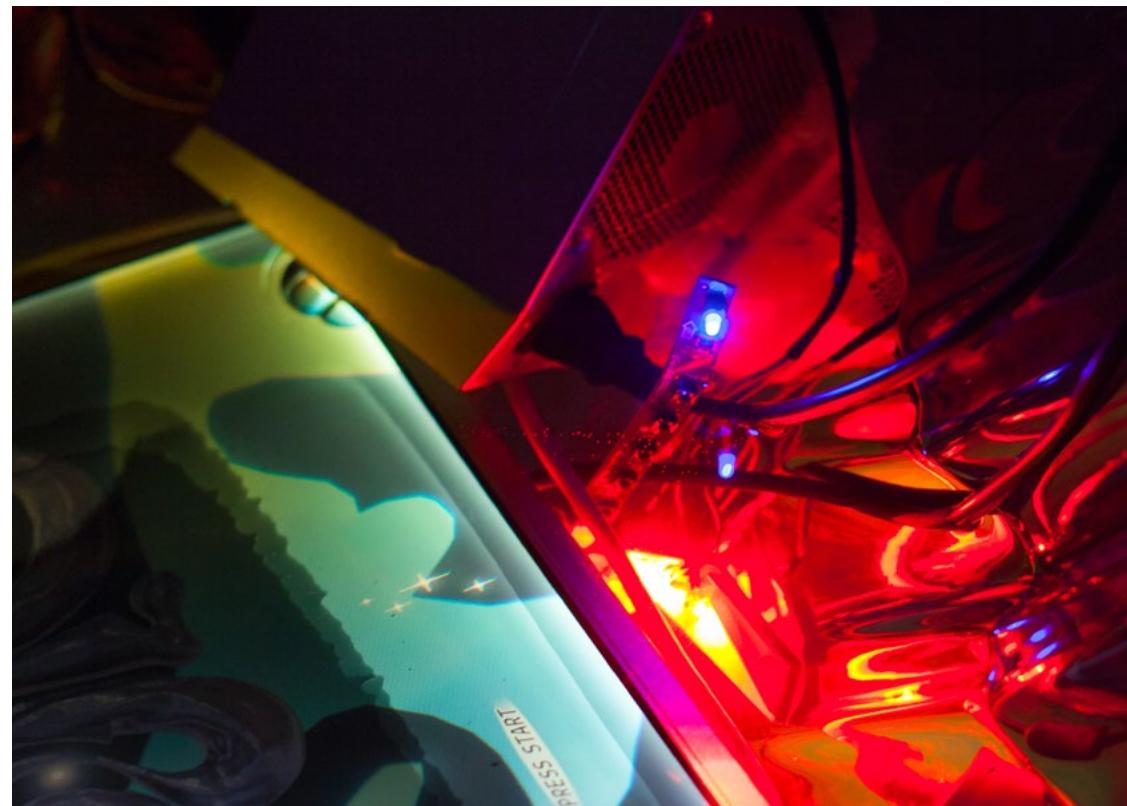
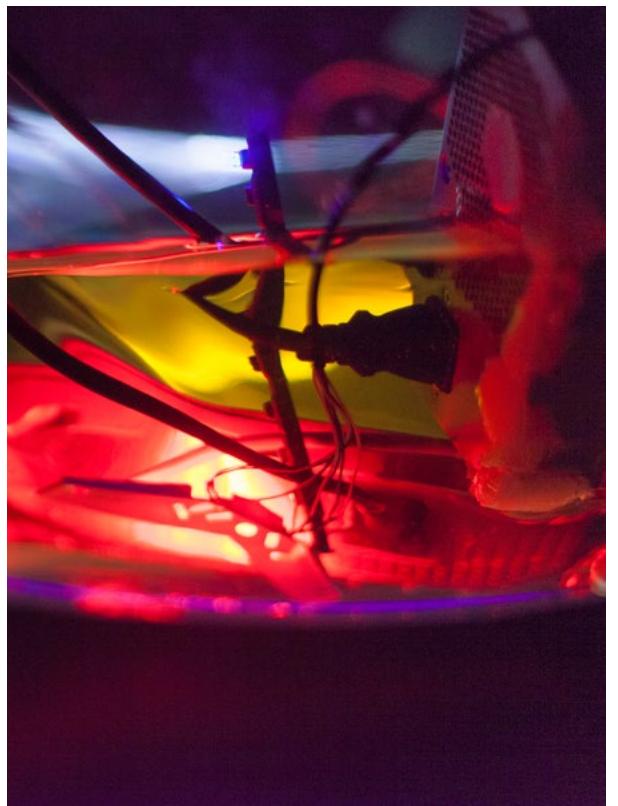
Techno-griot

The intelligent pieces of software that survived through times supported by bio machines are yet again at the center of a new kind of human society. Only now insuring its cohesion and protection. They act as shamans or griots, fully achieving the merger between digital and spiritual worlds.



Electronic Scavenger
Exhibition views, Soej Critik. Leipzig, Germany.





Electronic Scavenger
Exhibition views, Soej Critik. Leipzig, Germany. In exploration session.

[LINK TO VIDEO PLAYTHROUGH](#)

THE PAST GLOWS

35 cm x 160 cm x 75cm

Computer set, computer case, LED lights, agar-agar, glue and eye cleaner based gel, modules.

The past glows.

*Yesterday's light came back with tales of
an ever vanishing now.*

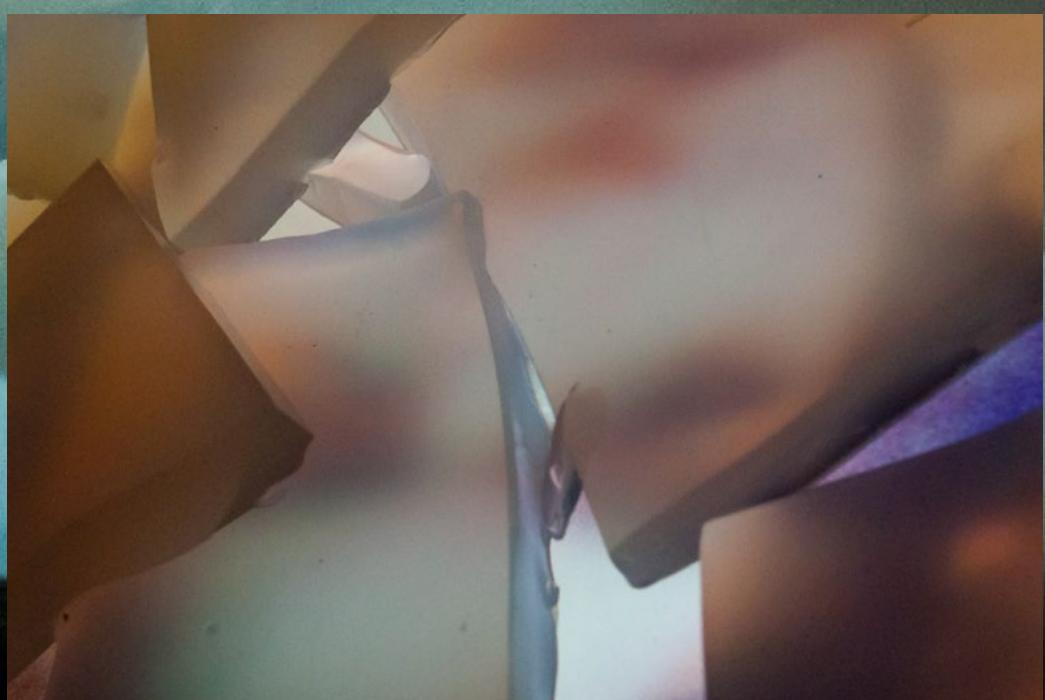
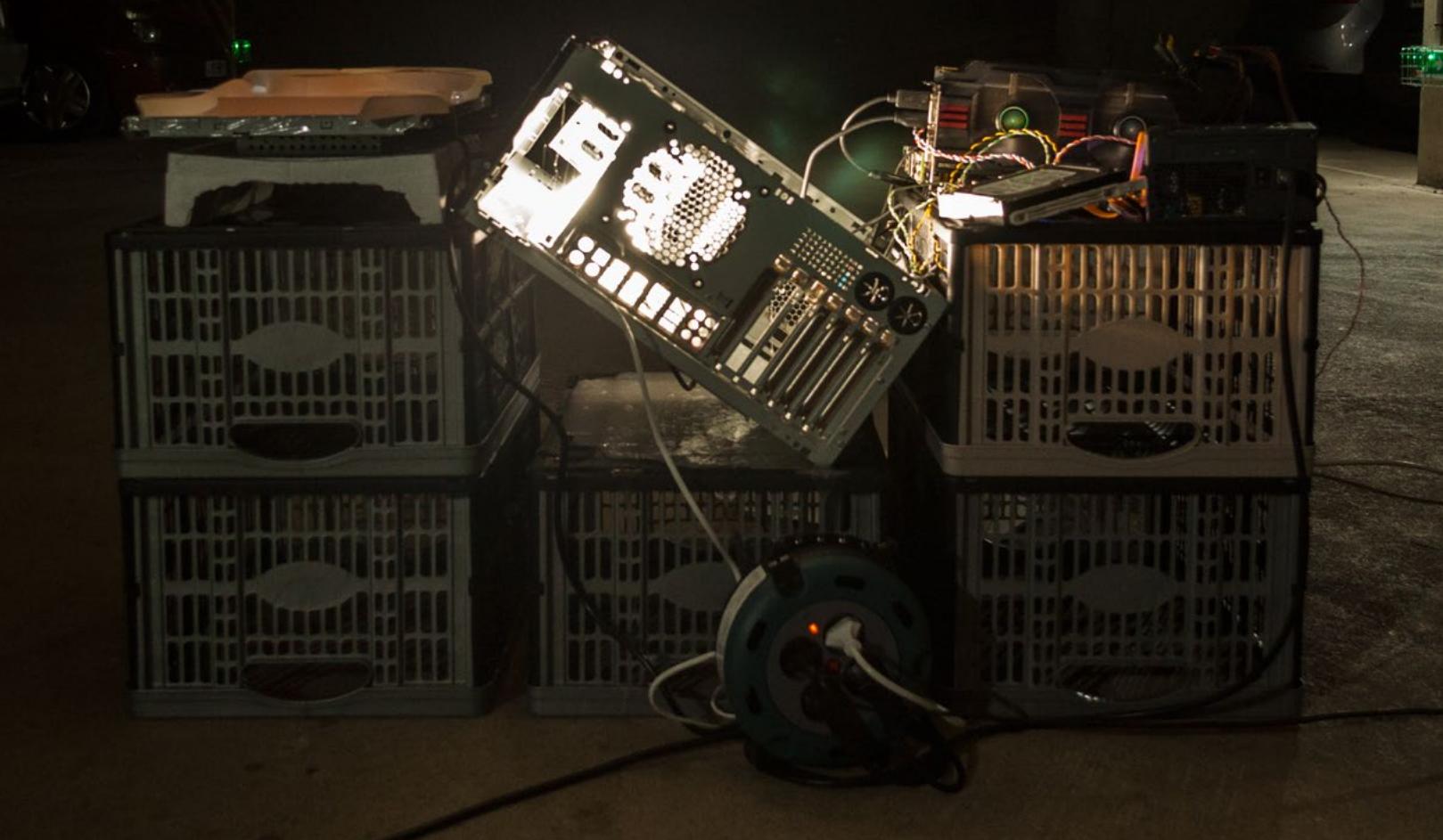
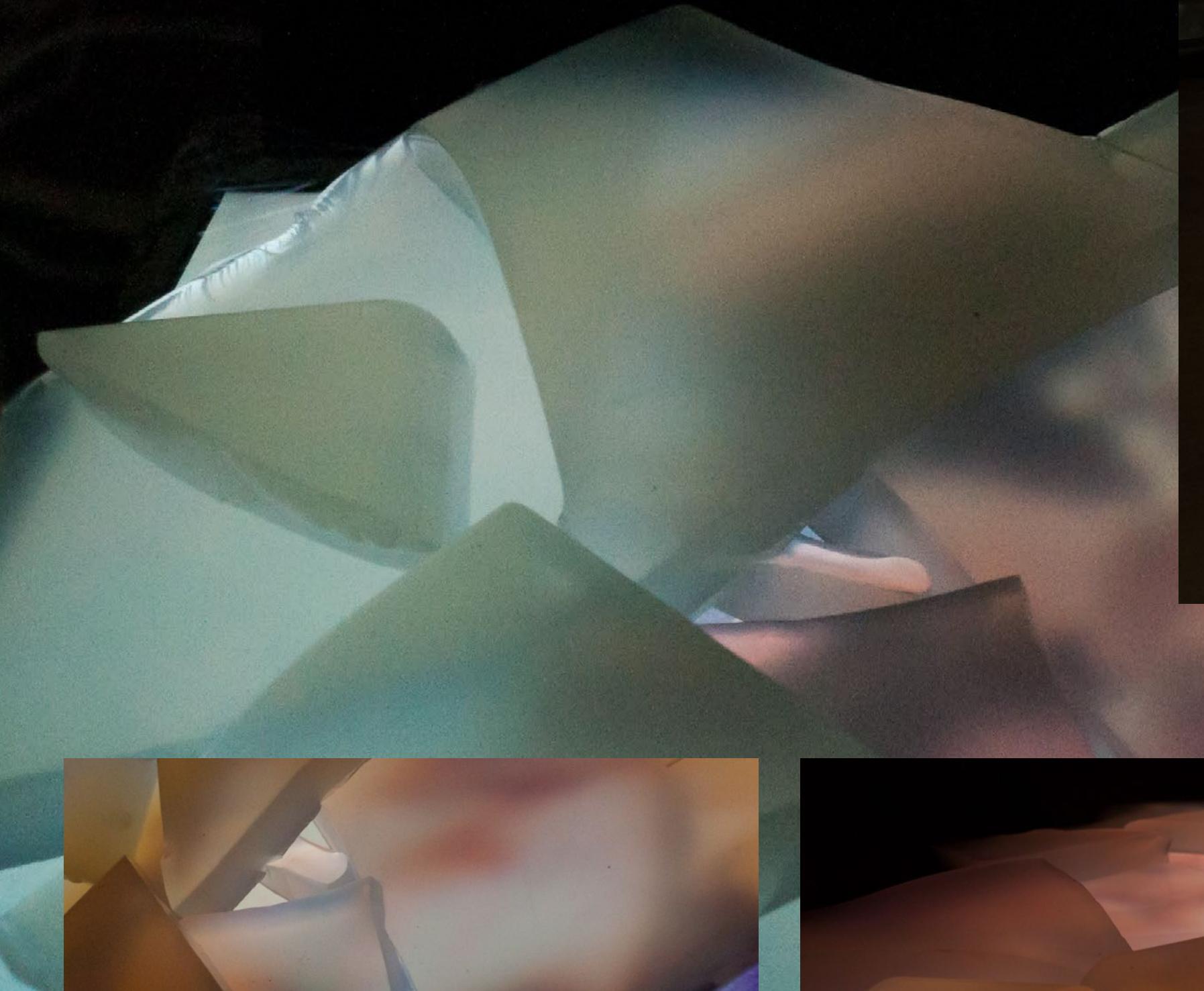
*Crystal clear backlit memories frozen in
time try to dissipate the fog of my self
continuity. Is this me? Was I really that
person?*

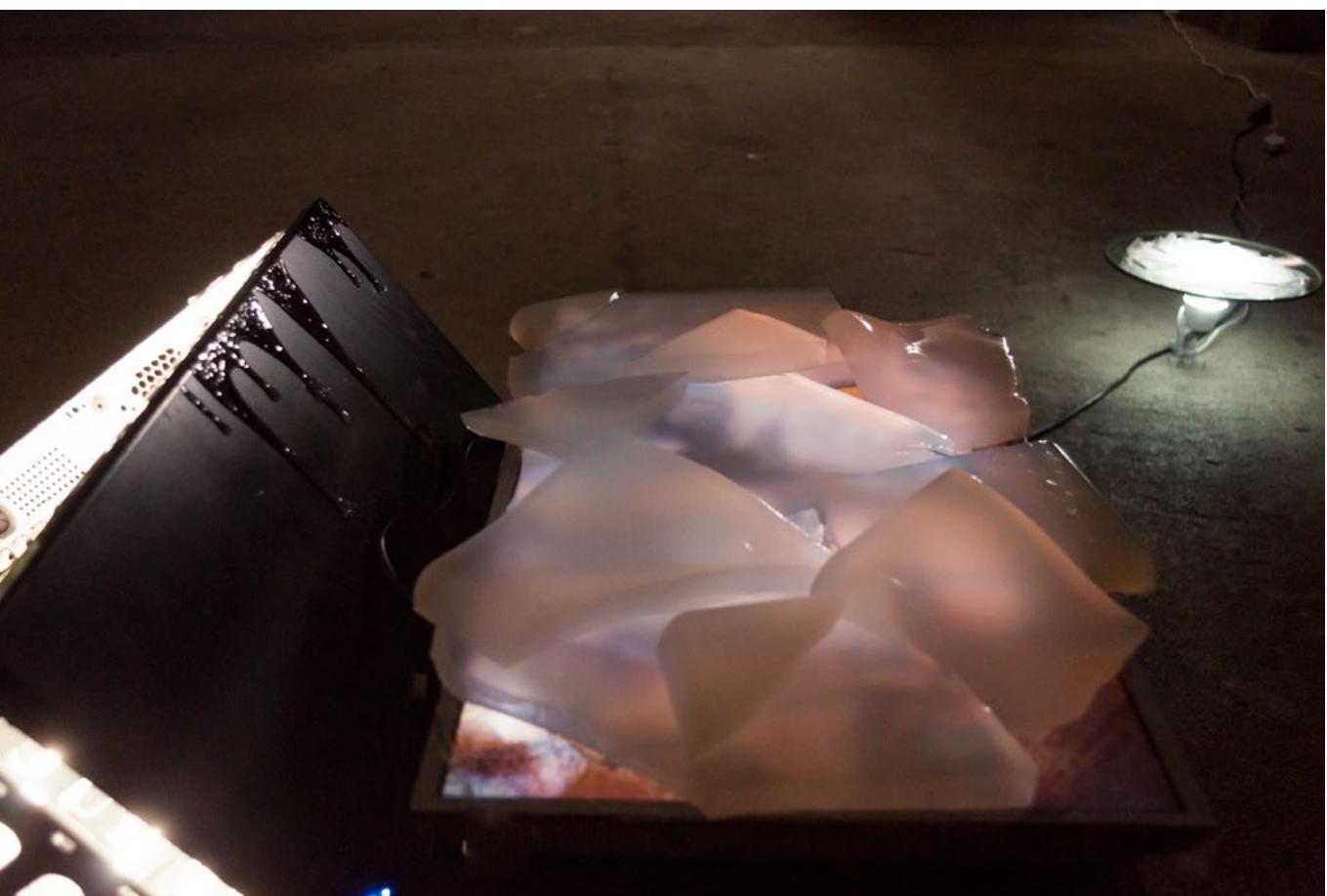
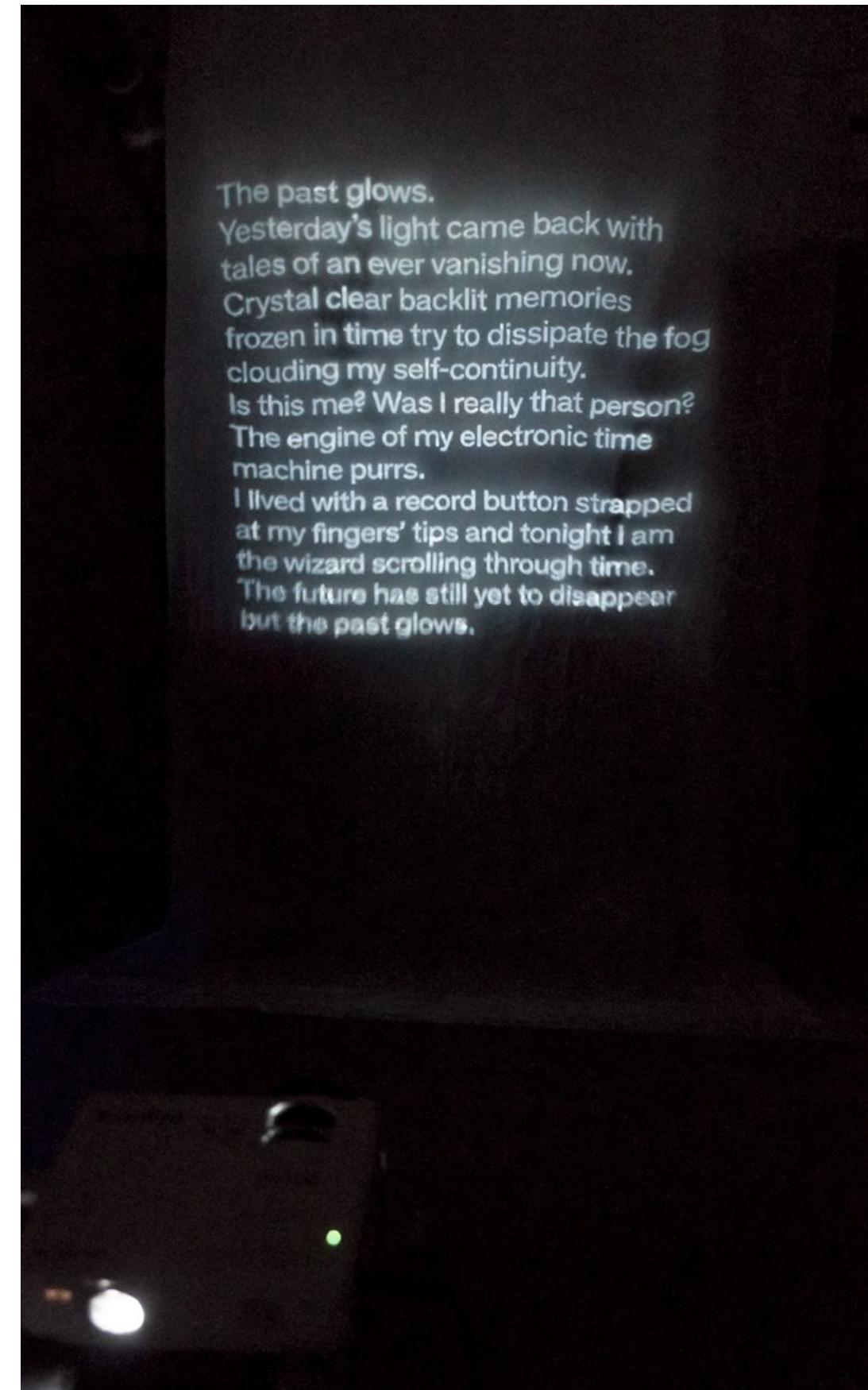
*The engine of my electronic time machine
purrs. I lived with a record button
strapped at my fingers' tips and tonight I
am the wizard scrolling through time. The
future has still yet to disappear but
the past glows.*

The past glow is a digital window, a portal through time. Remember that old phone, tablet or that computer collecting dust you found while spring cleaning? You were happy to see those devices come back to life loaded with memories of your past, as if you last closed it yesterday. Those fragments fill you up with a strange sense of nostalgia, they are screen liquid like and backlit ghosts from your past digital lives.

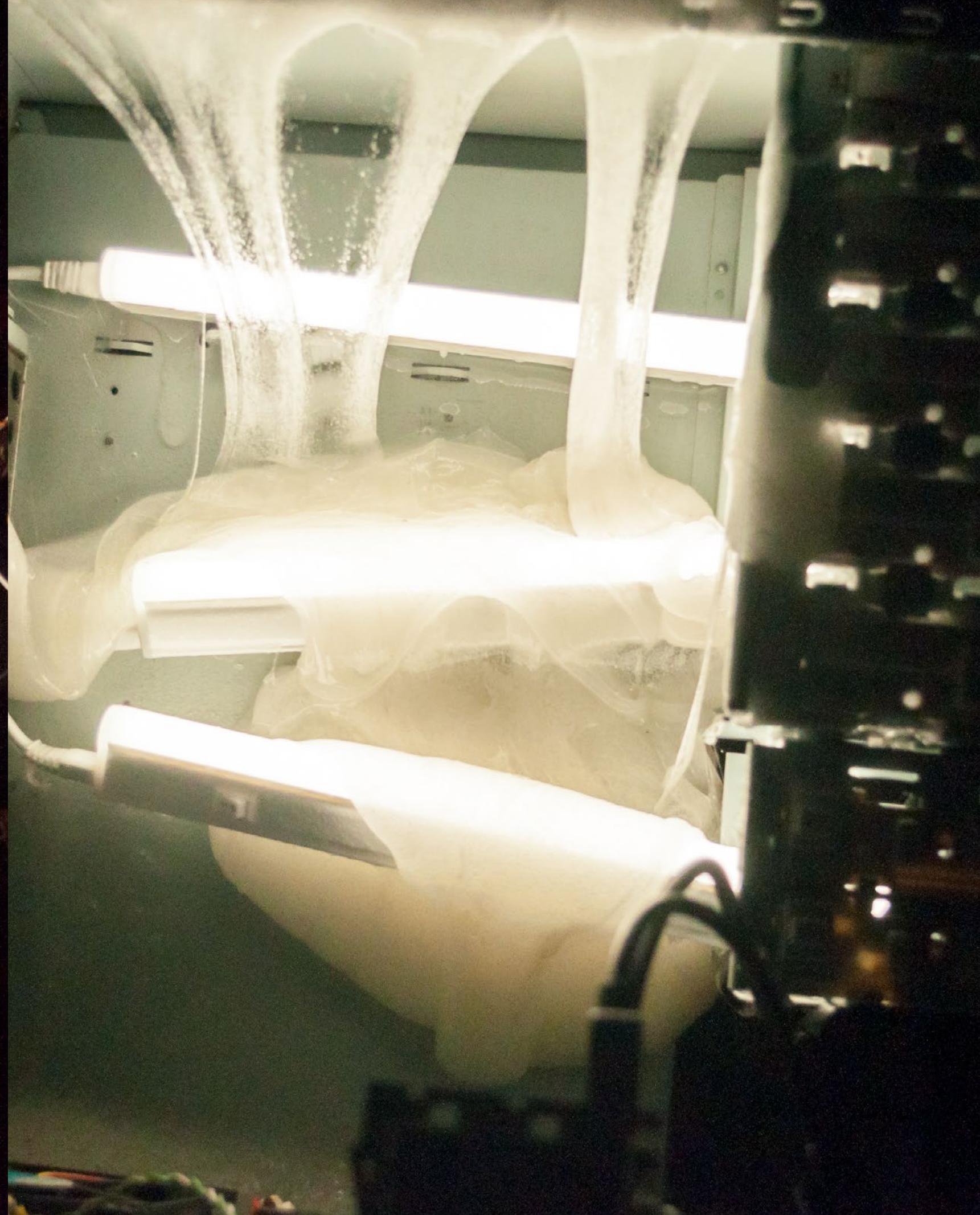
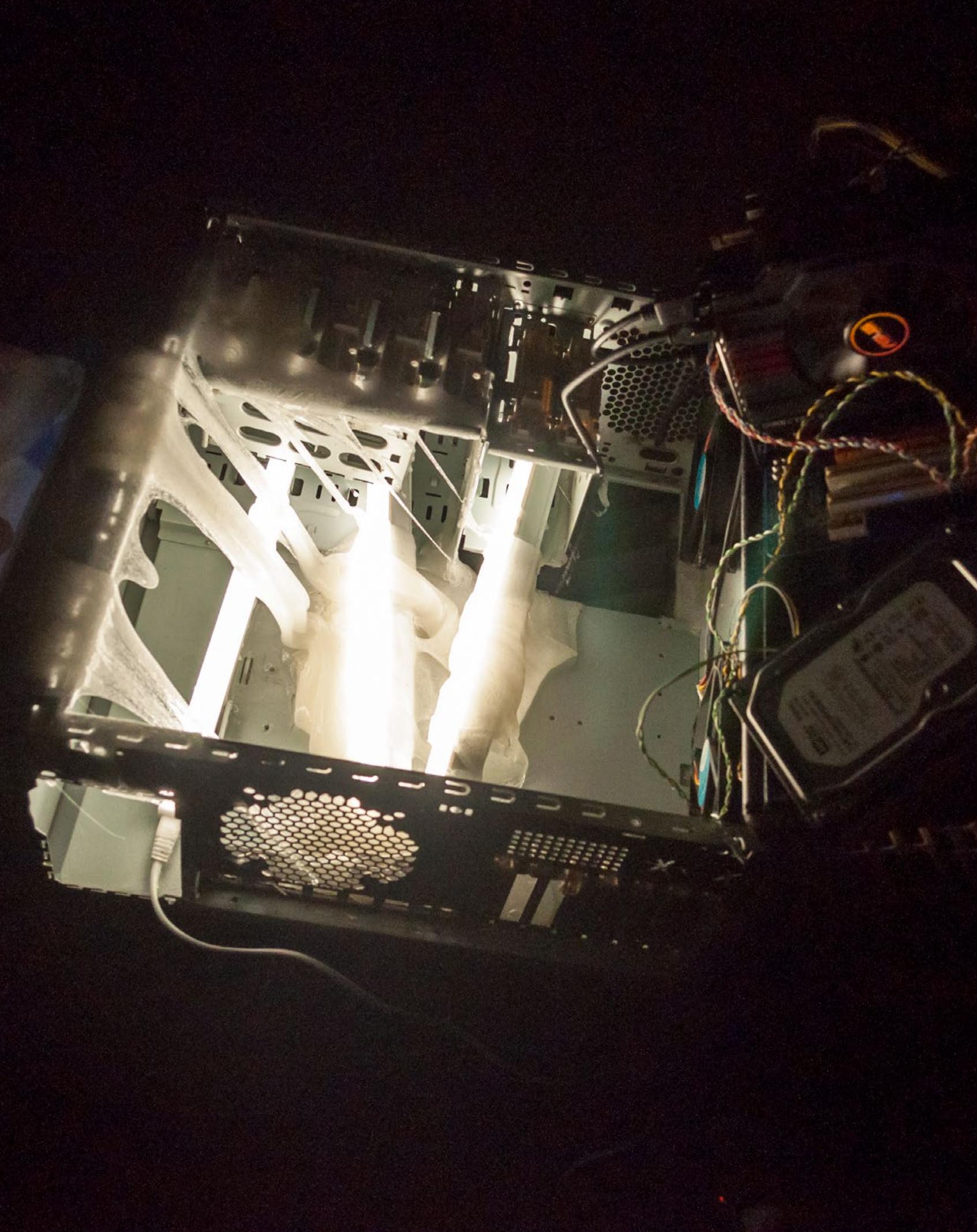
One could wonder why we fill our hard drives and memory cards with snap shots of our lives, trying to capture and retain the moment instead of living it fully. In the end I find it fascinating how much of ourselves we pour in this technology willingly or not, and how it further convey our past thoughts and activity through time.







The past glows
Exhibition views.



JE INFINI

I infinite

Mixed media.
40cm x 60cm x 160cm

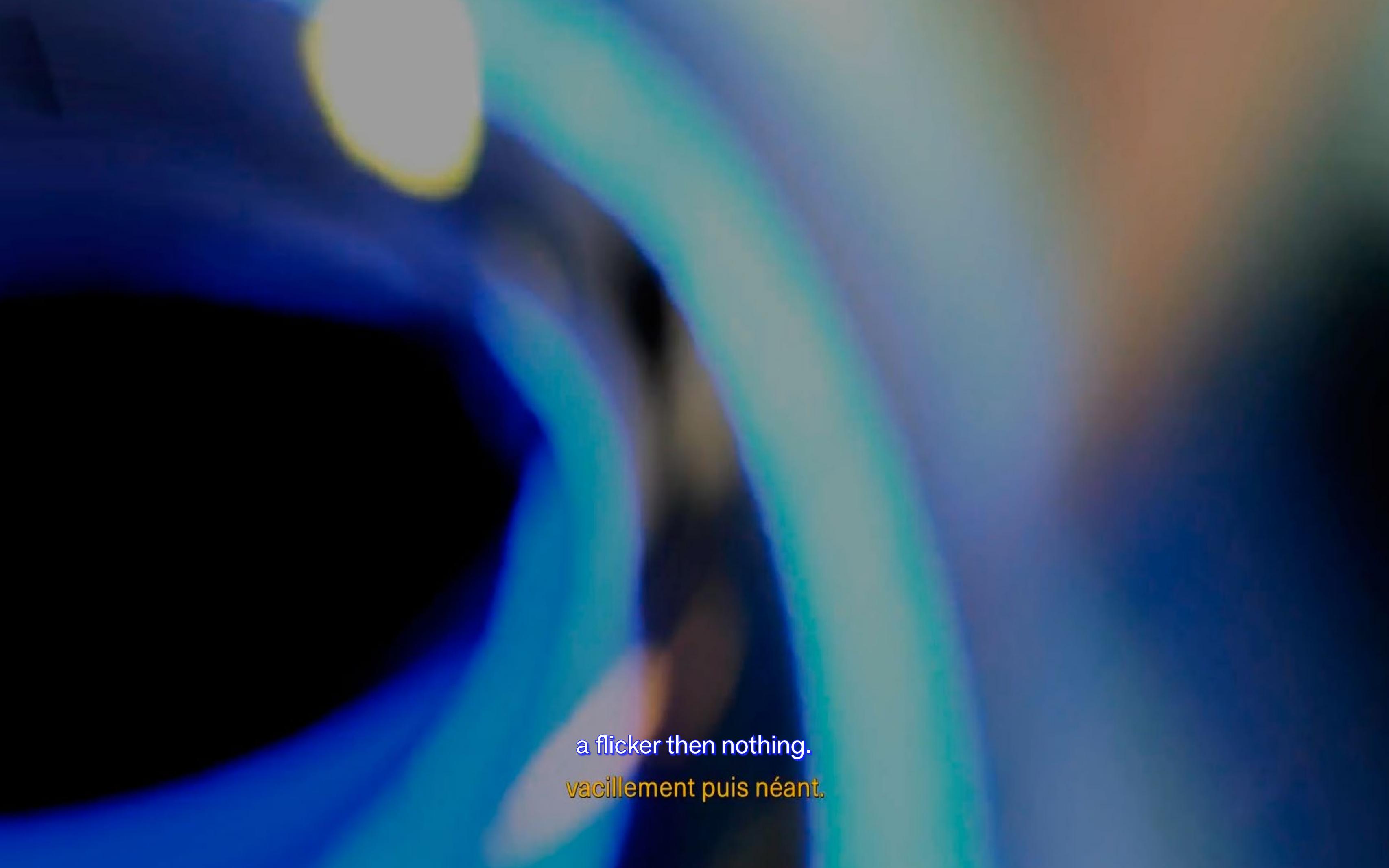
Any well-traveled psychonaut knows that interdimensional journeys are not risk-free. If altered states of consciousness allow us to bend the rules of space and time, they are usually linked to significant alterations of our cognition and personality altogether.

Stacked clear storage totes filled with substrates, water condensation, cold neon lights, the aesthetics of homegrown mushroom farms is put on display. On top of these grow chambers, a laptop displays an interactive film. The virtual experience is developed on a game engine and accessible via a wireless controller.

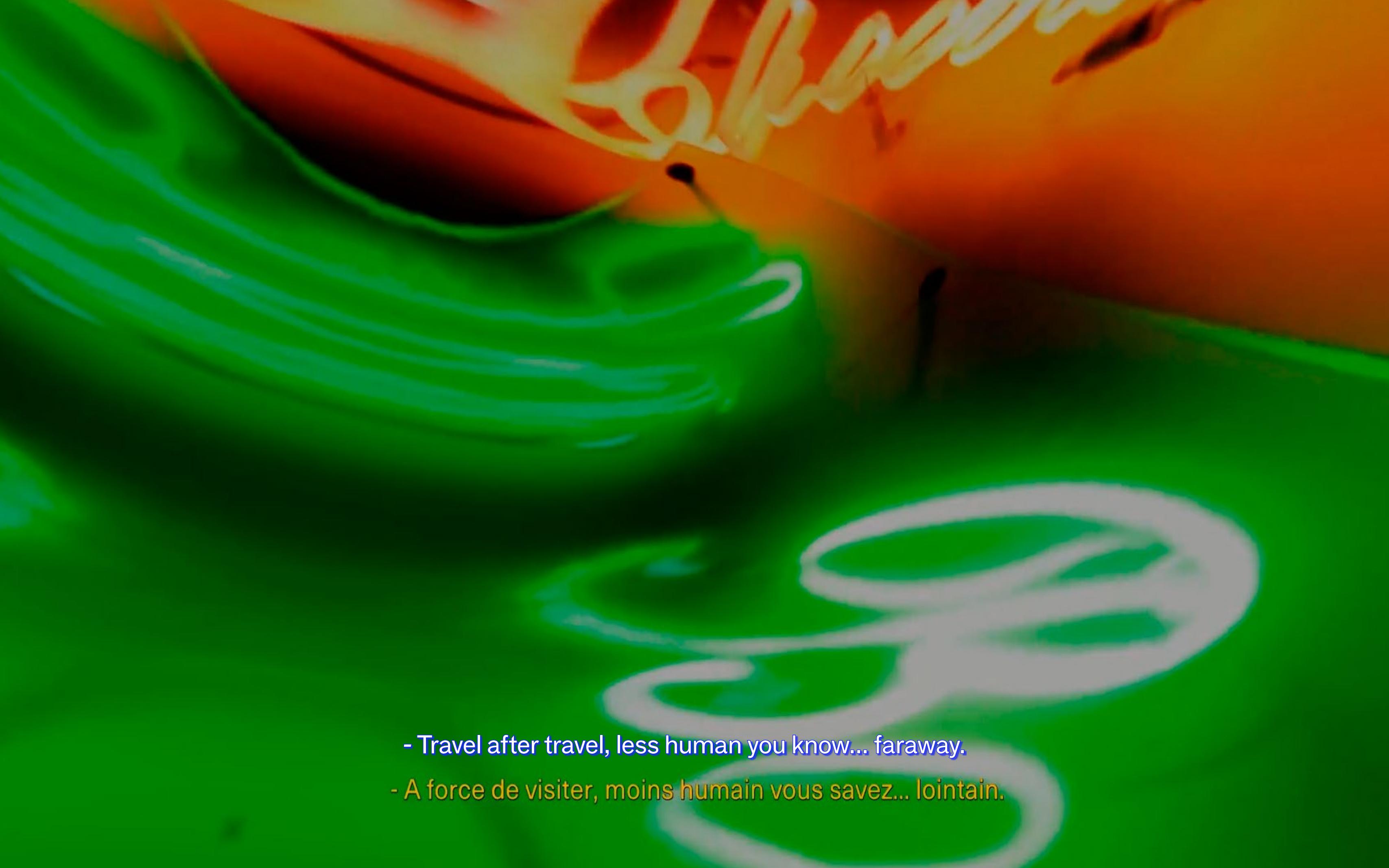
Inspired by Samuel Beckett's trilogy (*Molloy*, *Malone Dies* and *The Unnamable*) the narration slowly loses all forms of coherence to the point of delirium. Small film sequences, revolving around light sources encountered on a night walk, are mapped onto 3d spheres.

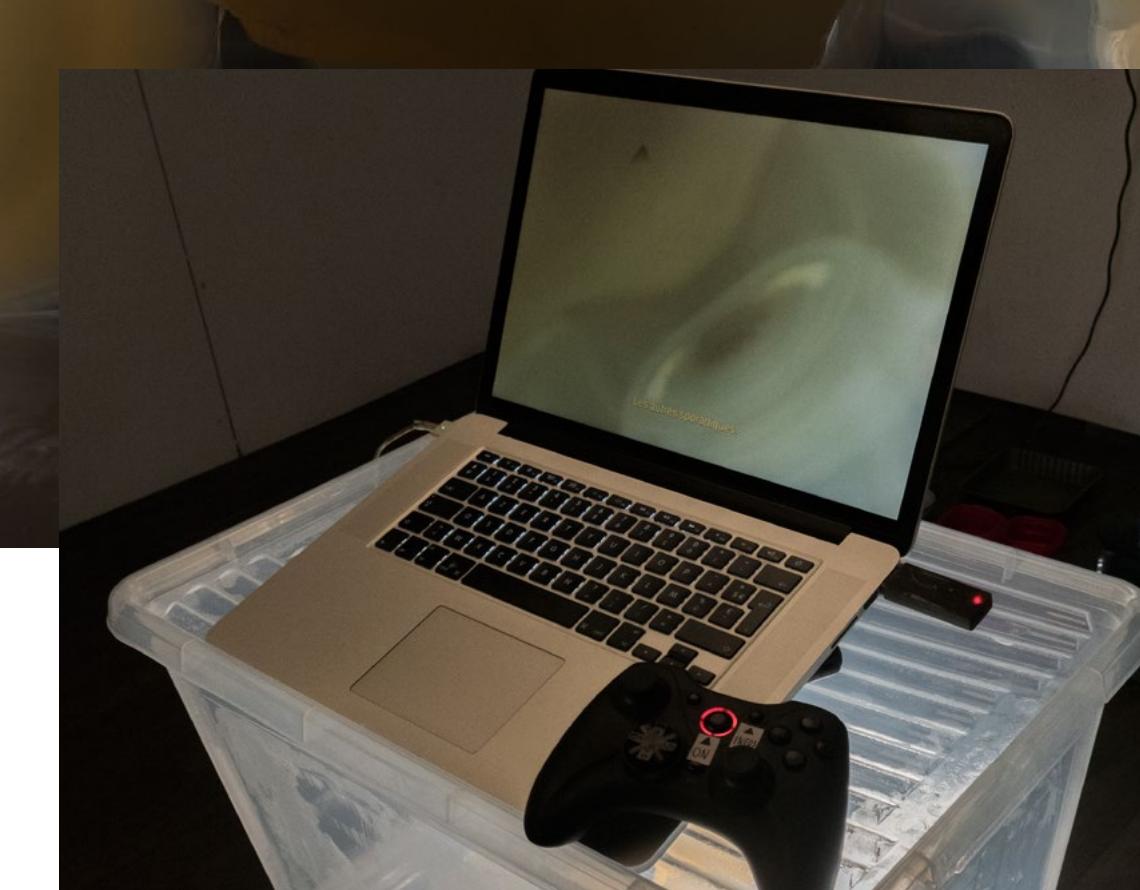
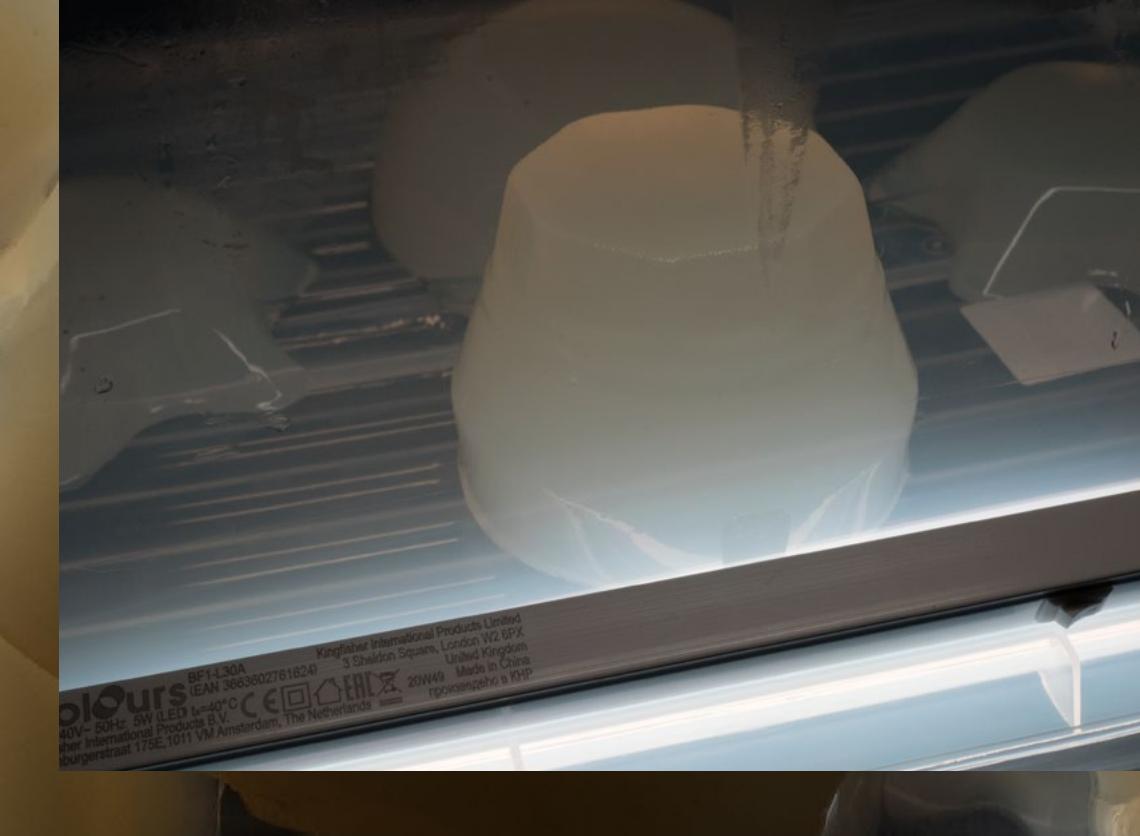
At the intersection of a makeshift psychedelic farm and an arcade game machine, *je infini* offers a virtual exploration under the influence.

- I... I...
- je... je...



a flicker then nothing.
vacilement puis néant.

- 
- Travel after travel, less human you know... faraway.
 - A force de visiter, moins humain vous savez... lointain.



Je Infini, exhibition views, G.A.R.R.A.G.E. Toulouse, Labège, France.

[LINK TO VIDEO PLAYTHROUGH](#)

CV

2022: **SOLO SHOW**, *The Past Glows*
Public space, Toulouse, France

2021: **GROUP SHOW**, @ G.A.R.R.A.G.E.
Labège, France.

2020: **SOLO SHOW**, *Electronic Scavenger*
@ Soej Critik, Leipzig, Germany

2019 - 2020: **RÉSIDENCE**, 3 mois
@ Fugitif, Leipzig, Germany, supported by OFAJ

2017: **WORKSHOP** around 3D sculpture and render
@ Lava Beijing graphic design. Beijing, China

2013 - 2016: Séries of **WORKSHOPS** around visual
creation and new media art.
Berlin Grafik, Berlin, Germany

2012: **GROUP SHOW**, Festival Manifesto (Off),
Culture BAR-BARS Collective, Toulouse, France

Professional work

2021-2022: Independent artist and illustrator
Toulouse, France

WWW.CORDOVACANILLAS.COM
2020: Senior Designer-Barcelona, Spain

WWW.ARIANESPANIER.COM
2018: Freelance Designer - Berlin, Germany

2017: WWW.LAVABEIJING.COM
Senior Designer-Beijing, China

2017: WWW.MODEM.WS
Freelance Designer-Berlin, Germany

2016: WWW.STUDIO-LAST.COM
Freelance Designer-Berlin, Germany

2016: WWW.MAISON-CC.DE
Freelance Designer-Berlin, Germany
2014: WWW.THEADVENTURESOFCOM
Designer-Berlin, Germany

2013: WWW.PUBLICISSAPIENT.COM
Screen Designer-Berlin, Germany

Publications

<http://soloshow.online/scavenger.html>

Fucking Young magazine: the alien issue

Apart publication; cosmic garden

Formation

2021-2022: *Suivi d'artiste* @ BBB art center,
Toulouse, France

Self-taught and self-initiated visual research

2012: Graphic arts degree, with Jury Mention
École de condé, Toulouse, France

2008: H.N.D Biotechnology,
Decazeville, France

2006: high school diploma in science and natural
sciences, Toulouse, France

Languages :

French - Native
English - Fluent
Spanish - Notions
German - Notions

Romain Thibault

Romain was born in Toulouse southern France in 1989,
where he now works as a plastic artist. His production
stems from self-initiated experiments, structured by
divergent thinking processes.

Set in motion by his investigative personality type and ever-renewed curiosity for the fields of biology, philosophy and any law defining our physical and virtual realms, either real or fictional.

Romain develops an experimental visual approach that led him to conceive and explore hybrid planes where the digital and the physical completely merge or collide.

Contact

www.instagram.com/researchmore/ IG

romainthibaultgaultier@gmail.com MAIL

www.romain-fontaine.com WEB

+336 25 69 42 10

25 rue saint-exupère
31700 Blagnac
France

ROMAIN THIBAULT

MAIL: *romainthibaultgauthier@gmail.com*

***thank
you!***

+33625694210

WEB: *www.romain-fontaine.com*

INSTAGRAM: *@researchmore*