Charlie Aubry

Charlie Aubry
Born in 1990
Lives and works in Paris
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FORMATION

2008 Literary Baccalaureate option visual arts
2012 National Diploma of Visual Arts (DNAP) option design with the congratulations of the jury at the fine arts of Toulouse.
2014 Higher National Diploma of Plastic Expression (DNSEP) option design with the congratulations of the jury at the fine arts of Toulouse.

CURRENTLY

2024 TXATARRA, Fabrique Pola / Zebra3, Bordeaux, 12 Avril - 19 mai 2024
(((Interférence_s))), Centre Wallonie Bruxelles, Paris 24mai - 17 aout 2024
«Ce que nous sommes», Palais de la porte dorée, Novembre 2024- Février 2025
«Solo solo solo pas si solo shoooow», La Tôlerie, Clermont Ferrand, Septembre - Décembre 2024
«Radio EHEHEHPAD», Collection Lambert, Avignon, juin- septembre- octobre 2024

PERFORMANCES / EXHIBITIONS

2023 «Ce à quoi nous tenons», Viva Villa, Collection Lambert, Avignon until 12 february 2023
Workshop to the Digital Lab, fine art school of Tétouan, Morocco, 11 to 19 march 2023
Villa Medicis@Saclay, art & science with INRIA (National Numeric Institut, 2023-2024
Atelier Medicis, 2023
La Pop, February to June 2023
Civitella Ranieri Foundation Followship, Perugia, Italie, June-July 2023
Residency + Exhibition at Phnom Penh french Institut, Cambodgia, 15 august to 02 October 2023
Cité Internationale des Arts, laureate of the residency program 2-12, September 2023 - August 2024
«Insomnie», POUSH, Aubervilliers, 20 october - 02 december 2023
2022 Resident of the French Academy in Rome - Villa Medici 2021-2022
«Va bene», performative installation in «Spazio Y», Roma, until september.
2021 «Mind Map», palais de Tokyo (Audi Talents award exhibition), November 2021
2020 Selected at the SHAPE plateform
AUDI TALENTS laureate
Studio 13/16, Centre Georges Pompidou

ThunderCage, Saint-Denis
«Code Quantum», collective exhibition in front of la fabrique Pola, Zebra3, Bordeaux, 22/07 -17/10
2019 Prix Mezzanine Sud, Les Abattoirs, Frac Occitanie, Toulouse
«L'effet Falaise», Bourse Révélations Emerige, Paris
Salon de Montrouge 64e, Montrouge
«Des mondes infinis naissaient dans les marges», Lieu Commun, Toulouse
«L'apparente simplicité des choses» Le Point Commun, Annecy
2018 Jeune Création 68e (Prix du Lieu Commun & du Chassis), Paris
2016 Collaboration on the performance «Spectre(s) of Louise Mariotte, FRAC Champagne-Ardenne
2015 Live with my autonomus electronic quintet *Demain l'école d'art*, ANDÉA
Performance «Moi & mon flingue» at BBB art center, Toulouse

SOUNDTRACKS

2019 Composition and realization of the soundtrack of the show *Octobre à St-Denis* de Maguy Marin
2018 Composition of the soundtrack and scenography of the show *Ligne de crête* de Maguy Marin, Teaser
Composition of the soundtrack of the documentary film *Maguy Marin, l'urgence d'agir,* Teaser
2017 Composition and live performance of the soundtrack of the show *DEUX MILLE DIX SEPT*, de Maguy Marin, Tour 2017-2019, Teaser
2016 Composition of soundtrack of the short film *Berzingue* de Johan Michel
Collaboration sonore, régie son pour *Juan* de David Mambouch
2014 Composition and realization of the soundtrack of the show *BiT* de Maguy Marin, Teaser
Composition and realization of the soundtrack of the show *Pièce d'actualitée n°2* de Maguy Marin

INTERPRETER

2013 Interpreter (role taking) on the show *Umwelt* de Maguy Marin, Tour 2013-2016
2015 Interpreter and Musician on the project *Passion(s)*

EXPERIENCES

2023 Workshop Beaux-Art de Paris
Workshop Beaux-Art de Toulouse
Workshop Beaux-Art de Pau
2022 Music Tour Suisse & Italie
workshop Beaux-Arts de Valencienne
2020 Collaboration en ligne avec Shape & XLR8R, teaser
Festival MOFO
2019 Siestes Electroniques, teaser

Describing Charlie Aubry's work, one could make the comparison with Claude Lévi Strauss's famous "bricoleur" * in The Savage Mind.
As an omnivorous collector, Charlie hoards machines with built-in planned obsolescence which he uses to compose music made up of various sounds, unexpected events and rhythms which are ordered in a specific way: a robotic hand hammers an ostinato on an old piano when a record player suddenly starts, followed by a light and a fan which switch themselves on....
Machines have no other function other than the ones for which they have been programmed or put together.
By hacking the circuits and the mechanisms of musical and domestic devices, he shows resistance to the increasingly popular belief that humankind is being gradually taken over by machines.
Borne out of an obsession with fiddling with the insides of integrated circuits, hacking into programs (he even managed to hack into the alarm system at his school of arts to set them off), uncovering coded confidential information, pushing the internal logic of complex software to make errors, the musical and spatial creations by Charlie Aubry voice a constant will to interfere with reality.
He hijacks what they were initially intended for and integrates them in his installations or for creating soundtracks, like he did for the show "deux mille dix sept" by Maguy Marin, with whom he often collaborates. He questions the certainty of the digital era according to which "what you see is what you get" by surrounding it with a healthy dose of confusion.
Charlie Aubry's installations are similar to the ones by Jason Rhoades which featured vast accumulations of various objects, but here each element is connected to another, generating surprising casual relations like a disturbing organism that continually generates and specifies it's own organisation.

*"The bricoleur, who is the "savage mind", works with his hands in devious ways, puts pre-existing things together in new ways, and makes do with whatever is at hand."
Source: https://literariness.org/2016/03/21/claude-levi-strauss-concept-of-bricolage/

François Quintin,
Text written during the 64th Salon de Montrouge, 2019 and translated into English.

TXATARRA, 2024
techniques mixtes, durée indéfinie
Fabrique Pola, Bordeaux
https://www.youtube.com/watch?v=hGwgwbHmQIY

MON PAYS LE
SÉNÉGAL
J'AI TROP HÂTE
DE RETOURNER
DANS MON PAYS
POUR
VOIR
MA
FAMILLE

Txatarra. The falls, the scraps. In Tetouan, the scrap metal. In Basque, the old things, what no longer sells, and loses its value in the eyes of the world by losing its market value. What is thrown away by the most consumers, picked up by the most resourceful. Not from the dump! There is still something to be gained from it, and something beautiful; already, because it brings together.

Here, Txatarra is an artistic, immersive, and traveling installation, created by several people. A dwelling sculpture all the more beautiful because if it exists, it's because it was a pretext to bring together people from various backgrounds. From Charlie Aubry, the artist behind this installation and its protocol, it's a political gesture - concrete, social politics, the kind that engages and unites.

The protocol is simple. At first, there is a rotating platform - a representation of time passing, regular and circular. Then, there is the desire to build a floor, sturdy enough to accommodate an installation five meters by five and rising to six meters in height, mainly made of recycled materials. Then, there is the invitation to multiple people to work on its dressing: clothes, paint, fabrics, texts, furniture, videos, sound. The structure thus inhabited is both a witness of its time and a frozen showcase of an archive.

Charlie Aubry has two principles: to collaborate with people and structures of the territory on the one hand, and to do so with the means at hand on the other hand. Together, find solutions to have raw materials, most often free, themselves revealing of the territory from which they come. Then draw a coherent narrative from it, connecting people, objects, and the present.

Dealing with local materials, those that go into the dumpster, those that are forgotten, those that linger at the back of closets waiting for a new life, involves an element of improvisation and adaptation. This allows each participant to question their own daily life. In this, Txatarra becomes an imprint of the present time, destined to evolve with encounters. The installation becomes a relic of the situation: where does this jacket casually placed on a beam four meters high come from? Why does the person who tagged the walls of the structure address their father, a friend, that celebrity rather than another? Who lived here, who left this light on? What does this say about everyone's existence, including the existence of the spectators of the installation, free to see what they want to see?

Txatarra is intended to travel, with its materials and its protocol. Each time it is shown, it becomes a space for circulation and reflection, a performative space when activated by the people who contributed to it. Disassemblable, storable, reusable, and adaptable to new contexts, it will visit Clermont-Ferrand, Paris, Toulouse, Rome, and perhaps the other side of the world... each time reactivated by young people, associative groups, students, artists, actors in integration, reuse, and waste valorization.

In Bordeaux, it exists thanks to the invitation from Zébra 3, a structure for the dissemination and production of contemporary art, which brought together Charlie Aubry, ten young people from Gironde from the Apprentis Solidaires program of AFEV, and students from the École des Beaux-Arts de Bordeaux. The apprentices from AFEV worked on the development of the structure's dressing: making fabrics, creating videos, writing texts, computer programming, lighting arrangement. The students from the Beaux-Arts participated in a week-long workshop, during which they appropriated the objects surrounding the building and built narratives from them. The whole is made possible, facilitated, and valued by local partners: La Fabrique Pola, L'Atelier D'éco Solidaire, Amos, La Chemise Club, individuals via Leboncoin.

Balqis Tandjaoui

Project supported by le Contrat de filière arts plastiques et visuels, Cultures Connectées - Région Nouvelle-Aquitaine, la Ville de Bordeaux - fonds d'accompagnement à l'émergence.

Co-production :
Académie de France à Rome - Villa Médicis
Université Paris-Saclay
La scène de recherche ENS Paris-Saclay
INRIA
CNAP
La Tôlerie
&
Zebra3

GOING WRONG 2, 2023
mixed media
POUSH, Aubervilliers
Crédit photo: Simon Jung ©

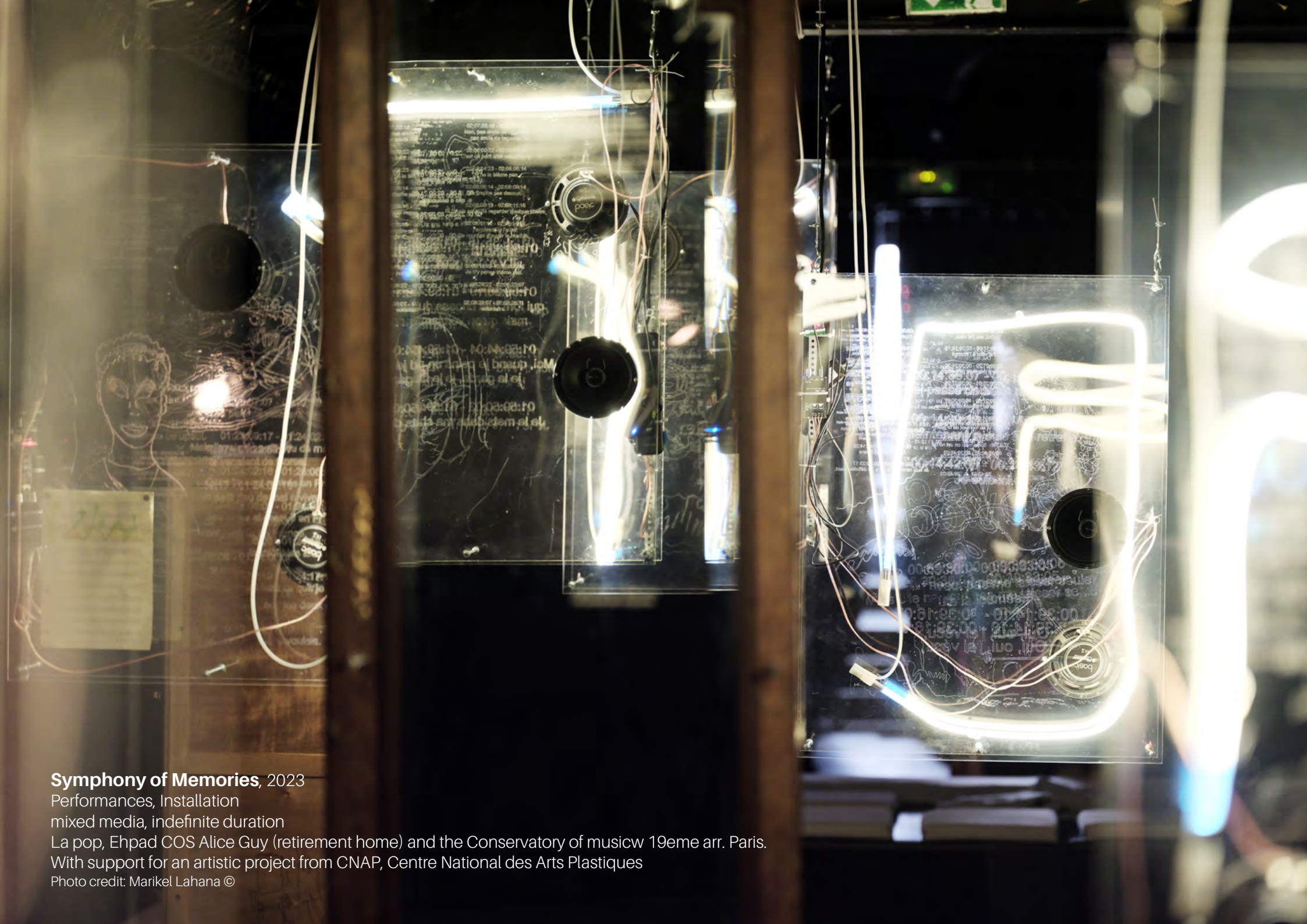
Crédit photo: Simon Jung ©

Crédit photo: Simon Jung ©

Mutation, 2023
mixed media
French Institut Phnom Penh, Cambodia

Kulen
Bijus
eau

PHOTOS CONFORMES



Symphony of Memories, 2023
Performances, Installation
mixed media, indefinite duration
La pop, Ehpad COS Alice Guy (retirement home) and the Conservatory of musicw 19eme arr. Paris.
With support for an artistic project from CNAP, Centre National des Arts Plastiques
Photo credit: Marikel Lahana ©

Photo credit: Marikel Lahana ©

Photo credit: Marikel Lahana ©

The Symphony of Memories takes several forms, the first of which consists of visiting a retirement home accompanied by multi-instrumentalist performers and having the residents draw their memories on score paper.

When a resident has finished, he or she raises their hand and the score is interpreted live by the musician(s) present. When the improvisation is finished, they explain how it was constructed, and this process is repeated as often as possible.

For these first sessions, I was lucky enough to have Mié Ogura, Imma Santacreu, Hèctor Parra Esteve and Sebastian Adams as performers.

Once a substantial number of compositions had been drawn up by the residents, the idea was to have these memories interpreted by young musicians in the form of a brass band or orchestral ensemble able to travel to bring these memories to life.

A partnership was then formed with the Conservatory of music from the 19eme arr. Paris.
Thanks to Mié Ogura, flutist and multi-instrumentalist who teaches improvisation to several classes from 6 to 18 years old.

After several months work on them scores with the classes, a performance was staged at the retirement home and then on the roof of the La Pop barge, which hosted the sound and visual installation.

This sound installation was based on the various interviews I had with retirement home residents and the multiple recordings I made during rehearsals with the Conservatoire classes.

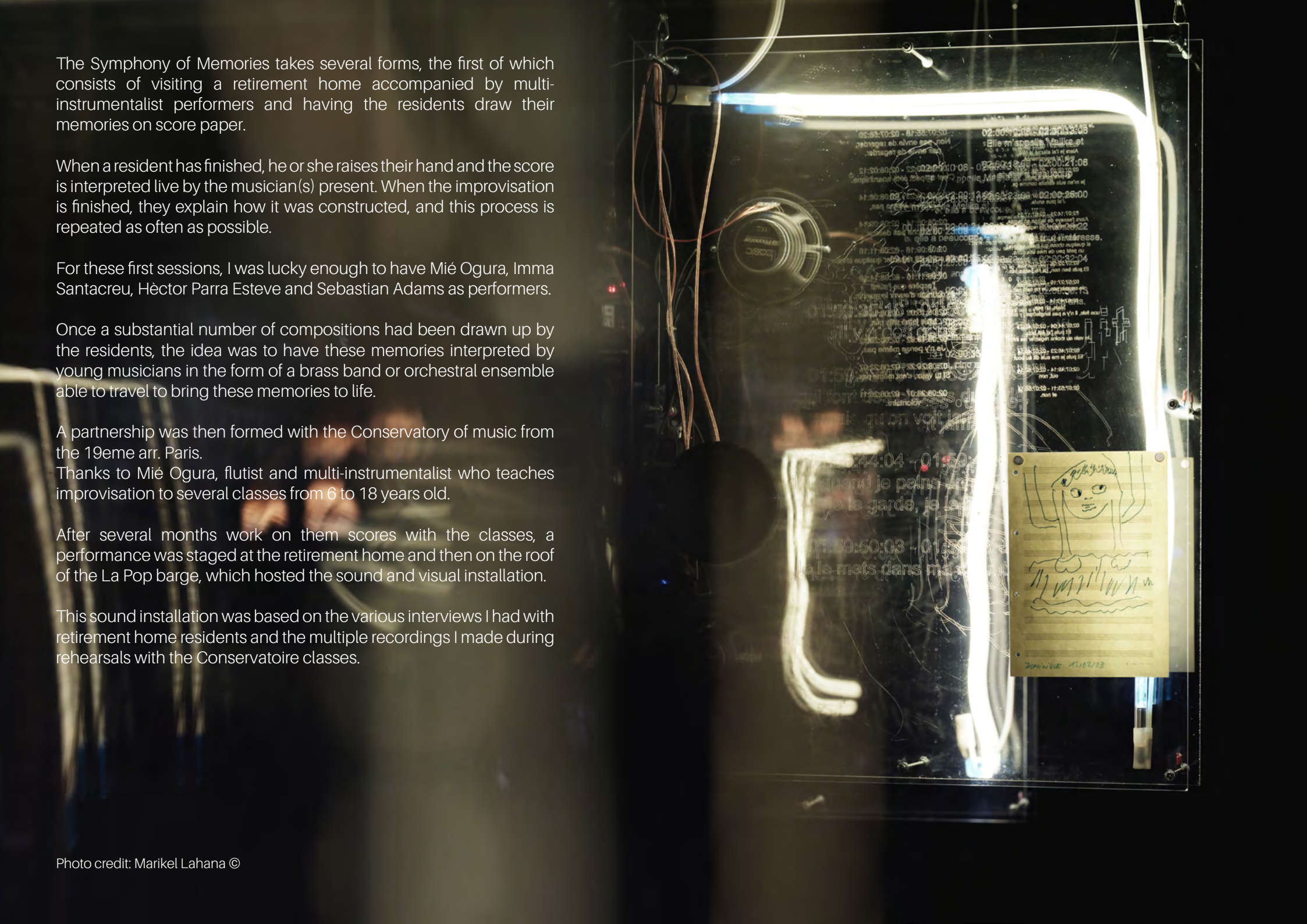
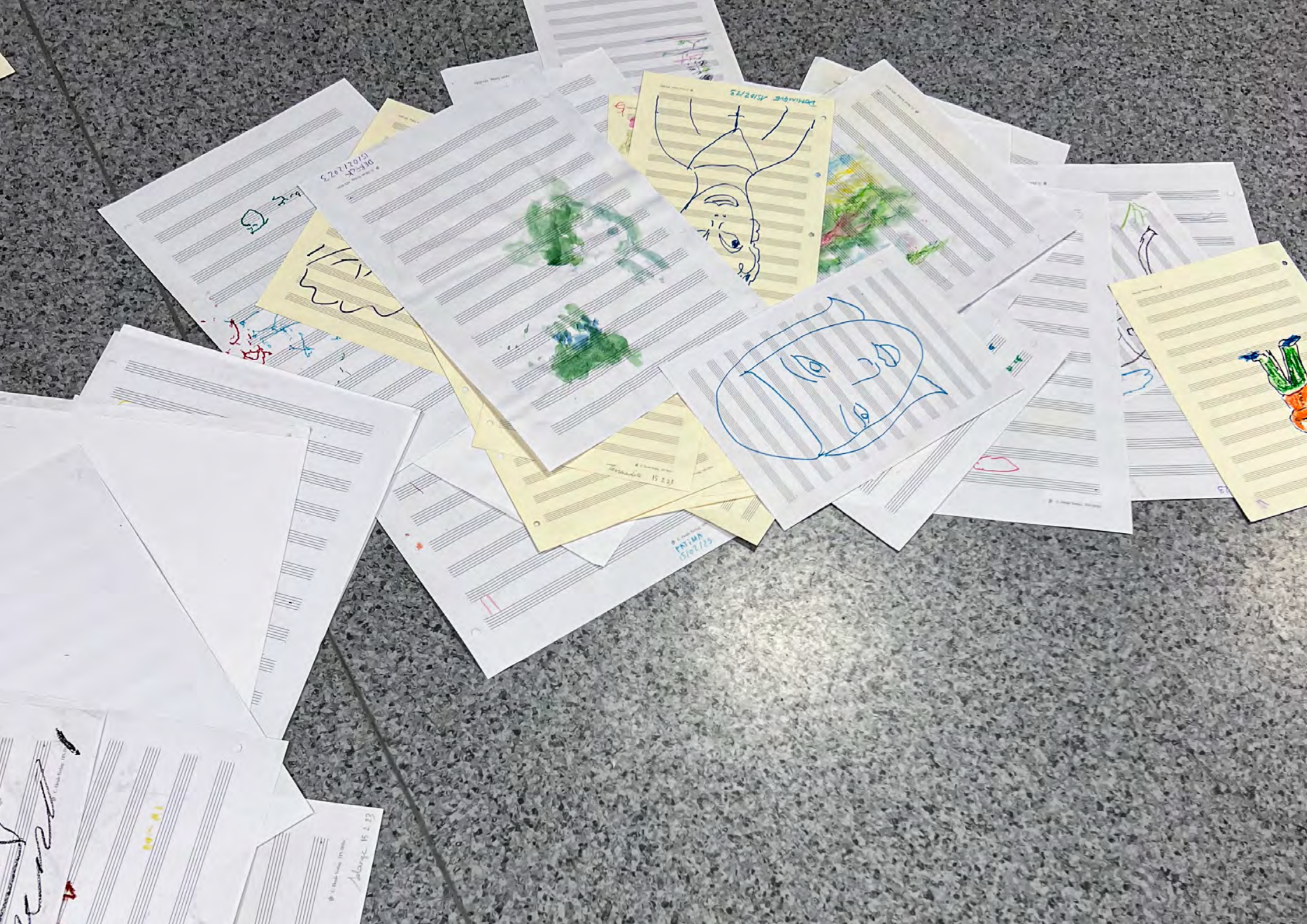
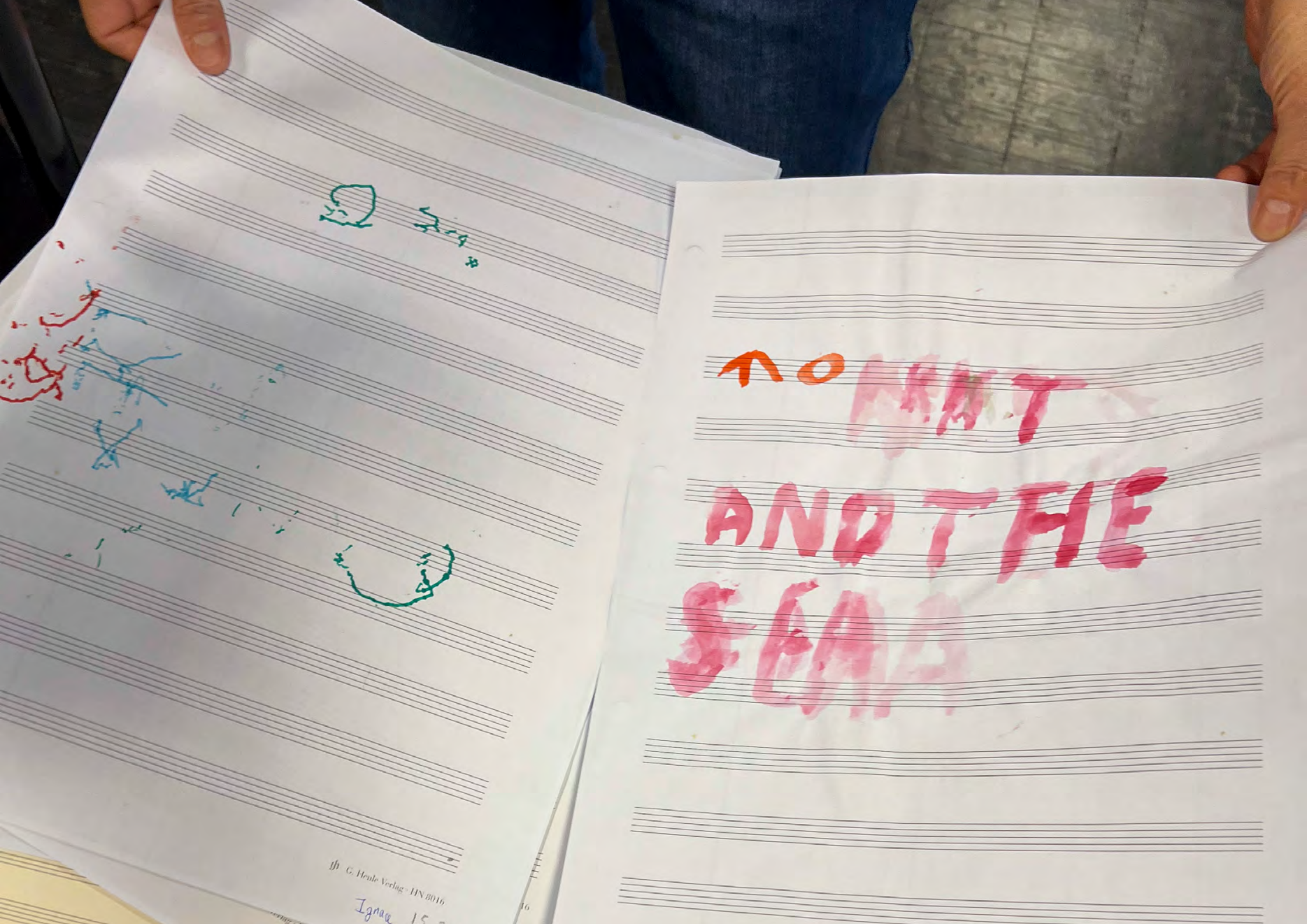


Photo credit: Marikel Lahana ©



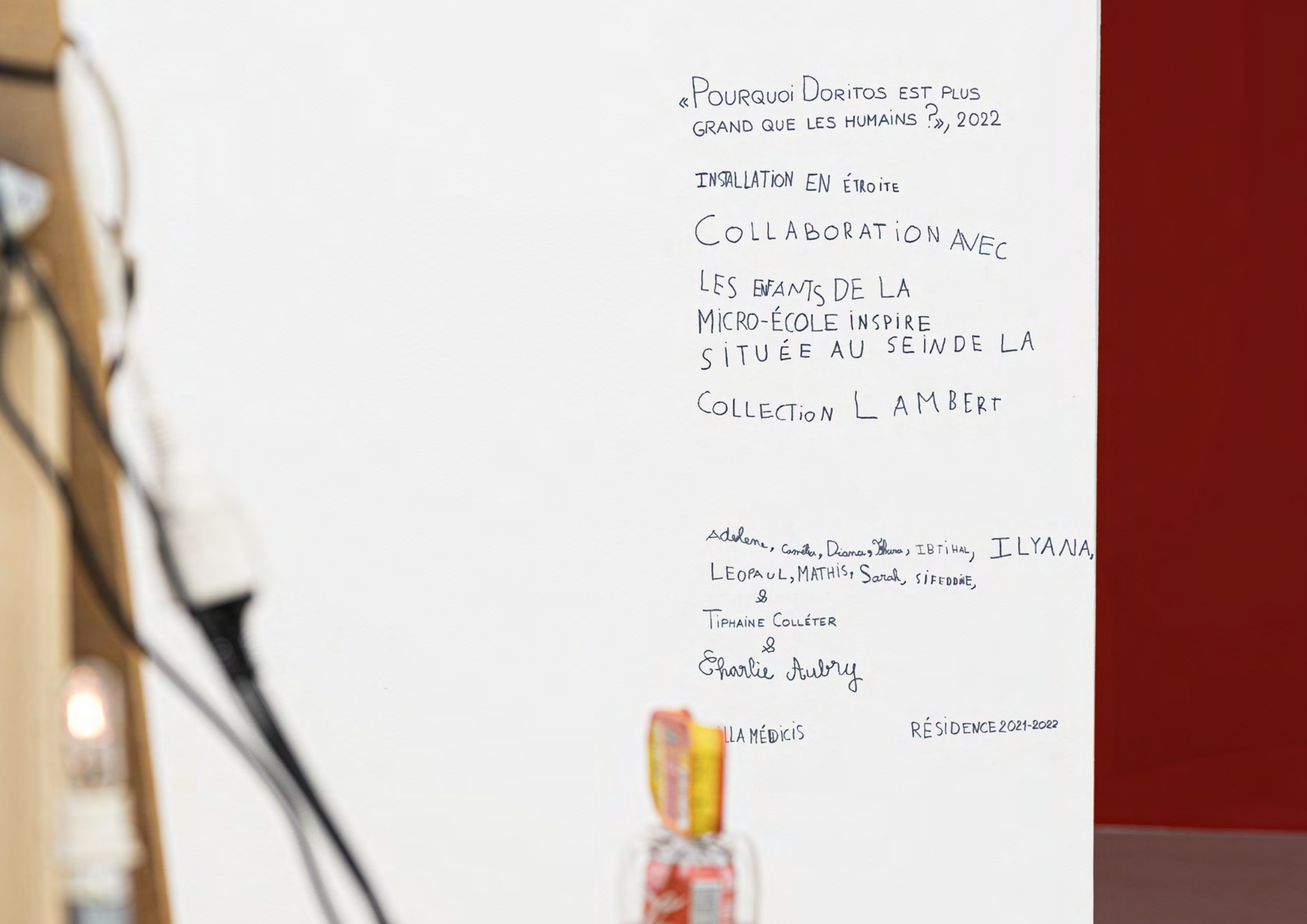
INVACARE


NO
AND THE
SEA

SAUTER

SYMPHON DES SOUVENIRS

Why Doritos is bigger than humans, 2022
installation in collaboration with childrens from the Micro-School «Inspire»
inside the Collection Lambert, Avignon.


«Pourquoi Doritos est plus grand que les humains ?», 2022
Installation en étroite
collaboration avec
les enfants de la
micro-école inspire
située au sein de la
Collection Lambert
Adelene, Camélia, Diana, Ilhara, Ibtihal, Ilyana,
Leopaul, Mathis, Sarah, Sifeddine,
&
Tiphaine Colléter
&
Charlie Aubry
la Médicis
Résidence 2021-2022

Doritos
SWEET
CHILLI
PEPPER*

503
CRT00124
BEBE
MOINS RAYONS

GIOTTO
SCHOOL PACK

Cosi Vanno le cose, 2022
mixed media, indefinite duration
«Scintille», Annual exhibition of the French Academy in Rome,
Villa Medicis
https://youtu.be/daXoy0dJdyk

California, 2022
acrylic paint on wood.
«Scintille», Annual exhibition of the French Academy in Rome,
Villa Medicis

Va Bene, 2022
Arrangement of materials, objects, plants, found on site

P3-450, 2021
mixed media, indefinite duration
Audi Talents Awards, Palais de Tokyo

5 Jetson Nano are running an artificial intelligence, able to detect the age range, the facial expression, the clothes with their colors and patterns, the size, the accessories (glasses, bags, caps...). According to these criteria the intelligence will try to create profiles, try to define social categories, try to guess the sexual identity etc... these parameters allow it to search on the net for contents likely to interest the detected person. All these contents are redistributed on the screens arranged in the installation. In parallel, 8 microphones capture the magnetic fields, an intelligence controls these 8 microphones as well as the light, it varies the score according to the movements of each spectator.

This installation makes tangible the stakes of the capture and the monetization of our data.

Ghosts, 2020
mixed media, indefinite duration
Zebra3, Fabrique Pola, Bordeaux
https://youtu.be/wavbJT4Wc6w

2020,2020
mixed media, indefinite duration
ThunderCage, Saint-Denis

P3-450, 2019
mixed media, indefinite duration
Prix Mezzanine Sud, Frac Occitanie, Les Abattoirs, Toulouse

Avó e Avô, 2019
mixed media, , indefinite duration
Bourse révélation Emerige, 6ème édition
https://youtu.be/yshPFn8ERTs

Maman, 2019
video
Bourse révélation Emerige, 6ème édition
https://youtu.be/p972UvW6Kqk

GOING WRONG, 2019
mixed media, indefinite duration
Salon de Montrouge 64eme

COLLE
S.PELLEGRINO

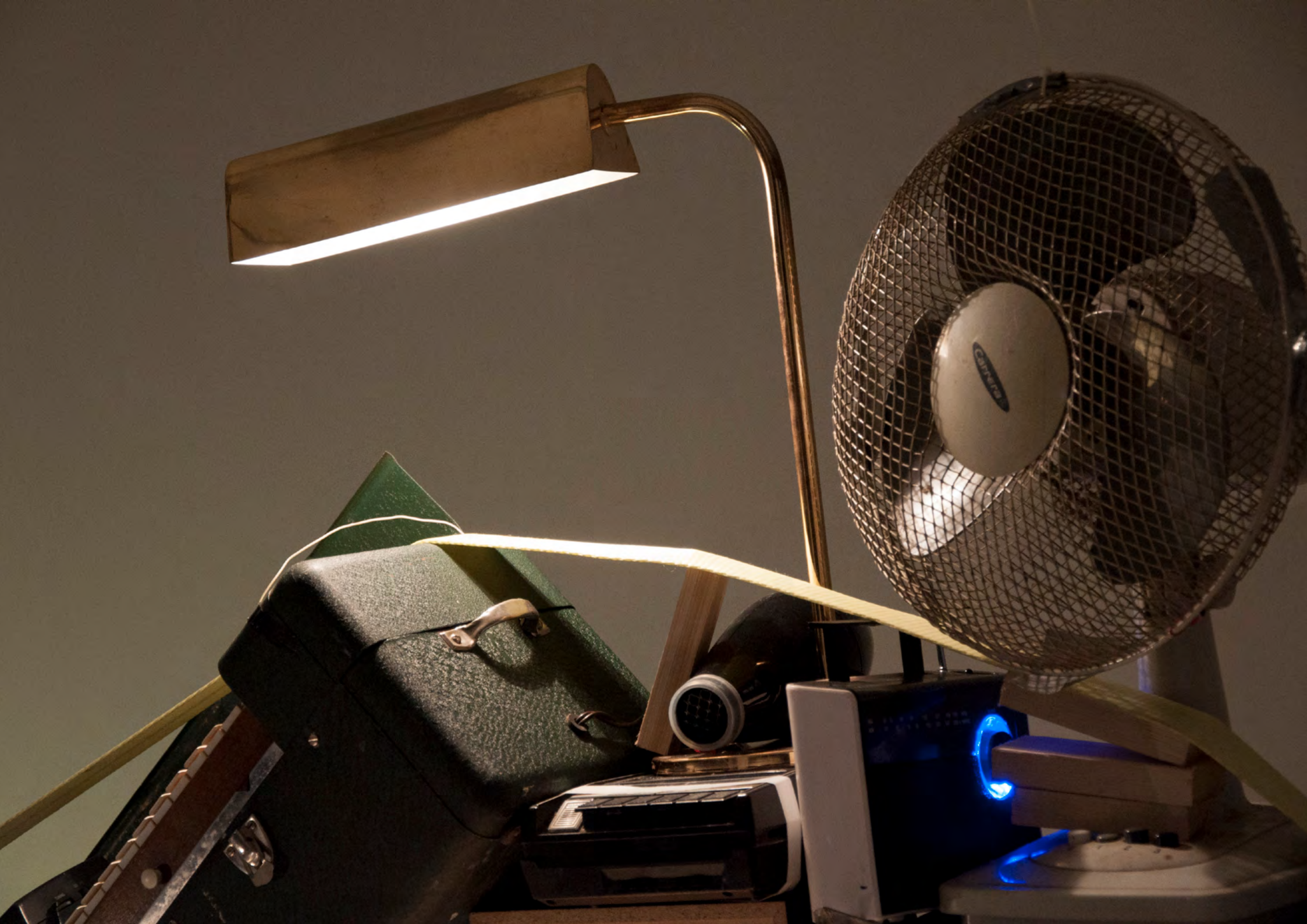
Monday Tuesday Wednesday, 2019
mixed media, indefinite duration
https://youtu.be/AGN7Gl_ryAo

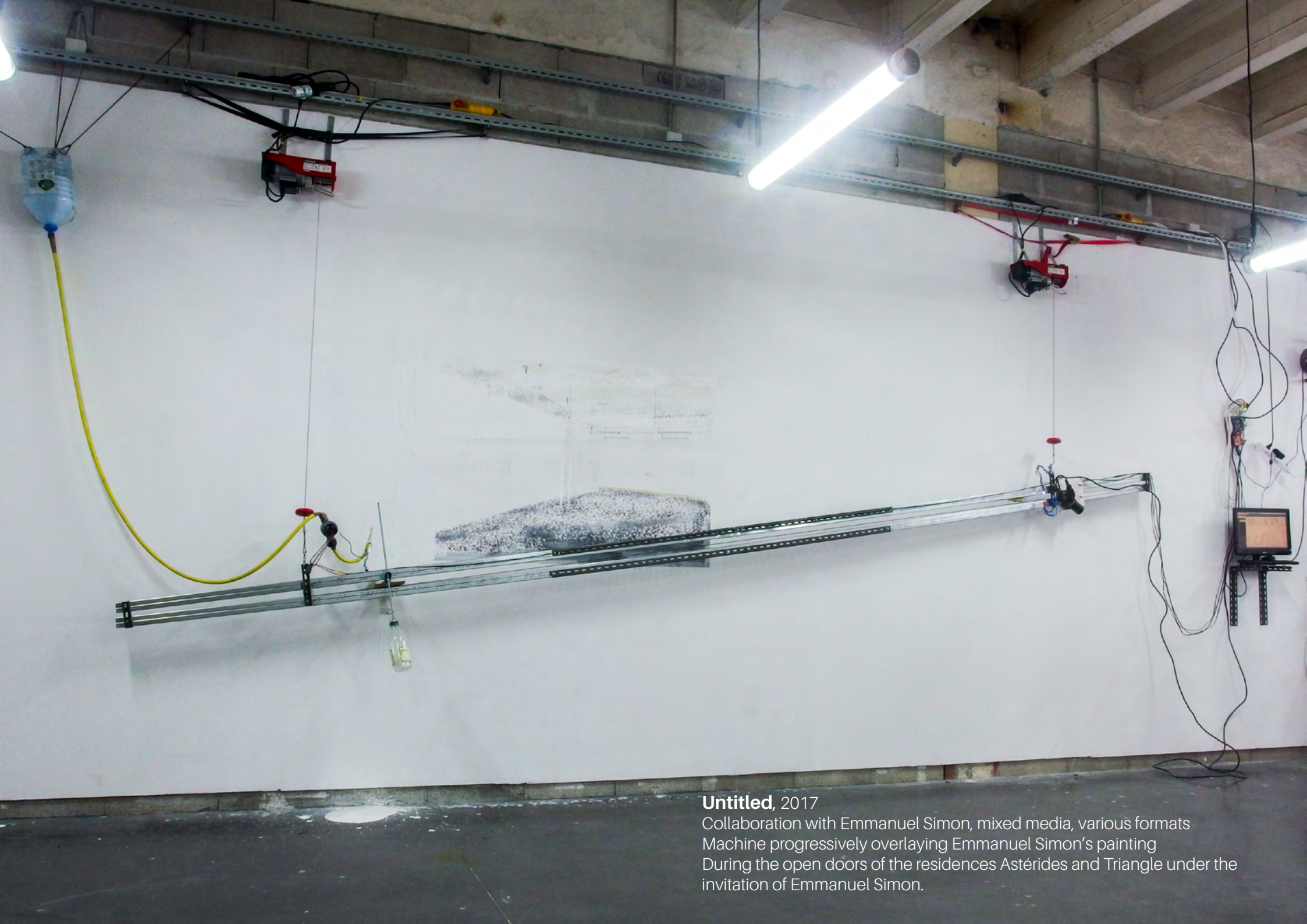
the structure rotate on itself with 2 wiper motors, a program made on a computer thinkpad r51 found in the street pilot lights and radios.

SpoonLoop, 2018
motor and magnet waving spoon
https://youtu.be/I4EQ3jcBDzw

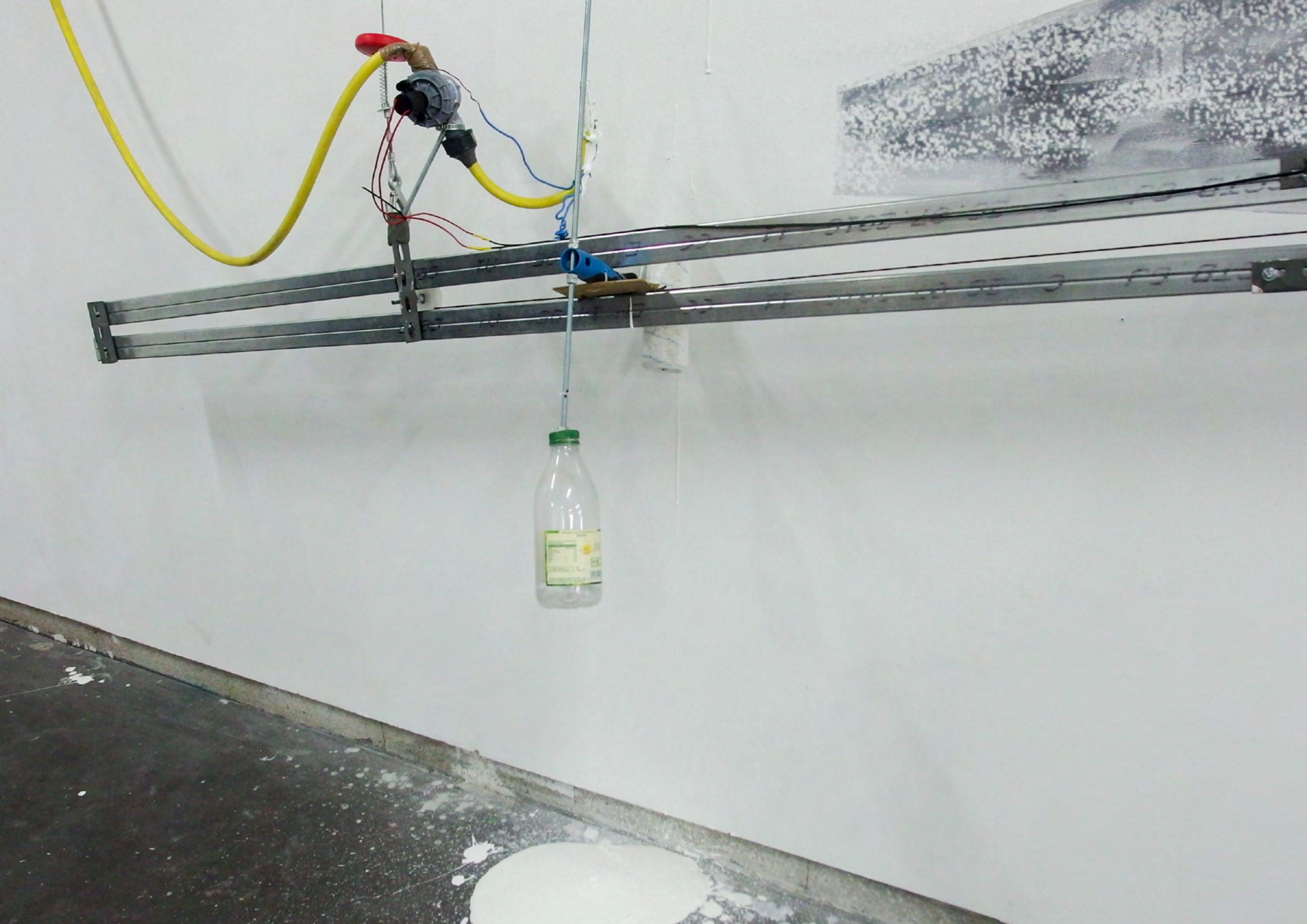
Comings and Goings, 2018
Amplifier going back and forth very slowly between two guitars, generating progressive and consecutive feedbacks

Variations of a quotidian, 2018
mixed media, indefinite duration,
jeune Création 68e.
Rhythmic Partitions for Objects.

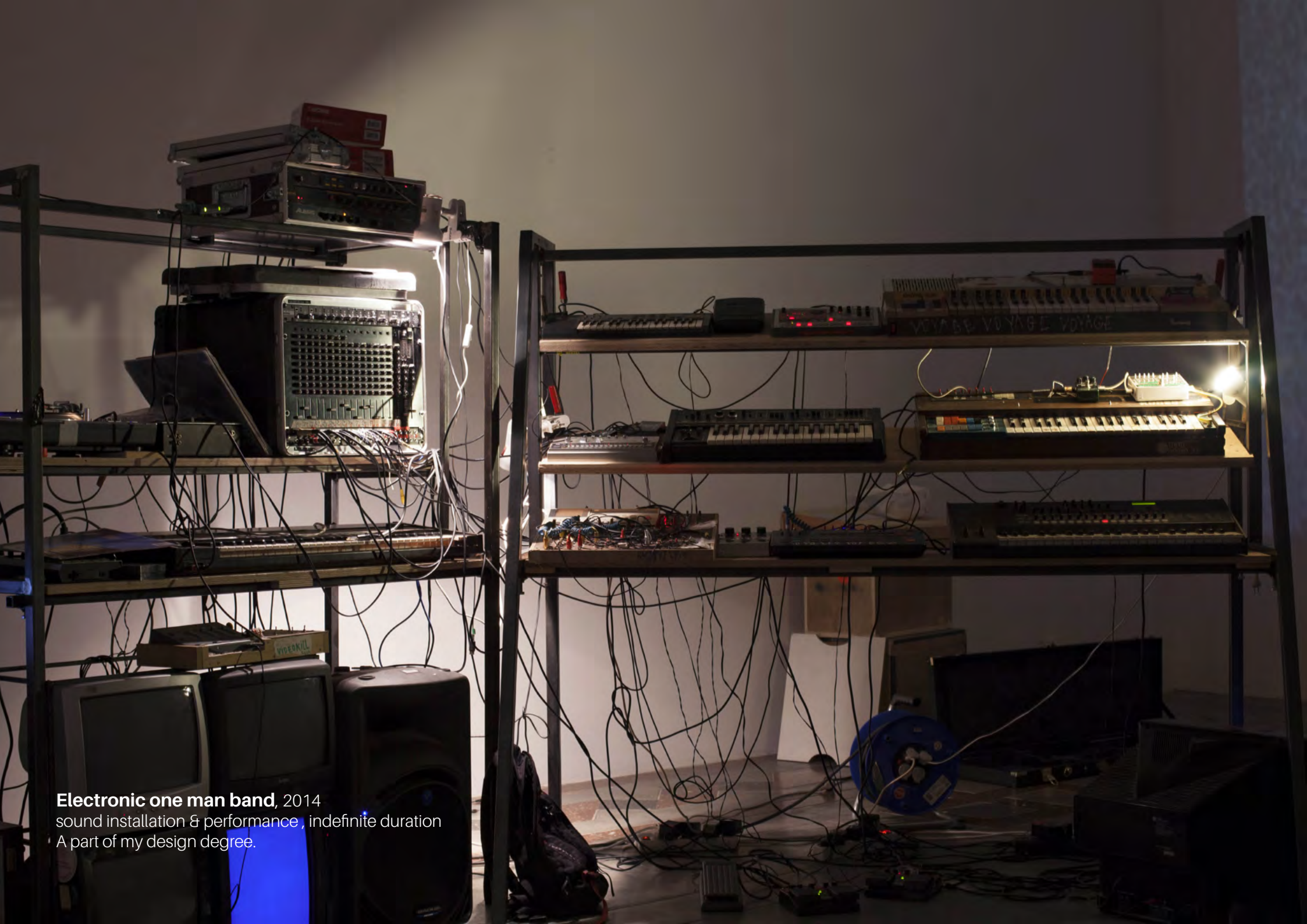




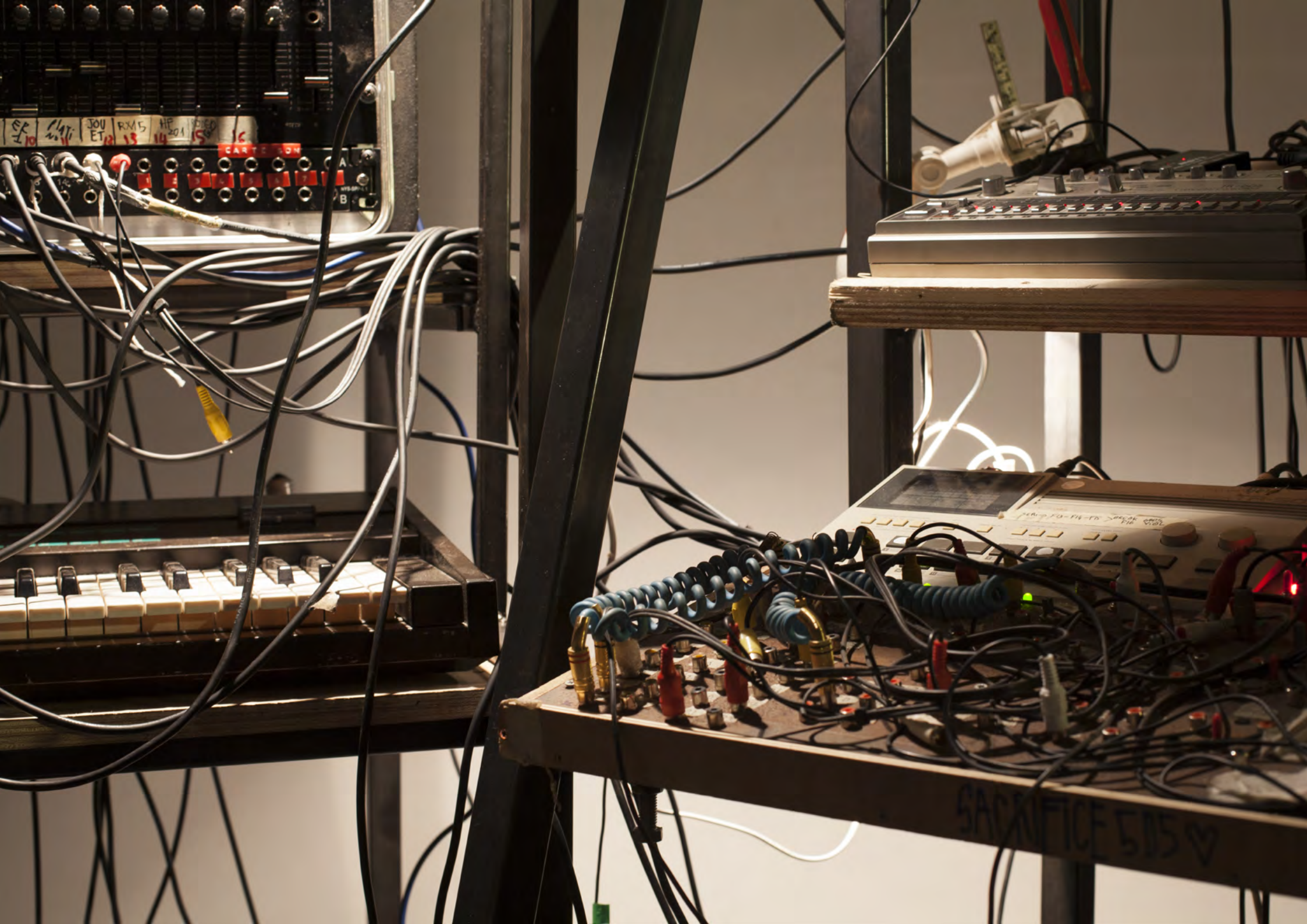
Untitled, 2017
Collaboration with Emmanuel Simon, mixed media, various formats
Machine progressively overlaying Emmanuel Simon's painting
During the open doors of the residences Astérides and Triangle under the invitation of Emmanuel Simon.

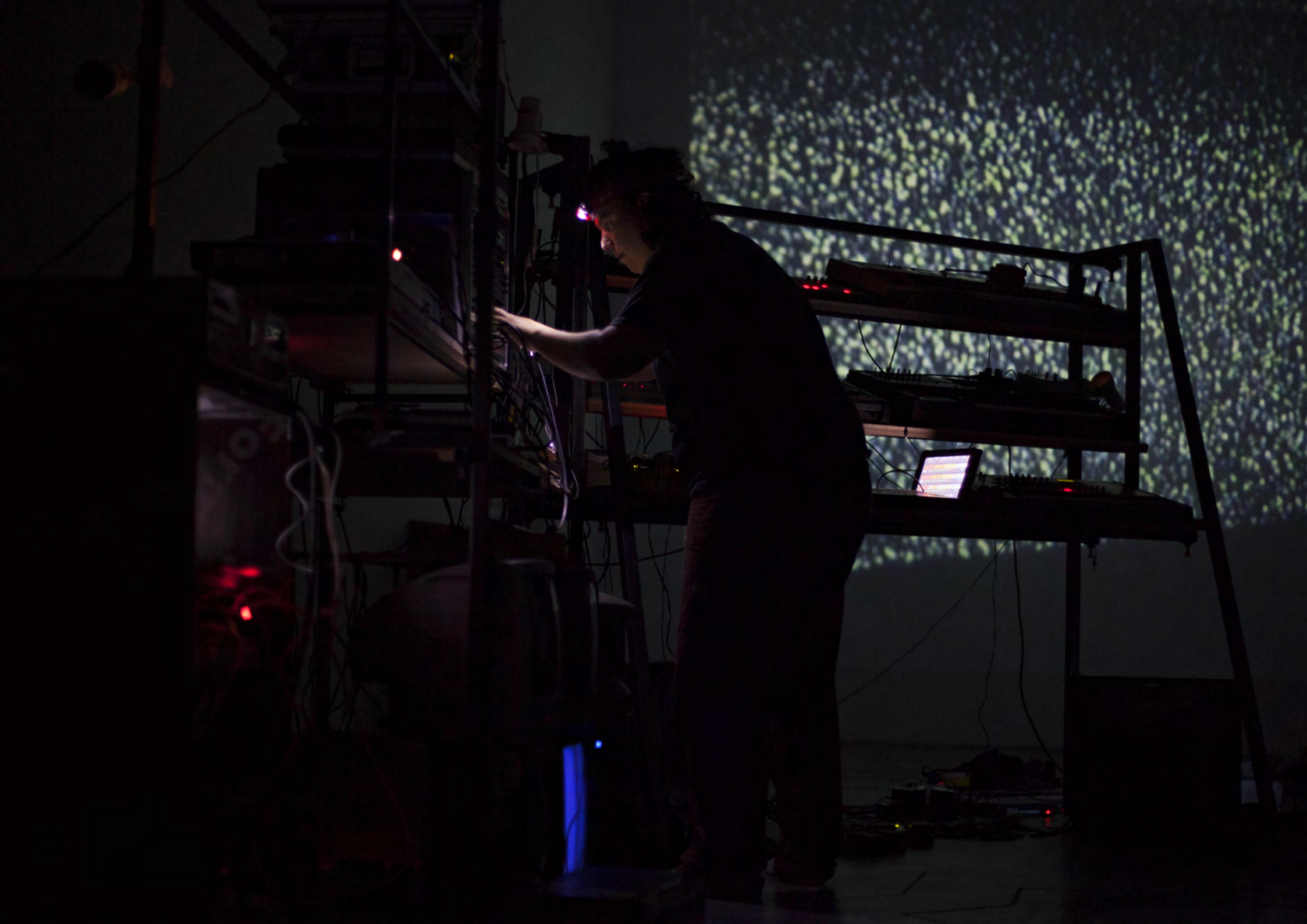


Sans titre, 2015
sound performance, indefinite duration
During of ***Demain l'école d'art, Assises nationales des écoles supérieures d'art*** organized by ANDEA.



Electronic one man band, 2014
sound installation & performance , indefinite duration
A part of my design degree.



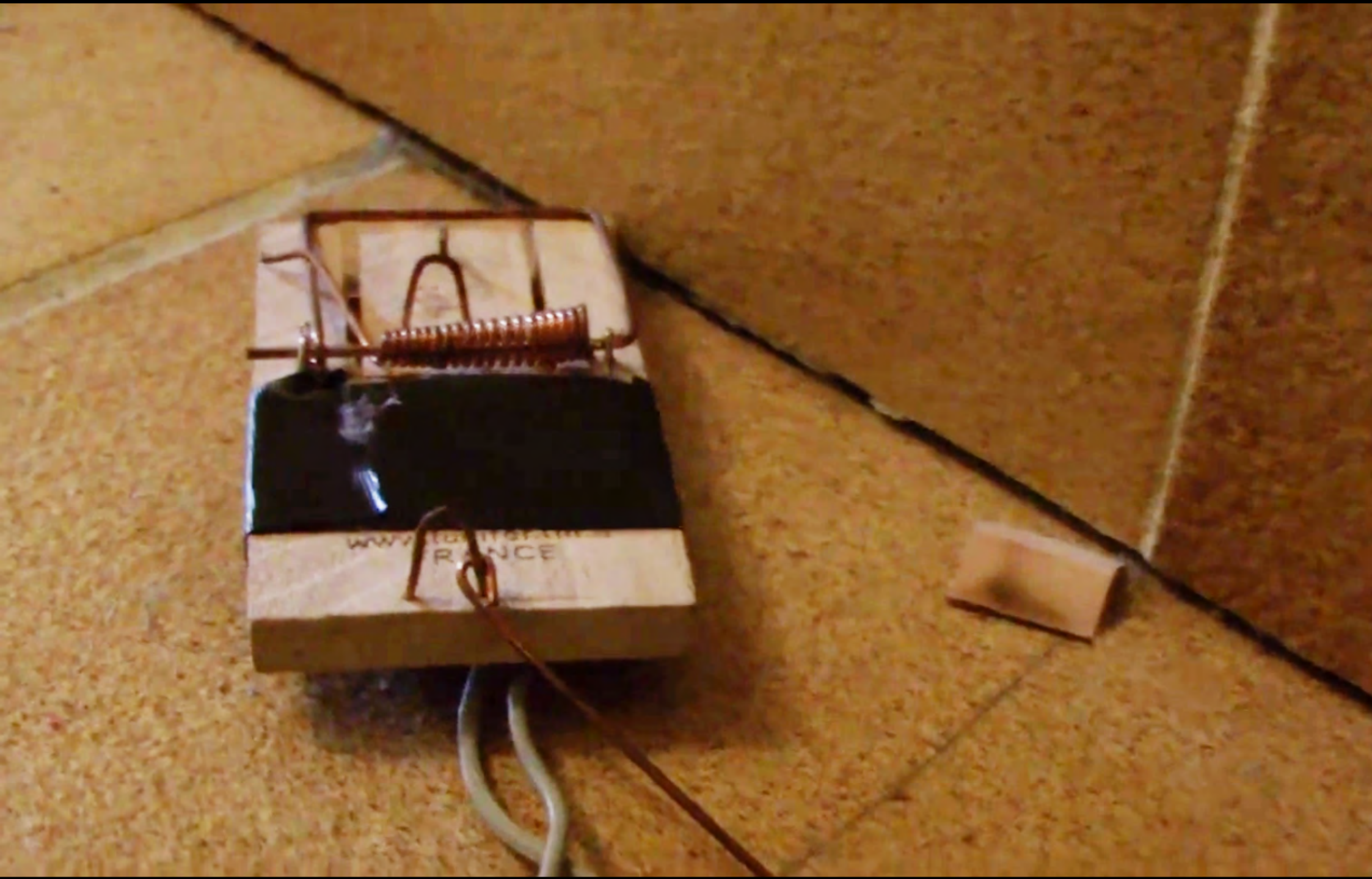


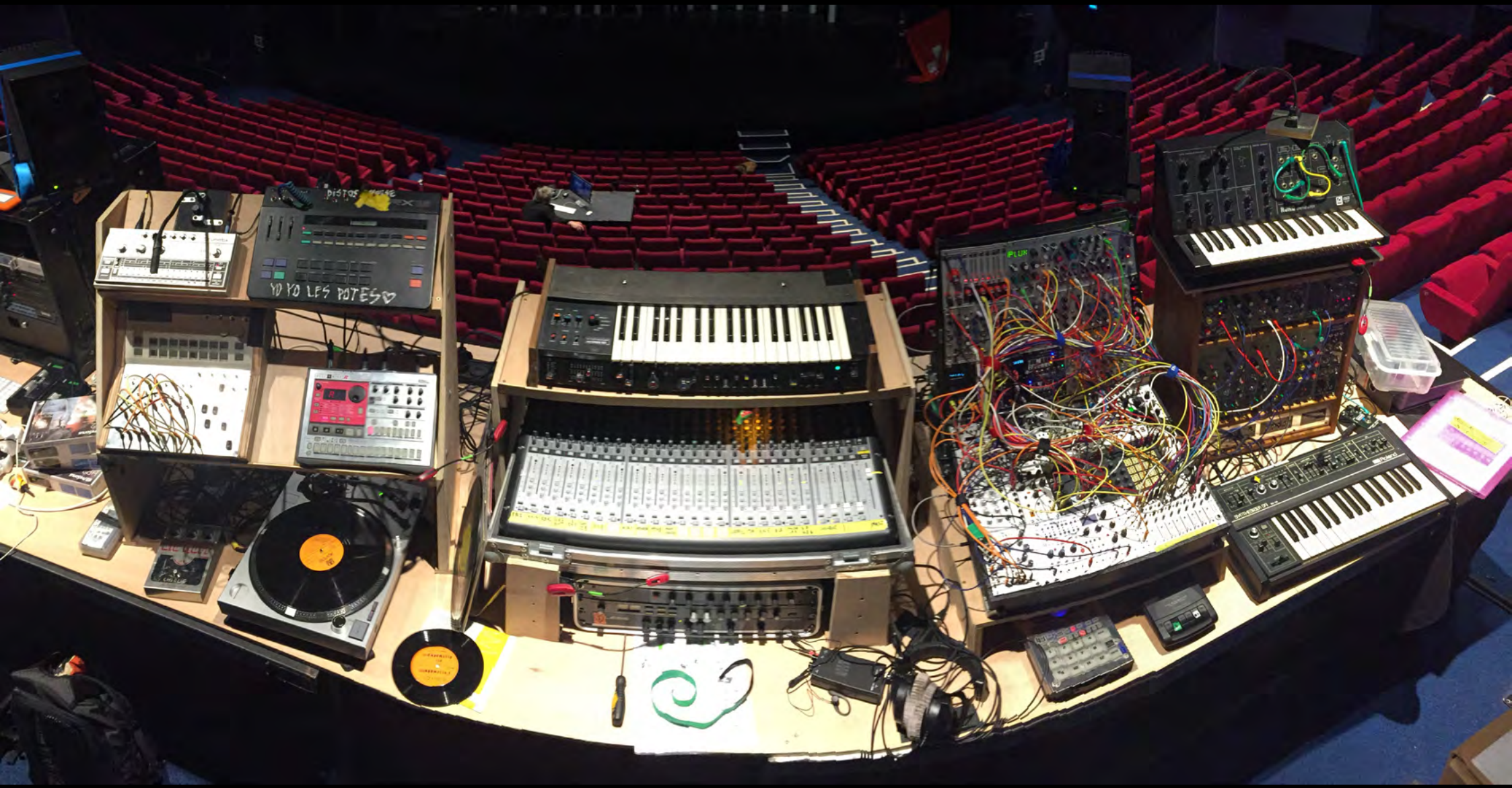
STRATODRUNKASTER, 2013
sound installation, indefinite duration
https://youtu.be/JKTc1fI16iE

RING RANG RUNG, 2012
mixed media, sound installation, indefinite duration
Hacking the ring of the Toulouse School of Fine Arts, as part of an autonomous partition capable of triggering the ringing on random rhythms.

Garonnette Géniale, 2012
vidéo, 13 minutes

https://www.youtube.com/watch?v=TUSDswSgLRo





DEUX MILLE DIX SEPT, Maguy Marin, 2017
My devices to make the soundtrack in live

DEUX MILLE DIX SEPT, Maguy Marin, 2017
Live maison de la danse, Lyon 2018

Ligne de crête, de Maguy Marin, 2018
soundtrack and scenography
Teaser