

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 april - 19 may 2024
(((Interférence_s))), Centre Wallonie Bruxelles, Paris 24 may- 17 august 2024
«Chaque vie est une histoire», Palais de la Porte Dorée, november 2024 - february 2025
«Un peu speed mais çava, j'essaie de comprendre où j'en suis dans la loop», La Tôlerie, Clermont Ferrand, 27 september - 9 december 2024
«Radio Présent Continu», Collection Lambert, Avignon, 2024-2025
«PRIMAVERA, PRIMAVERA» Frac MECA, Bordeaux, 16 november - 25 may 2025

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 Fellowship, 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 platform
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 Révélation Emerige, Paris
 Salon de Montrouge 64e, Montrouge
 «Des mondes infinis naissent 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'actualité 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 Valenciennes
- 2020 Collaboration en ligne avec Shape & XLR8R, [teaser](#)
 Festival MOFO
- 2019 Siestes Electroniques, [teaser](#)
 Workshop with children, Journées interdites aux parents, for the Salon de Montrouge
 Workshop adults and children, Art Center of Montreuil
- 2017 Workshop and sound live performance fine arts of Helsinki
 Workshop with children of the Cie TMT

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 its 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.



Symphony of Memories, 2024

mixed media, indefinite duration

In close collaboration with Mié Ogura and the Ehpad «Le Sablonat».

FRAC MECA, Bordeaux

Credit photo: R my Dugoua 

UNE PROFESSIONNELLE
VOILÀ, ALORS COMME
ÇA, IL Y A DIFFÉRENCE
DES DESSINS C'EST
TOUT. JE NE PEUX PAS
VOUS RACONTER AUTRE
CHOSE. JE N'AI JAMAIS
MAIS ÉTÉ EMPLOYÉE
MAIS J'AI FAIT UN
BON DESSIN ET JE L'
AI OFFERT À FLORENCE.



Symphony of Memories, 2024

Performance Mié Ogura & The Jazz Web Project
FRAC MECA, Bordeaux

Credit photo: Rémy Dugoua©



TXATARRA, 2024
co-pilotage Balqis Tandjaoui
techniques mixtes, durée indéfinie
La Tôlerie, Clermont-Ferrand

Credit photo: Bruno Silva ©







In remembrance, 2024

In close collaboration with Seham Boutata
mixed media, indefinite duration
Museum of the History of Immigration
Palais de la Porte Dorée, Paris





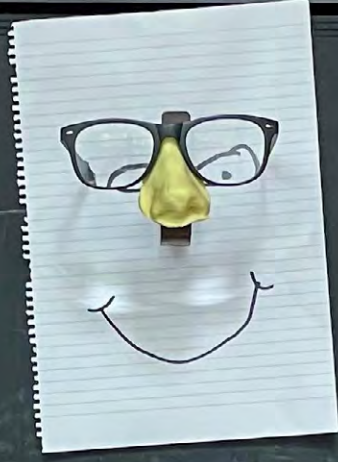


Living in aluminium foil, 2024
mixed media
Centre Wallonie Bruxelles Paris





AUTONOMIE DU FAIRE
FAIRE POLI







TXATARRA, 2024

mixed media

Fabrique Pola, Bordeaux

<https://www.youtube.com/watch?v=hGwgwbHmOIY>



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

PAS
SOINS
PHYSIQUES

A L'ÉPHÉ
TATEUR DE
SISSEUR DE
AU PA
ETRIMENT DE L'É
NE MAURAS PLUS
TÉ DE CONSOM
AI PAS DE DATE
PEREMPTION
FÈRE VIVRE

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 ©





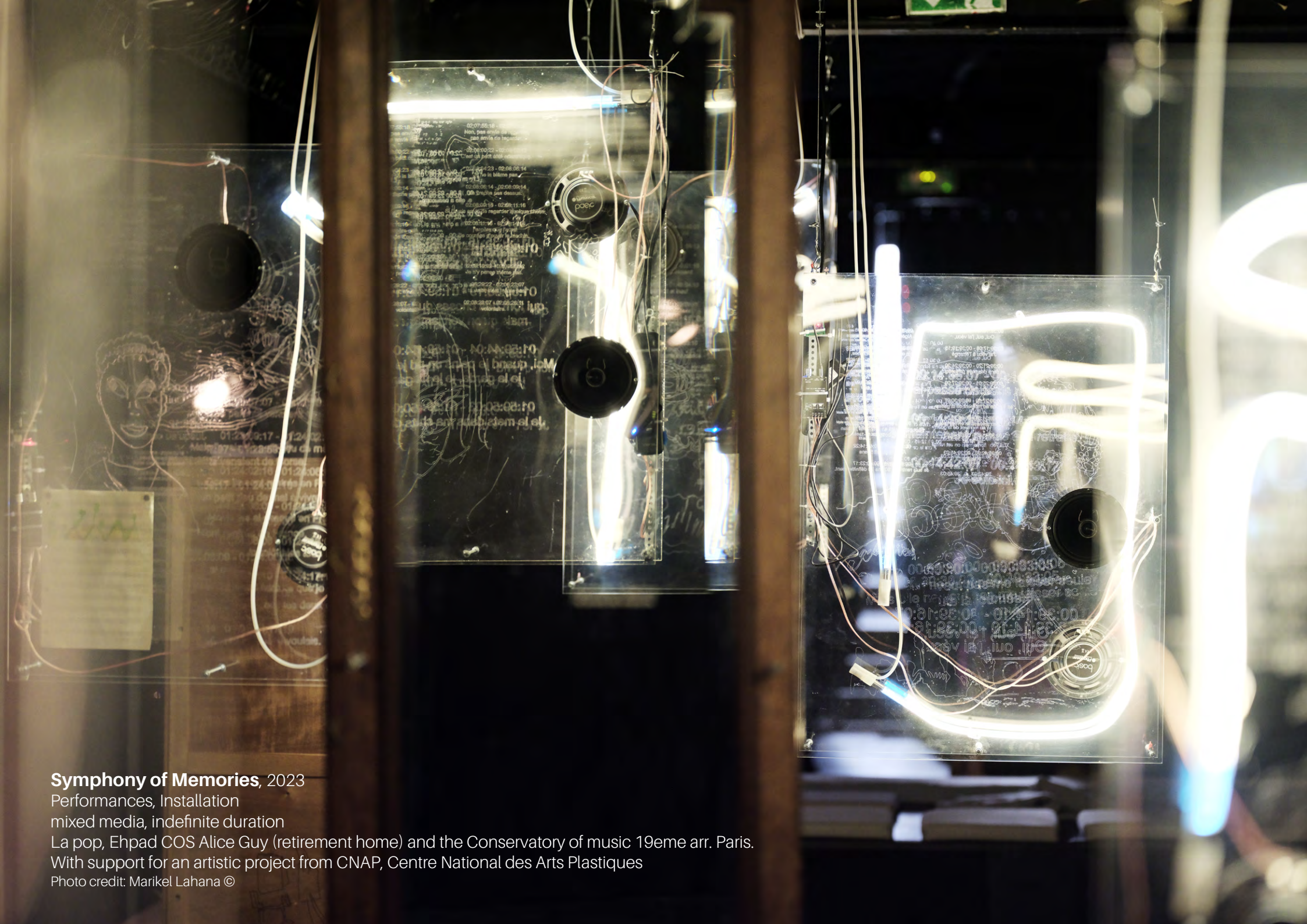




PHOTOS CONFORMES

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DÉPARTEMENT DE LA SEINE-SAINT-DENIS
PARCOURS DE 1000 M
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Symphony of Memories, 2023

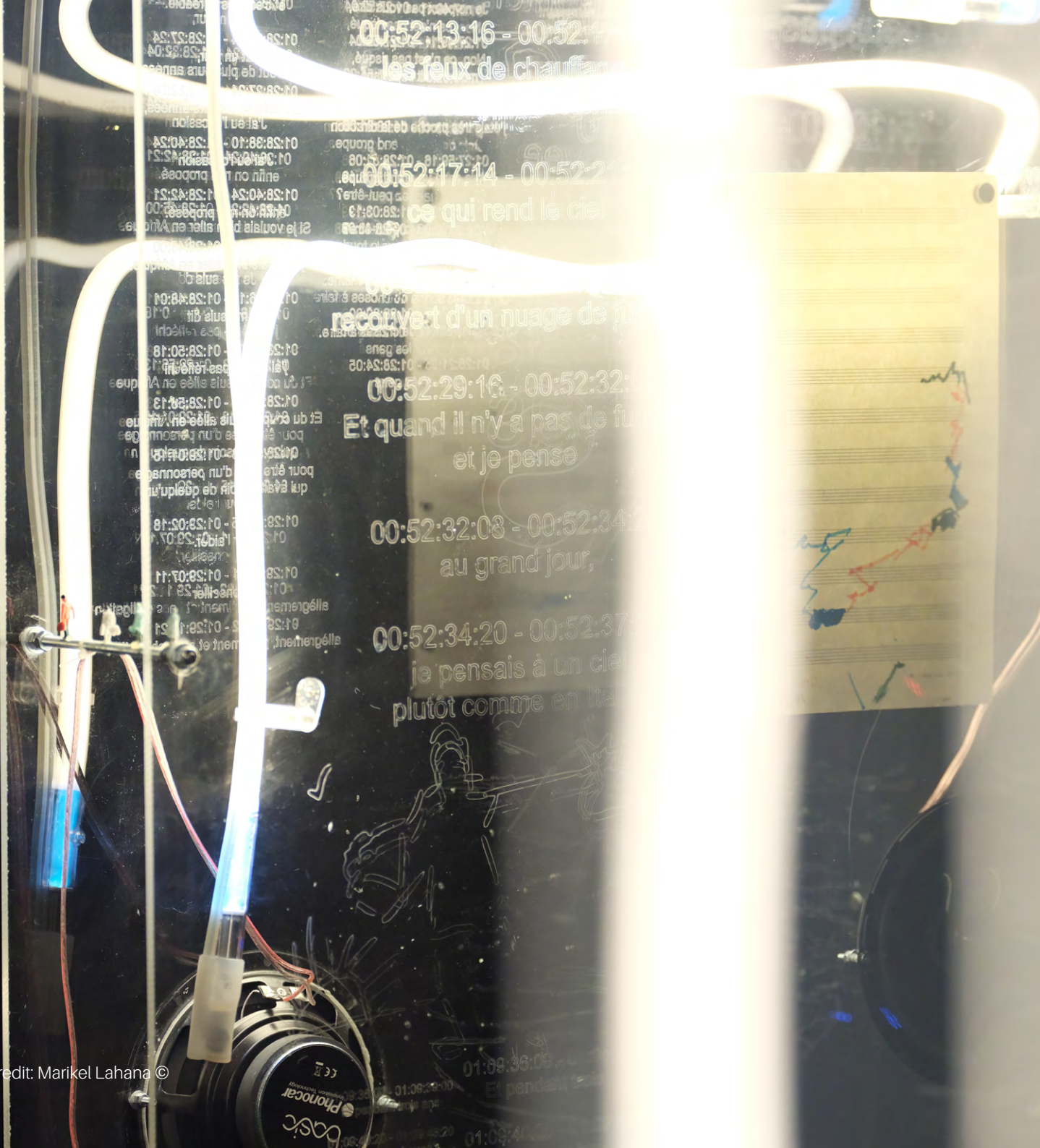
Performances, Installation

mixed media, indefinite duration

La pop, Ehpad COS Alice Guy (retirement home) and the Conservatory of music 19eme arr. Paris.

With support for an artistic project from CNAP, Centre National des Arts Plastiques

Photo credit: Marikel Lahana ©



00:52:13:16 - 00:52:17:14

les lieux de chauffage

00:52:17:14 - 00:52:21:14

ce qui rend le ciel

recouvre d'un nuage de fumée

00:52:29:16 - 00:52:32:16

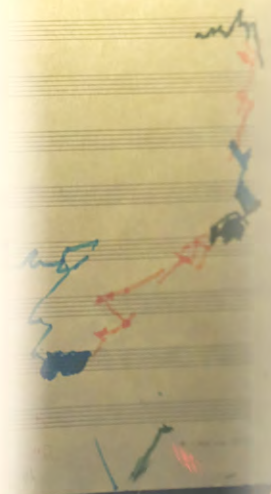
Et quand il n'y a pas de fumée
et je pense

00:52:32:08 - 00:52:34:08

au grand jour,

00:52:34:20 - 00:52:37:20

je pensais à un ciel
plutôt comme en Italie





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.

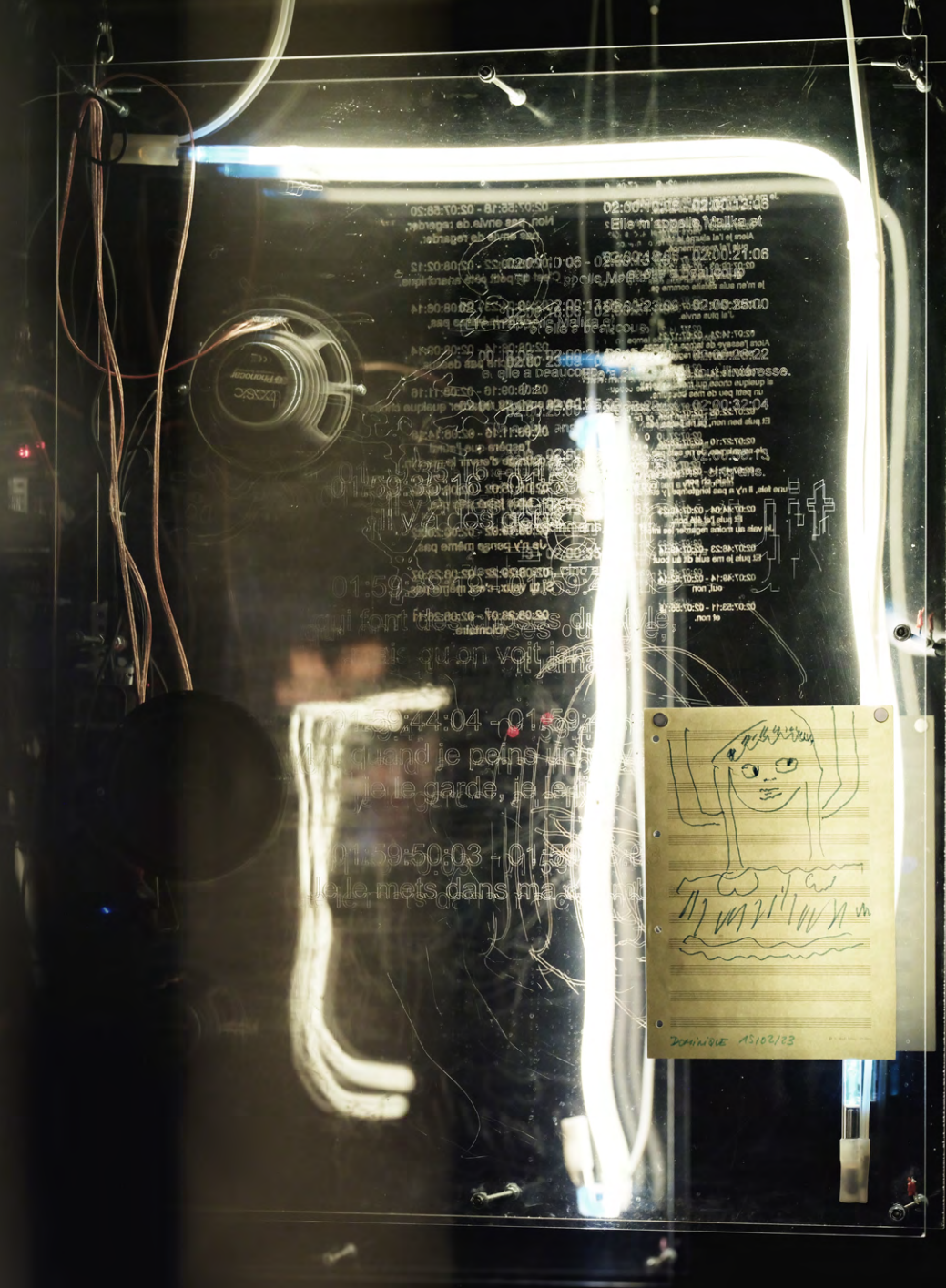
Once a substantial number of compositions had been drawn up by the residents, the idea was to have these memories interpreted by young musicians in the form of a brass band or orchestral ensemble able to travel to bring these memories to life.

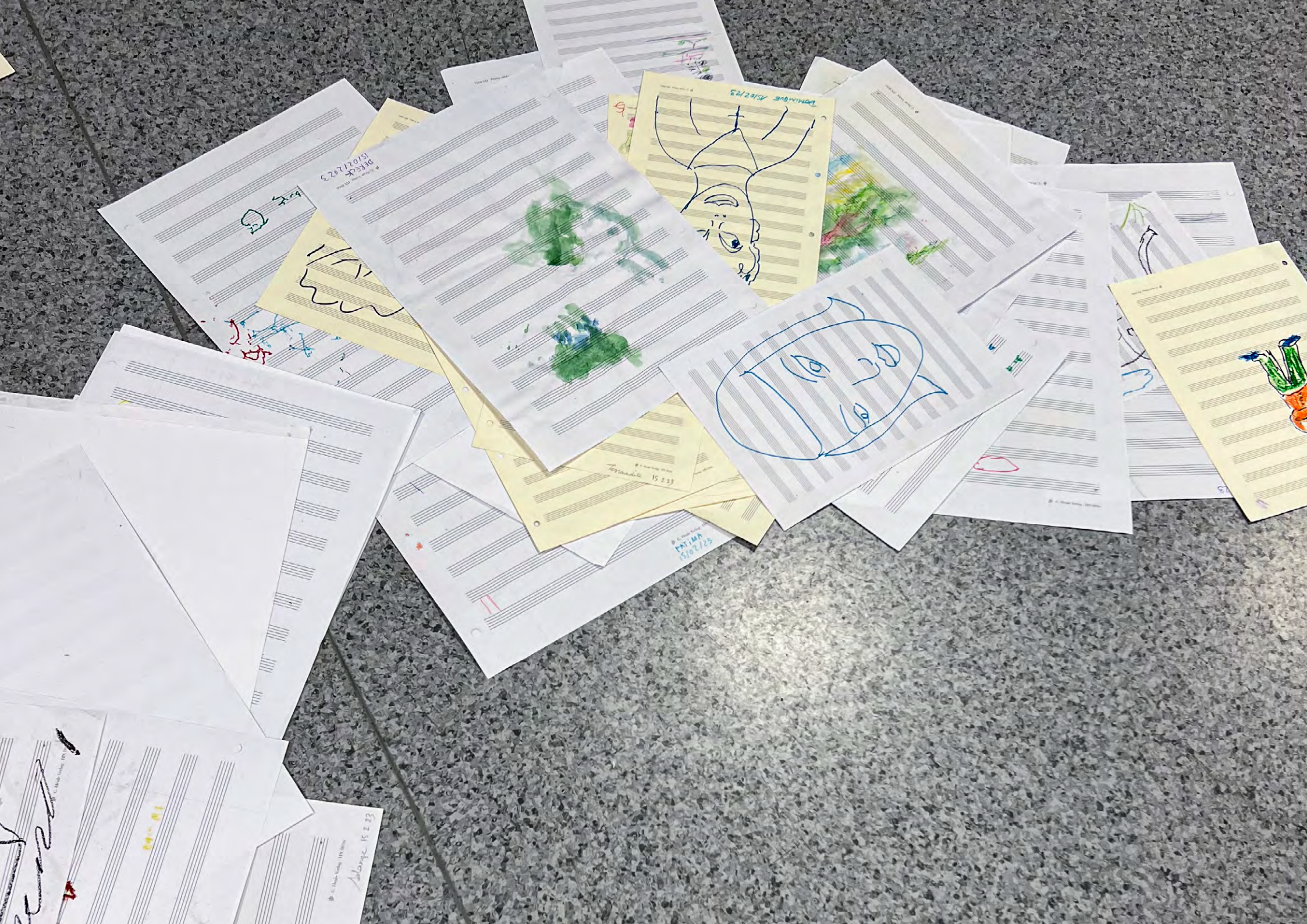
A partnership was then formed with the Conservatory of music from the 19eme arr. Paris.

Thanks to Mié Ogura, flutist and multi-instrumentalist who teaches improvisation to several classes from 6 to 18 years old.

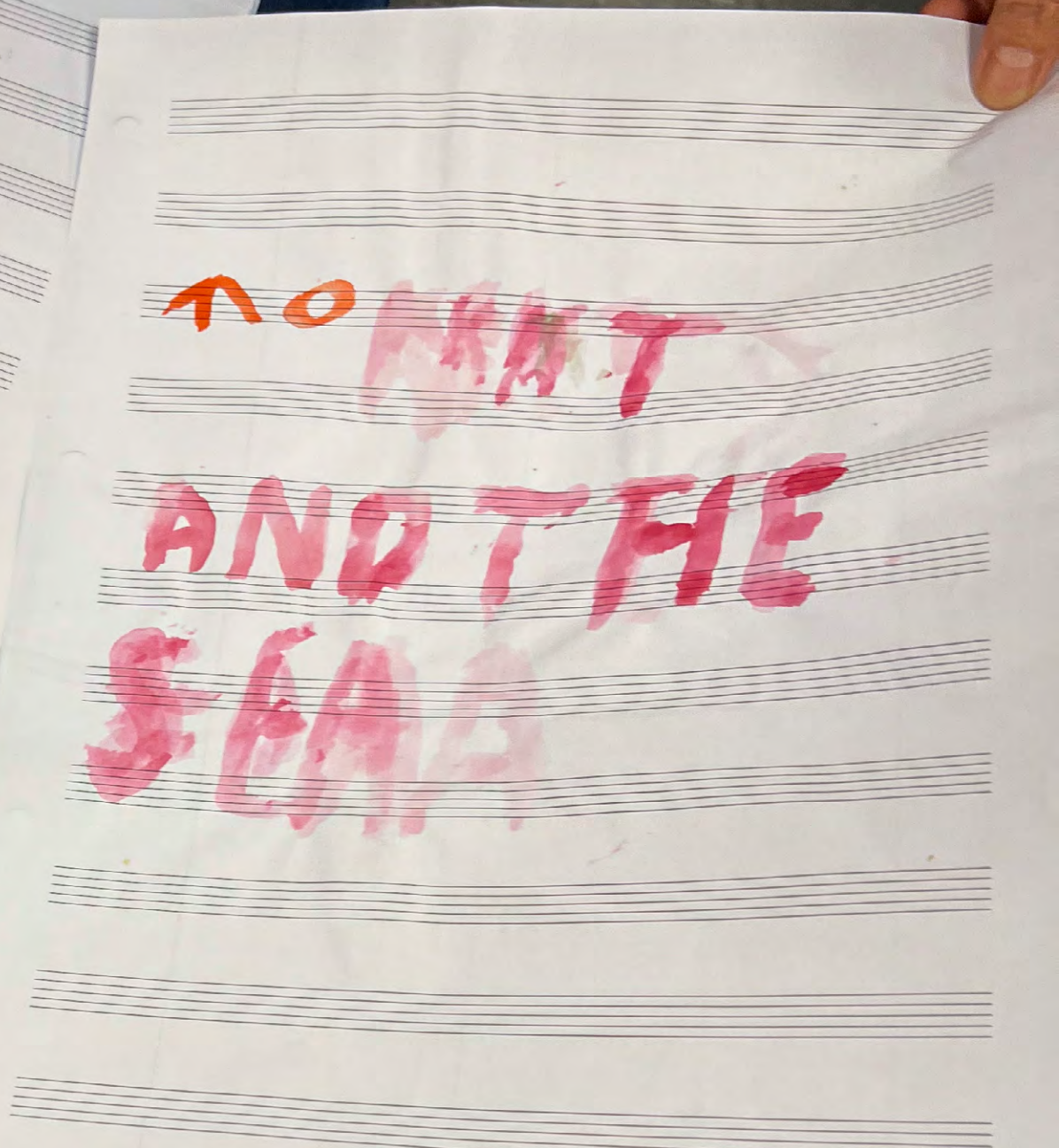
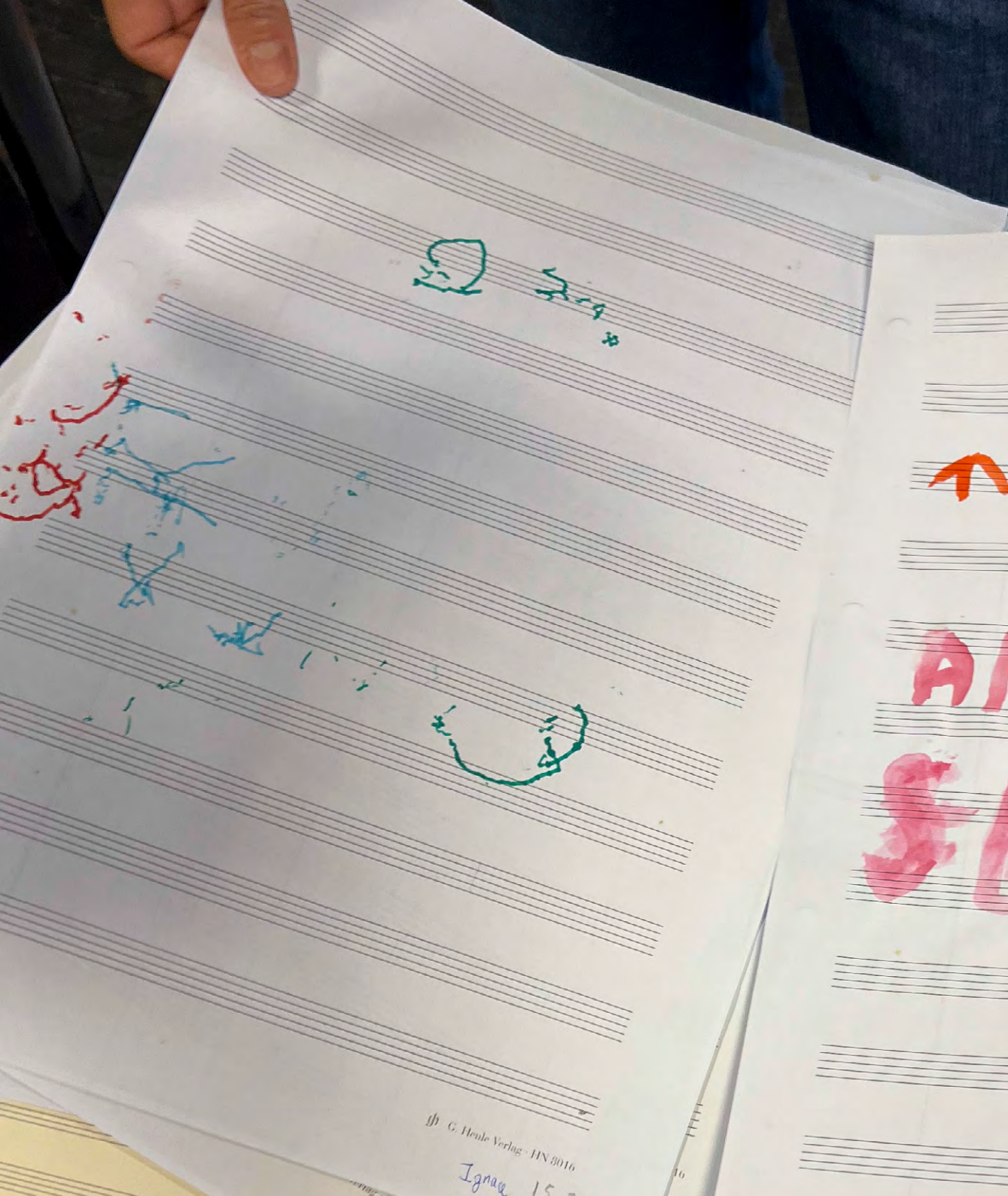
After several months work on them scores with the classes, a performance was staged at the retirement home and then on the roof of the La Pop barge, which hosted the sound and visual installation.

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.















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, Camelia, Diana, Khara, IBTIHAL, ILYANA,
LEOPAU, MATHIS, Sarah, SIFEDDIE,
&

TIPHAINÉ COLLÉTER

&
Charlie Aubry

ELLA MÉDICIS

RÉSIDENCE 2021-2022



Doritos

SWEET
CHILLI
PEPPER*



Pour 30g
626 kJ
150 kcal
7%

Pour 100g
2086 kJ / 499 kcal







Così Vanno le cose, 2022

mixed media, indefinite duration

«Scintille», Annual exhibition of the French Academy in Rome,
Villa Medici

<https://youtu.be/daXoy0dJdyk>



California, 2022

acrylic paint on wood.

«Scintille», Annual exhibition of the French Academy in Rome,
Villa Medici



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



Monday Tuesday Wednesday, 2019

mixed media, indefinite duration

https://youtu.be/AGN7GL_ryAo



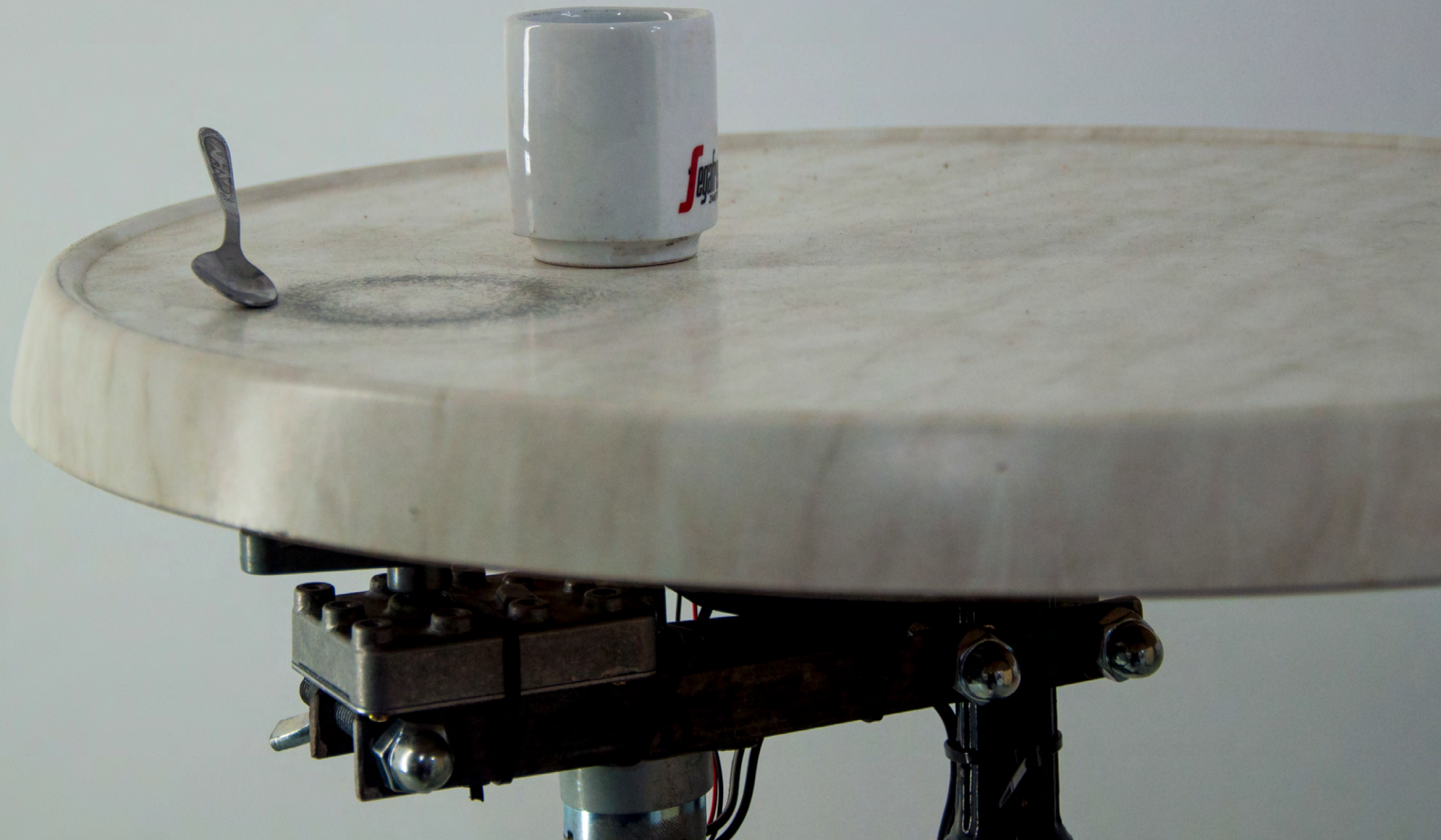
the structure rotate on itself with 2 wiper motors, a program made on a computer thinkpad r51 found in the street pilot lights and radios.



SpoonLoop, 2018

motor and magnet waving spoon

<https://youtu.be/l4EQ3jcBDzw>



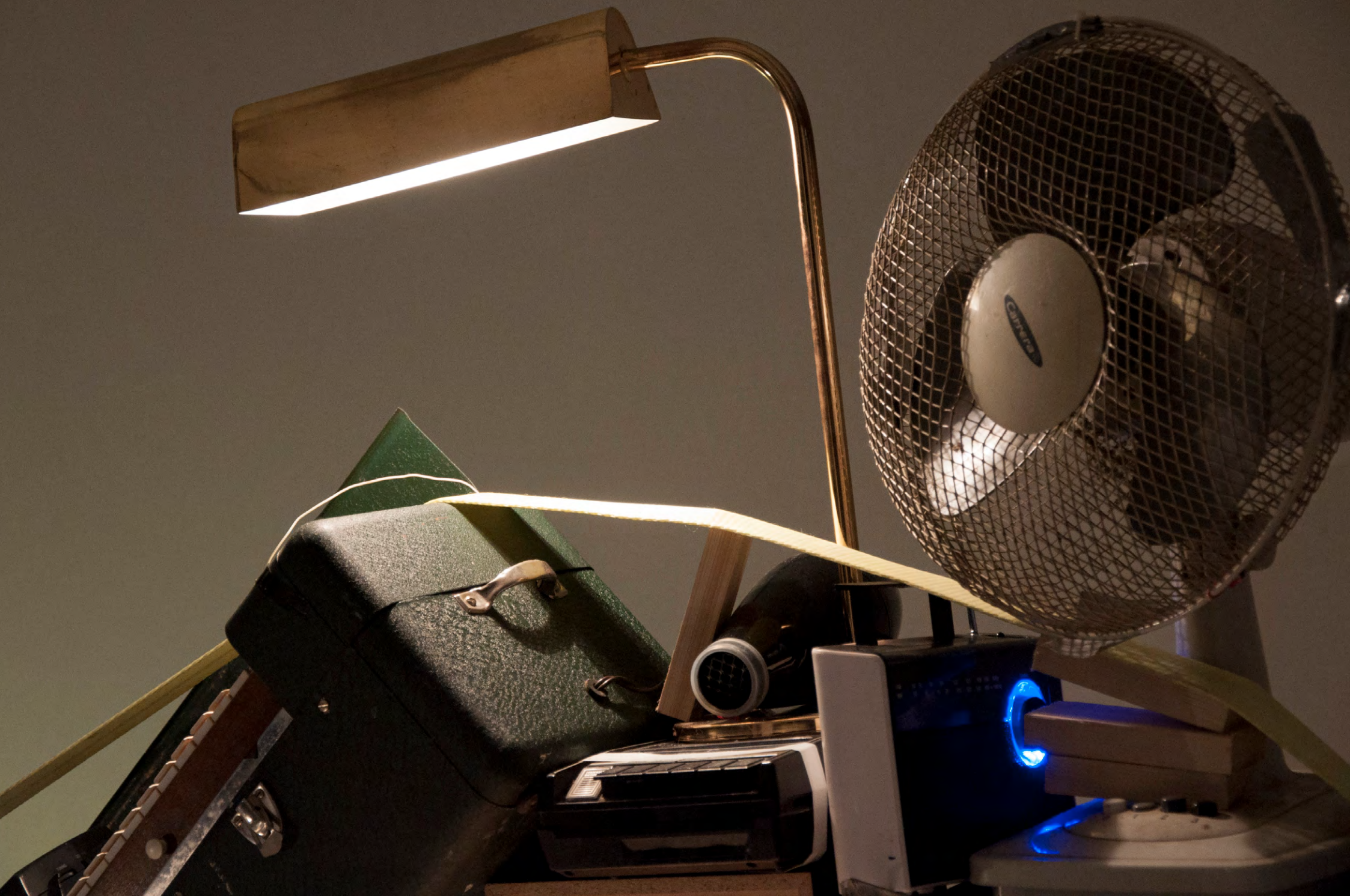
Comings and Goings, 2018

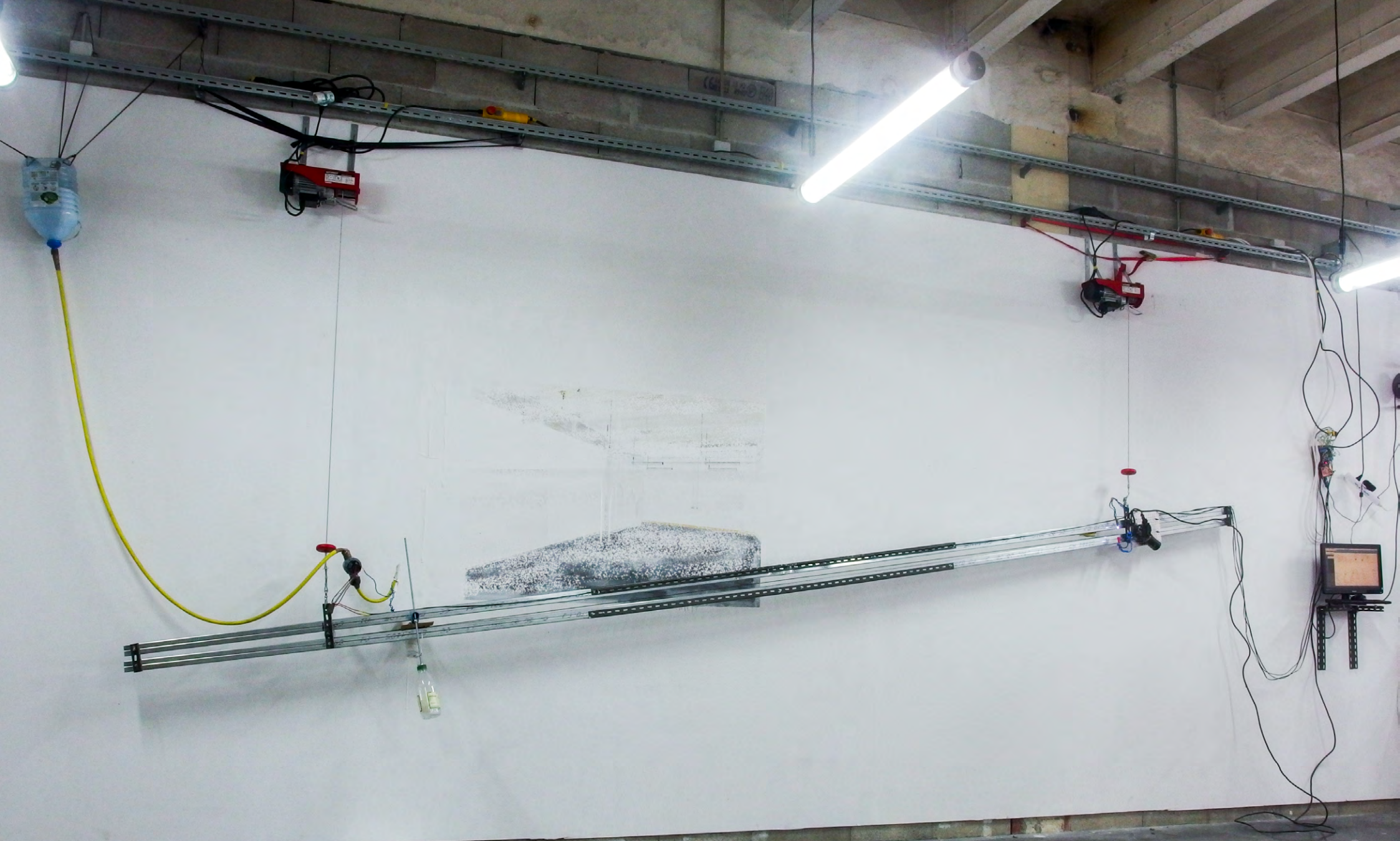
Amplifier going back and forth very slowly
between two guitars, generating progressive and
consecutive feedbacks



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

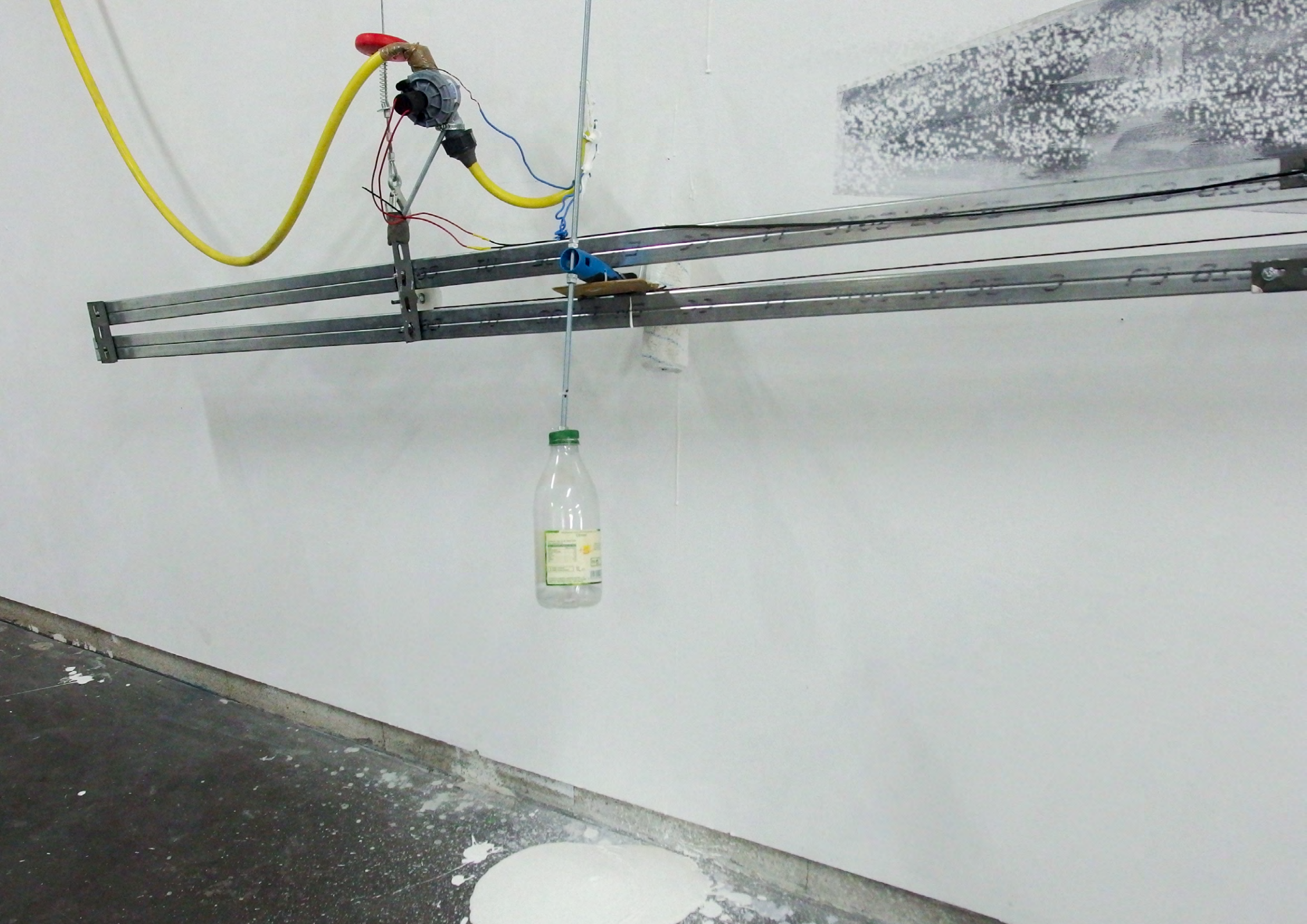






Untitled, 2017

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.

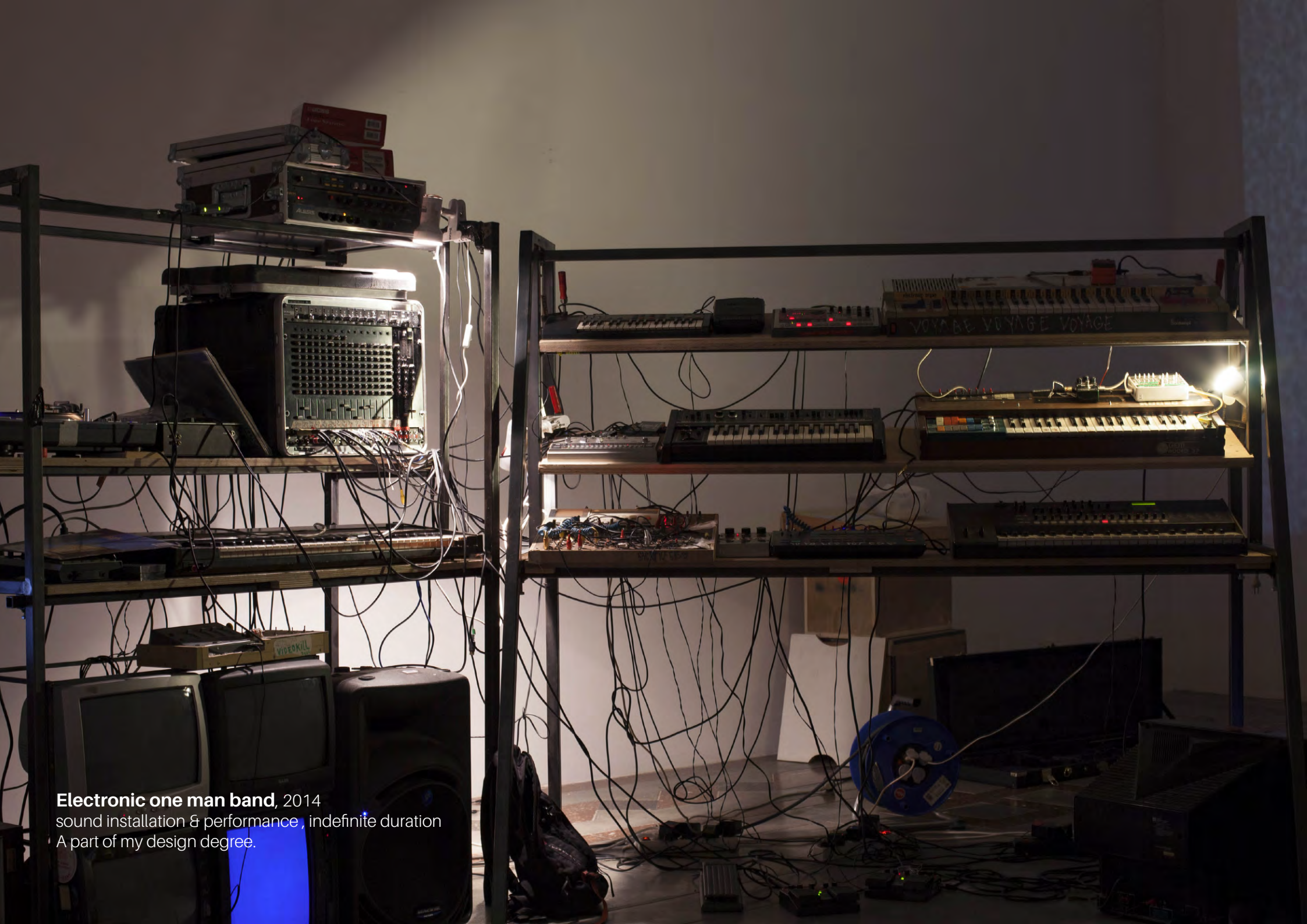




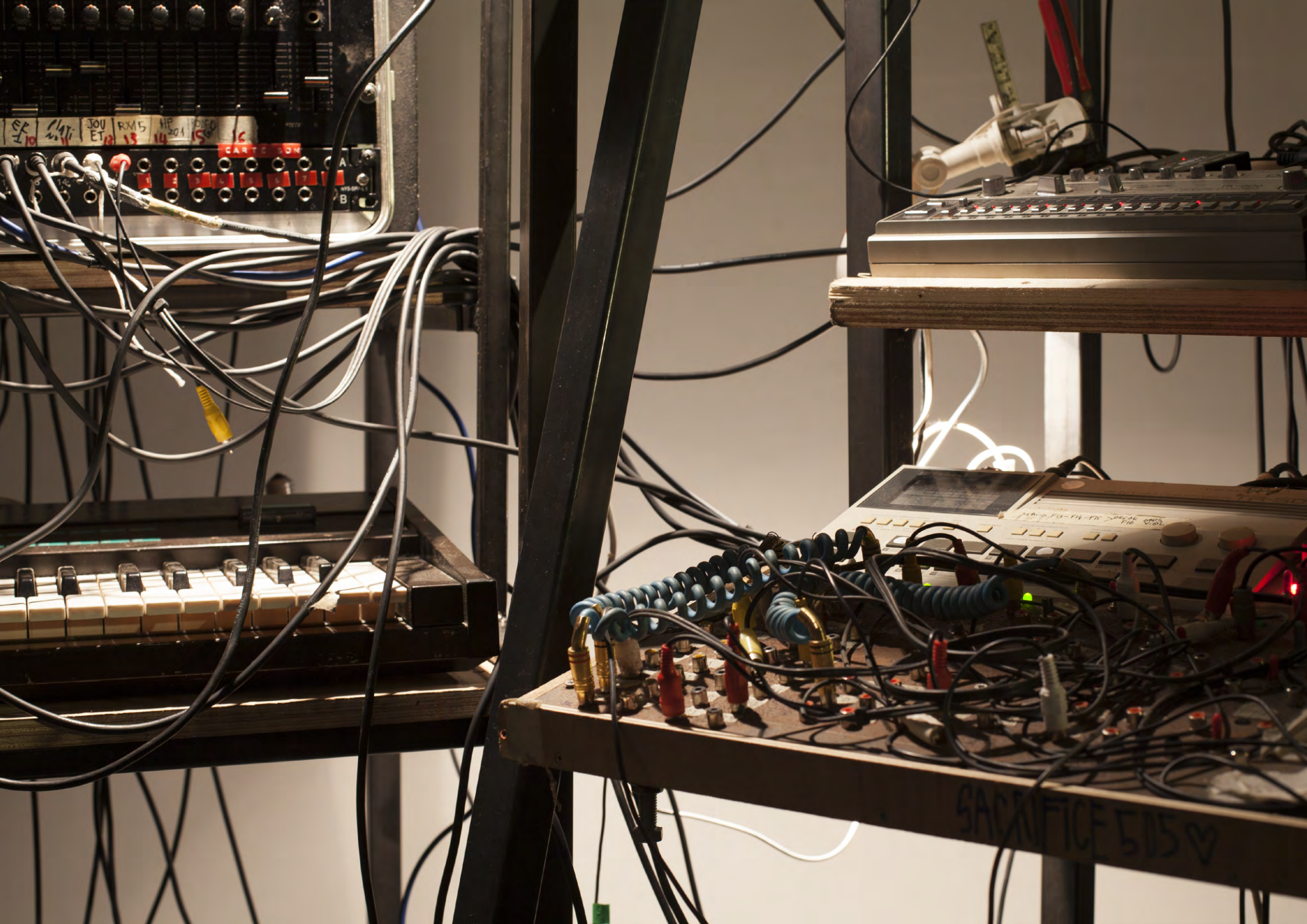
Sans titre, 2015

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/JKTc1f116iE>

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.



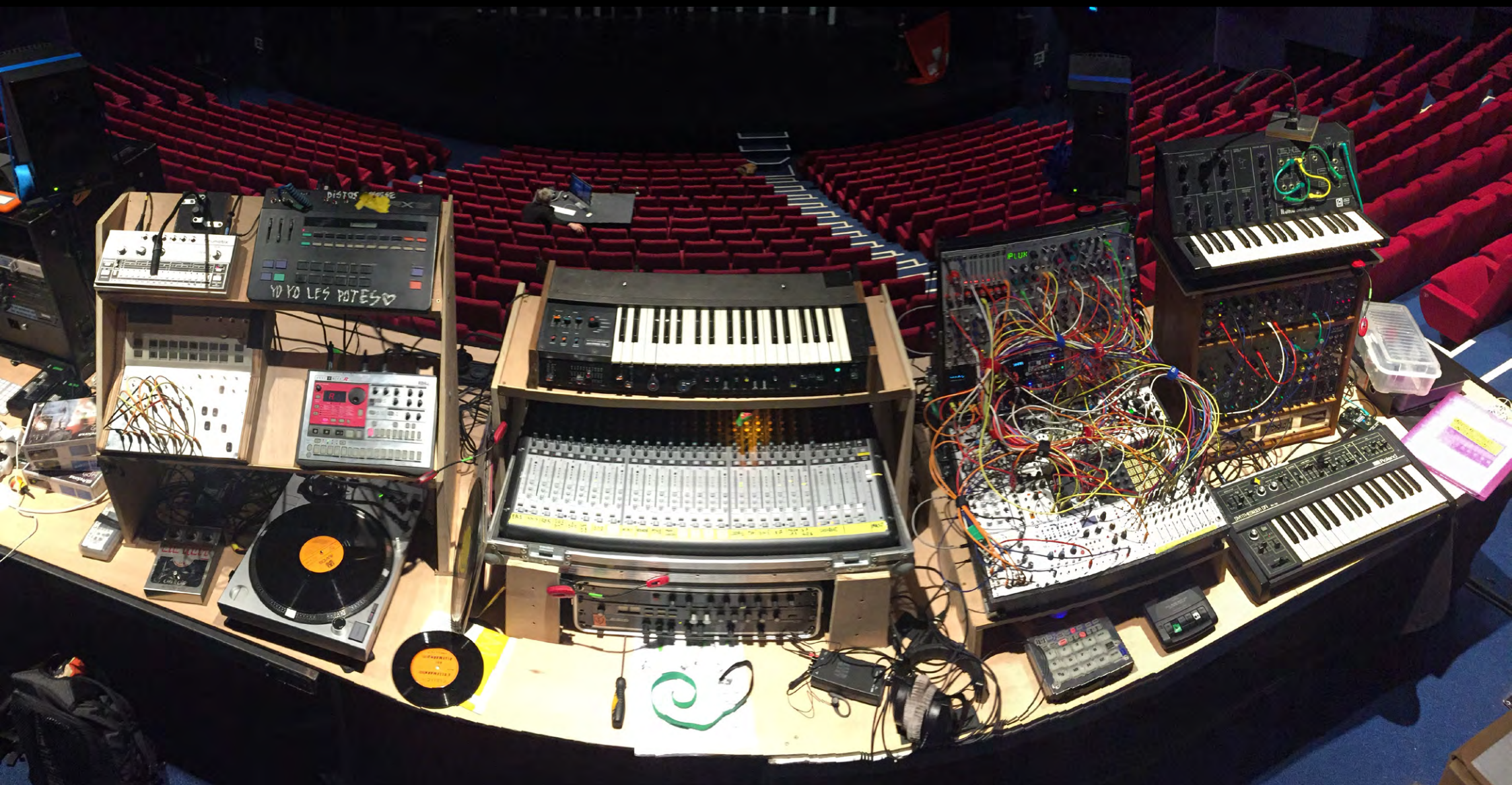


Garonnette Géniale, 2012
vidéo, 13 minutes

<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](#)