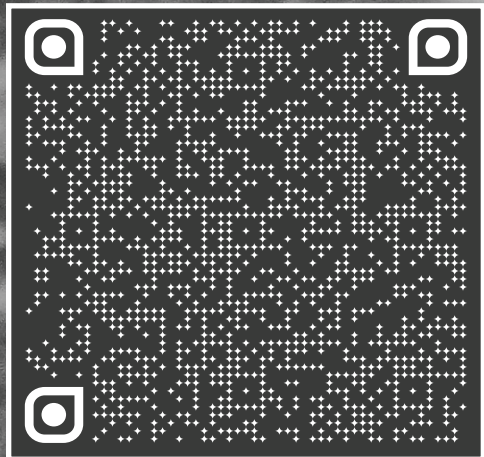


LAURA MOUTTE

Sound artist and
performer;
photography, writing

PORTFOLIO * * 24-FR



“We weren’t really afraid... It’s true. We knew these mountains by heart. Yet sometimes, panic would seize us. I remember the song of the bees. It’s when the storm comes. You have to lose elevation as quickly as possible because the air is already charged with electricity.”

(above)

Excerpt from the text from the background video of
Introspection-Projection, 2024

Introspection-Projection, 2024

sound performance (sound effects, live music to accompany a video projected in the background)

<https://youtu.be/VQkaeX4twVQ>

Reconnect the territory of memory with those traversed several decades ago. To resolve this conflict of representations and coherence, we turned to artificial intelligence.

First, Super 8 films made by my family during their mountain expeditions over 40 years ago. From these films, we kept only silhouettes that are superimposed on landscapes entirely generated by AI. By processing the keywords from the testimonies of family members who still remember, the AI creates a support territory even more faithful to the memories than the original landscapes could be.

Then everything recomposes and reconnects: both the territories and the neurons among themselves.

The sound effects and music performance played in front of this video adds to the effort of reconstruction and reminiscence. By using sound in echo to the image, remanence effects respond and awaken the territory, seizing the space.



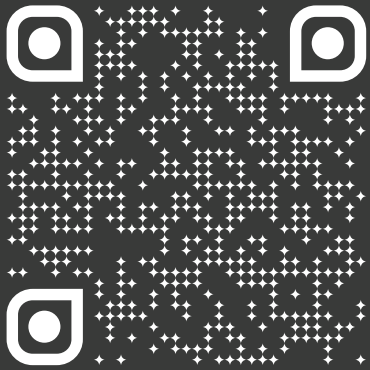
I am guided by the conviction that territory is primarily a connection rather than a boundary (Joël Bonnemaïson, 1995). Representations play a crucial role as they highlight the complexity of connections between individuals and the spaces they inhabit. My artistic work explores how popular imagination, memory, and artificial intelligence shape “talkative territories.”

My practice aims to redefine these territories to reveal a less apparent but highly sensitive and enlightened reality. I seek to question the subtle boundaries between knowing and supposing, experiencing and enduring, considering the position of the observer. The use of digital retouching, which I employ visibly and deliberately, allows me to materialize my perception of changing otherness.

I conceive art as the playing of an instrument, requiring continuous adjustments to maintain the accuracy of expression. I wish to invite the viewer to engage in a deeper reflection on how we perceive and are affected by our environment.

<https://youtu.be/ZARR7tsZ7Js>

Screenshots from the background video of
Introspection-Projection, 2024



The extinction of the dahu is a work of speculative fiction. It was not merely about presuming the existence of the dahu but imagining its extinction without transition. Like a window into our lands in the centuries to come, where we would witness the disappearance of another species. Simulation tools and agro-climatic indicator calculations enabled me to digitally work on and retouch these analog photos, considering these scenarios. Originally photographed during my high mountain hikes, these landscapes must transform and bear traces that a dahu afflicted with blue tongue disease might have left in its wake, like blood under black light.

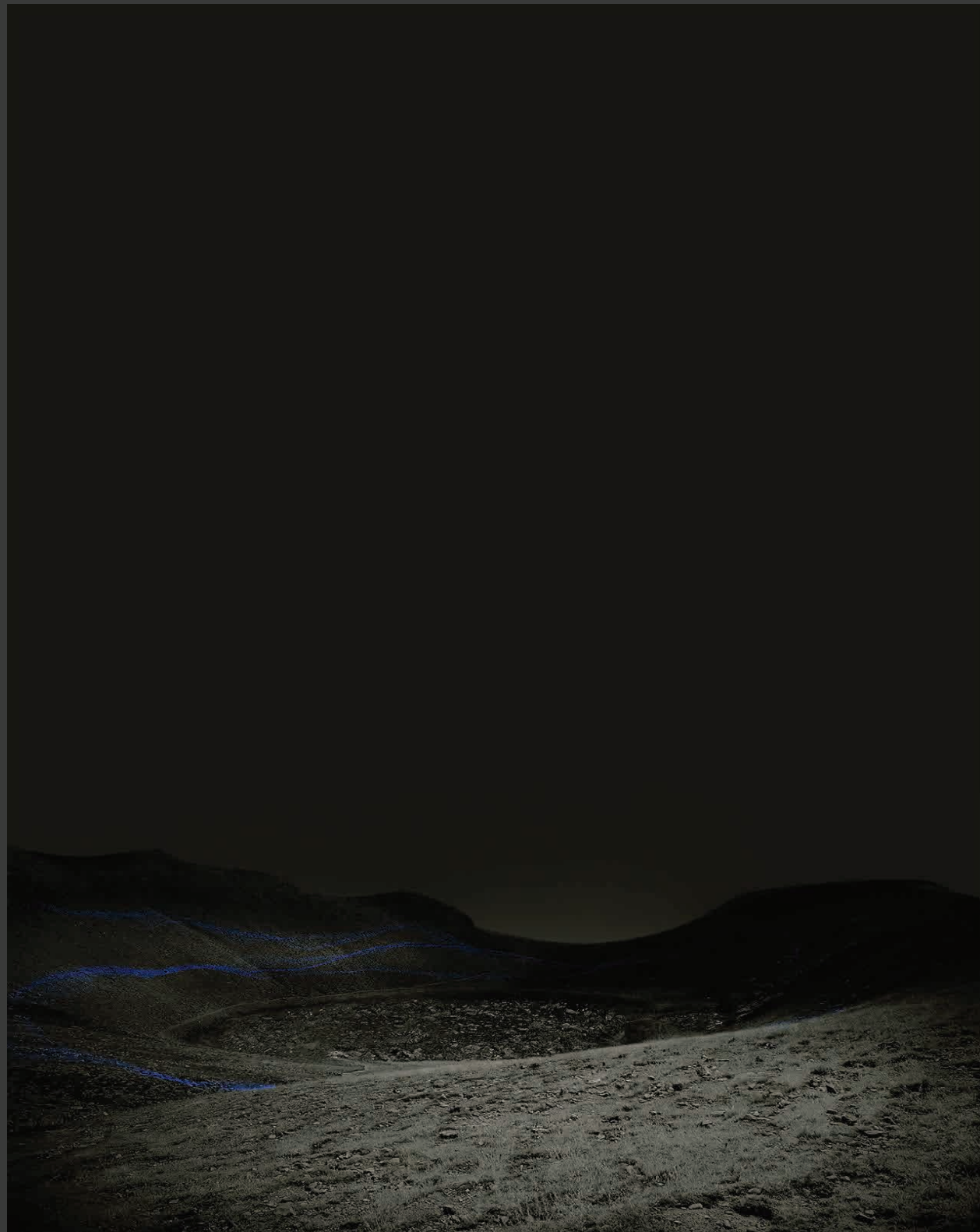
Additionally, a question-and-answer game takes place in the exhibition space as an introduction to the reading. The sentences have been translated into whistled languages (a form of communication used by shepherds in the Pyrenees to speak from one mountain to another) and resonate in the space, bouncing off the walls of the large hall.

Photographs presented during the reading and projection/installation:

The Extinction of the Dahu, 2024

Lambda print on glossy silver halide paper Fuji-color Crystal Archive Maxima, 250g, 15x10.8 cm





The assassins of the dahu then hatched en masse, no longer content with ravaging the livestock of sub-Saharan Africa. These gnats brought bluetongue fever to our herds. They stung our lambs, our sheep, our chamois, our lame goats. We thought they were protected from the ‘exotic’ disease that had already affected people and cattle we didn’t care about. It took the winds to bring this army to our doors.

That was 80 years ago, and our grandfathers said we would just have to get used to living with this virus while our animals endured the fever and lesions: edema, erosions, excessive salivation, ulcerations of the mucous membranes, swollen and blue-colored tongue. Infecting the kid in utero, the virus always spent its winters in warmth.

And what does it matter! The dahu disappeared when the very notion of winter became old French, a geohistorical period. We protected our livestock with vaccines and insecticides.

Grandma: ‘But what to do with these wild animals whose milk we don’t even want?’

Excerpt from the text from the reading/installation:

The Extinction of the Dahu, 2024

(text read and broadcast intermittently in the installation)

Photographs presented during the reading and projection/installation:

The Extinction of the Dahu, 2024

Lambda print on glossy silver halide paper Fujicolor Crystal Archive

Maxima, 250g, 15x10.8cm



We sit on a bench and take the time to listen to the other, to feel them, and to meet them.

*Tuning Up to Play the Same "Chamade",
2021
Mixer, piezo, bodyshaker, amplifier*



Bringing bodies into resonance, into vibrations. As their rhythms phase and dephase with one another, they meet and dialogue through sound, which directly addresses the issue of interferences and subtle modulations.

One to three piezos can be connected and placed on the participants' chests. A body shaker that emits vibrations instantly transmits the heartbeats into the hand of the one holding it.

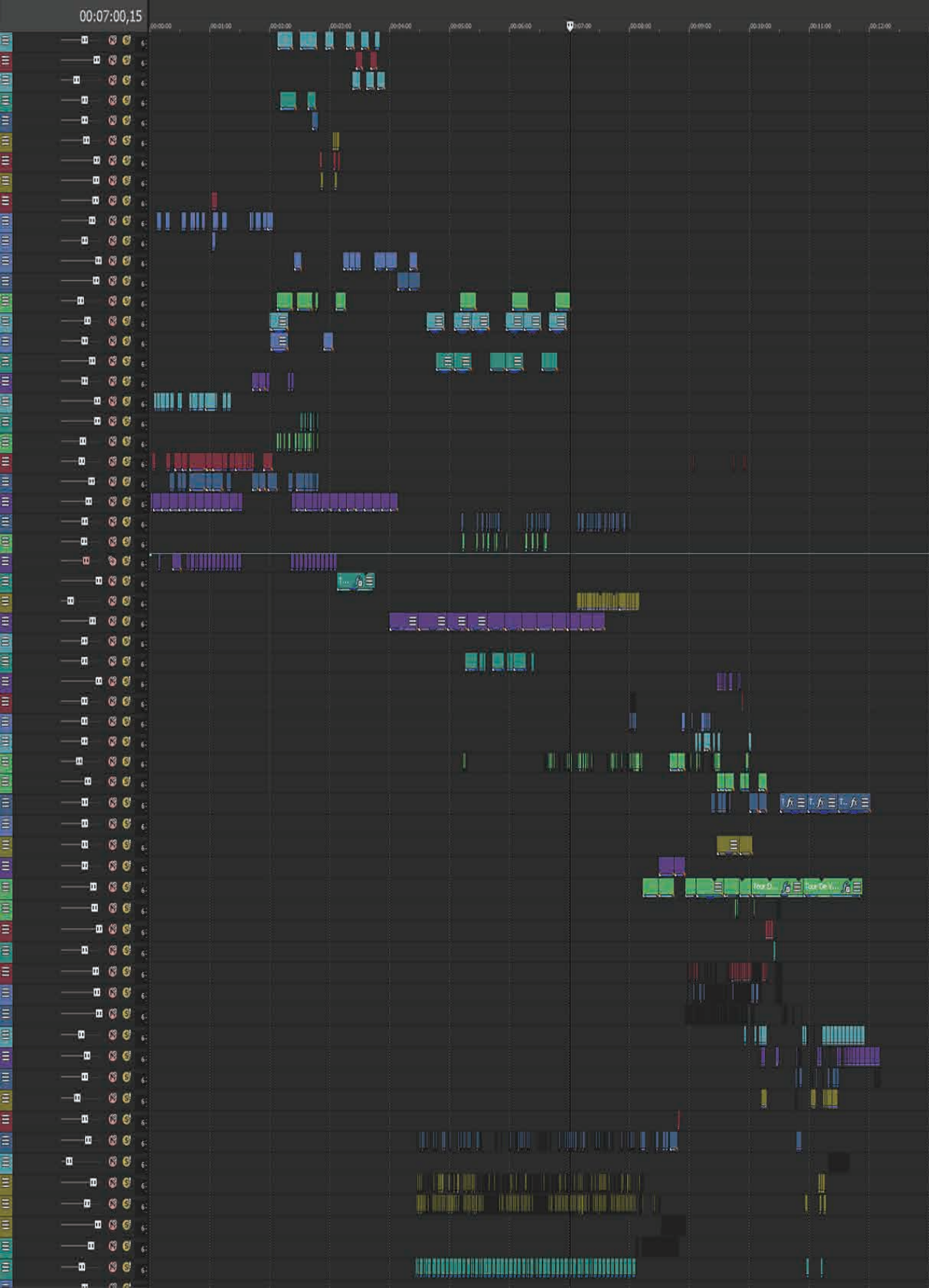
The body shaker becomes a living, vibrating heart, and what was once imperceptible to the other becomes within reach.



Abolish Doors and Windows, 2021
 Wooden wall and plaster, speakers, sound card

Getting to know your neighbors means learning to follow and caress the walls. The ‘hellos’ in the elevator mean nothing, but the noise tells what shouldn’t be listened to. We hear our neighbors, and we know they hear us too. In those moments, our lives intersect. Here are recordings of the noises heard through the walls of my house. A sonic effervescence captured within the thickness of this wall like a city in a snow globe. You hear the sounds of a life that isn’t yours, an intimate life. Imagination finishes the sentences of this narration, a mini-fiction that unfolds more or less timidly between whispers, the cacophony of dishes, and the slamming of doors.



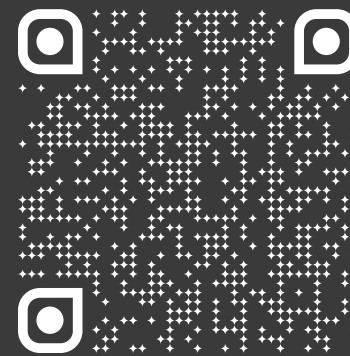


What if we captured all the sounds? If we discarded nothing, censored no noise? For that, we would need to start from the very beginning, from behind the scenes where the instruments are being tuned. The sound of pegs being unscrewed, the sound of the bow being greased, of rosin scraping the string, the muffled sound of the hand sliding down the wooden neck to silently practice shifts, tuning the cello.

As if recording the sounds that “classical” music doesn’t want to hear wasn’t enough, it had to be turned into music. Between sound and music, noise and melody, a sonic environment is constructed through digital composition and retouching. A “micro” fiction takes shape under my mouse as I redraw an entire scale, while tuning my cello only allowed me the four open string notes.

I recorded the in-betweens, a “non-music,” and if the sound had to be rough, I would keep its texture, even if it meant skirting the edge of listening comfort.

<https://soundcloud.com/user-830287798/musique-mono-instrumentale>



Monoinstrumental Music, 2020

Screenshot of a section of the workspace on the sound creation software, 13 min 00 sec



I couldn't imagine, even if asked, a form of art where imagination doesn't play a part in the interplay of observation.

Fragile relationships.

And we might miss them without noticing or smile when we realize our perception is tricked.

Dream of Birds on Expressive Foliage

*Digital photograph, excerpt from the series Like an Indian
Winter, 2021*

Color inkjet print on glossy paper

Rêverie d'oiseaux sur feuillage expressif



Unconquered Spaces, 2021
Digital photography (upper part of each pair), color inkjet print on glossy paper

Photograph from the Mars project (bottom part of each pair), credit: NASA (website), color inkjet print on glossy paper





Unconquered Spaces, 2021
 Photograph from the Mars project (bottom part of each pair), credit: NASA (website),
 Digital photography (upper part of each pair),
 color inkjet print on glossy paper

Unconquered Spaces, 2021
 Digital photography,
 color inkjet print on glossy paper 11x15cm on
 3mm dibond, custom-made table

Vaster still than Earth is the universe.

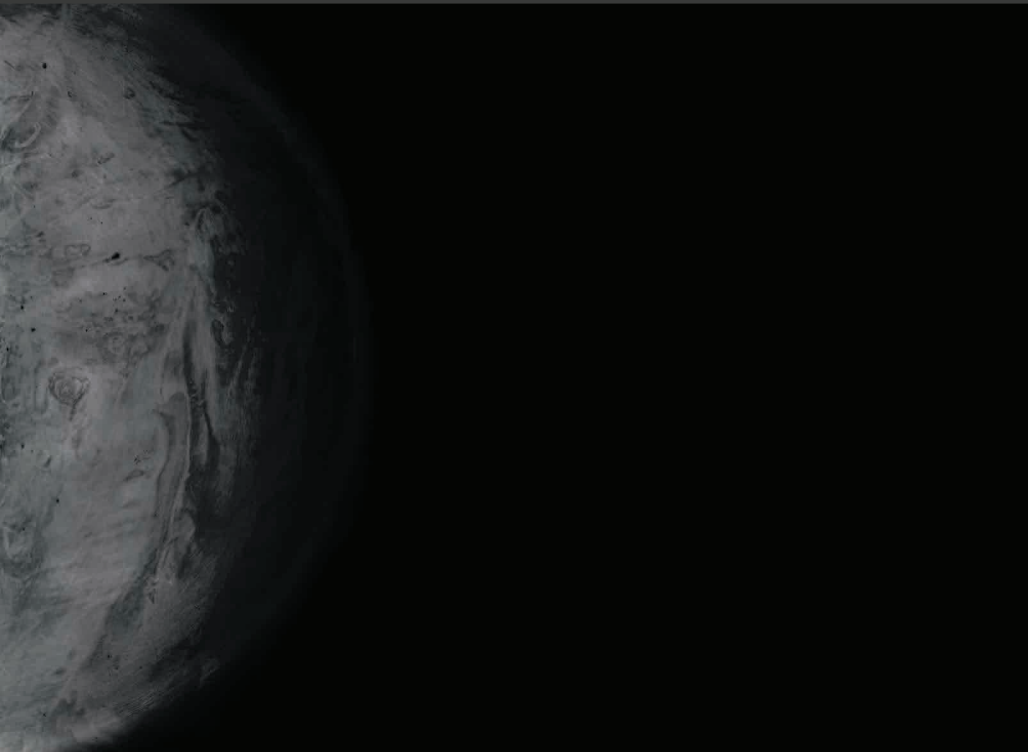
This project of unconquered spaces builds a bridge between an area to explore: Mars, and photographs I have taken in regions and zones that are either inaccessible or dangerous (the bottom part of each pair above is an image from the Mars project, sourced from the NASA website).

As with Mars, the camera becomes the only means to get closer, to explore these territories. It reduces the distance that separates us from them and the distance between them. Similarities connect them, even though at least 54.6 million kilometers separate us from Mars.





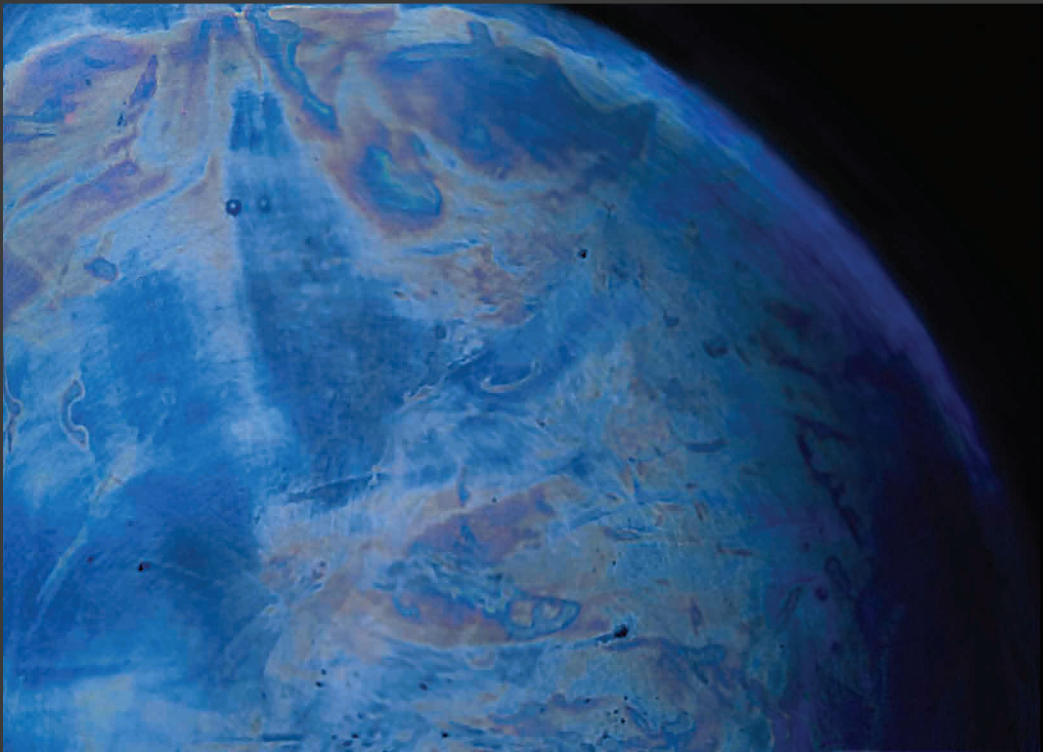
*Who said that birds hide to die? I don't
know if they are dead, but in any case,
they are very well hidden. 2019
Photography and digital retouching*



Photograph with digital retouching No. 1
From the photographic series Altar C, pigment inkjet print on Canson RC glossy paper 270g, 29.7 x 41.53 cm, mounted on 2mm dibond, accompanied by the caption below:
“Artist’s view of the planet Altar C
Constellation: Corvus – Crv
Right Ascension: 18h 56m 11.2346s
Declination: –40° 50’ 38.242””



Photograph with digital retouching No. 2
From the photographic series Altar C, pigment inkjet print on Canson RC glossy paper 270g, 29.7 x 41.53 cm, mounted on 2mm dibond, accompanied by the caption below:
“Artist’s view of the planet Altar C
Distance: 14.90072 pc = 48.6 ly
Spectral type: T5
Apparent magnitude: +12.04”



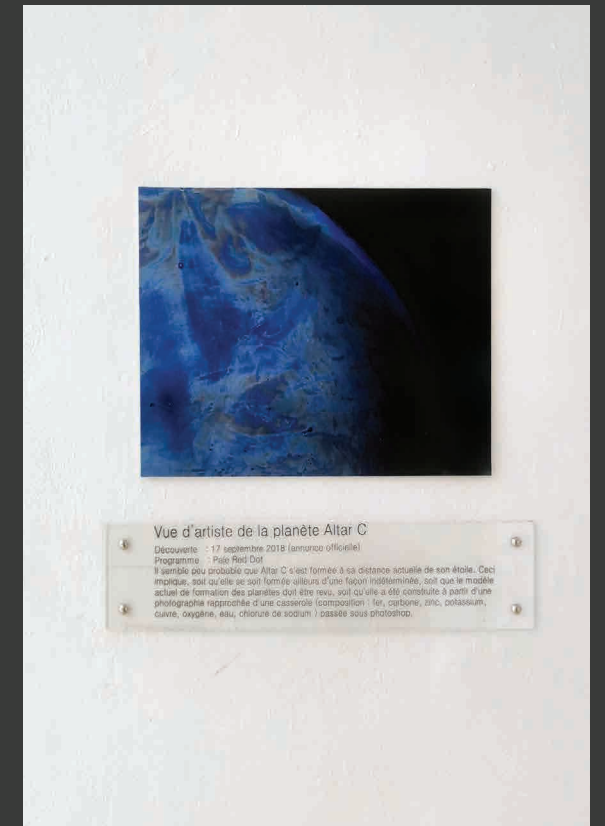
Photograph with digital retouching No. 3
From the photographic series Altar C, pigment inkjet print on Canson RC glossy paper 270g, 29.7 x 41.53 cm, mounted on 2mm dibond, accompanied by the caption below:
“Artist’s view of the planet Altar C
Discovery: September 17, 2018 (official announcement)
Program: Pale Red Dot
Method: Radial velocity method”



For me, as for many, the sea, the ocean, and at the other extreme, space, the cosmos, are pseudo “non-spaces,” “Terra nullius,” uninhabited, apart. Obviously, in the economic and political reality that governs the planet, these non-spaces are not non-spaces at all and, like all delineated territories, are objects of conquest and domination by states and nations.

Here, our pseudo planet Altar C becomes a canvas for the imagination, a “scientific” fantasy at times, a fragment of reality thanks to new discoveries and space explorations. But Altar C does not exist. Altar C is merely a reconstruction.

Altar C is, in reality, a photograph of the bottom of a saucepan edited in Photoshop.



Detail of a space setup with caption (upper right corner)

Photographic series Altar C, 2021

Pigment inkjet print on Canson RC glossy paper 270g, mounted on 2mm dibond, plexiglass plate

Attempt at a space setup without caption (on the left)

Photographic series Altar C, 2021

Pigment inkjet print on Canson RC glossy paper 270g, mounted on 2mm dibond



Detail, Photograph No. 1

Digital photograph from the series Eco(nomic) system composed of 5 photographs, pigment inkjet print on glossy paper, 29.7 x 42.0 cm



Detail, Photograph No. 2

Digital photograph from the series Eco(nomic) System composed of 5 photographs, pigment inkjet print on glossy paper, 29.7 x 42.0 cm



Detail, Photograph No. 3

Digital photograph from the series Eco(nomic) System composed of 5 photographs, pigment inkjet print on glossy paper, 29.7 x 42.0 cm



Disrupting the forms, making them stronger or more fragile, and decontextualizing man by losing him even more in a non-place, that of the sea in which he is trapped, alone, isolated. All this, while still allowing our popular and national imaginations to speak, to give this troubled and dark sea a meaning and a projection under the gaze of a distant observer.

A dual interpretation with the contribution of the title, between “ecosystem,” which would mean thinking about existence within a large functional whole/environment, and this more pessimistic reading of a broader, “globalized” system that often controls the weather, metaphorically speaking.

Detail, Photograph No. 5, 2020 (pictured here)
Digital photograph from the series Eco(nomic) System composed of 5 photographs, pigment inkjet print on glossy paper, 29.7 x 42.0 cm

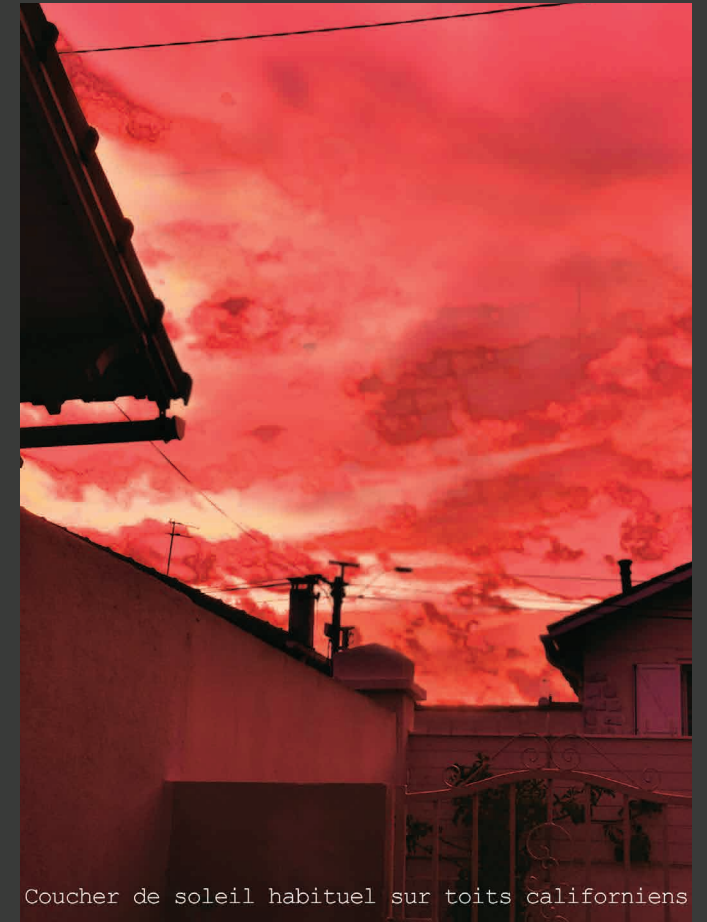


Eco(nomic) System, 2020 (above)
Space setup
Series of digital photographs, pigment inkjet prints on glossy paper, 29.7 x 42.0 cm



Liberty, Equality, (french motto) 2021 (on the left)
 Digital photograph,
 excerpt from the series *Like an Indian Winter*,
 edition with color inkjet print on satin paper 170g

2018 - Usual Sunset over Californian Roofs, 2021
 (on the right)
 Digital photograph,
 excerpt from the series *Like an Indian Winter*, edition with color inkjet print
 on satin paper 170g



It is a series of photographs that bear witness in the manner of a sketchbook, a travel album, a diary. Always through my third eye, through Photoshop, it is a vortex towards an augmented reality that also tries to open up for others. Like an Indian Winter lets thought mechanisms meander. Visual disturbances, always intentional, redefine a more partial, polarized axis of interpretation. Until the image sometimes maintains a conflicting relationship with the photographed subject.



Strate(égie) économique, 2021
 Digital photograph,
 excerpt from the series *Like an Indian Winter*,
 edition with color inkjet print on satin paper 170g



«In the Mood for Love», 2021
 Digital photograph,
 excerpt from the series *Like an Indian Winter*,
 edition with color inkjet print on satin paper 170g



J'ai jeté une pièce et j'ai fait un vœu ; ça n'a pas marché, j'aurais du jeter un canapé. 2021
 Digital photograph,
 excerpt from the series *Like an Indian Winter*,
 edition with color inkjet print on satin paper 170g

(On the right) Excerpts and example layout from the edition
Cumbersome Syllogisms for Misplaced Commentary, 2019
Color inkjet print on matte white paper, 14.8 x 21.0 cm, 5 copies, 21 pages

(On the left) Cited excerpts from the edition Cumbersome Syllogisms for Misplaced Commentary, 2019
Color inkjet print on matte white paper, 14.8 x 21.0 cm, 5 copies, 21 pages

Some put the cereal before the milk to get cereal in milk.

Others, more daring, put the milk before the cereal to get cereal in milk.

So, cereal in milk is the only recipe that can be read backwards.

In Egypt, a long time ago, men built pharaonic structures with stones from the Nile that endure to this day.

My grandfather, like many grandfathers of his time, built a terrace wall in his garden here that has been deteriorating since.

So, immersing our stones in the water of the Nile first would make them stronger.

No one wants to get up from their sofa to throw away a piece of paper.

But many want to be able to vote.

Voting without getting up from your sofa is more democratic.

The end-of-the-world theory often involves a “big bang” that annihilates an entire civilization or an apocalypse.

Survivalists believe in this theory and prepare to survive it.

So, it is psychologically possible to be both pessimistic and optimistic.

Many voted for Marine Le Pen or Trump.

Both share the same political and hair roots.

So, blondes seem at least credible in politics.