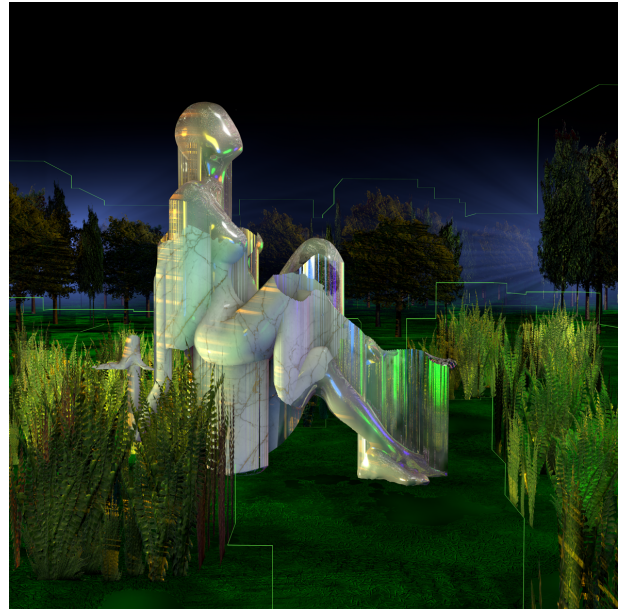


New York Exhibition

Sabrina Ratté

REALITY-SETTINGS

Sept 23 – Nov 5, 2022



Sabrina Ratté, *Monade IV*, 2020, Pigment ink printing, 47 x 47 in.

Arsenal Contemporary Art New York is pleased to present a solo exhibition by Sabrina Ratté.

Through her work Sabrina Ratté's enables the visualization of speculative futures exposing new and potential worlds. The interactive installation *Objets-Monde* presents a vast, uninhabited landscape, where the remains of psychedelically-colored car wrecks and old-school cathode-ray tube monitors are the last vestiges of a former culture. Traces of the effects of the Anthropocene are also found in the *Floralia* video quartet. Samples of then extinct roses, hydrangeas, ferns and glaciers, are preserved and displayed in a virtual archive.

Ratté's subject matter is inspired by a wide range of sources: the writings of Donna J. Haraway, Ursula K. Le Guin, Greg Egan; the drawings of Hans Bellmer; Greek mythology and the philosophy of Gottfried Wilhelm Leibniz. The cyborgs/goddesses in the large-scale *Monadés* prints embody Leibniz's concept of the monad, where each individual is a fragmented mirror of a larger reality. The interactive multi-screen installation *Distributed Memories* presents multiple memories simultaneously by bombarding us with Ratté's video outtakes and experiments from over ten years of creation. The animated video canvases of *Radiances* present seductive surfaces and painterly textures, highlighting Ratté's ability to, as she calls it, *paint with electronic light*.

Using photogrammetry to scan objects, plants and her own body, Ratté combines elements from the real world into her 3D animations. Through a combination of analog technologies (video synthesis and visual feedback), 3D animation and digital effects, Ratté's imaginary worlds always retain an echo of our current existence. These relics from the past are seen in *Objets-Monde*, where she imagines how life is transformed after humans are gone. Or in *Floralia*, where an electricity-like interference in the video

signal is caused by memories emanating from the archived plants. The captivating and bewitching way Ratté fuses electronic and human memory, the apocalyptic with nostalgia, preciousness and waste, idealized nature and the indelible presence of humans in the exhibition *Reality-Settings*, is a contemporary Siren song that cannot be resisted.

Sabrina Ratté's work has been presented internationally by various institutions including Laforet Museum (Tokyo), Centre Pompidou (Paris), Musée national des beaux-arts du Québec (Quebec City), Thoma Foundation (Santa Fe), PHI Center (Montreal), Whitney Museum of Art (New York), Chronus Art Center (Shanghai), and the Museum of the Moving Image (New York). Her first major solo exhibition is currently at La Gaîté Lyrique (Paris). She was nominated for the Sobey Art Award in 2019 and 2020. Her work can be found in the collections of the Montreal Museum of Contemporary Art, Caisse de dépôt et placement du Québec, Global Affairs, TD Bank, Bell Canada and Hydro-Québec, amongst others.

Written by Christine Redfern / ELLEPHANT

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SABRINA RATTÉ

b. Quebec, Quebec 1982

Lives and works in Montreal

EDUCATION

2012 MFA Studio Art / Film Production, Concordia University, Montreal, Canada

2011 Master Cinema, Université Paris 8, Paris, France

2005 BFA Specialization in Film Production, Concordia University, Montreal, Canada

SELECTED EXHIBITIONS

2022 Auae, Solo exhibition, Gaîté Lyrique, Paris, France

2021 House of Skin, Video Installation, Cinémathèque Québécoise, Montréal, Canada
Installation vidéo, Le lieu unique, Caen, France

2019 Sabrina Ratté & Yoshi Sodeoka, UltraSuperNew Gallery, Tokyo, Japan

Solo exhibition, Galerie Charlot, Tel Aviv, Israel Solo exhibition, Galerie Charlot, Paris, France

Sabrina Ratté & Rick Silva, Transfer Gallery, Los Angeles, United States

Sabrina Ratté & Samuel Arsenault-Brassard, Ellephant Gallery, Montreal, Canada

Solo exhibition, Salisbury University Art Gallery, Salisbury, United States

2018 Cité-jardin, Solo exhibition, Ellephant Gallery, Montreal, Canada

Video Installation, Mirage Festival, Lyon, France

2017 Video Installation, Never Apart, Montreal, Canada

Sabrina Ratté & Marie-Douce St-Jacques, Curator: Nathalie Bachand, Montreal 375th anniversary, Montreal, Canada

2016 Lieux-dits, Solo Exhibition, Young Project Gallery, Los Angeles, United States

Solo Exhibition, Dolby Gallery, San Francisco, United States

Video Installation, Atonal Festival, Berlin, Germany

Video installation, Montreal Digital Art Biennial, Société des Art Technologiques, Montreal, Canada

2015 Window Display, Kuenstlerhaus Bethanien, Berlin, Germany

Surabhi Ghosh & Sabrina Ratté, Ditch Projects, Springfield, Oregon, United States

Video Installation, Museum of the Moving Image, New York City, United States

Felicia Atkinson & Sabrina Ratté, KRETS Gallery, Malmö, Sweden

SELECTED GROUP EXHIBITIONS / SCREENINGS

2022 Earthbound, En dialogue avec la nature, HEK, Basel, Switzerland

So Future, Rijksmuseum Twenthe, Netherlands

Prométhée, le Jour d'Après, Centre des arts d'Enghien, in collaboration with le Centre Wallonie-Bruxelles, France

Decision Making, l'instant décisif, Centre culturel Canadien, Paris, France

Flora, curated by Ceren Arkman, Kalyon Kultur, Istanbul, Turkey

- Recharger/Unwind, Oasis Immersions, Palais des Congrès, Montréal, Canada
- 2021 Quand la matière devient art, Maison Guerlain, Paris L'écologie des images, Hors-Piste Festival, Centre Pompidou, Paris, France
Open Media Art Festival, Seoul
Hyper nature, l'écologie sous divers angles, Scopitone, Nantes, France
L'atelier des mémoires vives et imaginaires - art, informatique, cybernétique, Le miroir de Poitiers, France
The_ogre.net, Galerie Suzanne Tarasiève, Paris, France
- 2020 Emergences and Convergences, Centre PHI, Montréal, Canada
Human Learning, Curators: Dominique Moulain Alain Thibault, Centre Culturel Canadien à Paris
Festival Art Souterrain, Montréal, Canada
ISEA, Montreal, CA B39/Prectxe festival, South Korea
- 2019 Shenzhen New Media Art Festival, China
Central Library, Standard Vision, Los Angeles, United States
Solstice, Cleveland Museum of Art, Cleveland, United States
Inner Ear Vision, Bemis Center for Contemporary Arts, Omaha, NE, United States
Phenomenon:RGB, Laforet Museum, Harajuku, Japan
Re-Figure-Ground, Curator: Kelani Nichole, Arebyte Gallery, London, England
- 2018 Nuit solaire, Musée national des beaux-arts du Québec, Québec, Canada
Wuzhen Theater Festival, Tongxiang, China
EP7, Curated by Carlos Sanchez-Bautista, Paris, France
Transfer Download, Thoma Foundation, Santa Fe, United States
Chromatics, Ancienne école des beaux-arts, Montréal, Canada
Smash, Commissaire: Jacquelyn West, Gardiner Museum, Toronto, Canada
- 2017 Transfer Download, Chronus Art Center, Shanghai, China
'Unreal. The Algorithmic Present', Transfer Download, HEK, Bâle, Switzerland
Chromatics Festival, Arsenal Montreal, Canada
Bbots / Rebellng Nature, curator: Anne Roquigny, Centre des Arts d'Enghien-les Bains – France

SELECTED PROJECTS

- 2022 Time travels the world, installation for Hermès, Switzerland
- 2021 Quand la matière devient art, Maison Guerlain, Paris, France
Objets-monde, Studio National des Arts Contemporains Le Fresnoy, Tourcoing, France
- 2020 Violence, collaboration with Marie Brassard, Montreal, Canada
- 2019 IISE, Fashion Week, New York, United States
- 2018 Eastern Bloc, 10th anniversary, Montréal, CA Decoy Magazine, Vancouver, Canada

AWARDS

- 2020 Recipient of the Sobey Art Award (CAN)
Résidency at Cité Internationale des Arts, Programme "Trame"
- 2019 Longlisted for the Sobey Art Award (CAN)
- 2018 Explore and Create Grant, Canada Council

WATCHES & JEWELLERY | 30 MAR 2022 | BY HANNAH SILVER

Hermès embraces the art of travel at Watches & Wonders

Hermès has collaborated with artist Sabrina Ratté for the Watches & Wonders installation, *Time Travels the World*, which is inspired by the new Arceau Le Temps Voyageur watch



© Sabrina Ratté

Hermès is celebrating the art of travel at this year's Watches & Wonders in Geneva, with an installation by Canadian artist Sabrina Ratté. Ratté was inspired by the new Hermès Arceau Le Temps Voyageur watch in her exploration into escapism.

The watch, a new interpretation of the original Arceau designed by Henri d'Origny in 1978, puts travel at its heart, with a disc display of 24 time zones juxtaposed against a fantasy map, first created by Jérôme Colliard for the 'Planisphère d'un monde équestre' silk scarf.

The installation, *Time Travels the World*, plays into this fantastical vision, with 12 interactive landscapes situated in different time zones. Ratté is inspired by science fiction for her almost otherworldly pieces, which criss-cross through the past and the future in a nonlinear celebration of technology and the art of time.

Here, we talk to both Sabrina Ratté and creative director of Hermès Horloger, Philippe Delhotal, on the inspirations behind the installation and the watch design.

Wallpaper*: Sabrina, can you tell us about the universe you have created for this exhibition?

Sabrina Ratté: For this project, I use an application that allows me to import satellite image data of the Earth to make 3D models. I work with landscapes from the world we know and transform them into places that are both fantastic and strangely familiar. Twelve videos, representing 12 different time zones, will be shown in the outer windows. These videos are interactive; visitors can turn a knob reminiscent of a watch, which changes the temporality of the video as well as the speed of rotation of the watch displayed in front of the video, which seems to float above the landscape.

W*: The universe you have created reflects the all-encompassing nature of the watch. Where did you begin in translating this technical vision into tangible form?

SR: The watch is an integral part of the scenography. It is the satellite that revolves around the Earth. It gives the video landscapes their temporality. It is at the heart of the whole set design. The concept around the new watch quickly inspired me and allowed me to propose a project to the Hermès teams combining several techniques, some of which I usually work with and others more occasionally: sculptures, installations, interactive devices, video mapping. After discussing the creative intentions with the Hermès team, I devoted last summer to artistic and technological research. For example, how would we distribute the videos and how could we implement interactivity? How would we create the images I had in mind, what form would the sculptures take?

W*: What were the main challenges you encountered?

SR: I've put a lot of thought into optimising my creative process for the videos. One of them lasts about 20 minutes and therefore requires a lot of computer power. That's why I decided to work with a computer that could deliver renderings 24 hours a day. I could then continue to work in parallel on another computer. I also had to pay attention to the back-up system to avoid any bad surprises.

W*: Philippe, this watch interprets an extreme technicality into a clean and uncluttered design. What were the challenges in presenting all the information in concise form?

Philippe Delhotal: Our biggest challenge on Arceau Le Temps Voyageur was to reinvent the hours of the world the Hermès way. We developed a high technicity timepiece, and it was important to us to propose a ‘user-friendly’ watch that would be easy to wear, easy to set and easy to read. With Arceau Le Temps Voyageur the wearer can quickly appropriate the watch and find in it a true companion for its journeys. We decided to create the dial in four different parts to ease the reading of all information on the watch. The home time is located at 12 o’clock, all cities are well readable on an outside ring. We decided to have a floating satellite displaying the local time that enables us to keep some clarity and lightness on the centre part with the continents.

W*: Hermès’ history celebrating the art of travel is nodded to here, what else has inspired this design?

PD: Arceau Le Temps Voyageur is a micro-cosmos; in this sense it is a symbolic and functional representation of travel according to Hermès. It is an invitation to travel, a central and fundamental concept in the world of the house. The first objects made by Hermès were harnesses for horse-drawn carriages, a means of travelling in style.

Today, Hermès sells objects that men and women will wear on their wrists with pleasure in order to continue travelling from one time zone to another. Because it incorporates this multi-faceted concept, the Arceau Le Temps Voyageur is a symbolic and functional representation of travel according to Hermès.

W*: There is an elegance to both the curving forms and the typeface – can you tell us a bit about this?

PD: In 1978, Henri d'Origny freed the round watch from established aesthetic codes by imagining a classic and singular curve: the Arceau watch was born. Its case with asymmetrical stirrup-shaped attachments and sloping Arabic numerals evoking a galloping horse reveal a discreet and enduring elegance that lends itself to every possible expression of Hermès' creativity and know-how.

W*: The map is a work of art – what were the challenges in illustrating this without compromising the readability?

PD: For the launch of Arceau Le Temps Voyageur, we needed a different world map, reflecting the promise of a journey to dreamlike horizons, where borders become blurred. At the same time, we wanted to find the idea conveyed by the watch of being able to discover the world while letting ourselves be carried away by the imagination.

With this in mind, I was lucky enough to meet the graphic designer Jérôme Colliard, who told me the story of the 'Planisphère d'un monde équestre' motif he designed for Hermès in 2016. Like a fresco adorning the Grand Palais, it presented an imaginary world in the way that Hermès interpreted it, nourished by its equestrian universe: the material, the gaits or the figures give whimsical names to the continents, bays and other places. In that sense we didn't have to compromise on a continent or another, we could keep the reading and imaginary accessible for everyone.

From a technical perspective, we spent a lot of time developing the dial, which is composed of four parts featuring different materials and treatments. There are many details on the planisphere motif, and it was essential to make the continents stand out, to give them depth through a play on relief. This was possible thanks to the work we were able to do with the Ateliers d'Hermès Horloger in Le Noirmont. ✱



Sabrina Ratte faces the unknown through her rhizomatic practice

Words Alif Ibrahim

[Work](#) [Digital](#) [Sculpture](#) [Technology](#)

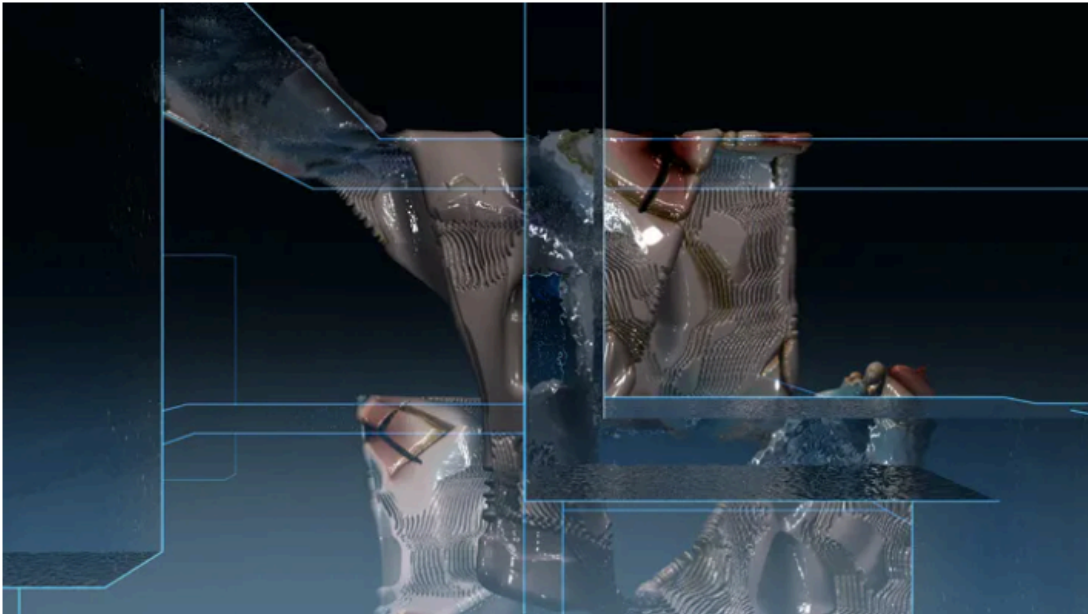
20 November 2019



Some of the most interesting digital works out there today deal with opposing tensions. Mind you, it doesn't necessarily mean that these are dualistic tensions – divisions between the private and the public, the real and the imaginary, the mental and the physical, for example, all turn out to contain more dimensions than we initially thought. In Sabrina Ratte's work, she uses her expert manipulation of the video form to create ambiguous environments and realities, essentially savouring an existence within these tensions rather than trying to forcefully veer towards a clear answer.

The Paris-based artist, originally hailing from Montreal, works with video, installations, sculpture and performance in her practice, focusing on the manipulation of images that constantly looks for new ideas. "I like to think of my practice as some kind of shape-shifting rhizomatic process," Sabrina tells *It's Nice That*. This concept of the rhizome, developed by philosophers Gilles Deleuze and Félix Guattari, takes an organic, non-hierarchical form as a model for culture and power, allowing for ambiguity in interpretation and representation, a rather deep influence in contemporary digital art. Deleuze's influence on Sabrina is made explicit in her recent project *Aliquid*, a term that she took from his book *A Logic of Sense*. "I like the vagueness of the word, which inspires the idea that reality is so vast that we can only apprehend it based on our limited experience as humans. It is a survival instinct to create sense and meaning when facing the unknown," Sabrina explains.

In the single-channel video work, electronic signals are manipulated to create layers and layers of digital flesh, which then lands on a translucent architectural form and snakes around the reflective surface. Accompanied by a soundtrack by long-time collaborator Roger Tellier-Craig, the flesh pulses and shifts with the sounds and eventually disintegrates into small particles. "I have been quite inspired by HP Lovecraft for some time now, more precisely by the idea of undefinable forms of life emerging from other aeons reappearing in the world of humans," she says. Sabrina created the textures using a video synthesiser before transforming them in Cinema 4D. "I like the idea of analogue technology becoming digital flesh, electricity that materialises into living matter," she says.

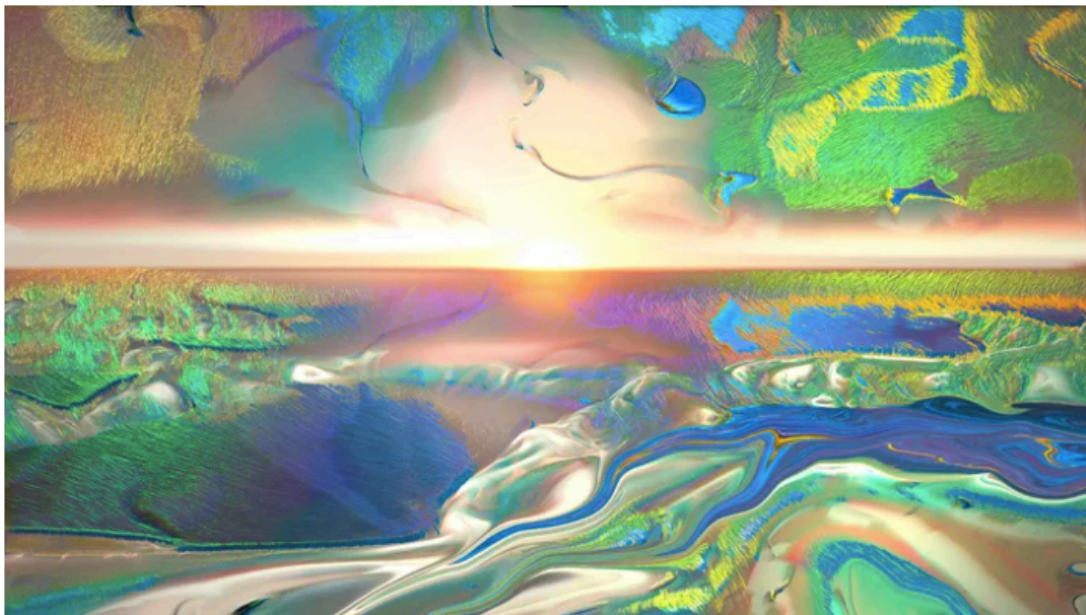


Above
Sabrina Ratte: Aliquid

Sabrina often invokes architectural forms even in her fluid digital works. This not only functions as a theme, but also as an aesthetic decision. “It was a way for me to shape this unpredictable electronic light exploding in the screen: I felt the need to organise and contain this raw energy inside formal compositions, to finally break the composition back to chaos,” Sabrina describes. “I started to be fascinated by architecture and the relation between psychological projection into a physical space and its representation.”

Although she studied film production, she sees these experimental videos as something that was more natural for her. “I discovered many great pioneers of video art and computer art, which became my teachers. Woody and Steina Vasulka or Lillian Schwartz, for example, had a huge impact on me,” she says. “Video has been like a portal towards other forms of interests.”

“Ideally, I would like to see what we call digital art being more integrated into exhibitions with other mediums; a curation around a theme or concept rather than focusing on the technology involved,” Sabrina explains. Her architectural, ambiguous and atmospheric work is being shown at a couple of upcoming exhibitions in Tel Aviv, Montreal, and Paris, as well as a Tokyo exhibition that will also feature fellow video artist Yoshi Sodeoka.

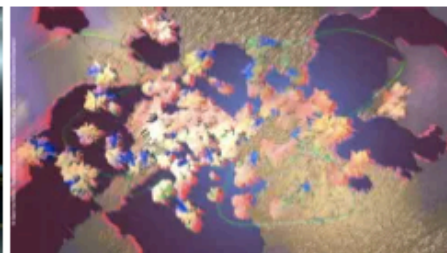
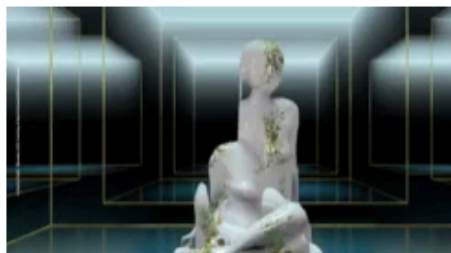
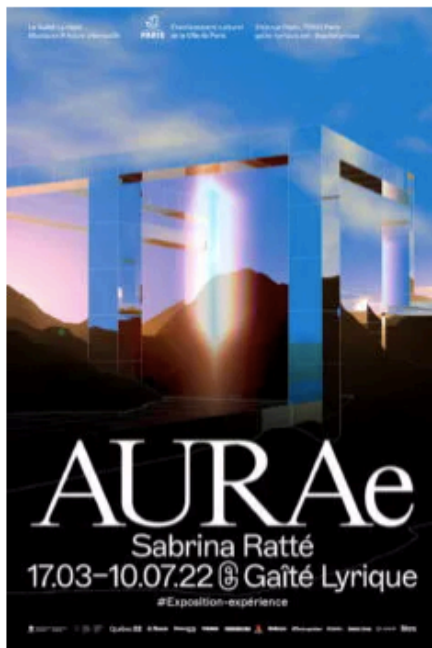


Above
Sabrina Ratte: Radiances

ART, CULTURE, FILM & PHOTOGRAPHY, INSTAGRAM, MUSIC, SCIENCE & TECHNOLOGY, TWEET

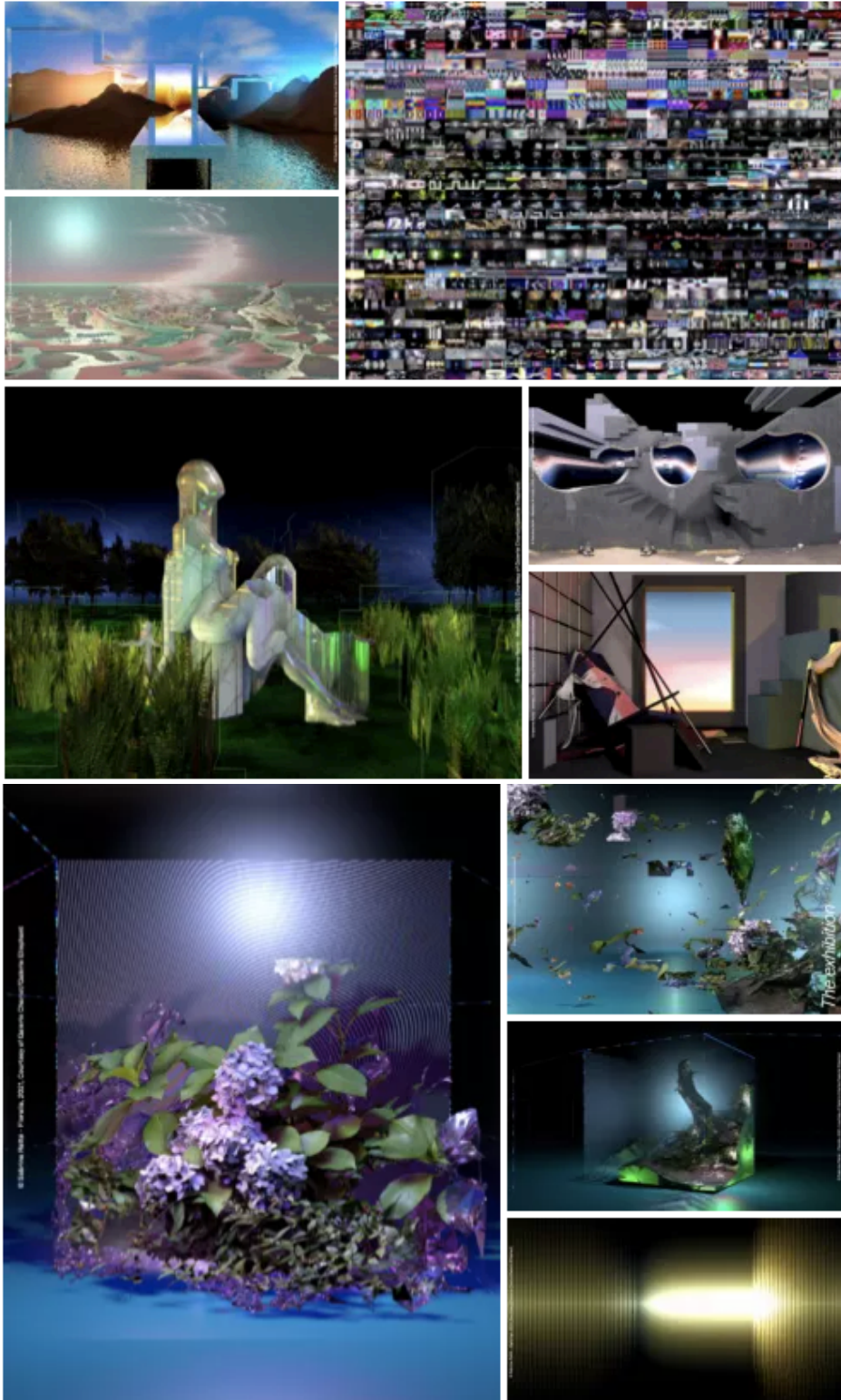
AURAE – Sabrina Ratté March 17 – July 10th at Gaîté Lyrique

MARCH 15, 2022 by DIANE PERNET



ARSENAL

contemporary art contemporain
NEW YORK | TORONTO | MONTREAL



Dear Shaded Viewers,

The exhibition AURAE by Sabrina Ratté is a reaction to the overproduction of images that we have all experienced over the 2021-2022 season. It is an exploration of our new relationships with images and shared spaces in a post-lockdown world saturated with digital and visual phenomena. The exhibition/experience commissioned by La Gaite Lyrique uses opaque filters, mirror effects and perspective techniques. The Canadian artist and image maker immerses us in the ambiguous reality of our technological age. “We hope that it may serve as a foil to fictitious scenarios heralding the apocalypse, a word that etymologically means...*unveiling*.”

A word from the curator

“For every form, becoming an image means to experience this painless exile from its own place, in a supplemental space that is neither the space of the object nor the space of the subject, but rather one that derives from the first and supports and makes possible the life of the second.”

Emanuele Coccia, *The Sensible Life*

As an object of human fascination, even fire cannot rival the image, which hypnotizes, enthralls and subdues. Pervasive in our digital lives, images are spreading at an astonishing pace, to the point that they can sometimes cloud our comprehension and leave us disoriented. What if we could recover our clarity of vision by tearing up the veil thrown over our eyes, going beyond the surface to reclaim the substance of images and restore their aura?

Drawing inspiration from web culture and its visual simulations, along with science fiction and architecture, Sabrina Ratté crafts image-spaces to navigate and cross, in which to embed oneself. She polishes their reflective facets like myriad alternative realities that augment our experience of the here and now. And yet at the same time, we are elsewhere. Her art is that of the alchemist, transforming matter into light, illusion into depth. She melds technologies into a poetic hybrid form with holograms, photography, and 3D animation.

A dozen of her works are presented together for the first time as an experience in AURAE, a title that refers both to the images' halo and an area of spatial metamorphosis. Immense, enveloping, ambiguous. The human element is absent from the colorful projections but reintroduced by visitors—both the stars and supporting cast—who bring their own original, unique perspective to the landscape, which is unveiled as a sculpture with a pearly sheen far superior to the compressed glow of the Internet.

Ratté creates an experience for the body in which symbolic boundaries fade away, through a monumental architectural edifice where sounds echo into the distance and shapes extend beyond their three-dimensional frames. A movement through space that relates our relationship with screens, our desire to pass through them to fuse with what they display, and the ever growing distance that separates us from that world closed off behind the window, which we can see but never touch.

Curated by Jos Auzende

The AURAE – Sabrina Ratté exhibition was produced in collaboration with scenographer and designer Antonin Sorel, and set to visual music by Roger Tellier-Craig and Andrea-Jane Cornell.

AURAE has Sabrina Ratté inventing corporeal landscapes and dream-like architecture that lie somewhere between the physical world and the virtual world in a series of works featuring video projections, animations, prints, photogrammetry, sculptures and spatial installations.

The name AURAE comes from the artist's first video works and its sun-washed hues (from 2012), as well as the etymology of the word "aura," which denotes a gentle breeze, a breath, an atmosphere. They are "units of ambiance" to be explored physically. The visitors become an active part of the space. AURAE is presented as a large set of immersive structures and landscapes filled with moving visual matter, which investigates the physical separation between two different realities.

Working in collaboration with the designer Antonin Sorel (scenography) and the musician Roger Tellier-Craig (sound design), Ratté dreamt up a disturbing archipelago—a string of islets and refuges outside the bounds of reality, a procession of utopias destined to materialise.



Art

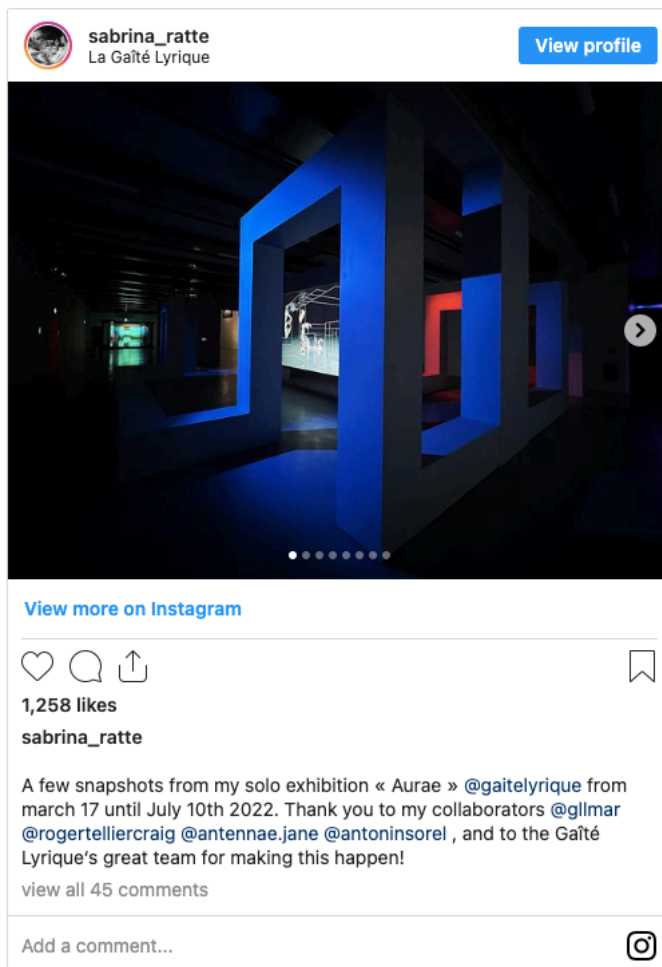
Apr 20, 2022 🔥 2.3K 💬 0

Immerse Yourself Into Sabrina Ratté's "Auræ" at La Gaîté Lyrique

A hypnotic experience on view in the heart of Paris.

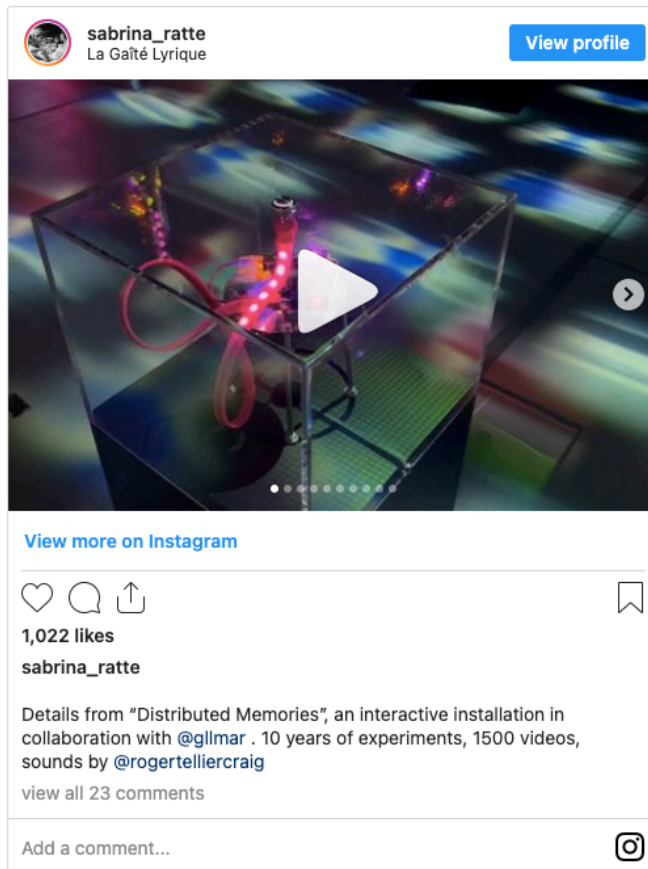
[La Gaîté Lyrique](#) is a Parisian cultural center dedicated to digital art and contemporary music. First conceived as an opera house in 1792, the space has gone through a number of changes throughout the years, having since been reconverted into a hybridized studio space, concert hall and gallery.

From the outside, the center looks like many of the pristine buildings in and around Paris. Inside, however, is like stepping into the set of a sci-fi thriller. In the past, the space has played host to a number of emerging musicians and artists, from [Flavien Berger](#) to [Olivier Ratsi](#).



The gallery is currently playing host to an immersive series of installations by Canadian artist, [Sabrina Ratté](#). Based between Montreal and Marseille, Ratté is aware of the information overload brought upon the Post-Internet age. She chooses to deconstruct the digital image and its enthralling power through hypnotic artwork that draws on the intersection of architecture, web culture and science fiction.

Curated by [Jos Auzende](#), “Auae” presents 11 of Ratté’s “image-spaces” for the first time together. Instead of using signs to guide audiences around, Ratté utilizes an ominous noise and accompanying glow to entrance viewers around the dimly lit space. Non-linear in presentation, each of her holograms, photos and 3D animations offer alternative realities that augment our experience of the here and now.



Purposefully devoid of any human depictions, visitors bring their own unique perspective to the art — at times being the surface to which the holograms project off — in other instances providing a sculptural silhouette for the surrounding audience to observe. This movement around the space reflects “our relationship with screens, our desire to pass through them to fuse with what they display,” Auzende added.

Add your own imprint to “[Auræ](#)” as it goes on view at [La Gaîté Lyrique](#) until July 10, 2022.

In related news, [HypeArt](#) visited the latest iteration of Virgil Abloh's seminal show "Coming of Age" at Fondation Louis Vuitton.

La Gaité Lyrique

3 rue Papin

75003 Paris, France

TEXT BY

Shawn Ghassemitari

ARTIST

Sabrina Ratté



VIRTUAL MAGIC: A STUDIO VISIT WITH SABRINA RATTÉ

Sabrina Ratté's enchanting digital practice shakes up our relationship to the natural world. Working across multiple channels she breaks down interfaces between digital and physical and technological and biological. Virtual worlds spill out into exhibition spaces and natural objects are scanned into digital space. Hers is a shifting, playful universe that pays no attention to boundaries between the present, past and future. These complex and intricate artworks entrance her viewers and ultimately ask them whether tech, biology, the history of the world and its future are more entwined than we ever imagined. In this chat, Sabrina reveals her sources of inspiration from horror to sci-fi and explains how these ideas feed into creating the perfect digital storm.

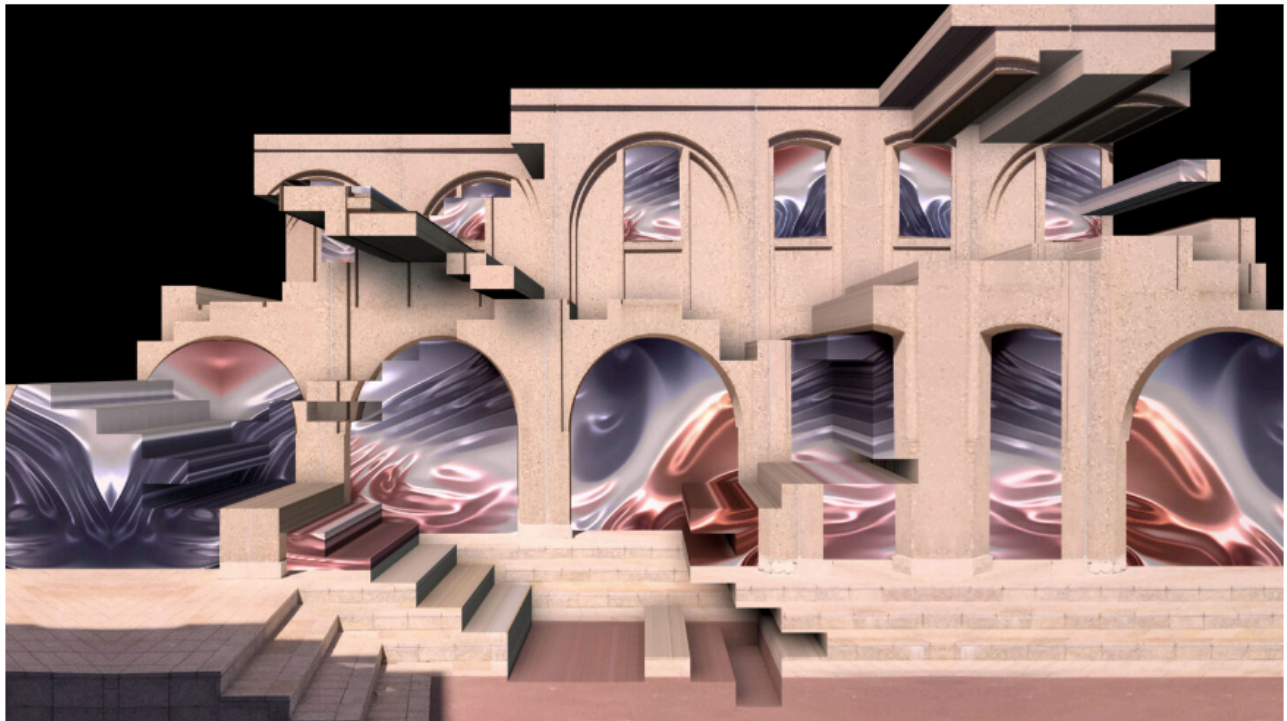
Text by [Kate Neave](#)



Sabrina Ratté, Alpenglow, 2018, inkjet print and projection

ON NATURE

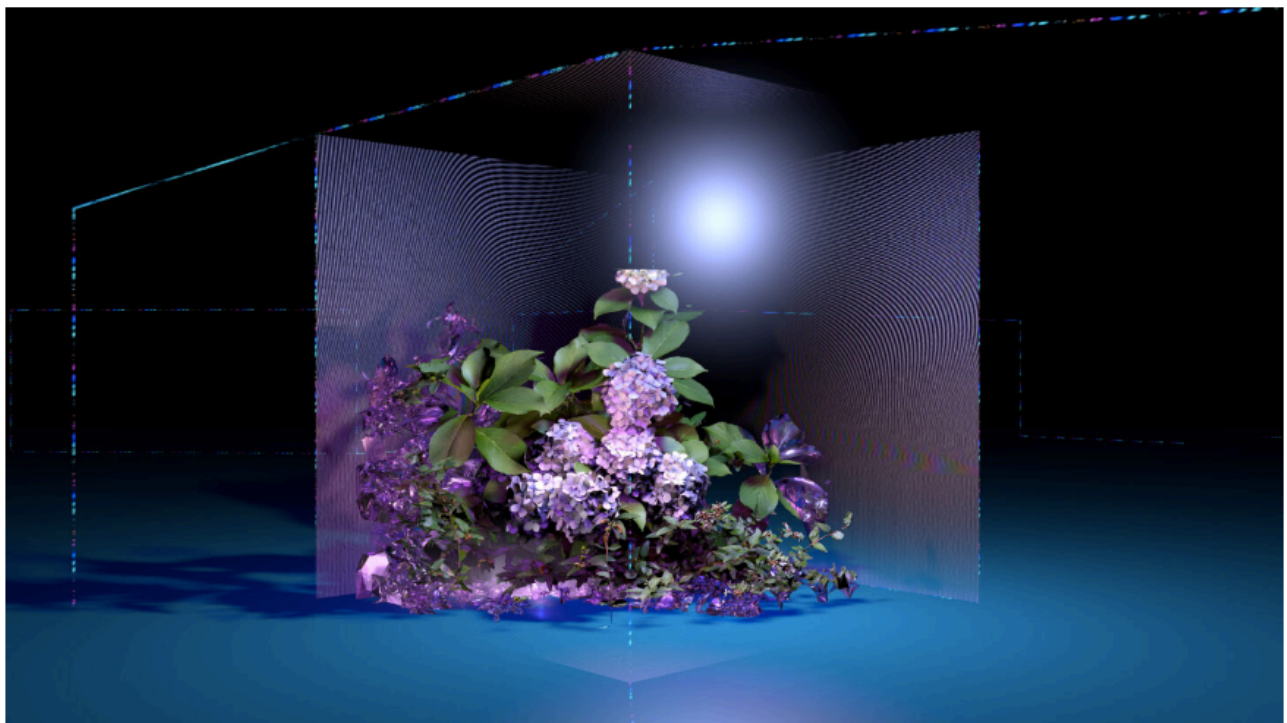
'Floralia' was made during the pandemic when I was spending a lot of my time in the countryside. I was greatly concerned with the concept of the Anthropocene – the idea that the Earth has moved into a new geological epoch characterised by human domination. I was wondering how to approach this subject in a productive manner—not getting stuck in apocalyptic thinking or having an attitude of denial. I discovered Donna Haraway's book 'Staying with the Trouble' in which she investigates multiple ways to inhabit this overwhelming reality. She opened my mind with her powerful ideas and her words inspired me visually. In parallel to these readings, I was exploring new techniques such as 3D scanning, so it made sense to me to use real plants and bring them into virtual space. The idea behind the work was to create an archive from the future where samples of plant species are preserved and interfere with the present.



Sabrina Ratté, still from Machine for Living 2018, video series / installation / sculptures

ON SCIENCE FICTION

I've always been a fan of science fiction and I loved that Donna Haraway references Ursula K. Le Guin in her writings. It presented an occasion for me to go back to Le Guin's books. Greg Egan was also an inspiration for 'Floralia'. Extensive parts of his writing are very technical explorations of living in a futuristic virtual reality. He imagines a day when the human mind will be digitised to live on hard drives. The characters can decide to live with the same sensations they experienced in the physical world, or to embrace the abstract experience of the virtual world where they create their own reality. There is a lot of existential thinking in the book that resonates with my own obsessions.



Sabrina Ratté, still from *Floralia*, 2021, video series, installation, wallpaper / virtual reality

ON HORROR

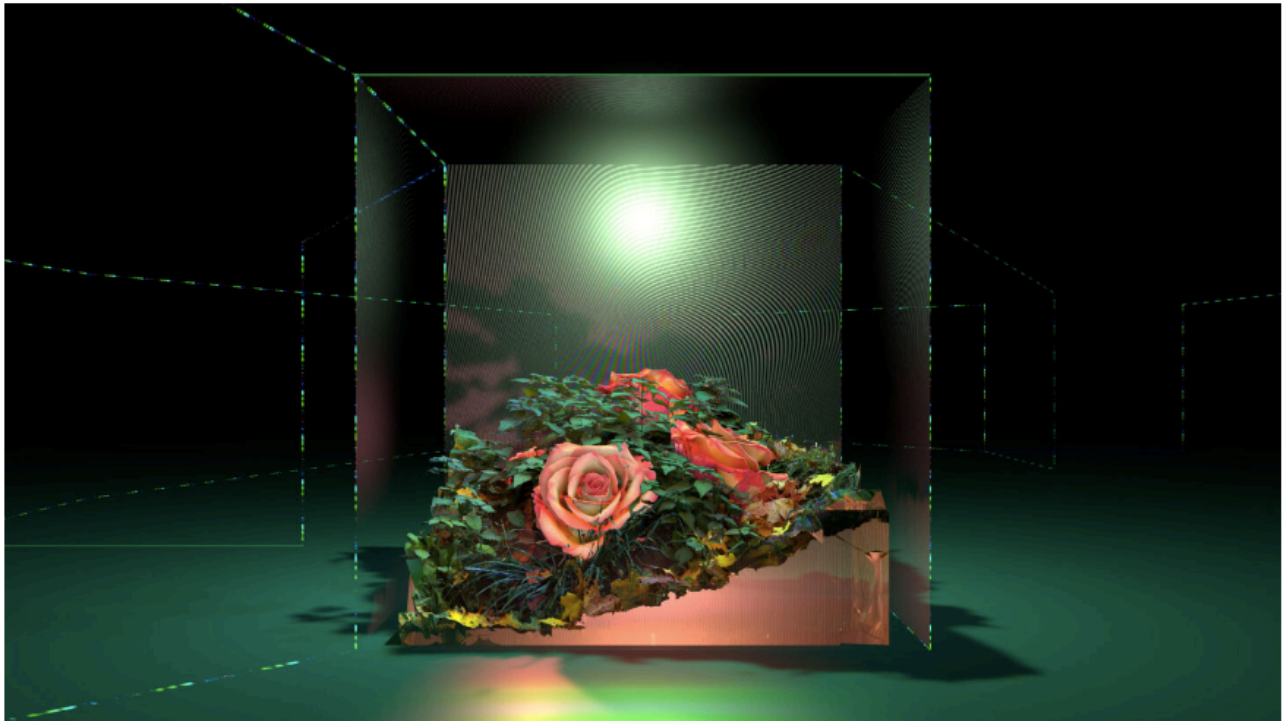
'House of Skin' is my horror film. It is a homage to David Cronenberg, another huge inspiration for me. I am particularly fascinated by the way he thinks about biological existence in relation with technology. In 'House of Skin', I wanted to explore the creation of abstract entities embedded with technology while freely referencing some of Cronenberg's films. The creatures I created seem to be hanging between life and death, as if they were forgotten obsolete technologies.



Sabrina Ratté, still from Aliquid, 2019, HD video

ON MAKING MUSIC

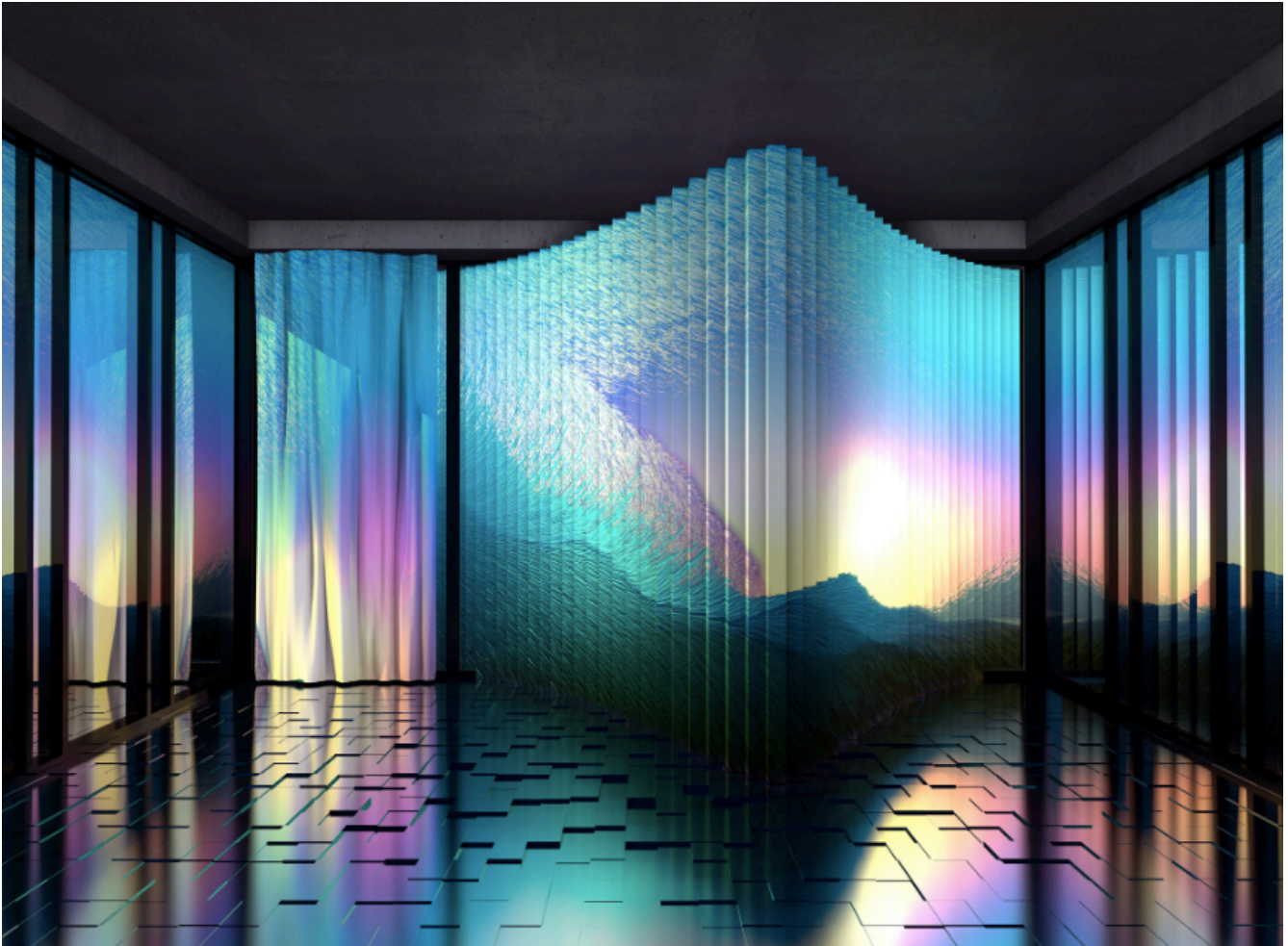
Electronic music composer Roger Tellier-Craig and I have known each other for a long time. In 2010, he concentrated on music as I was starting to work with video. This inspired us to create a duo together called Le Révélateur, where I was doing live visuals in dialogue with his music. We played in a lot of different festivals, galleries and museums. Today, Roger and I still collaborate on different projects. He sends me electronic textures, abstract sounds or drones that I edit together in order to create the soundtracks to my videos. The history of electronic music and video art is intertwined in many different ways. For example, one of the first video synthesizers was based on the Moog audio synthesizer and changes were made to produce images instead of sounds.



Sabrina Ratté, still from *Floralia*, 2021, video series, installation, wallpaper / virtual reality

ON HER TOOLS

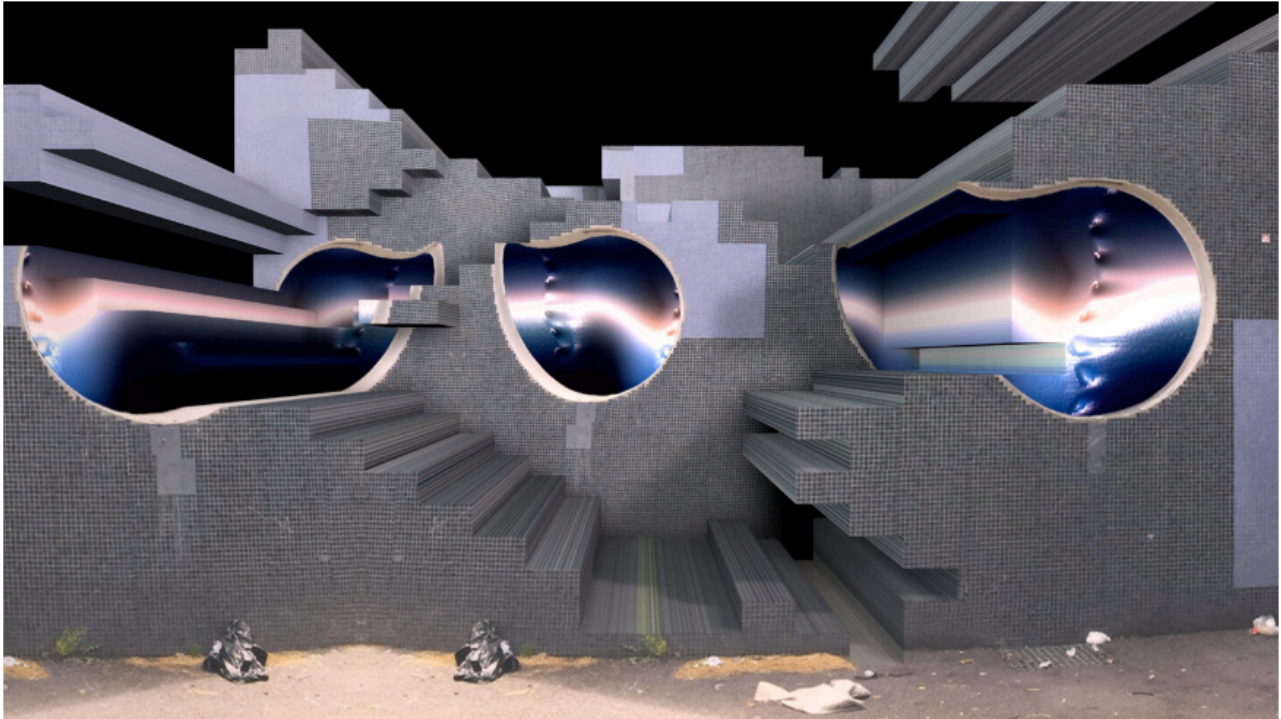
I first started out using analogue technologies, such as video synthesizers and video feedbacks. Eventually, I felt the need to bring a third dimension to my environments, while keeping analog textures in my aesthetic. That's how I began to integrate 3D animation software into my practice. In 'Floralia' textures from video synthesizers can be seen in the wires and the texture of the cubes, which bring a more electronic side to the video and are a subtle reference to the past.



Sabrina Ratté Aurora, 2018, inkjet print and projection

ON EXHIBITING

I am fascinated by the idea of mixing different media in my work. For example, I have created 3D printed sculptures and prints augmented by video projections. It creates this simple but powerful effect where physical reality merges with light. One of the most exciting projects I have coming up is a solo exhibition at La Gaité Lyrique in Paris next year. It's a huge space of about 1000 square meters which represents a good challenge for me. I'm collaborating with my friend designer Antonin Sorel who is helping me transform my virtual environments into physical sculptures and architecture. Video projections will also be integrated in the structures. It is one of my most ambitious projects so far.



Sabrina Ratté, still from Machine for Living 2018, video series / installation / sculptures

Sabrina Ratté's solo exhibition at [La Gaité Lyrique](#) opens on 16 March 2022. She is creating an NFT for the benefit of the Good Planet Foundation to be shown at [Maison Guerlain](#) from 21 October 2021.

This feature is part of 'Unearthed: Eco-visionaries' a thought-provoking series by [Kate Neave](#) uncovering contemporary artists at the forefront of environmental thought. We discover artists that engage with the natural world, explore topics at the frontier of art and nature or shed light on an environmental issue. Taking inspiration from these creative practitioners, we join the complex conversation about the climate crisis, harnessing creativity's power to reach a deeper understanding and be a catalyst for change.