

P. 2 RESUME

P. 3 APPROACH

P. 4-11 QUAZAR 2022→2023

P. 12-20 QUAZAR STARTER PACK 2024

P. 21-25 AQUAQUAZ AT THE LAKE 2024

P. 26-29 AQUAQUAZ STARTER PACK 2025

P. 30-36 PREVIOUS PROJECTS 2021→2023

P. 37 CONTACT

P. 38-42 PRESS

P. 38-42 PRESS

SET & CHLOÉ 2025

RESUME SET&CHLOÉ

SELECTED WORK AS A DUO

Our Bruxelles studio is dedicated to the transformation of things salvaged and other discarded whatnots. As artists and Quazar amateurs, we love to tinker by drawing matter from the urban clutter, combining low-tech and craftsmanship. We create new Quazar measuring tools from knickknacks, giving them a new life and an unexpected function. Inspired by trickster artists, our works sway between reality and fiction, stirring surprise and critical engagement from the viewer.

Our methodology is close to empirical tinkering and projects us towards off-the-wall forms and narrations. With refuse as raw material, we are imagining a low-cost and accessible future.

Join our club to explore our installations and video reports, and become a Quazar amateur to get your own membership card !

2025 Solo show → “AQUAQUAZ WORKSTATION” - Plein Toppête, Brussels, June

2025 Group show → “Pièces à conviction” - Art Center UPHF, Valenciennes, March

2024 Residency → “AQUAQUAZ” feat. Sans Age - CAN, Switzerland, June

2023 Group show → “Do you care” - Modus Operandi, Brussels, Nov.

2023 Performance → “Là où je me terre” - ISELP, Brussels, July

2023 Talk → “Laboratoire des Nouvelles Mythologies” - ISELP, Brussels, June

2023 Group show → “Là où je me terre” - ISELP, Brussels, April

2023 Solo show → “QUAZAR” - Atelier Lippens, Brussels, May (Soutien de la FW-B, ISELP, SOFAM)

2023 Laureat → “Symbiosis” - 28^e International Symposium on Electronic Art, Paris, May

2023 Double grant → SOFAM, Brussels

2022 Grant → “Prix Connectif” - ISELP and COCOF, Brussels

2022 Residency → “QUAZAR” - ISELP, Brussels, Oct.

2022 Group show → “Ma Mine” - Atelier Lippens, Brussels, Oct.

2022 Group show → “Cycle 4 : Tactiques du rêve augmenté” - La Verrière-Fondation Hermès, Brussels, April

2021 Group show → “Péridion” - Atoma, Brussels, Sept.

2021 Group show → “Bye Bye His-Story” - CGII, La Louvière, Sept.

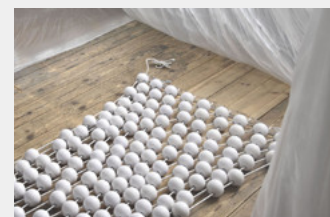
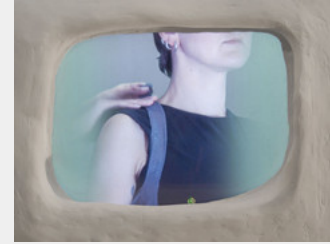
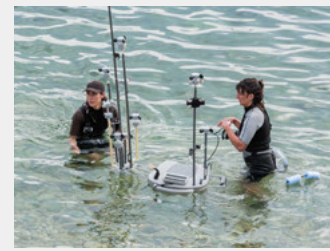
2020 Group show → “They said” - Cinéma Palace, Brussels, Sept.

2019 Group show → “Hiking the House” - Maison des Arts, Schaerbeek, May

2018 Publication → “Des lignes et des nœuds” - p112 à p130, B42, Valence

2019 Chloé Van Oost (1995, BE) → master's degree in Printmaking - ENSAV La Cambre & ArBA-ESA, Brussels

2015 Set Chevallier (1991, FR) → master's degree in Graphic design - ÉSAD Valence, Valence



WWW.SETETCHLOE.COM

APPROACH SET&CHLOÉ

We transform materials and waste into frameworks for fictitious tales, to create installations mixing together sculptures, documentary videos and performances. In these settings, we play the role of two amateurs, passionate about an under-studied light phenomenon : the quazars. Our characters document their **low-tech** and **low-cost** inventions, and create videos showing their measuring tools tinkered with what comes to hand, as crafty as they are odd.

This off-the-wall fiction is based on studies in anthropology of technics. It opens a field of experimentation in which plastic waste is the production constraint, and thus explores ecological challenges through the reuse of trash, associating craftsmanship and DIY.

Our work is close to the concept of bricolage developed by Lévi-Strauss in "La Pensée Sauvage", that implies a mode of conception and production of artefacts made from a closed instrumental environment – here polluted – as opposed to the "engineer's logic" in which the environment, supposedly infinite, is bent to the project's needs.

Since 2019, we have been exploring those different themes posing as **tricksters**. This humorous posture places the viewer between disbelief and complicity. With irony, we question the Western point of view and the techno-solutionist attitude towards waste management, while playing with the trust that one gives to artistic discourses.

Our installations create immersive experiences that recall the dioramas of natural history museums, in which the viewer becomes the main actor. This ambiguity is strengthened by the mediation apparatuses – video documentaries and mediation videos – that blur the line between fiction and reality.

We try, at our own scale, to create a new imagination surrounding waste repurposing. By giving trash original functions, we share a low-cost, down-to-earth science fiction, a tangible projection toward possible alternatives.

Photo ©Dominique Libert





QUAZAR 2022→2024 A QUASI-SOLAR FICTION

The QUAZAR project focuses on the scientific data collection of a scarcely studied light phenomenon. This plastic narrative cultivates the ambiguity that lies in between reality and fiction, between the figures of the artist and of the amateur scientist.

We have chosen to design a diorama, as seen in museums of natural science, which puts the viewer in the centre of the narrative at a 1:1 scale. The viewer is played into an ambiguous game, between the actual and presumed materials, the arbitrary choices of setting and realism, the fakeness and realness of it all. We seek to entertain that trickster confusion by working a vision of realness and imagination, that challenges truthfulness along with the possibilities of existence of scientific mindsets. As we want to immerse the viewers, we incorporate interactive items such as lighted and sound switches, accompanied by a performed mediation and documentaries.

We build our pieces with the will to develop a low-tech and low-cost science fiction. The figure of the amateur allows us to mix different categories of scientific knowledge and do-it-yourself ethos. The majority of the raw material we work with is waste and litter, ubiquitous in the cities.



The immersive installation is made of four sound-casting sculptures-tools, six short videos (± 3 min, on tablets, TV et phone), a spatial ambient soundtrack, a fresco depicting one of the research sites, and three small sculptures-tools for the visitors to manipulate while getting their picture taken in front of the fresco.

This project was made possible by the support of the FW-B, the ISELP and the SOFAM.

LIST OF REFERENCES - BIBLIOGRAPHY & FILMOGRAPHY

Victor PAPANEK, *Design pour le monde réel*, Les presses du réel, 1971.
Camille BOSQUÉ, *Design pour un monde fini*, Carnets parallèles, 2024.
Gauthier ROUSSILHE & Quentin MATEUS, *Perspectives low-tech*, Divergences, 2023.
Vilém FLUSSER, *Petite philosophie du design*, Circé, 2002.
Claude LÉVI-STRAUSS, *La pensée sauvage*, Agora, 1962.
Carlo GINZBURG, *Mythes, emblèmes, traces*, Verdiers, 1993.
Philippe DESCOLA, *Par delà nature et culture*, Gallimard, 2005.

Bruno DUMONT, 2014, *P'tit Quinquin* [serie].
Walon GREEN & Ed SPIEGEL, 1971, *The Hellstrom Chronicle* [docufiction].
Jan DE BONT, 1996, *Twister* [film].
Serge BRUNIER & Bruno BUCHER, 2013-2015, *Entre Terre et Ciel* [docuseries].
COURANT, GONNER & GOURMAUD, 1993-2014, *C'est Pas Sorcier* [docuseries].



QUAZAR 2022→2023 FLEXER HIGH DENSITY

«The FLEXER HIGH DENSITY is a measuring tool that allows us, with its flexibility, to create a quazar waves stratigraphy from pole A to B, the latter being on the outside of the tool. Like so, with the lime cover we have made ourselves by harvesting limestone chunks that we then ground and fired at high temperatures, this tool allows us to neutralise the quazar data. Here, the quaz-metre is at 7 Quaz, and that allows us to put on the safety glasses, and read into the invisible quazar waves transformed into sound data. We turn it on, get ourselves under the sound shower, and we can hear a quazar. We can even feel it vibrate through the structure».



± 200×200×170cm (hoops and tarpaulin, foam, latex, cables, cob, straw, sand, electronic components, speaker)

During the mediation, we explain the use of each tool, as in the French popular science documentary series *C'est pas sorcier*. The videos can be find online here :

IG @SET.ET.CHLOE and WWW.SETETCHLOE.COM →



QUAZAR 2022→2023 Q.S. DISTANCER

«The Q.S. DISTANCER allows us to understand the origin of quazars. It is aimed directly towards the beam. This system allows us to pick up data up to a few kilometres above the ozone layer. Unfortunately, we lose it farther than that, but it doesn't matter because we can still manage to understand that quazars follow the same direction as the sun. Therefore, we can speak of Quasi-Solar beams».



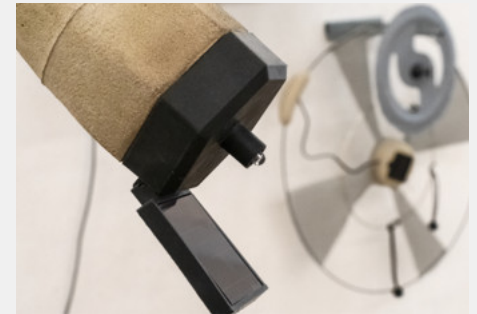
± 300×250×165cm (metal and plastic tarpaulin, inner tubes, canvas, foam, latex, cob, sand, electronic components, speaker)

QUAZAR 2022→2023 OSCILLATOR MULTILAYER

«The OSCILLATOR MULTILAYER is a one piece device stabilized by its tubes. It records data between the cores and the outer layers of the quazar beams. It is handled supplyely with this controller, and its curvy shape allows it to record fluid and uninterrupted data ».



± 200×150×50cm (aluminium tubing, lumtilayer tubing, tarpaulin, inner tubes, foam, latex, sand, electronic components, speaker)



QUAZAR 2022→2023 SECTOR-PLUG-MAPPER

«The SECTOR-PLUG-MAPPER is the first tool we create and use on site. We attach the technological plugs to a structure, at strategic junctions. Inspired by the Oceanian sailing maps, it allows us to develop a quazar typology, and to determine which tool we should use afterwards».



± 300×180×15cm (foam, latex, wood, plastic strap, electronic components, speaker)

QUAZAR 2022→2023 DIORAMA

«A quazar location such as Villette is so incredible that it felt important to give you the ability to picture yourself there, if you cannot be there. You may choose a frisbee-sensor to pose for a picture, and you will receive a souvenir photo at the exit».



± 210×200×370cm (wood, cob, drawing on lime, grass, sandbags, authentic Villette stone)

QUAZAR 2022→2023 SIX DOCUFICTIONS

Six videos go with the art pieces. Their purpose is to be a mediation support to the installation. Some are tutorials, others are hand-held shot reports. Those coded genres allow the viewer to anchor the fiction into reality. The documentary sequences show two researchers, passionate amateurs of quazars, who develop and use their own tools to analyse the light phenomena and their impact on the local fauna and flora.

Those video sequences were made in the Revermont region (France), and at the Plateau de Millevaches (France), from June to August 2022. The nomadic way of working called for low-tech aesthetics: it can be seen in the appropriation of bivouac design codes, building with light and strong tarps, thin structures and adjustable modules. In this rural fiction, we also were interested in the use of traditional techniques, such as wattling and cob, to build some of the elements of scenography.

Those videos were thought of and made to be seen in the exhibition, not to be broadcasted online: the sound treatment keeps voices only. It creates a harmony of sounds between the sound of the videos, the sound design of the sculptures-tools and the soundtrack of the installation. The latter simulates the environment of the prospecting site with its heat and the sound of cicadas. We worked with the musician Tomi Yard to create audio variations as the visitor walks through the installation, to offer to everyone the true experience of a Quazar amateur.



Screen holder (metal, wood, cob)



Vidéo 1. Introduction, first steps on the prospecting site, Villette quarry, June 2022 [VIDEO LINK](#)



Vidéo 2. Interview, meeting with Jean-Luc Challes, Villette quarry, June 2022 [VIDEO LINK](#)



Vidéo 3. UV mapping & 3D modelling, Villette quarry, July 2022 [VIDEO LINK](#)



Vidéo 4.. Isolated tracks, meeting with Marco Cheval, Ain river, July 2022 [VIDEO LINK](#)



Vidéo 5. Tutorial, Faux-la-Montagne, August 2022 [VIDEO LINK](#)



Vidéo 6. Aerial harvesting, Clamouzat Rocks, August 2022 [VIDEO LINK](#)



STARTER PACK

Quazar

2024

QUAZAR2024
QZ PORTABLE USB TRACKS READER
PAD LAYER STRATER XVR
Screen, PVC, drawing on whitewash, electronic
components, foam, latex
25×20×9cm



QUAZAR 2024 IN STOCK

QUAZAR2024
QZ PORTABLE USB TRACKS READER
QUAZLOCALIZER LCD SCREEN
Screen, PVC, drawing on whitewash, inner tube,
electronic components, multilayered tubing, foam,
latex
20×16×17cm

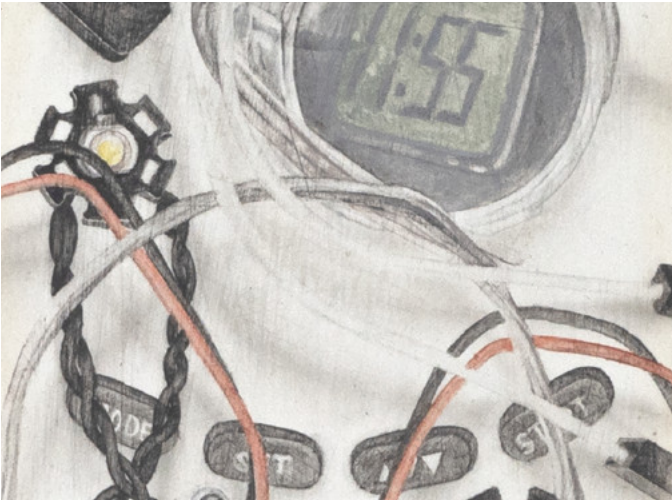


QUAZAR 2024 IN STOCK

QUAZAR2024
COMPACT QUAZ TOOL 86G 3PC
Screen, PVC, electronic components, foam, latex
9×9×5CM



QUAZAR2024
QUAZSTARTERPACK1 CONNECTIONS
Cob, drawing on whitewash, wood, linoleum
16x12x3cm



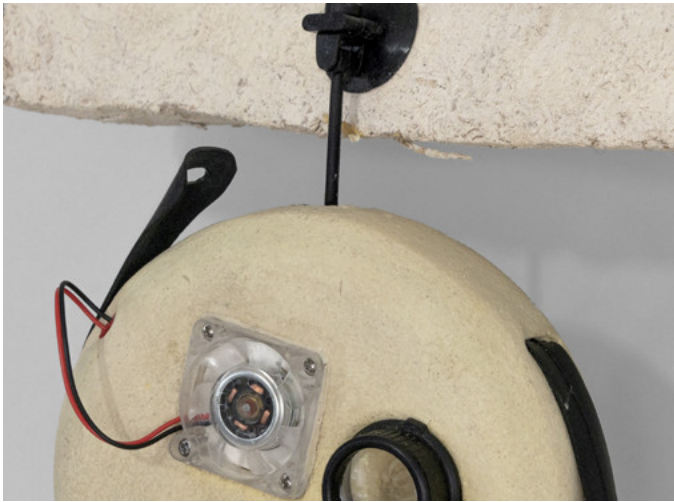
QUAZAR2024
DIORAMA-CONTROLLER VILLETTE QUARRY
Cob, wood, drawing on whitewash, electronic components,
foam, latex
42x33x13cm



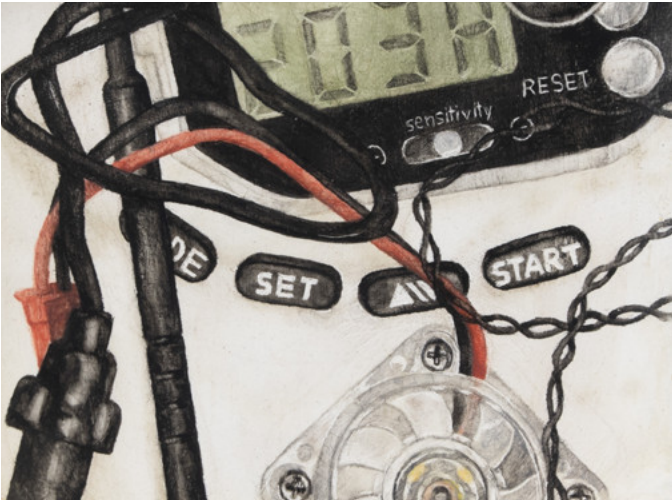
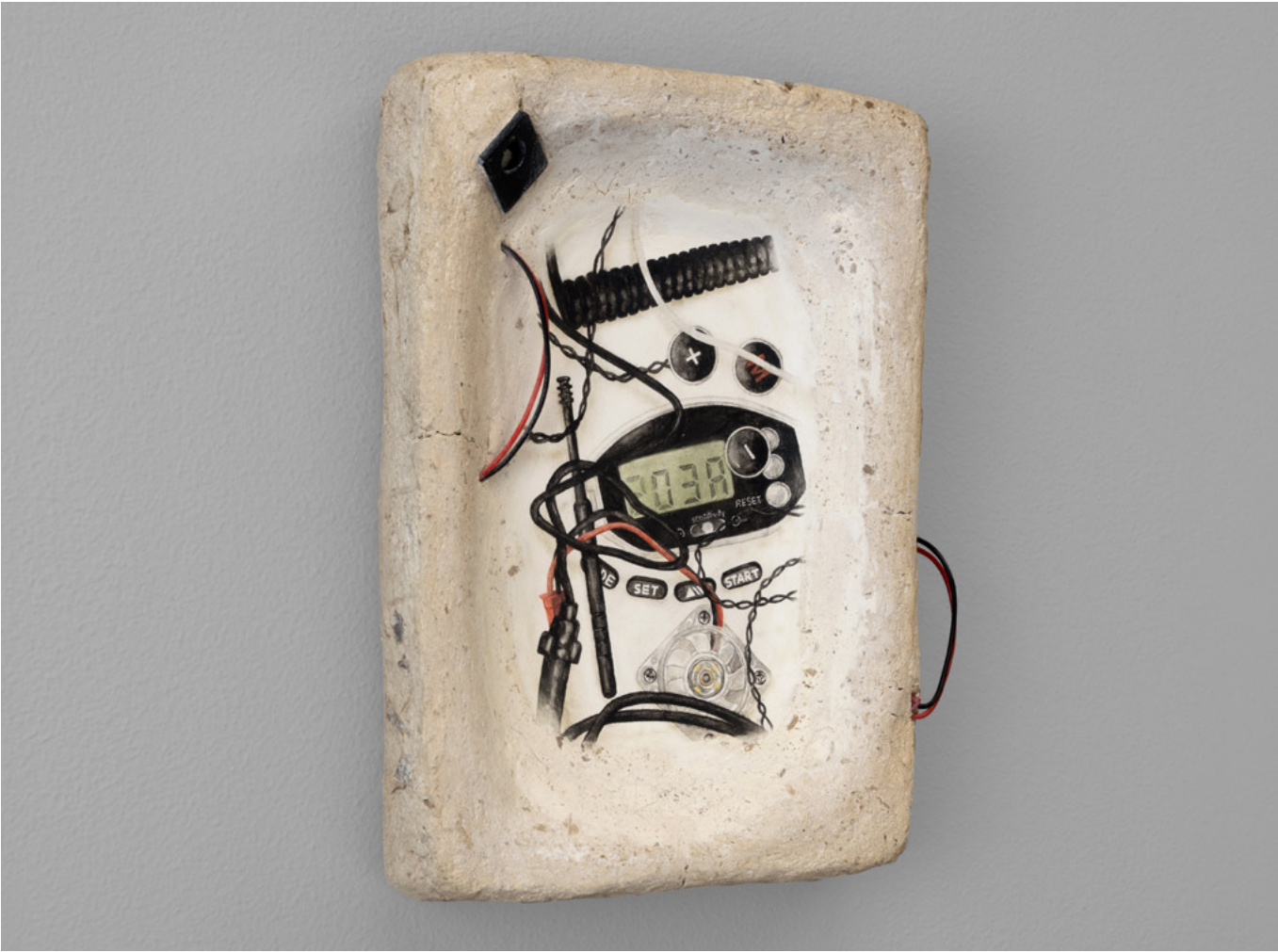
QUAZAR2024
WRIST WRAP CONNECTED PAGER QZ 3PC
Screen, PVC, silicon, electronic components, foam, latex,
woven strap
8×12×6cm



QUAZAR2024
DIORAMA-FRISBEE VILLETTE QUARRY
Cob, wood, drawing on whitewash, electronic components,
foam, latex, woven strap
57×35×10CM



QUAZAR2024
QUAZSTARTERPACK2 CONNECTIONS
Cob, drawing on whitewash, wood, linoleum
16x12x4cm





De From May to June of 2024, the CAN (Switzerland) gave us free rein in their workspaces during our residency. The proximity of Lake Neuchâtel allowed us to start our AQUAQUAZ visual research.

During a performance, before the eyes of the public and our cameras, we launched into the water our recording tools specially made for the occasion. We were assisted by our guest artists Ugnė Vyliadaitė and Arthur Chambry, from the Sans Âge music group. They created and played live a *low-tech* sound effect soundtrack. The performance and water recordings took place during the opening of the show FOYER FLUX FOSSIL, with artists Tiphaine Calmettes, Isabell Schulte, Hunter Longe and Jonas Etter.

The video transcript is available online:

Sampling at the lake 07/06 24, first steps on the prospecting field, 23'44" [VIDEO LINK](#)



Photo of the AQUAQUAZ performance at the lake, Neuchâtel Art Center, June 2024, Switzerland



Sampling at the lake 07/06 24, first steps on the prospecting field, 23'44" Lake Neuchâtel, Switzerland, 23'44" [VIDEO LINK](#)

Photo ©Sebastian Verdon



Photo of the AQUAQUAZ performance at the lake, Neuchâtel Art Center, June 2024, Switzerland



AquaQuaz™ *WEATHER STATION BODYBOARD* Measuring tool DIY crossed data system. 7060g, 70x100x180cm. X and Y crossed data by weather station multiplication, 11 adjustable anchor points, waterproof LCD screen with Operating System included, emergency mechanical air tool, collapsible and storable. 4h30 hours of battery autonomy. Easy handling.

Photo ©Sebastian Verdon



Photo of the AQUAQUAZ performance at the lake, Neuchâtel Art Center, June 2024, Switzerland

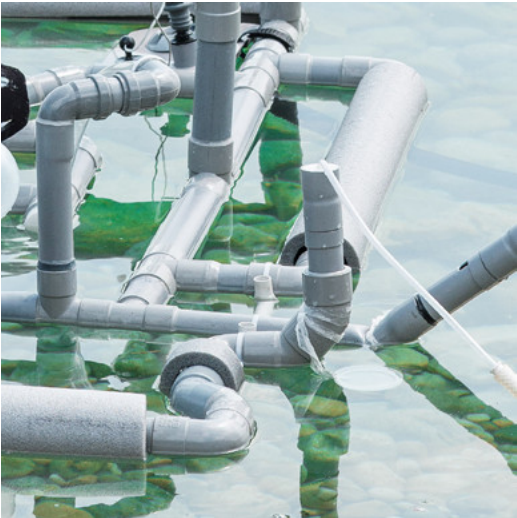


AquaQuaz™ *FILTRATION MECHANIC CORE* measuring tool (with stability float). 4880g, 10x20x160cm. Core sampling with good results in only 3 minutes of continued use on a 100x100x70cm zone. Control settings : analysis speed, filtering and timer. Firmly hold the Control and Stab handles and proceed to sample with continuous circular motions. Analysis results after 20 minutes out of the water.

Photo ©Sebastian Verdon



Photo of the AQUAQUAZ performance at the lake, Neuchâtel Art Center, June 2024, Switzerland



AquaQuaz™ LAKE-CRUST-SCAN-SWEEPER. 12kg, 145x100x30cm. Long range radiation scanner 150cm depth. waterproof LCD screen with Operating System included. Floating PVC structure with sensors (camera, hydrophone), 4 hours of battery autonomy. After assembly, follow the instructions on screen, wash after use. Analysis results after 20 minutes out of the water. Caution: avoid strong waves and full immersion.

STARTER PACK

STARTER PACK

2025



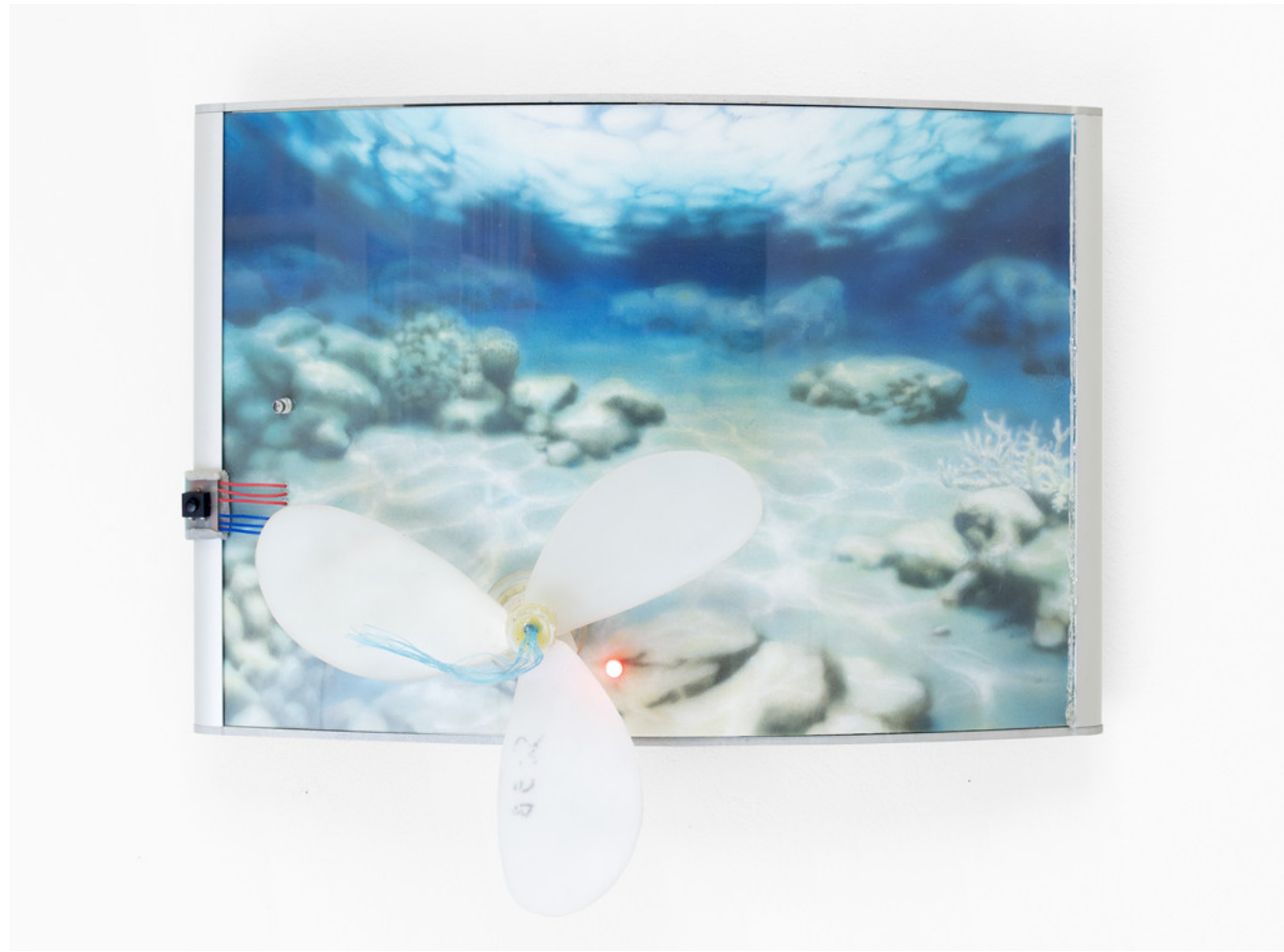
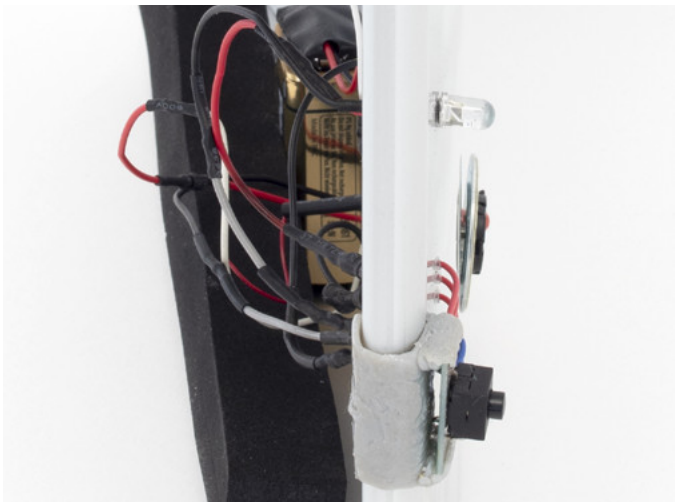
AQUAQUAZ 2025 IN STOCK

AQUAQUAZ2025
SHRIMP PROCESSOR
Screen, PVC, latex, electronic components, foam
30×42×13cm



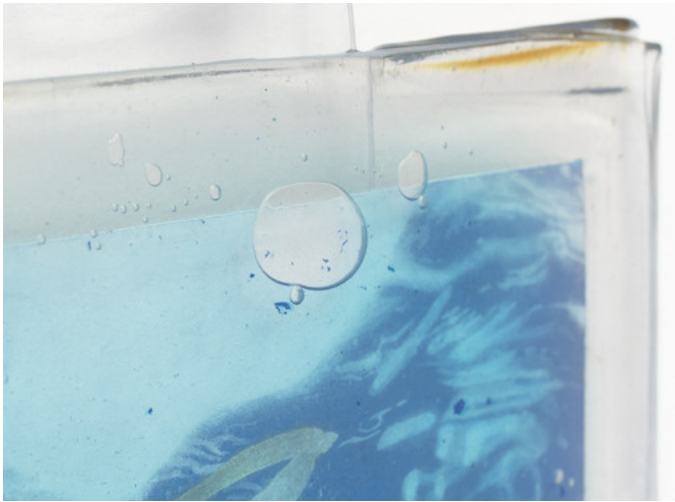
AQUAQUAZ 2025 IN STOCK

AQUAQUAZ2025
SPEED LOOPELEC
Paper, pigments, PVC, PLA, metal, electronic components, foam
32x26x7cm



AQUAQUAZ 2025 IN STOCK

AQUAQUAZ2025
BLUELAGOON AREA
Pigments, paper, glycerin, plastic
13,5x25,5x0,5cm



HORMONOL 2021

TOURBE 2022

PREVIOUS PROJECTS

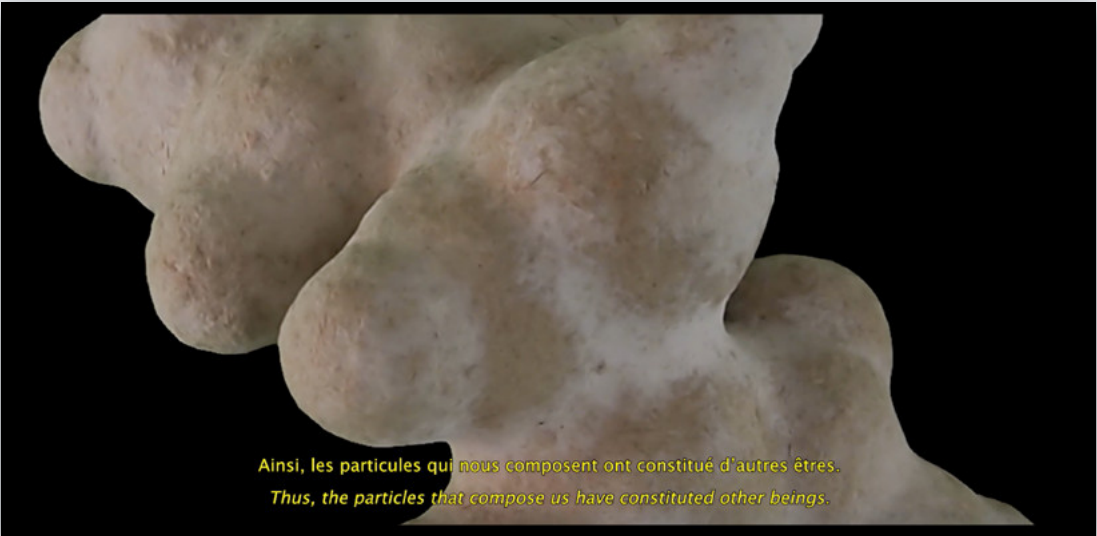


HORMONOL 2021

Hormonol is an narrative installation project that shows to researchers, called hormonologues. The two of them offer visitors a repletion cure from two modules to manipulate. The installation is made of a central module on which one lays, a tutorial integrated to the bed, a bisphenol B molecule prototype to hold against oneself, work clothes and a screen broadcasting the report on the stakes of raw material extractions.

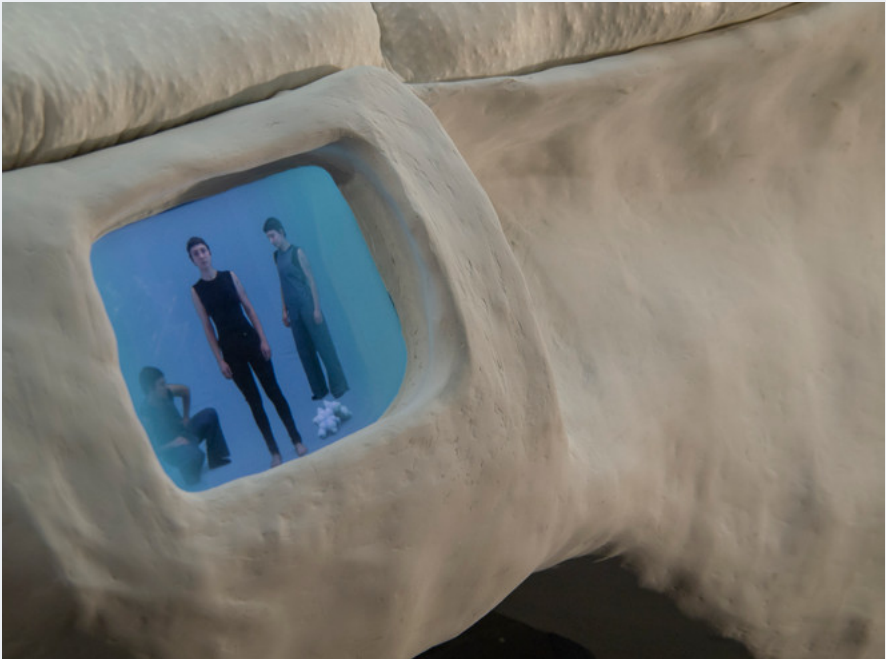


HORMONOL, BED: cellulose fiber, polystyrene, nylon, screen, 200×90×80cm



REPLETION BY ENDOCRINE PARTICLES, 3'25" [VIDEO LINK](#)





TUTORIAL-4_STEPS_OF_REPLETION, 3'56"



Advice on the manipulation of the molecule.
MOLECULE, cellulose fiber, 26×60×20cm

HORMONOL 2021 BISPHENOL B CURE

HORMONOLOGICAL CURE, performance, 50', ISELP, June 2023, for the exhibition

LÀ OÙ JE ME TERRE, April-June 2023, curated by Mélanie Rainville.



SET — Welcome, thank you for your trust. Let me show you our repletion module. This swing bed has a tutorial - here built in the structure - to facilitate its use.

CHLOÉ — You may remove your shoes and drop your personal effects. By laying upon it, you come in contact with the module's matter.

SET — We have specifically chosen and harvested those endocrine particles for their overstimulating properties. The shell is made of mock-lime calcite. After much research, we have chosen a decondensed polystyrene mat. The molecule, which is manipulable, is made of bisphenol B cellulose. By the way, on your right, you may watch a field report that explains the stakes of the raw materials research.

CHLOÉ — Do not hesitate to press down on the mat with your fingers. There... close your eyes. By mimicry, your internal and external PE will become in balance. It is important to feel in tune with the external ecosystem, no matter what it may be.



TOURBE 2022

PEAT, an element of a collective piece entitled VERMILLIS SPONTANEUS IN A PEATY-BITUMEN ENVIRONMENT (Set&Chloé + Collective La Satellite), was commissioned by Guillaume Désanges and Colline Davenne for La Verrière - Fondation Hermès, Brussels (April-June 2022). The exhibition TACTICS OF AUGMENTED DREAMS offers, according to the curator, an "archipelago of uncertain forms that are open doors to parallel universes, affirming the imagination as a tool for political and social transformations."

In this installation, which blends textual and visual narrative, we worked on the spatial encounter of eight singular visions of science fiction that address the theme of spontaneous generation. Conceived as an archaeological dig scene, PEAT is accompanied by elements produced by La Satellite: a lyrical song, a fictional archive, and an extraction tool. It was extracted from a peat bog and processed directly at La Verrière, allowing for the meticulous excavation of the objects.

The papier-mâché technique developed allowed us to achieve an earthy, solid, and lightweight effect. This illusion is made possible by the use of recycled materials. This low-cost, low-tech aesthetic brings a blur of time to the narrative.

Interview with Set&Chloé + La Satellite, Fondation d'entreprise Hermès, May 2022.
[VIDEO LINK](#)



Photo ©Isabelle Arthuis



TOURBE 2022

«Following our months-long research on spontaneous generation, we have made a unique discovery: an orange vermin thrives in muddy environments. Until today, we were solely collecting sap samples with a scraper, but several core samplings of peat bogs have shown the presence of the very same sap, concentrated in unusual shapes. The superficial digs are full of clayey concretions that seem to mimic recognisable human artifacts. When we dig deeper, the masses generated by the contaminated peat are less identifiable, but their shapes remain surprisingly precise. We estimate that those shapes date back before the invention of the objects they remind. Some of us are excited about the biodisruptive power of the spontaneous vermin, others are worried about it. We believe in the existence of an intelligent parasite capable of taming humans from its own suggestions. Be that as it may, we pursue our search to enlighten the mystery of the spontaneous vermin and its relation with humankind, past, present, and future.»

Mardi Forestier



Photo ©Isabelle Arthuis



± 400×500×90cm, (wood, wire netting, cellulose fiber, natural pigments)

Photo ©Isabelle Arthuis



Photo ©Isabelle Arthuis

Contact

WWW.SETETCHLOE.COM

SET.ET.CHLOE@GMAIL.COM

IG [@SET.ET.CHLOE](https://www.instagram.com/SET.ET.CHLOE)





that we present to the public as
a kind of archeological excavation space.

TOURBE JOURNAL LA VERRIÈRE HERMÈS (PDF)

Tarek Lakhrissi, *Perfume of Traces*, 2021, metal and chain, green filter, various materials, 8 x 4 x 12 cm, courtesy of the artist and VITRINE London. Based © Jonathan Bassot

Tarek Lakhrissi, *Perfume of Traces*, 2021, metal and chain, green filter, various materials, 8 x 4 x 12 cm, courtesy of the artist and VITRINE London. Based © Jonathan Bassot

Alex Ayed, *Untitled (One of France)*, 2021, bronze, glass, 8 x 4 x 12 cm, courtesy of the artist and Marvel Collection, Milan. Based © Jonathan Bassot

Alex Ayed, *Untitled (One of France)*, 2021, bronze, glass, 8 x 4 x 12 cm, courtesy of the artist and Marvel Collection, Milan. Based © Jonathan Bassot

Tactics of Augmented Dreams

Guillaume Désanges

"Tactics of Augmented Dreams" presents works by fifteen artists, as an extension and redirection of the broad, ecological themes explored in "Matters of concern | Matières à penser" at La Verrière since 2019. The new show presents speculative, future-facing work, science fiction, and new narratives to be invented and shared. In keeping with the emphasis on artismanship and materiality in the preceding series, "Tactics of Augmented Dreams" does not set out to replace forms with stories or theories, but rather to show how speculative fiction can be a secret, animating force in art objects that are not directly discursive. The exhibition brings together a young generation of artists, some of who are exhibiting in Brussels for the first time, and a handful of more established figures: hybrid, techno-organic sculptures by Roy Köhnke and Alex Ayed, Pierre Huyghe's real-world excavations, futurist-fetishist glass and metal weapons by Tarek Lakhrissi, constellations of forms and forces by Marie-Claire Messoouma Manlanbien, Suzanne Treister's cryptic world-systems, queer / fantasy appendages by the collective platform La Satellite (Luz de Amor, Set Chevallier & Chloé Van Oost, Marine Forestier, moileasutresart and Astrid Vandercamere), and Paul Thek's strange, stellar allegories. The exhibition is an archipelago of indeterminate forms, each one an open door to a parallel universe, affirming the power of the imagination as a tool for political and social transformation.

In the context of the worldwide shock of the Covid-19 pandemic, an event that has overtaken (at speed) the global climate emergency and focused attention, time and again, on an impalpable "world after", the present exhibition carries forward the search, in the preceding series, for "other" ways of inhabiting our world. This time with a new aim – not only to define alternative uses for the material in art, nor to critique ways of doing and thinking, but to open up breaches in reality, discover myriad new perspectives, take risks. Speculative forms – dreaming, utopian thinking, poetry – are the ideal medium for an examination of our own selves: can we conceive of other worlds? Can we invent tactics, trajectories or narratives that offer more than a cosmetic improvement on reality as we know it, overstepping the bounds of probability and possibility to propose entirely new realities? To that end, the works in this exhibition draw on art's most precious capital, from its first beginnings: the imagination, fiction, and fantasy.

Our "future" is increasingly blurred by the deteriorating conditions of life on Earth, and so we conceive a future of the imagination. A vision attained not by deductive logic, but through new, speculative, fictional narratives. As our first principle, we may agree that reality is greater than the mere outcome of the relationship of cause and effect, more than a predestined, coldly mechanical process propelling the universe to some inevitable, invariably grim fate; that reality is also a "cultural product", a construct, a way for humanity to envisage, dream and project itself. It follows, therefore, that any shift in the order of things will entail, as a priority, a comparable shift in the realm of fiction and narrative. This is the underlying premise of American author Ursula K. Le Guin's¹ superb, ground-breaking text *The Carrier Bag Theory of Fiction*², which posits the prehistoric origins of Western epic narrative and contrasts the expansionist, violent sagas of the mammoth hunters with the ingenuity and experience of the gatherers. Le Guin advocates storytelling of a different kind – less dominant, less triumphalist, less heroic and consequently less toxic. Narratives that present "other" characters and situations, other motifs, other defining logics, and which, by their very "non-realism", offer a way for us to reappropriate our present and our future.

1 Ursula K. Le Guin (1929–2018, USA), American science-fiction and fantasy writer.
2 Ursula K. Le Guin, *The Carrier Bag Theory of Fiction*, 1986.

- 1 Donna Haraway (b.1944, USA), biologist, philosopher and historian of science.
- 2 Fabrizio Terranova lives and works in Brussels. He is a filmmaker, activist and professor at the ERG, where he launched and co-directs the MA in Narratives and Experimentation: Speculative Narration. Cf. interview on page 21.
- 3 Isabelle Stengers (b. 1949, Belgium), philosopher and scientist.
- 4 Vinciane Despret (b. 1959, Belgium), philosopher of science.
- 5 Nicolas Prigot (b. 1979, Belgium), physicist and philosopher.
- 6 Peggy Pierrot teaches media and communications theory at the ERG, and contributes to the MA in Narratives and Experimentation: Speculative Narration. Cf. her bibliography on page 15.
- 7 Dingdingdong – Institut de coproduction de savoir sur la maladie de Huntington ("Institute for the Co-production of Knowledge on Huntington's Disease").
- 8 Notably with the Red Team Défense project, a group of writers, illustrators and screen writers in science-fiction that works with military and scientific experts to envisage future threats targeting France and its interests.

The architects of dreams

There are several curatorial issues at play here. First, in these troubled times, when doubts and anxiety reign supreme, it is vital that we affirm the essential role of artists in society. Not simply as the makers of images of the world (however distorted), but at a deeper level as its movers and shapers, the draughtsmen and "women of blueprints for unexpected, unprecedented ways forward, however abstract their form. The artist is an expert in the unknown, nourished by uncertainty and accustomed to making worlds out of nothing. As such, artists are doubtless better placed than most to trace the outline of the "world after", drawing on their intimate intuitions, desires and affects. The second issue is the highlighting of a fertile, inspirational nebula of artistic practices and social activism under the heading "Speculative narration", a term inspired by the American writer Donna Haraway³ (among others) and instigated by the filmmaker Fabrizio Terranova⁴, whose research platform at the ERG (École de Recherche Graphique) in Brussels is dedicated to the production of experimental "narratives that tell and transform the world", conceived not as a formal workshop, but rather an eclectic "carrier bag"⁵ of activities defined and directed by a kind of pragmatic idealism. This link-chain of personal and intellectual affinities is located, precisely, in Belgium, and includes figures such as Isabelle Stengers⁶, Vinciane Despret⁷, Nicolas Prigot⁸, Peggy Pierrot⁹ and the Dingdingdong collective¹⁰ (the movement's theoretical and practical cradle, with its work on Huntington's disease). The third issue is a reconsideration of science fiction, defined and belittled for years as an entertaining, technophile sub-genre, but which is re-emerging as a fertile, eminently relevant form with ramifications in contemporary art, philosophy, even geopolitics¹¹.

Latterly, the visual arts have staked their claim to the theoretical and political shores of this largely literary and cinematographic continent, using cyber the ory to rethink the place of living things in a world altered by digital technology and robotics; "Afrofuturism" to reappropriate science and technology as tools for self-determination; and engaging with the sociological, feminist-accented science fiction universes of Ursula K. Le Guin. Fiction – sidelined for a time by the rationalistic bent of much conceptual art – is today a weapon of choice in the visual arts, brandished with cheerful conviction in the face of morosity and fatalism by a younger generation of practitioners. Their work turns our relationship with time on its head, eschewing the linear, progressive timeline of science fiction (past, present, future) in favour of an infectious temporal blur that frees the imagination.

The above references touch the artists in this exhibition – all of them creators of distinctive, diverse worlds – only indirectly. But they all share an engagement with storytelling and narrative, sometimes allegorical, sometimes ideological, sometimes poetic. Theirs is the generation that has led this project down the path of dreams – more romantic than disaffected, perhaps, called to create new work that disrupts the spatial and temporal coordinates of reality through the power of the mind and inspiration alone. A generation that uses all the ingredients at its disposal – history, geography, science, philosophy, reasoning and spirituality, and, above all fiction – not to disconnect from this world, not as an escape route, but rather as a way to cultivate closer-than-ever contact with reality. They aim not merely to dream, but to expand the surface of possibility, proposing a realism that is, quite simply, unreal.

Set Chevallier et Chloé Van Oost (La Satellite), *Hormonal*, 2021, courtesy des artistes © La Satellite



Set Chevallier et Chloé Van Oost (La Satellite), *Hormonal*, 2021, courtesy of the artists © La Satellite



Roy Köhnke, *Suspended Consumption #1, #2, #3, #4*, 2019, plâtre, câble Ethernet, acier, dimensions variables, courtesy of l'artiste © Salim Santa Lucias

Dans un monde de plus en plus connecté et individualiste, dix artistes explorent avec intelligence, humour et sensibilité diverses formes de refuges, d'échappatoires, de résistance. Un parcours qui questionne, rassemble et fait du bien.

CRITIQUE
JEAN-MAURICE WYNANTS
★ ★ ★ ★ ★

A la croisée de l'art, des sciences, de la philosophie et du psychologue, l'écrit propose et fait *voir* au regard 40776, un parcours minutieux, parfois même bouleversant. À la base de tout, une grande question glorieuse : comment trouver sa place dans le monde actuel, entre les strates gérées par le réchauffement climatique, la violence des extrêmes, la fuite en avant du capitalisme sauvage, les guerres séduisant un pays, puis un autre, l'omniprésence affolante des réseaux sociaux. Autour de ce thème, Mélanie Rauterilla a convoqué une dizaine d'artistes qui, en exploitant la diversité des langues et particulièrement la notion de refuge, tend ou faussent la perception de chacun de rendre son quotidien plus visible.

[illegible]

Le créateur en duo

Concert et vivre, accessible à tous et passionnant, l'ensemble est une vraie réussite. Jean-Maxime l'efface et Vito se fait l'agresseur ouvrier. Le parcours, simple à plusieurs égards : l'œuvre, il s'agit de traduire par le son ce qu'on entend, ce qu'on voit, ce qu'on sent. Pour se faire, il faut un langage musical. Sans lui, c'est le pire des scénarios : l'induction d'un son par un objet, sans aucune médiation. Une qualité d'œuvre, mais qui n'est aussi débouchée sur un public de sa propre responsabilité, pour s'adapter à tout prix. Vito et Jean-Maxime nous plongent dans cette question.

Le travail en duo revient par la suite à deux reprises, comme c'était lui-même une sorte de refuge personnel aux antipodes de résister aux pressions. Ainsi Seth & Chloé pouvaient un jour passer du travail sur la science-fiction. À l'aide de nombreux récipients en et là, elles inventent une technique de son tonnement farfelue prouvée par deux « duranologues ». Entre installation et performance, le duo ne laisse rien au hasard : explications pseudo-scientifiques en direct, tutoriel, le « son ». Le plus amusant



Charlotte Lybeer, « Bronx », série « The
Furtastic Adventures of the Cabbitt
and the Folf », 2012, crayon 71x11x15



Harold Lechten, vue de l'installation « Detox » détournant les codes et les objets du « wellness », 2022-2023. www.haroldlechten.com



L'univers science-fictionnel à base d'objets récupérés
des deux « hormonologues » Set & Chloé dans « Hormonal »
2021



Katherine Longby invite à pénétrer dans ce pays-saga photographique pour découvrir les témoignages de son installation « Failed I have, in Exile I must Go ».

« Là où
je me terre » :
l'art comme refuge
face au mal-être

sont, étant que, finalement, leur être nous fait vraiment du bien.

[illegible]

Du culte du soi au retour à du monde

Le rôle de la science, Bruno Coqseus insiste pour sa part, à la qualité de l'air et à la vogue des sanatoriums permettant à partir de 19 siècle de traiter les maladies de la tuberculose. Mêlant photographie, infusions digitales sur papier et tissu, fusionnait, encore de Chine, il propose une vaste installation où l'humour s'avère les moulages des bières de faux feux de bois et l'art posent les bonnes questions.

L'esprit, par exemple, est là à partir de bon brulé et Chinoise à partir de bon

noir de fumée, deux éléments particulièrement polluants et pourtant au cœur de la pratique artistique.

On passe ensuite à la vaste installation d'Harold Leshien s'inspirant des détours, yoga et autres recettes de bien-être détournées avec un solide sens de l'humour entre pailles géantes, jus de smoothie, massage avec conseils de méditer, tapis de yoga converti de citations, trampoline du ying et du yang... Autant d'objets kitsch et cultures soulignant le paradoxe entre

Tandis que certains se lancent dans les affaires et les recettes miteuses, d'autres se contentent de vivre à l'aise, en se complaisant sur eux-mêmes, comme Marc Dabinski qui, depuis des années, entoure de fil des objets oblongs dans une sorte de queue mœveuse. Chez Katherine Longhi, le processus s'est encore plus radicalisé, elle pousse elle-même au pluri-mètre l'œuvre. Vient une fois encore une œuvre unique. Vient une fois encore le Japon, celui-ci tond les gens, épave, râlent les jeunes, qui ne seraient plus de leur âge, et le monde quasiment plus de contact avec le monde, humains par le biais de certains films sur les réseaux sociaux. Un univers dans lequel les personnes

notre par une installation de grandes photographies rappelant les intérieurs japonais. L'ensemble compose un paysage au centre duquel trône une esbane

sur pilotes. On découvre ensuite sur une multitude d'écrans les témoignages écrits, souvent bouleversants, de ces jeunes gens et jeunes filles torturés du monde

Dans un autre style, Charlotte Lybeer livre deux grandes images de sa formidable série consacrée à ces animaux à fourrure en animal, chez eux ou à l'occasion de manifestations rassemblant des centaines de participants. Les deux portraits qu'elle présente ici sont d'autant plus troublants que les personnes photographiées sont habillées de fourrure de la tête aux pieds sans le moindre élément de visage.

Enfin, à l'étage inférieur, la vidéo d'Olivia Boudreau invite à s'installer une vingtaine de minutes en face de femmes partageant un sauna. Apparemment et disparaissant dans le brouillard d'eau, elles nous dévoilent un moment d'intimité dont nous sommes les regardeurs; voyeurs qu'elles semblent nous observer, créant un malaise qui renvoie à cette difficulté qu'ont tant de nos contemporains à vivre avec les autres. Et à rester eux-mêmes.

Jusqu'au 3^e juillet 1944, 51 boulevard
de Valenciennes, du mardi au samedi
de 11 à 18 heures, entrée libre, www.soleil.be



(**SORTIES** EXPO

QUAZAR

Le site paléontologique de Villette inspire deux artistes

Set Chevallier et Chloé Van Oost ont investi le site paléontologique de Villette, à Hautecourt-Romaneche. Elles ont créé une œuvre multimédiale, exposée à Bruxelles en mai dernier, mêlant science et science-fiction. Vous pensez que le site de Villette a mis au jour les traces de passage de dinosaures ? La réalité est tout autre. Ces traces sont les impacts de rayonnements cosmiques « quasi solaires », les Quazar. C'est sur cette hypothèse que Set et Chloé ont bâti une mise en scène, construit un diorama de chaos représentant le site et inventé des détecteurs avec des matériaux de récupération. Inspiré par l'attitude trickster, le duo irrévérencieux se met en scène dans de pseudo-videos scientifiques abordant de façon ludique les questions d'écologie, de rapport au réel, de lien entre donnée scientifique et amateur. Cette proposition qui relie archéologie et cosmologie incite à lever les yeux au ciel et regarder les étoiles.

Si vous passez par la carrière de Villette, les pieds dans les pas des dinosaures et la tête dans le ciel, vous pourrez, vous aussi, ouvrir votre imagination à d'autres récits.



Sur Instagram : @set.et.chloe

Set & Chloé placent le QS Distancer en direction de l'origine d'un rayon, et collectent des données jusqu'à quelques kilomètres au-dessus de la couche d'ozone. Printemps 2023, Bruxelles



26/01/2024 13:49

SET ET CHLOÉ - pointcontemporain

PORTRAIT MAGNETIQUE
([HTTP://POINTCONTEMPORAIN.COM/TAG/PORTRAIT-MAGNETIQUE/](http://pointcontemporain.com/tag/portrait-magnetique/))
PAR JOHN LIPPENS
([HTTP://POINTCONTEMPORAIN.COM/TAG/JOHN-LIPPENS/](http://pointcontemporain.com/tag/john-lippens/))
SET&CHLOÉ : ILLUSION DE L'EFFICACITÉ ET EFFICACITÉ DE L'ILLUSION.

Comment résister à l'invite de cette couche futuriste, dont on imagine chaque relief épouser la forme de notre corps allongé et enfin détendu ? *Hormonol* la bien nommée n'attend que notre consentement pour exercer ses vertus bienfaitrices, dopées par le bisphénol B, dont on peut enlacer une molécule géante. Euh...le bisphénol B thérapeutique ? On connaissait les dangers du A, mais le B, responsable d'irritation oculaire, toxique en cas d'ingestion, est maintenant également considéré comme un perturbateur endocrinien augmentant la sécrétion d'œstrogènes et diminuant la production de spermatozoïdes. Cela donne déjà moins envie de le serrer dans ses bras...



26/01/2024 13:49

SET ET CHLOÉ - pointcontemporain

Mais Set&Chloé n'en ont cure, elles insistent, prenez place et offrez-vous un soin au bisphénol B ! Elles nous guident dans cette démarche, grâce à un tutoriel initiatique et un reportage nous dévoilant les secrets de la *Réplétion par les particules endocriniennes*. On peut y voir les deux hormonologues détaillant les enjeux de l'extraction matière et dressant un panorama complet des effets de ces particules élémentaires d'un autre genre, extraites d'un site de prospection particulièrement riche, puisque vieux déjà de huit cycles, et doté de remarquables strates de soliquid fourmillant de particules endocriniennes à différents états de mésophase. Pour ceux qui l'ignorent, le soliquid est un exemple de mésophase, plus connu sous l'appellation de gélatine. Si, si, je vous assure. Qu'il y ait du soliquid près de Tour & Taxis est une autre question. Mais qu'importe, car ces vocables, que l'on pourrait croire inventés par les hormonologues en herbe, s'avèrent strictement scientifiques, tout comme le terme de bioturbation ou leur hypothèse de biofeedback des taux internes de particules endocriniennes grâce aux récepteurs corporels. Prononcé d'un ton docte et d'un air entendu, le discours se veut sérieux, les gros plans sur la molécule de bisphénol B étant là pour le confirmer. Mais les dernières secondes du film documentaire jettent un trouble : un Comité de la Pensée Bonne doit encore valider leur projet...

