

théo chikhi



book 2020

Théo Chikhi is a French artist born in Belfort (France) in 1994. He lives and works in Dijon.

Théo Chikhi uses images from virtual spaces, such as social media or video games, to question these new relationships we have with the world and reality at a numeric age. The ability of being present in a natural environment, the way we meet and contact others, are part of these interactions distorted by the rise of the simulacrum, where each and everything get lost in its own representation.

By using electronic installations, films made into videogames, or numerically edited photos, T. Chikhi's works are vestiges of these journeys into these universes of representation, and paradoxically propose a return to the real, using artifacts from worlds of simulation, where violence leaves room to contemplation, the crowd to loneliness, the noise to silence



ANTHROPOMACHIE

series of 5 videos of 1 to 2 minutes

5 : 54

2019

Anthropomachie is a series of five videos made on the real-time strategy game Age Of Mythology.

The idea was to stage the various disposable natural elements existing in the game (trees, animals, water...), whereas the main aim of it is to build an empire and make war to an opponent civilization.

In these virtuals universe, Nature itself is actually a barrier, a resource doomed to destroy or be destroyed.

The short films in these video introduce a group of trees which grows only to burn, a bear which killed its last partner on a tiny icy island - scenarios which echoes to contemporary dramatic realities around the globe.

The flying whales are an exception - they free themselves from their references in reality. They enter the field of possibilities allowed by the videogame medium, creating a space for the dreams.

<https://vimeo.com/418883453>



UNE FORME DE VIE

video loop
1 : 12 : 00
2019

Une forme de vie (A Life Form) introduce a naked male character, bathing in the middle of a lake, facing the distance. Nothing is going on but the change from day to night and from night to day. The man, with pointy ears and white eyes, is quiet. We can hear the sound of the wind into the trees, the lapping water, the singing of the birds during the day, the one of the locust at night.

This character, who comes from a from a Roling Player Game (*TES V : Skyrim*, 2011), is an avatar made by the player, activated by him. The character is not accustomed to waiting. The game designer gave him the role of a dragon-killer, a murderer, a «hero» who kills everything and collect as much treasures as he can, making his daily life made of blood, howls and gold.

The snowy mountains, the clear water, the green woods are this kind of heavenly landscapes we can find in romantic landscape paintings.

Here, only a wide calm awaits the spectator. The entire game made of murders and gold is on pause, only remains loneliness, slowness and contemplation.

Making this character naked needs an effort to modify the game itself. This choice is an invitation to another vision of the masculine body in the videogame context, usually made by and for men, who mostly sexualize female characters.

The player and the man look at himself, got rid of his thick armor, in a vulnerable situation, on vacations in his workplace.

<https://vimeo.com/420567566>



NOUS N'AVONS PLUS SOMMEIL

video
4 : 28
2020

Nous n'avons plus sommeil (We are not sleepy anymore) presents the ascension of a character on a mountain, questioning herself on her own condition into the world around her.

Born and confined on a virtual island, this woman realized the vanity of each of her actions. In this simulated world, the most cruel or impossible gesture becomes daily and boring. Get bored of death is taking the meaning of life away.

The woman name what she is missing the most which does not exist on this island where everything is possible : the existence through one's gaze. She dreams of company to face the quiet allmighty power of nature with, like this virtual ocean avatars like her will never cross.

So she let her die, not desperate but tired, almost accustomed. The ocean will never be crossed, she will remain alone the rest of her existence, will continue to kill and destroy to get rid of boredom.

The title is a tribute to the moment where immersion into the game stops, where suddenly simulation lose its illusion power : there is no water in ocean but pixels ; no surprise but computation ; no company but algorithms.

<https://vimeo.com/423237198>



MIRROR SELFIES

series of 26 laminated on PVC photographs

21 x 21 cm

2018

This series is made of twenty-six mirror selfies collected on the Internet figuring anonymous or famous persons. Their bodies disappeared using Photoshop, letting only the smartphone floating in the air like a ghost.

The smartphone democratisation gave everyone the ability of creating pictures of ourselves, whenever we want and for free. Social networks allows users to gather a lot of selfies of their daily life, elaborating an auto-fiction presented constantly to close friends or to the rest of the world.

The removal of the principal subject of the photo - the person - shows the reality of the shooting : loneliness in orphan places, like public toilet, dressing-rooms, bathrooms. At the beginning quiet décor for the body of the protagonist, almost nonexistant, theses spaces become subjects of the photos, revealing their poor aesthetics.



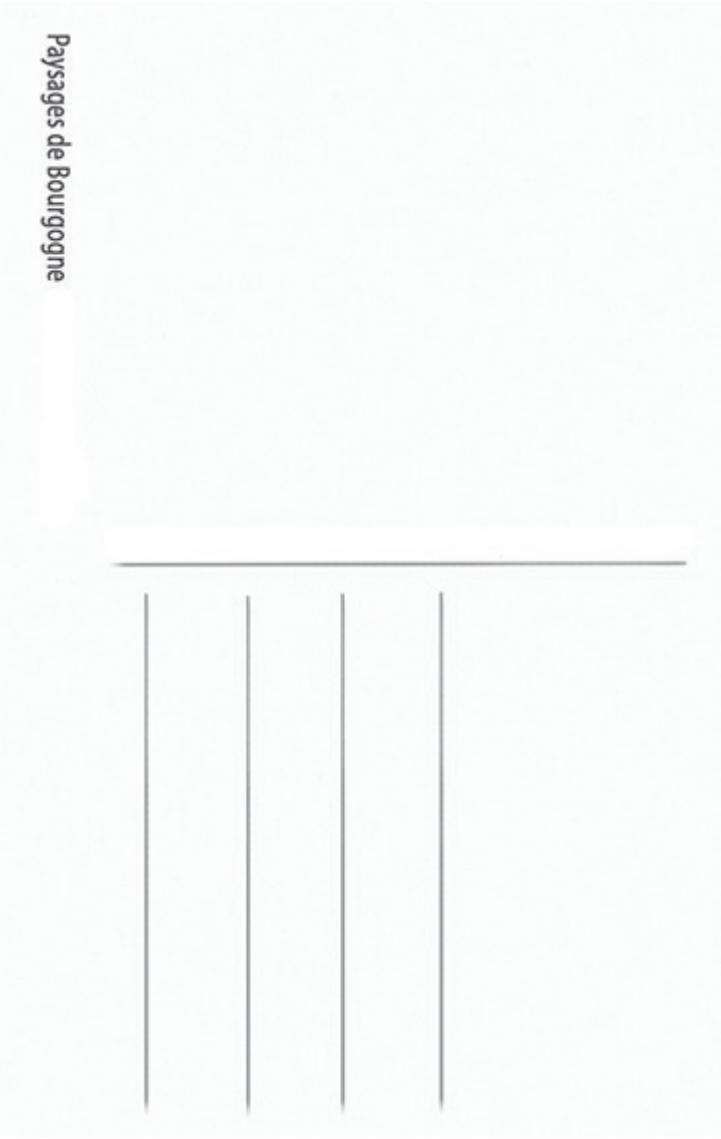
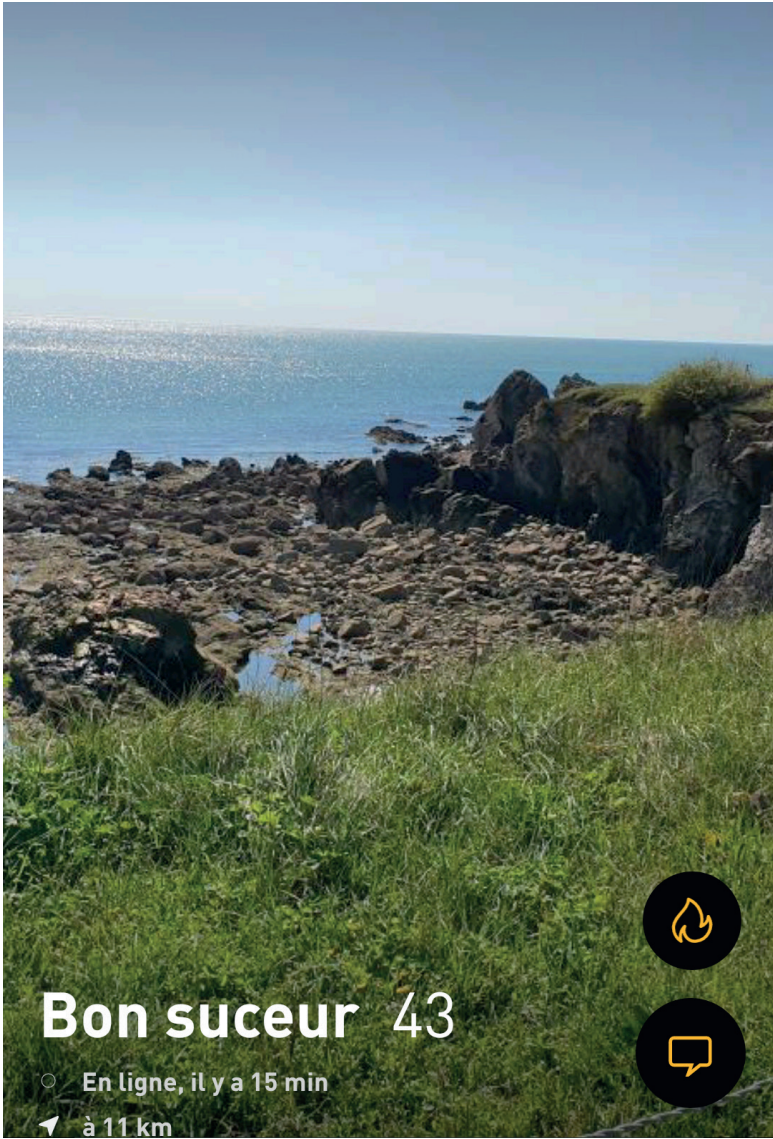
PAYSAGES DE BOURGOGNE

series of 700+ postcards
10 x 15 cm
2020

Paysages de Bourgogne (Landscapes of Burgundy) is a selection of more than 700 geo-tracked profiles on the gay-dating app Grindr from Dijon, then printed on card stock to turn it like vacations postcards. Some of these users, out of a desire to anonymise themselves, put a landscape as a profile picture, creating a décor for their trivial advertisements intended for other users of the app.

Visiting a country is also visiting their inhabitants.
The heavenly landscapes are fantasized as much as the future meeting with the anonymous on the other side of the screen.

As exotic destinations consumed in organized tours, whose only remains the spectacular simulacrum, the human being sometimes become a object of mass-tourism too. The meeting become a place of monstration and demonstration, limited over time, drowned into multiplicity.



CALL OF BEAUTY

numerical printing laminated on PVC
110 x 55 cm
2018

Call of Beauty is a in-game photograph shoot on videogame *Tomb Raider 2* (1997).

Lara Croft, embodied by the player, is extracted from the situations under tension which rythm her adventurer's daily life, to be brang at the top of a moutain as a *Wanderer above a sea of fog*. The shooting is a direct reference to the painting of C.D. Friedrich.



experiences

march 2020 -	exhibition setting-up, « <i>Par amour du goût</i> », les Ateliers Vortex, Dijon
november 2019 -	participation in the <i>Instances</i> dance festival, Châlon-sur-Saône
september 2019 -	artist's assistant of Stéphane Plassier, Haute-Marne
april 2019 -	artist's assistant - exhibition setting-up «l'Ange-sirène & the Red Carpet», 2019, Paris
april 2018 -	workshop «Sophie Podolski : le pays où tout est permis», Villa Vassilief, Paris
january 2017 -	artist's assistant, Mischa Badasyan, Berlin
february 2016 -	exhibition dismantling, Han Mook & Lee Ungno, Le Consortium, Dijon

formation

current :	DNSEP, ENSA Dijon
2018 -	Study tour (erasmus), China Academy Of Art, Hangzhou, China
2017 -	DNAP with mention, ENSA Dijon
2013 -	MANAA, Lycée le Corbusier, Strasbourg

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