



Romain Sarrot

b. 1986
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Exhibitions

2023

- '9:00 AM', cur. Anissa Touati / Hatch, VITRINE Gallery, Londres (Solo)
- 'Infinite looping in harmony', cur. Margot de La Rochoubet, Giovanna Traversa. Hatch, Paris
- 'Smart Pawn', cur. Romain Sarrot, Edouard NG. SmartPawn Shop Crenshaw Blvd, Los Angeles

2022

- 'Moonlight Mile', cur. M. Leblanc gallery. Alan Koppel, Chicago
- 'With a little help from hell', cur. Delphine Quena Paris, Theo Gillia, Philipp Dogan. Frankfurt
- 'The Patriot', cur. O'Flaherty's. New-York
- 'Songs die as soon as they are forgotten', cur. Anissa Touati. Gallery Artbeat, Tbilisi
- 'Sun Kissed', cur. Edouard NG, Marie Madec, Oswald Nicoletti. Los Angeles
- 'Farce', cur. Mathieu Buard & Temple Magazine. 35-37, Paris

2021

- 'For some bags under the eyes', cur. Romain Sarrot. Sans titre 2016, Paris
- 'Palazzo Monti', cur. Edoardo Monti. Palazzo Monti, Brescia
- 'I miss you office', cur. Chri Frautschi, Nicolas Raufaste. Lokal-int, Bienne (Solo)

2020

- '4 ème Période Intermédiaire', cur. Edouard Nantas. Karl Marx Studio, Paris
- 'Your Friends and Neighbors'. High Art, Paris
- 'It's Lebanon's Anarchy that Bothers You', cur. Galerie Charraudeau, Paris
- 'For your eyes only', cur. Robin Buchholz. Galerie Bubenber, Paris
- '(Un)Real Life', cur. Nicolas Dewavrin. Galeria Nueva, Madrid

2019

- 'Thundercage', with Claudia Tennant, cur. Romain Vicari, Aubervilliers
- 'Quiet days', cur. Bobby Dowler. Paris

2018

- 'Zeige deine Wunde', cur. Klaus Speidel. Dom Museum, Vienne
- 'L'envers d'une autre', cur. Ida Simon, Thomas Sandmeier. Villa Belleville, Paris
- 'XP' Artmate, cur. Luiza Vanelli, Espace T, Paris
- 'First Class', Chez Mohamed galerie, cur. Anatole Maggiar. Mexico City
- 'Sans titre (2016)'. Material Art Fair, Mexico City

2017

- 'Tiny paintings for tall people', Chez Mohamed galerie cur. Anatole Maggiar. Taroudant
- 'Sans titre (2016) vol 5: canard au sans', cur. Marie Madec. Paris
- 'Attention au chien', L'Antenne. Paris (solo)
- 'Sans titre (2016)'. Paris Internationale, Paris
- 'La Villegiature des arts', cur. Lucie Sotty, Ramatuelle

Each chapter of my production follows a precise protocol which I refer to as circular conceptual creativity.

It is inspired by current events, personal memories, popular culture, but also myths, legends and architecture.

My work is about heritage.
How it embellishes traditions, habits, and manages to generate the projection of a phantasmagorical past.
It essentially deals with the enduring desire of civilizations to represent themselves in time and to magnify memories that will be deeply embedded in history.

What fascinates me in the end are those moments of cultural mixture, fruit of imprinting and reinterpretation, which take place at the time of the meeting of two civilizations and which produce, in general before a collapse of the social structure, a new iconography. This last one becoming in turn the ground of a new form of society.

Therefore, transformation and metamorphosis are the essential pillars of my production and my work agrees to imagine and conceptualize a fictitious syncretism where each of the elements that constitute our modern environment would come to clash, combine and recompose themselves to create a new imaginary hybrid set of objects.

A new symbology where imagination is at the service of sensitivity where society would become a repertoire of forms.

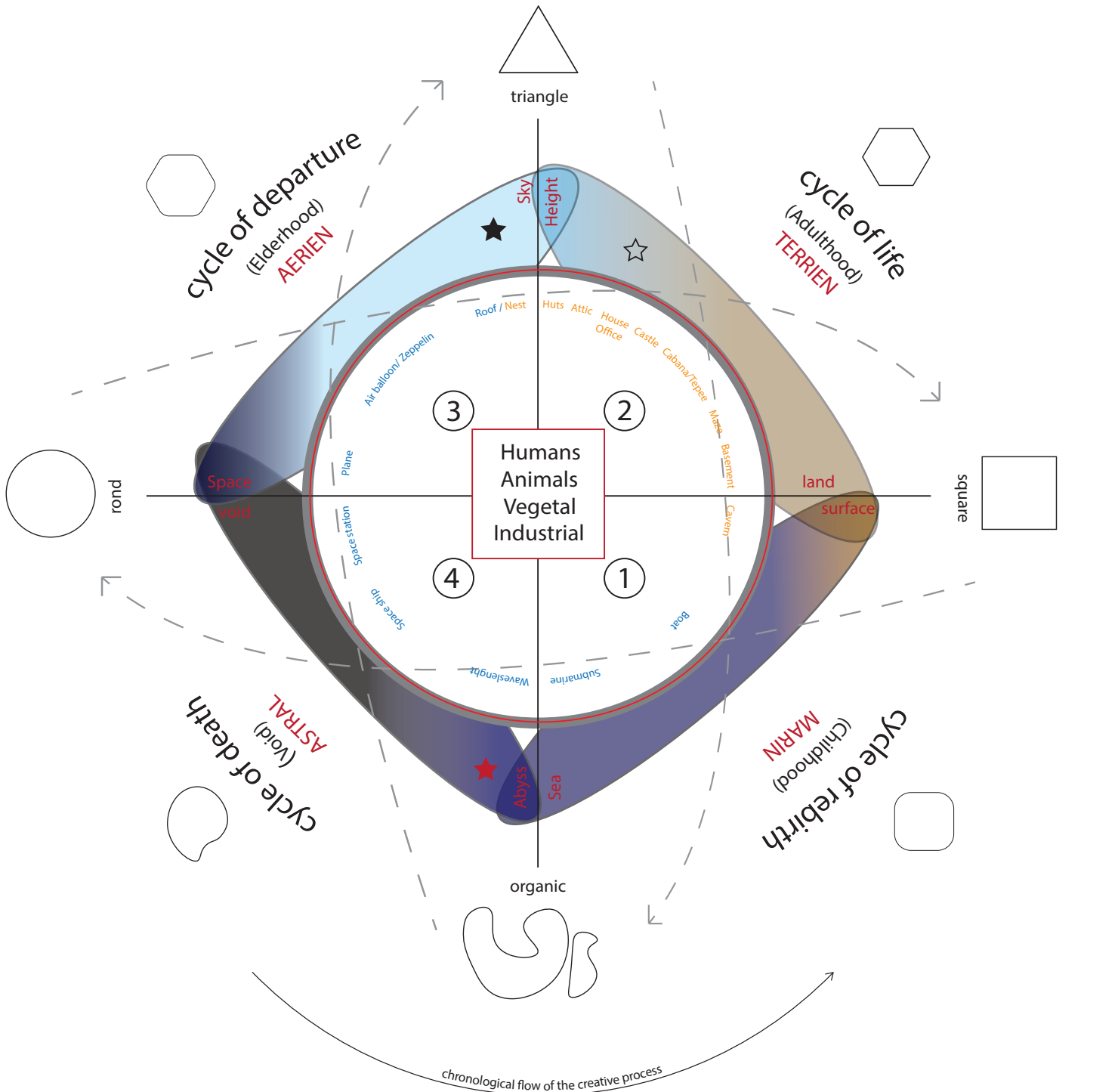
The impulse of my work also finds its roots in the staging of each of my creations that I regard as many characters which would come to inhabit an illusory theatrical play.

They are subsequently « reprogrammed » with other works that I consider to be almost more like supports and backdrops to situate the action and produce its own narrative.

Each production shift has its own story, its own setting, the subject it raises and a new set of actors who speak about it.

The sculpture is thereby put into perspective by its own staging to produce the establishment of a singular set of spatial relationships between object and architectural space, which forces the viewer to see himself as part of the situation created.

Cycle of conceptual creativity
Personal working theory



- ① - Authority
- Discovery
- Encounter
- Subversion
- Transformation
- Astonishment
- Senses
 - ② - The body
- Sexuality
- Consumption
- Food
- Politics
- War
- Labor
- Time
- Allocentrism
 - ③ - Religion
- The ascent
- Mysticism
- the individual
- Love
- Legends
- Diseases
- Spirituality
 - ④ - Beauty
- Fear
- Unknown
- Strange
- Lights
- Sounds
- Time (absence)
- Travels
- Communication
- Drugs
- Destiny
- form
 ① content
→ Buildings (vertical home) : Actual /concret
← Vesels (horizontal /central home) : Daydream
☆ last solo presentation (I miss you office)
★ next solo presentation (9:00 AM)
★ current work (The hills of earth are green)
 Mother Home / Earth (Jung/Bachelard extrapolation)
- - - - - interchangeable design



Salida I/III (detail), 2023
altuglas, epoxy resin, pigments, rubber, tv wall-mount, aluminium, sound piece. 180x67,5x1,5 cm



Toit + mostasu (1/3), 2022

auto-curing putty, acrylic paint, varnish, aluminium, wood, silicone, nipple metal clamps, butterfly. 150x150x7 cm



Toit + mostasu (detail), 2022

auto-curing putty, acrylic paint, varnish, aluminium, wood, silicone, nipple metal clamps, butterfly. 150x150x7 cm



Mostasu (3/5), 2021, silicone, nipple metal clamps, buterflie. 27x22x6 cm



Mostasu (4/5), 2021, silicone, nipple metal clamps, buterflie. 25x32x4 cm



Air Con (Alitalia) (1/5), 2022, Altuglass, epoxy resin, Alluminium. 100x40x2,5 cm



I,II,III, trois petites mouches pieuses, 2022, mineral putty, spray paint, polycarbonate, metal. Variable dimension



Trois petites mouches pieuses (detail I), 2022, mineral putty, spray paint, polycarbonate, metal. 22x11x15 cm



Second class, 2022

wood, aluminium, polyester putty, mineral putty, spray paint, elastomer paint, curtains. 150x218x5 cm



«I miss you office» , 2021, Divina Commedia, Black dog, Remigration pole (duck Face)



Remigration pole (duck Face) , 2021, auto-curing putty, acrylic paint. 320x27x12cm



Divina Commedia (panels 1,2,3), 2021, alluminium, wood, plexiglass, fabric, sticker. 240x240x6cm
Black Dog, 2020, auto-curing putty, acrylic paint, office archive box. 30,5x31x13,5cm



Divina Commedia (panels 1) (detail), 2021, alluminium, wood, plexiglass, fabric, sticker. 240x240x6cm



Black box, 2020, auto-curing putty, acrylic paint, office archive box. 33x42x20cm



Black Snake, 2020, auto-curing putty, metal hose clamp, acrylic paint, varnish. 32x40x20cm



Untitled (metal) (i miss you office), 2020, aluminium chromed, rubber seal . 50x30x27cm



Untitled (skin), 2017, silicone paint on Plexiglass, clamps. variable dimensions



Untitled (machine), 2022, altuglas, epoxy resin, aluminium, spray paint, rubber. 70x37x50cm



Untitled (machine), 2022, altuglas, epoxy resin, aluminium, spray paint, rubber. 70x37x50cm



internship, (i miss you office), 2020, plastic, sand, metal, silicon. 20x20x6 cm



Fishing for compliments, 2022, auto curring putty, silicone, cock ring . 20x20x6 cm



Hit me baby one more time, 2020, mineral putty, found object, paint. 15x8x7cm



You are fired, (i miss you office) 2020, paper cups, copper, coffee, varnish. variable dimensions



Birds of America (1/3), 2019, auto-curing putty, paint, charcoal. 19x25x12cm