

Juliette Choné

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“The animal reveals to me a profound depth with attracts me and is familiar to me.” - Georges Bataille

I am a French visual artist who moved from Paris to the San Francisco in December 2015. In France, after my graduation, I studied Art History in Strasbourg and then I went to study in Paris. I got an art & craft diploma in stained glass and a Visual Art Post-graduate degree at the University Panthéon-Sorbonne. I also studied sciences for Restoration and Conservation of Cultural Patrimony. For a long time, I have been an expert in stained-glass restoration and worked on famous French monuments like Chartres cathedral or Sainte-Chapelle in Paris. This job was deeply interesting from an intellectual perspective but because I was very creative I felt like a bird in a cage. I chose to stop this career, which was a bit frustrating for me, to devote myself to visual arts and creation. I ended up finding my balance between creation, exhibitions and teaching visual arts.

I have shared my work in more than 40 solo and group exhibitions in galleries, cultural centers and art fairs. Since I have moved to the USA, I have continued to exhibit in France but also in San Francisco. I had two solo shows, one at Palette gallery for 2 months in 2019, and one at the French Consulate of San Francisco for 4 months in 2016. I also participated in collectives exhibitions in Emeryville several times.

I was doing my Ph.D in visual art and aesthetic when I moved. I tried to finish it from the USA but I felt that my new life was too overwhelming. Philosophy and aesthetic continue to inspire my art, but I needed to focus more on creation and explore new directions like printmaking. I found in the delicacy of etching and collagraph the perfect medium to express the same ideas as my drawings with ink or bic pen, meaning to communicate the visceral and sincere power, resiliency and fragility of living. Indeed, through a fully assumed figurative and poetic imagery, oscillating between politics and surrealism, my artworks question the concepts of animality and humanity through an aesthetic of non-separation. Melancholy, humor, beauty, cruelty and fragility, these are the feelings my work evokes. I use personal pictures or popular references coming from fairy tales, novels, mythology, cartoons, to interrogate the boundaries between living beings and particularly the place of animals in society. The animal is finally become a societal problem and concern politics, scientists, philosophers and artists.

Fate, suffering, death, sacrifice are themes that obsess me for all living being and more particularly for animals. I explore food industry, religion, hunting... Wherever the animal is treated as an object... The drawing « You love me, you kill me », is a part of a body of art that criticizes the intensive farming. I think it's time to consider animals not as inferior and nature not as a commodity. Some people will mention reason, self-awareness, death, laughter, history, articulated speech, religion or many other pretexts to justify the wish of man to prove his superiority over the animal. But they're wrong. Many of these themes are questioned heavily by our society. And as said the British philosopher Jeremy Bentham: the real question is not « Can they reason? », (or can they speak), but « can they suffer? »