

PORTFOLIO



PANDORE ROSSI



# WHOISSHE

Pandore Rossi // she/her

I'm a multidisciplinary artist whose practice revolves around sound installation, software development and object design. Through these media, I try to develop aesthetic prostheses that allow my imagination to survive in the face of capitalism's growing symbolic violence.

Like the micro-narratives expressed within online communities (I'm thinking, for example, of Subreddits reserved for trans people, Discord servers dedicated to a particular musical trend, chat rooms on Twitch channels, etc.), my work attempts to identify a common sensibility that enables us to fictionalize in a shared way our relationships with each other within urban or digital spaces.

I'm also interested in ecologies - understood as physical, online or speculative spaces within which systemic interactions drive agents to action - and how they impose a prism on us that shapes the way we inhabit the world. Can we play with this prism to interpret these ecologies differently, and interact differently with our environment?

I'm currently (September 2025) in my first year of a Master's degree in Digital Arts at Erg (Brussels).

# TOPICS OF INTEREST

**The links between ethics, art and ecology:** the Anthropocene and its ecocides force us to rethink our relationship with objects, art, and their impact, both environmental and emotional.

**The fictionalization of life:** how can we create new imaginaries that will help us build community in a world where online micro-fictions have replaced the mythological narratives of the past?

**Civilization as collective cultural trauma:** is the violent, ad nauseam repetition of anxiety-provoking symbols the only way for capitalism to exist aesthetically?

**Care and repair:** if culture is a collective trauma, what are the ways to heal or soothe our wounded sensibilities? Can we repair toxic ideas and sick fictions to give them a healthy presence in our imaginations?

## INFLUENCES

Pierre Huyghe // Hannah Levy // Yuji Agematsu // Adriana Varejão // Marguerite Humeau // O Fluxo // Didem Erbaş // Meitao Qu // Thomas Hirschhorn // Mary Maggic // Disnovation // Dasha Ilina // HeHe // Ju Young Kim // Philippe Parreno

Donna Haraway // Timothy Morton // Jean Baudrillard // W.G. Sebald // Jorge Luis Borges // Julio Cortázar // Vincianne Despret // Diana J. Torres // Marguerite Porete // Mark Fisher // Jean-François Lyotard

Ryoji Ikeda // Claire Rousay // Liz Harris // Aphex Twin // The Caretaker // William Basinski

## WORKS



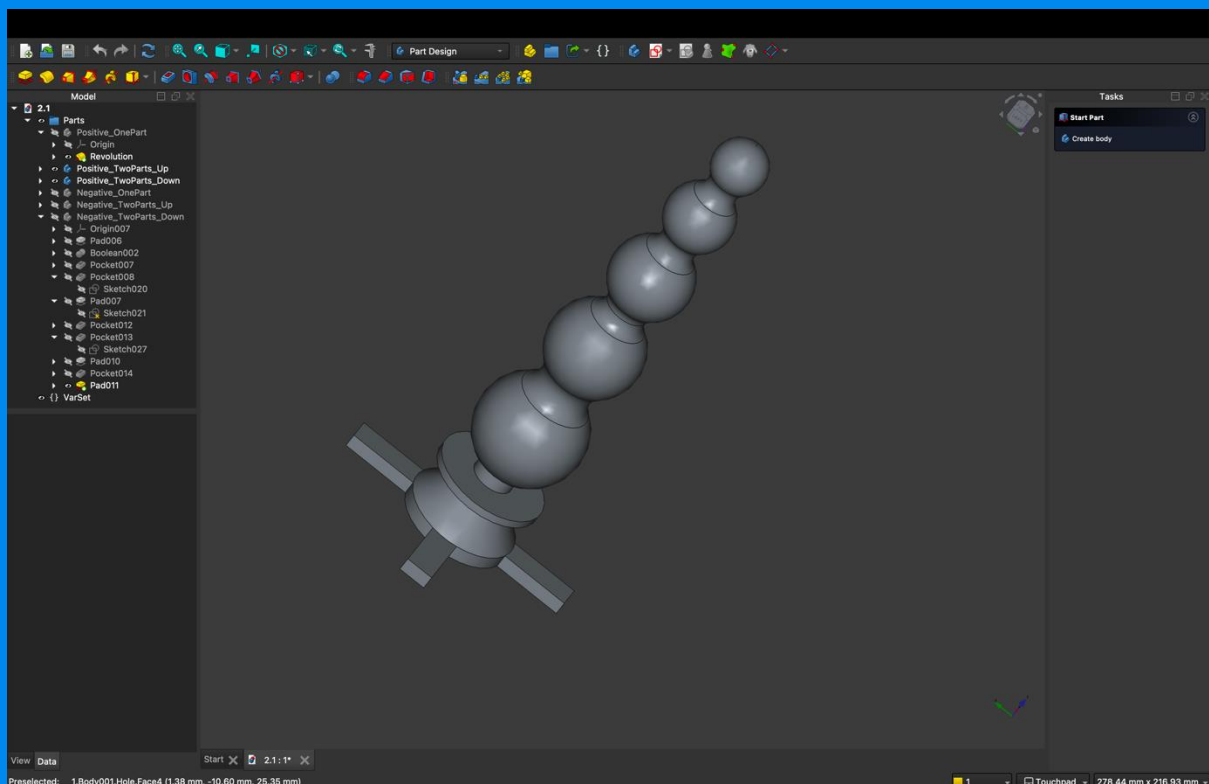
# PALLIATIVES TO AN EMPTY LIFE (2025 WIP)

Exploring postmodern solitude, *Palliatives to an empty life* is an ongoing research project aimed at generating a set of inexpensive and easily reproducible objects that can help anyone experiencing emotional emptiness, sexual deprivation, and/or social isolation to at least partially survive boredom. These various objects will then be sold on an e-shop in different versions to cater to the different fantasies of consumers.

Beyond exploring the processes of commercializing emotional and sexual misery, the project invites users to question the amount of energy and resources we paradoxically devote to goods whose sole purpose is to alleviate a deficiency that itself results from the *lifestyles* imposed on us by late capitalism.

But these pieces are more than sarcasm. Isn't there something comforting, something cute about pale imitations? Aren't friendship, sex and walks in the woods better enjoyed in imagination thanks to palliatives, far removed from the friction zones that are part and parcel of the real experience?

The project currently consists of four prototypes. Their current form does not accurately represent the final product, but is the result of a spatial arrangement of the different stages of work for the purposes of public display. They are described in more detail in the following pages.



# 1 - Tamagotchi SexToy

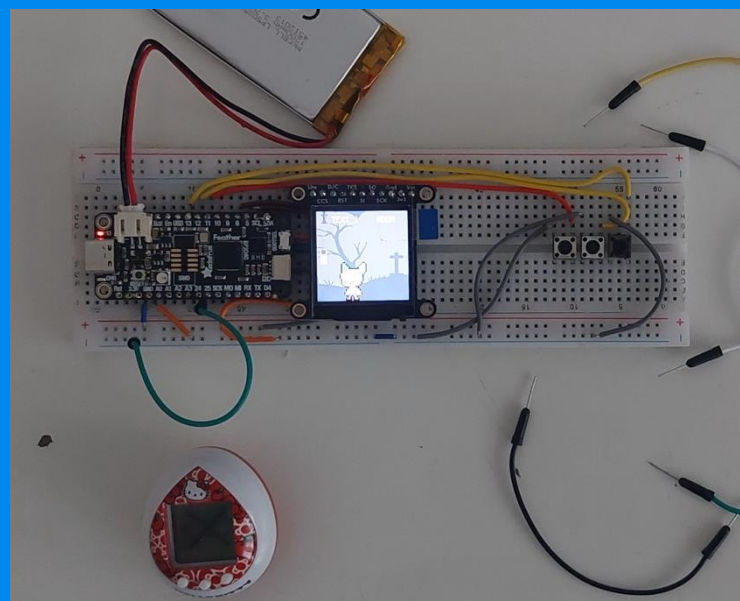
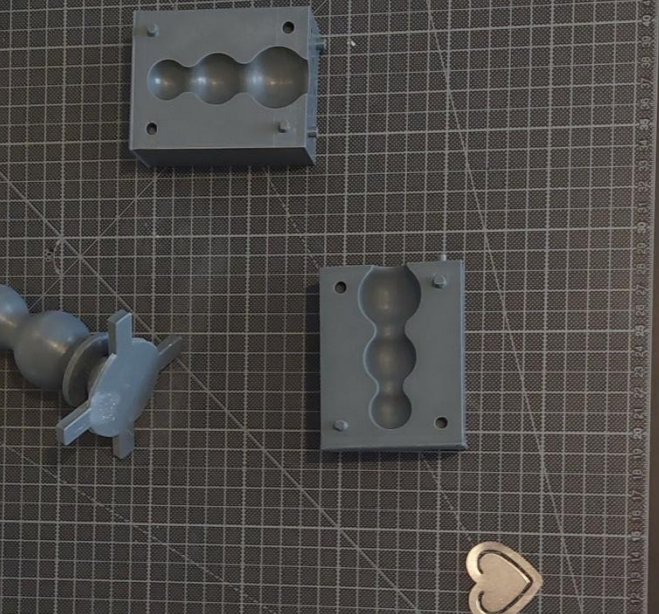
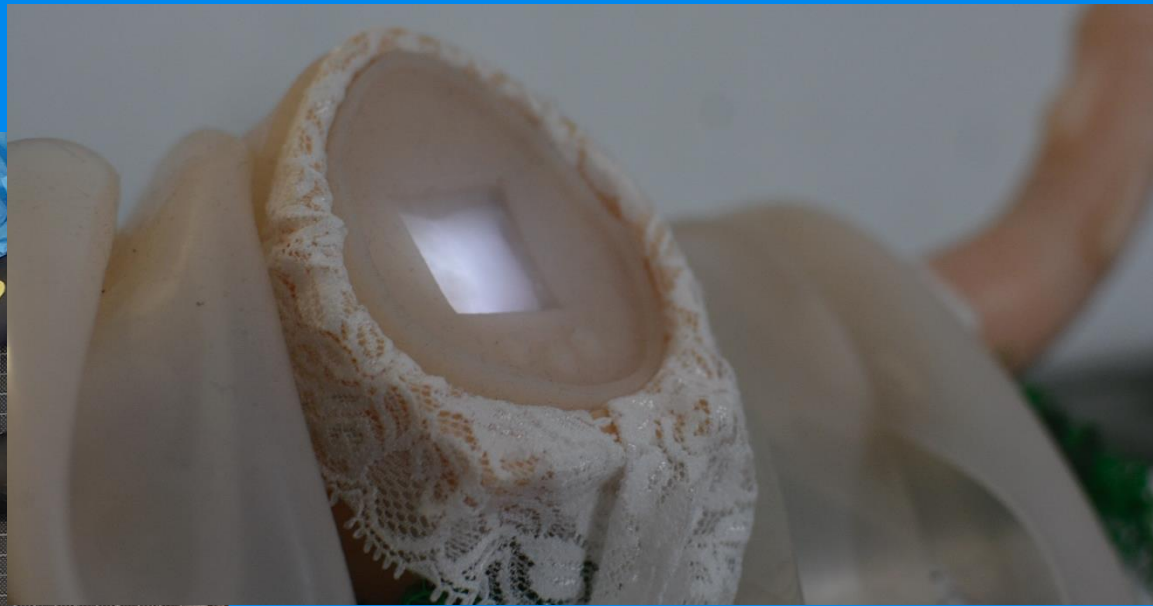
*3D print, custom silicone, microcontroller, TFT display*

*Tamagotchi SexToy* is a sex toy that allows its user to enjoy all the pleasures of a real boyfriend. Half Tamagotchi, half vibrator, halfway between mental load and sexual satisfaction, the toy requires its owner to feed, clean, and entertain it if they want to enjoy its vibrating tip. But beware: the device does not appreciate being ignored when its own desires manifest. Capable of sulking or even getting angry by emitting shrill noises, the sex toy ultimately remains the master of the pleasures it dispenses.

But isn't the manipulation mutual, if the user only cares for their virtual lover in the hope of enjoying themselves?

From the performative male who loves matcha lattes and feminist literature to the skaterboy addicted to weed, the project aims to provide a wide range of boyfriends, soon available on the e-shop.





## 2 - Emotional Fleshlight

*3D print, custom silicone, Raspberry Pi, MaxMSP and headphones*

*Emotional Fleshlight* is both a toy for penises and a crutch for broken hearts. Beyond simple masturbatory satisfaction, this sex toy provides its users with emotional support in the form of an AI-generated voice:

*I know you're going through a difficult time... Rest your head on my thighs... You may cry if you want. I know I don't tell you this a lot... But... I love you.*

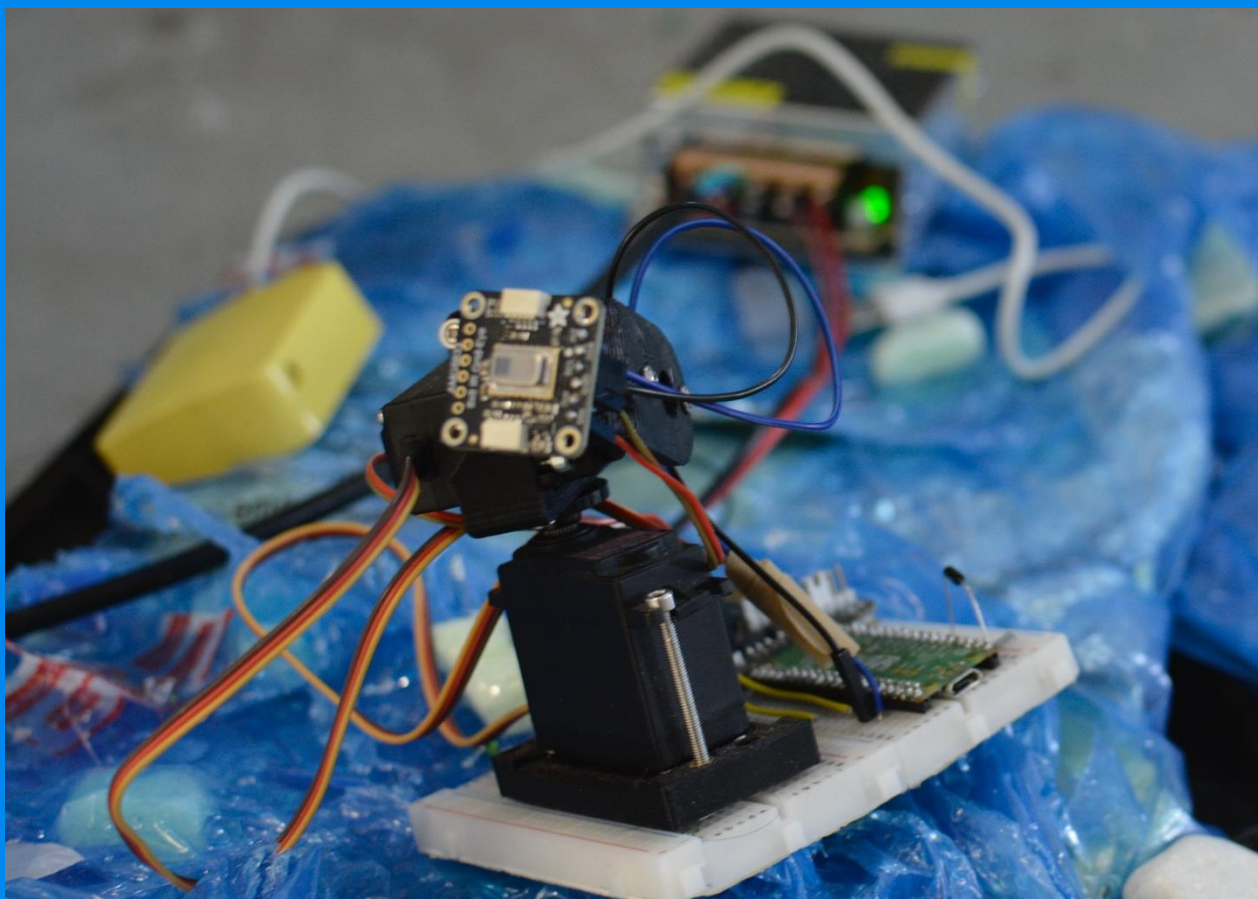
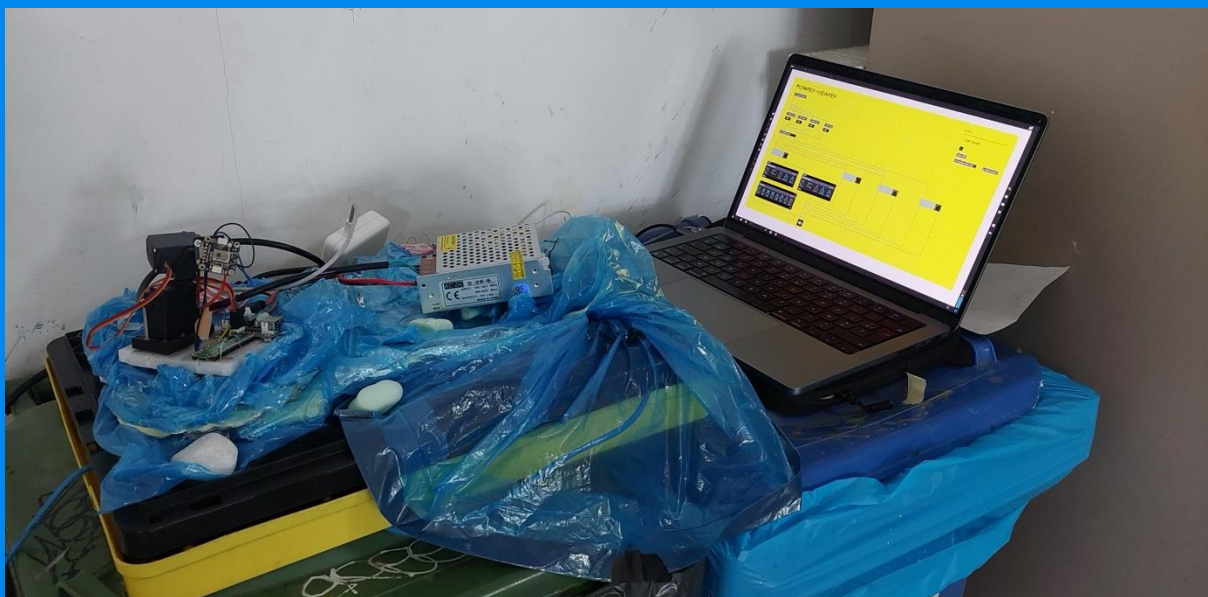
Inspired by video game DLC, users can update their sex toy when they get bored and install new paid voices – lascivious, dominant, feverish, young, or old – depending on their sexual desires and current psychological needs.



### 3 – NoFriends :(((

*3D print, epoxy resin, microcontroller, thermal camera, motors and headphones / In collaboration with Manoah Camporini*

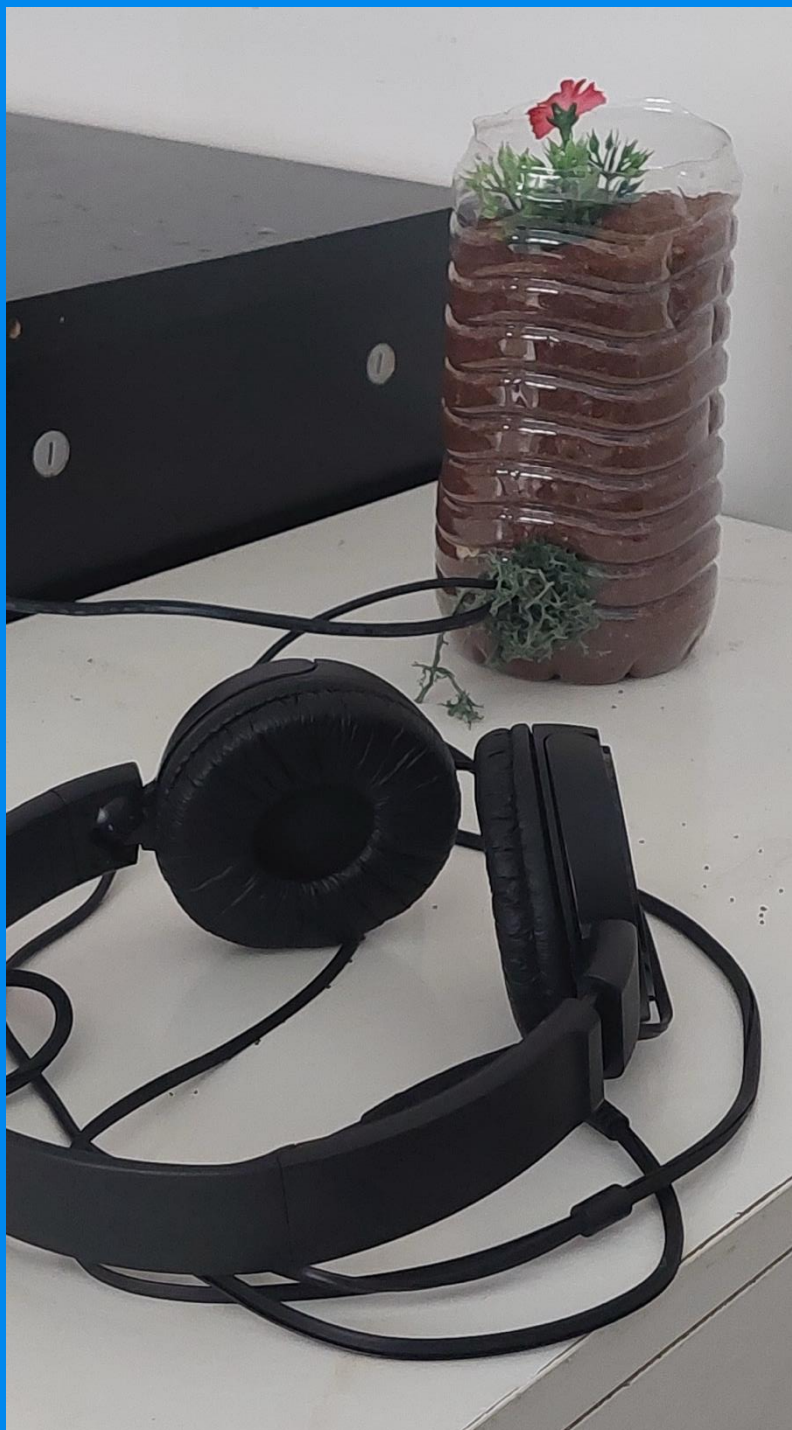
Like those moments spent alone watching groups of friends laughing in the park, imagining what it feels like to be surrounded by loved ones, NoFriends is a lonely little robot condemned to perceive human warmth without ever being able to experience it himself. Continuously scanning the space with its thermal camera, it converts the heat detected in its field of view into a four-part choir, singing the communion of lovers and friends around it and offering its owner the companionship of a soul as lonely as its own.



## 4 - Indoor Nature System

*Plastic flower, fake dirt, plastic bottle, Raspberry Pi, MaxMSP and headphones*

*Indoor Nature System* is a device that allows users stuck in their concrete towers to enjoy the cheap simulation of a walk in the woods without leaving their 12 m<sup>2</sup> living space. Consisting of a plastic plant that doesn't require water to survive, the device continuously emits algorithmically generated sounds that are said to resemble those that could be heard in nature, when it still existed.



# EC(H)OSYSTEM (2024)

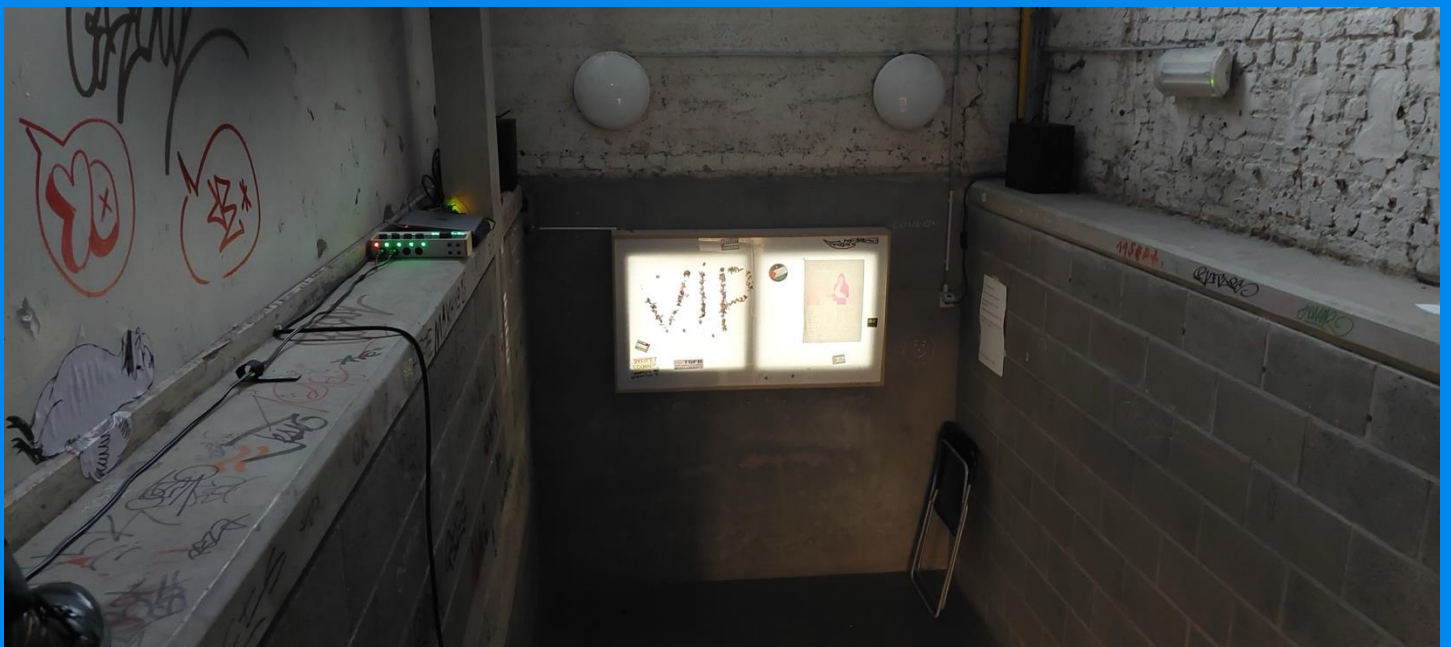
*Sound and light installation / In collaboration with Natban Prost and Manoab Camporini*

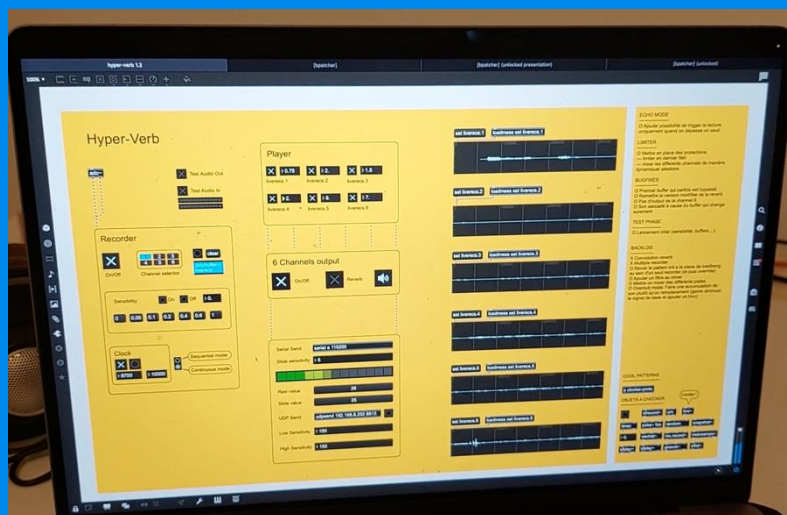
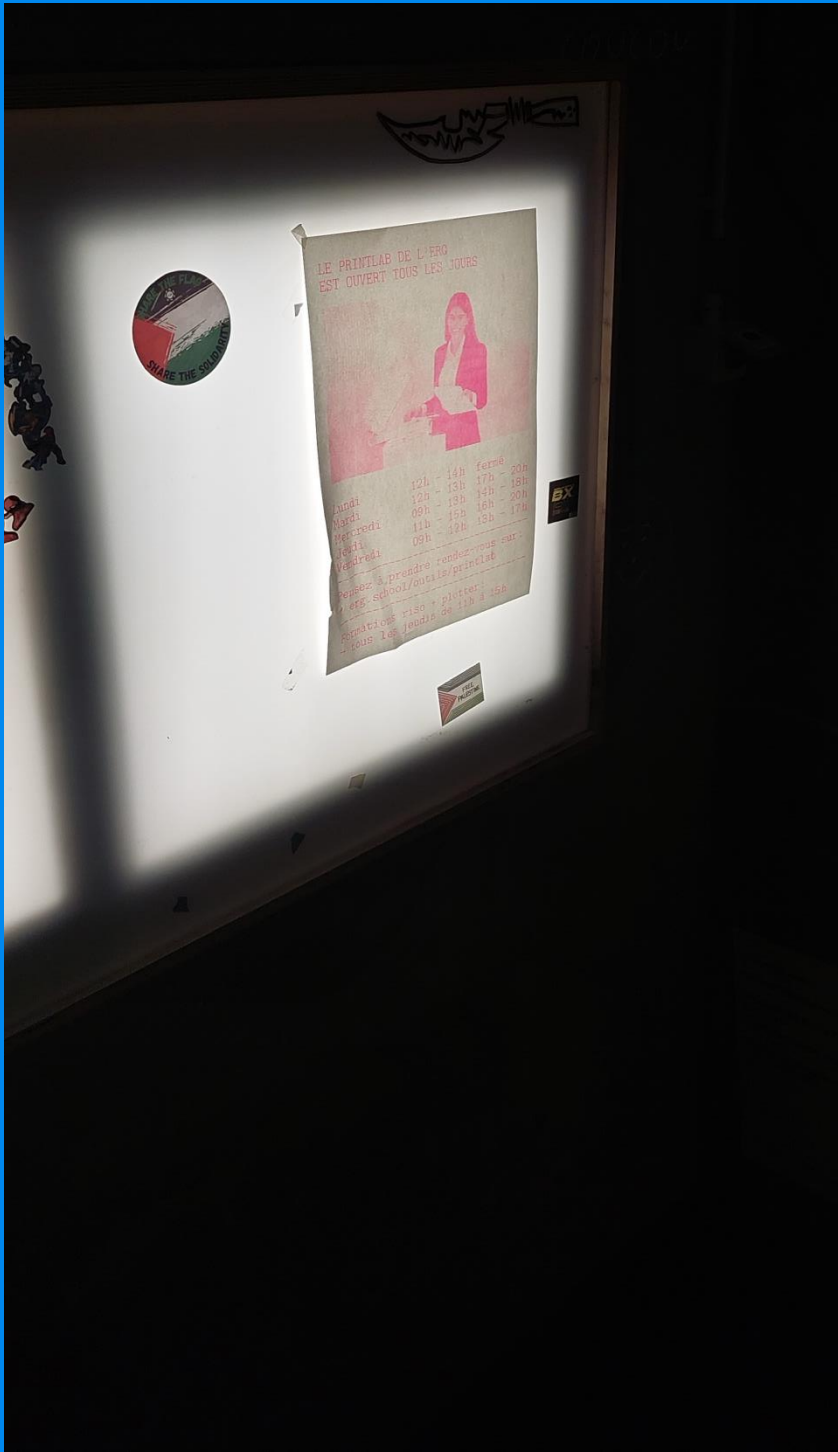
*Ec(h)osystem* is a transmedia installation that explores the *hyperization* of space. Usually, high-traffic areas are experienced only as transit zones, in order to move from point A to point B while trying to protect ourselves from sensory overload. But what if we took all the stimuli - visual, aural, material - specific to these liminal places and amplified them, connecting them into a system to make a random ecology of elusive, chaotic agents?

Just as we become aware of our bodies only when they fall ill, this project operates a subtle parasitic interference that contaminates the reverberation of sound as much as the lighting. By continuously capturing sounds, *Ec(h)osystem* acts as the sonic memory of the place, recording the events that traumatize it - slamming doors, laughter, screams, ... - and plays them back reactively and asynchronously, like a paradoxical echo that transforms the past into a repetition of the present.

Artificial light sources, usually so stable and functional they become invisible, blink to the rhythm of the noises that haunt the place. It's only when they lose their utilitarian, invisibilizing function that places and objects become worthy of our attention, as demonstrated by the distributed network of solenoids punching the walls when the activity threshold approaches a critical level. In the event of audible and visual saturation, a purge-reset system is activated: the architecture, overstimulated by memories replayed and amplified in a deafening feedback loop, finds temporary salvation in unconsciousness and oblivion.

Video recording: [06\\_2024\\_compressed\\_3.mp4](#)







# GHOSTSONG (2024)

*Marble column, headphones, microcontrollers, MaxMSP and phone cases*

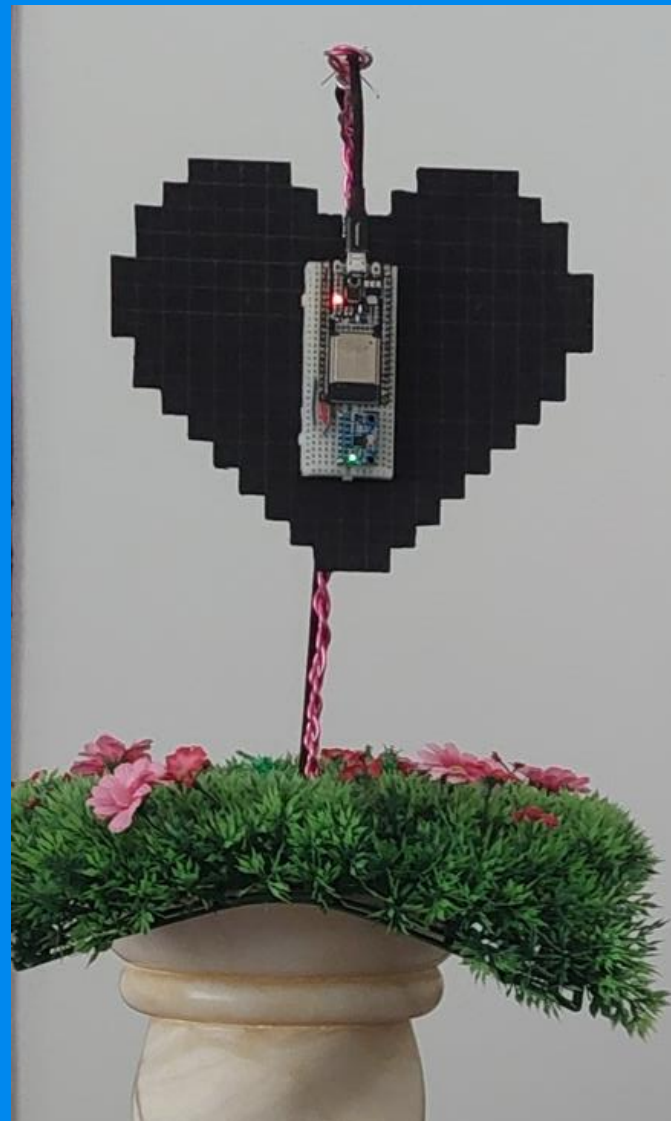
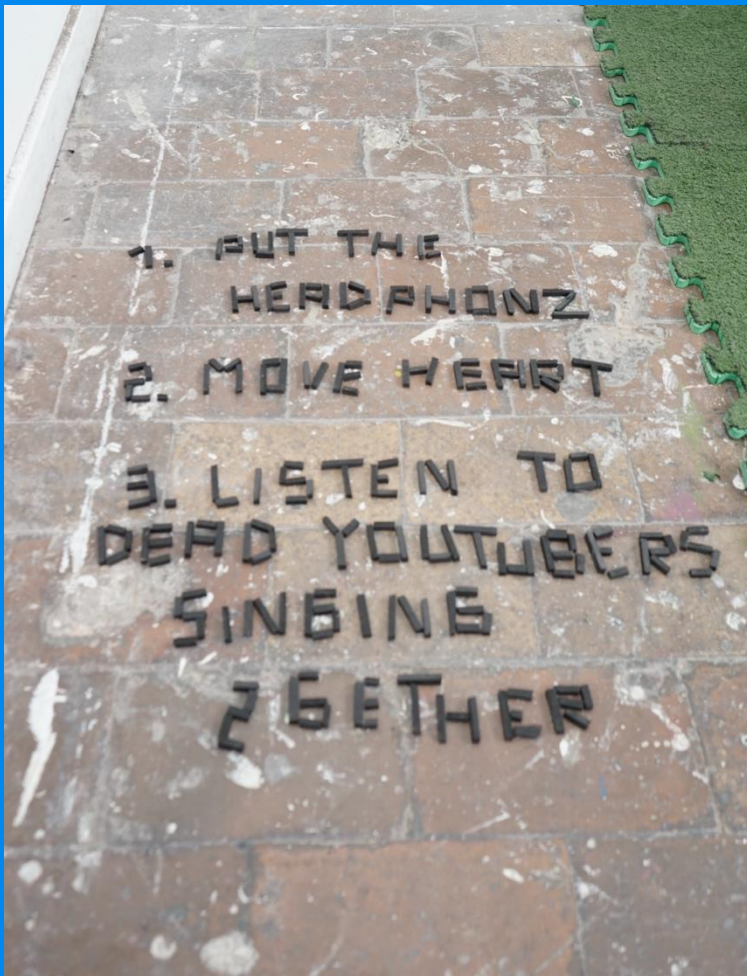
*GhostSong* is a device that generates polyphonies from the content of 12 missing youtubers. But what does it mean to disappear on the Internet?

Some have mysteriously abandoned their channels. One is in prison for horrific crimes, another has become a mother. Most have died, tragically or naturally. What all these youtubers had in common was that they all produced music, often covers, sometimes original compositions. They were all singers.

Inspired by the pedestals found in video games, which give the player one extra life, this installation invites viewers to move their black heart through the space, so that the voices of the dead and the departed blend together in new and unexpected ways. The heart's different axes of rotation allow us to explore different ways of knotting the voices of the dead and making them sing together. Neither a nostalgic tribute nor a macabre archive, *GhostSong* is above all a joyful interrogation of our relationship with abandoned data and its capacity to weave new worlds where loss and destruction are also playful and creative forces.

Video recording: [GS\\_captation.mp4](#)







1. PUT THE  
HEADPHONZ  
2. MOVE HEART  
3. LISTEN TO  
DEAD YOUTUBERS  
SINGING  
2GETHER

# FOG MUSIC (2024 - 2025)



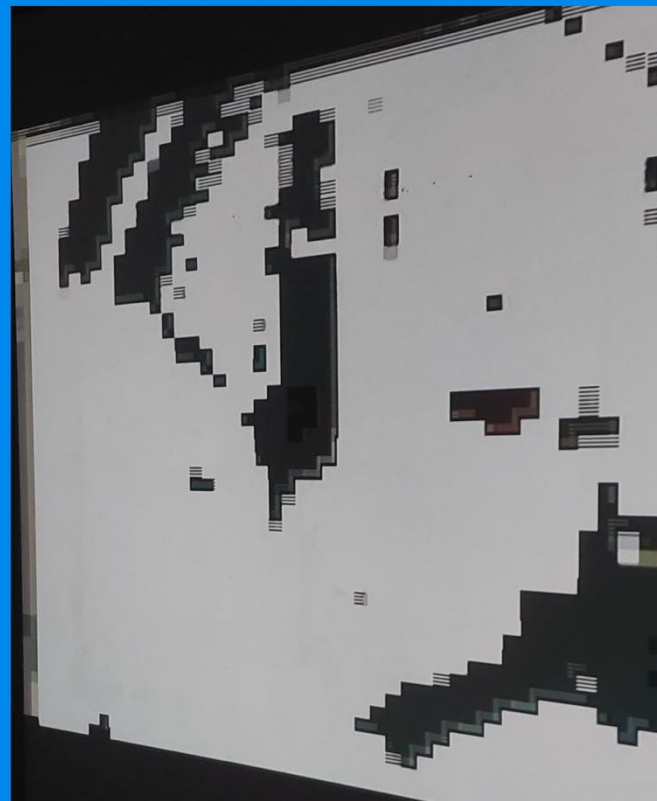
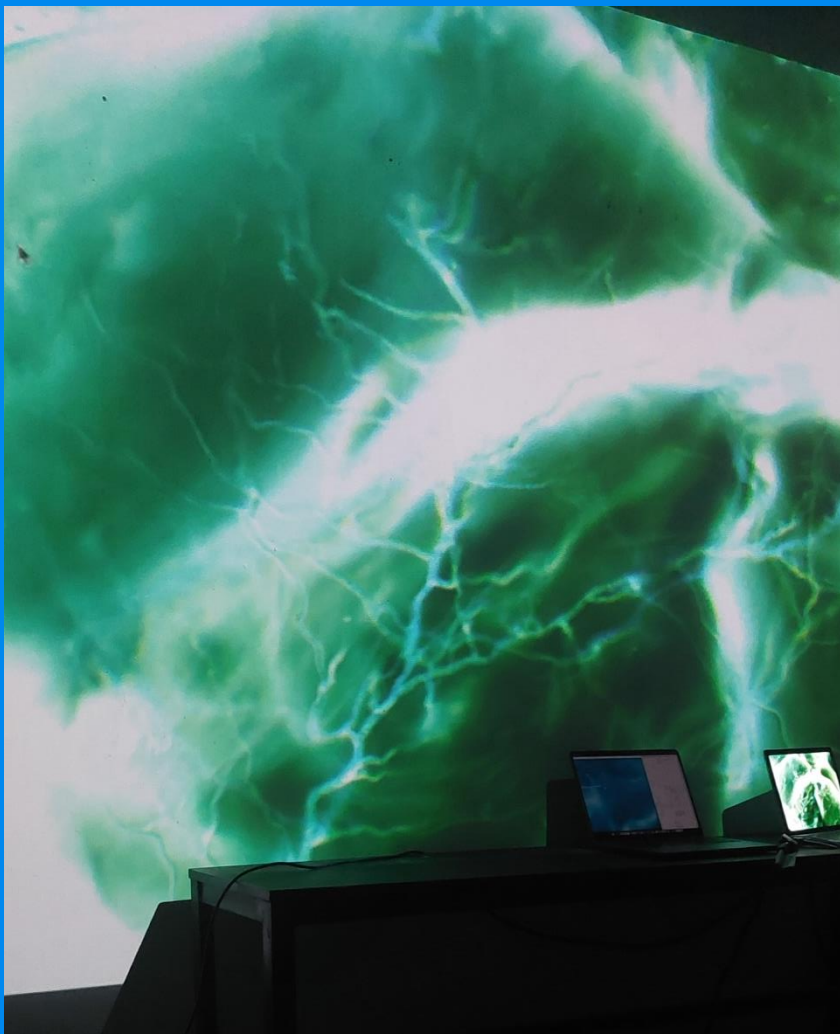
*Computers, Ableton, Pure Data, speakers and video projector | Collaborative project under the supervision of Eugène Rosi*

*FOG Music* is a collaborative generative music project that doesn't use algorithms to produce soundscapes, but rather simpler, more accessible tools, such as the sharing of equipment, time and knowledge.

In sessions spread over 6 months, participants developed electronic loops in a honeycomb fashion: each participant was given 15 minutes to create a sound using electronic music software. Once the countdown was over, participants swapped computers to complete, modify or add another loop to the previous participant's project. In this way, melodies emerged for which notions of original author or creator became obsolete.

The workshop began with the installation of (sometimes pirated) software and minimal training in the software used, so that all participants, whatever their level, could contribute to the project. It ended with a screening of videos made using the same methodology, accompanied by an infinite soundtrack based on random superimpositions of sound loops created by the participants.

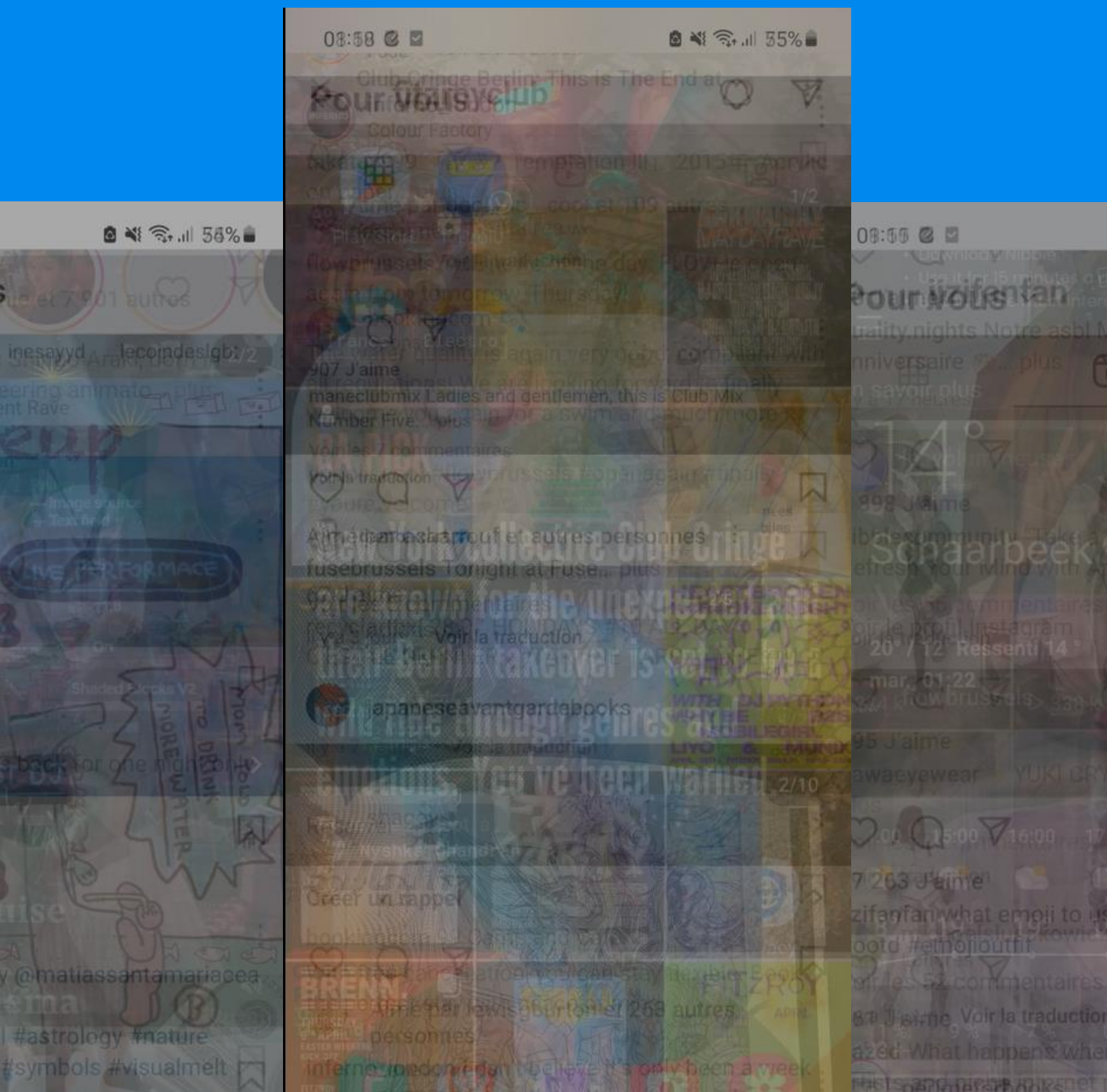
Video recording: [FOGMusic\\_1.mp4](#)



# DISCIPLINE (2023)

Phone, recording software, print

*Discipline* is an attempt to domesticate my doomscrolling practice by imposing rigor on it and documenting it. By recording my smartphone screen every morning, along with the same playlist on which external sounds (breakfast noises, Instagram stories, public transport on the street, etc.) are grafted, I accumulate the layers of information that flood my brain when I wake up, creating by remanence an artifact of my daily alienation.

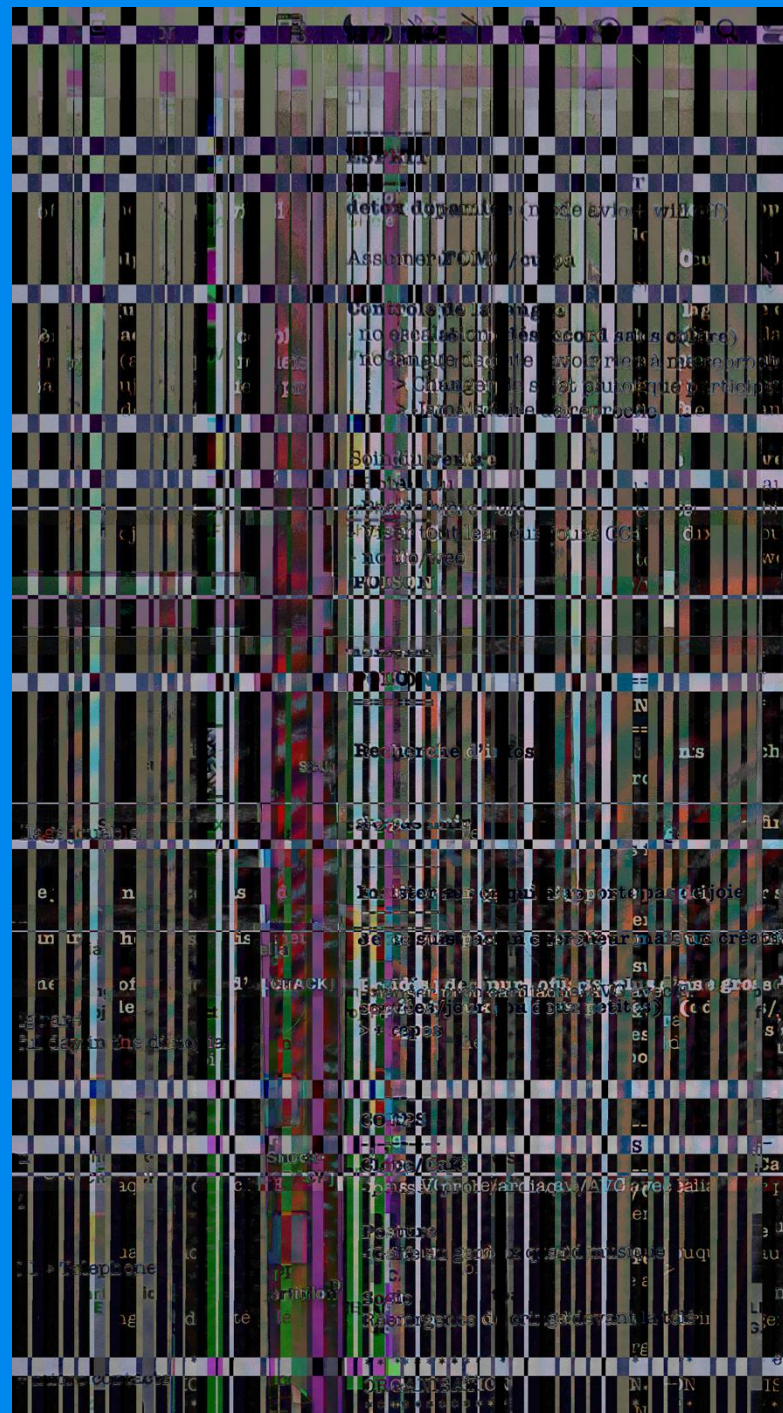


# WOVEN (2023)

Computer, JavaScript, print

Inspired by tapestry weaving, this project aims to create new compositions from an image cut out digitally using a script.

The repetition of a gesture - the same as that of the looms that the Luddites attempted to destroy in opposition to the automatization of work - makes it possible to recreate a glitch aesthetic by semi-automatic means, but not completely devoid of craftsmanship, in order to reappropriate through manual labor the accidental aesthetics that emerge on the pixelated meshes of our screens.



# TWOSILENTPILGRIMS (2020 - ...)

<https://twosilentpilgrims.bandcamp.com/>

Using only sound sources recorded during urban wanderings, *TwoSilentPilgrims* aims to bring out the marvelous in the mundane. By simply selecting, amplifying and cutting and pasting, without ever adding anything foreign to the original material, we can alter the signal-to-noise ratio of everyday life and make the hostile soundscape of the urban life appear quiet and peaceful.



## ~~GXUZXU (2019 ...)~~

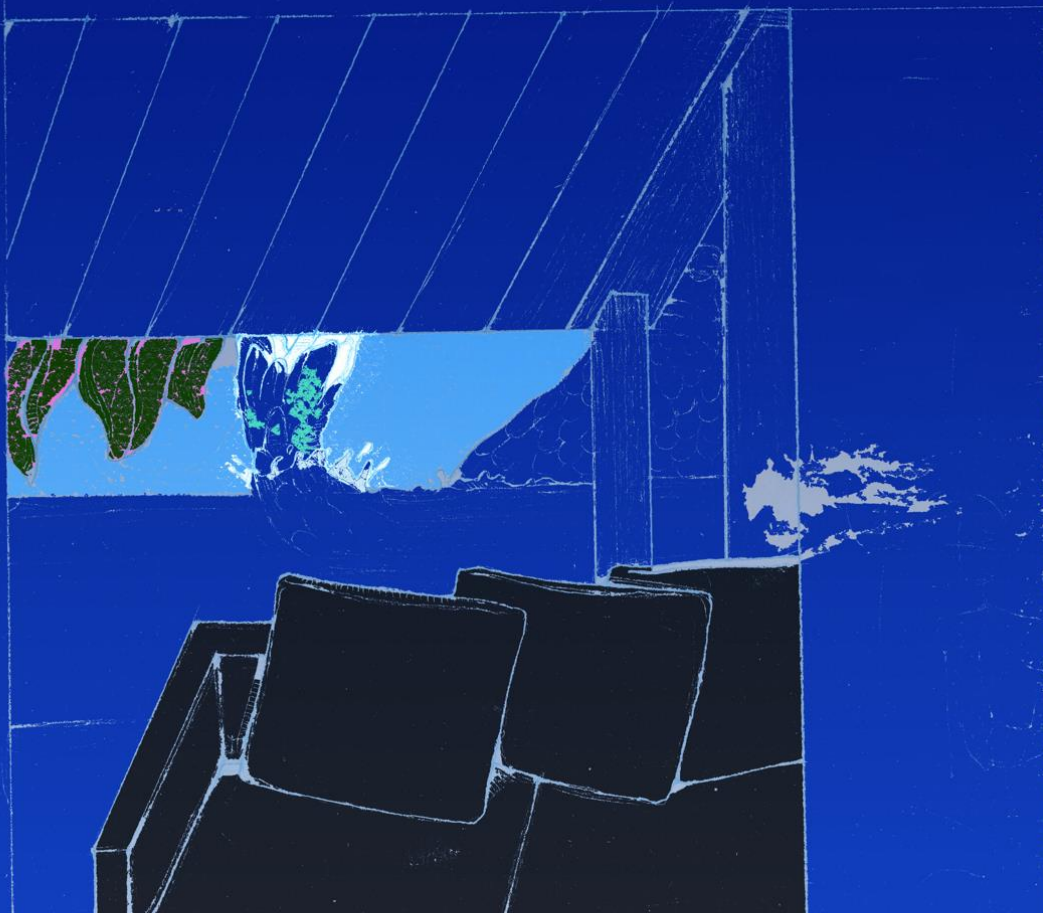
<https://soundcloud.com/gxuzxu>

GXUZXU is an ambient/IDM musical project inspired by contemporary music and folk. While its original aim was to create sound strolls that were at once urban and bucolic, digital and acoustic, the project is now towards the restoration and rehumanization of ungrateful sonic materials, for example by adding intentionality - a form of love - to music originally written purely for commercial reasons (jingles, adverts, royalty-free music).



## DRAWINGS (2018 -...)

Combining photography, work on paper and digital processing, these drawings explore how our digital tools help us to represent space in a way that makes late-stage capitalist dereliction attractive.





# CONTACT

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