

Jérémy Bocquet

Portfolio



Gribouillage Exquis

Duo Show with Simon Raguin

Mediums : Paintings on Canvas, Interactive sound installation, transducers, quadriphony, tape machine, found objects

Exhibitions : Espace Wow Vaisseau Mère, Bruxelles, 2025



Concept & Context

This exhibition stems from a desire to pair sound and painting that at a first glance seem worlds apart: Yet here, they reveal a surprising complementarity, especially through the instinctive creative processes shared by both artists.

Like ragpickers collecting urban debris, Simon and Jérémy each develop an intuitive practice grounded in the accumulation of material. They compose through extraction, gathering scraps, collisions and residues from their immediate environment. These fragments are digested, condensed, and merged into a whole that is often chaotic yet consistently harmonious. Their methodology relies on serendipity, where process outweighs the outcome. A spontaneous form of composition, doubled with an addiction to the raw pleasure of making — what we jokingly called, the “first degree of graphic jouissance.” A kind of solitary exquisite corpse which, for the first time, Simon and Jérémy attempt together.

The exhibition follows the same principle of interplay. The polyphonic installation acts as an extension of the paintings: a translation of the graphic gesture, adding an extra layer, and making its abstraction more legible. In return, the painting grounds the sound, giving it density, weight, even a face. It creates an elliptical dynamic, a constant rebound between the sonic and the visual, where loops collide endlessly. In this sense, the scenography operates as a whole. The transverse canvases, transplanted with transducers, animate at their contact. They shed their static object-to-be-looked-at attitude and shift into hybrid creatures — macroscopic gargoyles with a sarcastic grin, watching the viewer from their roped up perch. The result is a solemn yet uncertain atmosphere, a sour-ish inside joke that the soundscape amplifies, disrupts, and soothes through its fragmented acousmatic symphony.



Fragments

Sound installation for collective exhibition

Mediums : Chains, plastic sheet, microphones, six portable speakers

Exhibitions : City Gate, Bruxelles, 2025



↑ Edouart Jattiot, Honorine Pardon.
crédit photo Romain Cavallin

Concept & Context

Long story short, it all started from the space: massive. Right off the bat, we decided to plunge it into darkness. From there, the hint of an idea began to take shape. Lurking in the shadows, we let ourselves to be carried away into our favorite spooky stories, you know, the ones you see on the telly. First, coffee at Double'R Dinner, then a little stop by the Mad Hatter's, and on you go if you stick to the yellow brick stone, you'll finally reach the destination. Be sure not to step on the borogoves; otherwise, it's back to square one. The room appears as some kind of aseptic quantum laboratory where fragments of cinematic universes have been extracted, distorted, and then strangely stored. Each artwork has been removed from its original context, then combined with another and put on display, to recreate a microcosm of its own unfolding one after the other in this maze-like landscape. Built to sequence the space and to connect the artworks enigmatically, this gigantic tarp architecture holds its own paradox: impressive in its scale, yet fragile in its material. The show appears as a global installation providing an immersive experience for the visitor, who loses himself in games of blur and transparency. On another level, this project was developed as an opportunity for the residents of City Gate and Bardaf to work together for the first time. Since they just moved across the street, we thought it would be a great idea to welcome them to the neighborhood with this informal collaboration between the two ateliers. And who knows, it might turn into a thing.

Mirage

Composition with the pianist Alan Oskan Raguin at the invitation of the artist Camille Truyffaut for her solo show

Mediums : Sound recordings of sand and stones, quadriphony, live piano tape machine, *Piano*

Exhibitions : Chappelle de Boendal, Bruxelles, 2025



Mirage exhibition-----

Concept & Context

From the Latin mirari, meaning "to wonder" or "to admire", this word evokes both an optical illusion — a fleeting image that seems real, yet vanishes as one draws closer — and the sense of wonder at what unfolds before our eyes, elusive and ephemeral.

Conceived as a sonic extension of the exhibition, the composition reflects a sensitive dialogue born from a process of improvisation and exchange during the four days and three nights preceding the opening of the exhibition.

The sonic environments were composed from reduced sources — sand, glass, prepared piano, field recordings of the space — which has been transformed using synthesis techniques (granular synthesis, ring modulation, temporal alterations and spatialization). Over these shifting textures, Alan Ozkan improvises at the piano and develops various themes. His playing is in constant dialogue with the soundscapes.

Mirage is a memory of a shared moment, offering a condensed form of the exhibition experience: a stereo and binaural listening of a work originally conceived for quadraphonic diffusion within the chapel space. The album preserves the trace of a moment of shared creation, at once experimental and rooted in a place.



Some night, working in the Chappelle

I hope the internet works

« A Dematerialized Sound
Installation Engaging
Communal Interaction »

Concept & Context

Mediums : Interactive sound installation, transducers,
remote performance,
web-based audio art

Collaborators : Olivier Notebart
(web application developer)

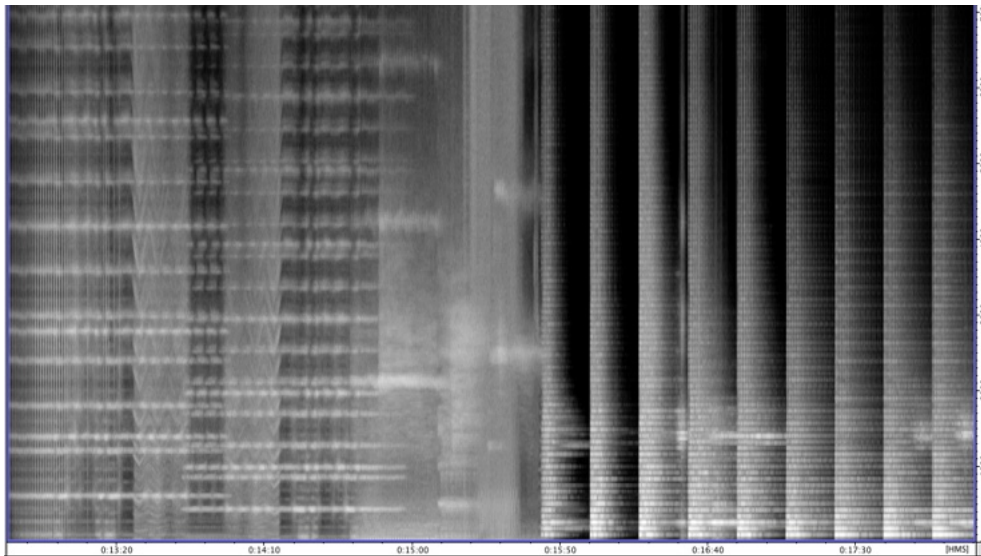
Exhibitions : Performance Crossing Festival, Prague –
Remote Premiere (2020), Invalidovna, Prague (2021) /
Reset, Bruxelles (2023)

Born during the first confinement, I hope the Internet works reimagines everyday smartphones as conduits for immersive sound. Originally invited to perform (Plan.Sequence)⁴ project at Prague's Performance Crossing festival, the constraints of the pandemic catalyzed a shift toward a remote, dematerialized installation. By transforming ubiquitous devices—each typically isolating us in public spaces—into portals for communal sonic expression, the work explores the fluid boundaries between individual contribution and collective experience. Leveraging everyday technology, each smartphone becomes a unique voice, contributing to a communal sonic tapestry that evolves with every audience interaction.

In this installation, audience members activate the piece by scanning a QR code that links them to a custom web application. Once connected, each smartphone broadcasts one of the 12 audio segments of abstract sonic textures.

This dynamic convergence of digital dematerialization and physical form challenges conventional notions of performance, inviting participants to co-create an immersive, continuously shifting soundscape that is both intimately physical and communally expressive.

I hope the Internet works interrogates the potential of digital connectivity to transform solitary devices into instruments of collective storytelling. By blurring the lines between installation and performance, it invites audiences to reconsider the relationship between technology,



↑ Sonogram of a part
of the composition

I

1. All participants can meet in B3 room.

2. Connect to the web app www.ihopetheinternetworks.com if you have an Iphone, please use Safari web browser.

HOPE

3. When you are set up, I will start the audio from Brussels. Use your phone speaker to spread the sound.

4. Move slowly through the place, from one room to another, stop and listen, repeat.

THE

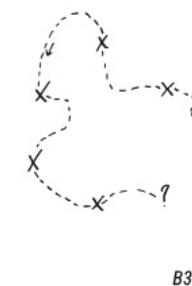
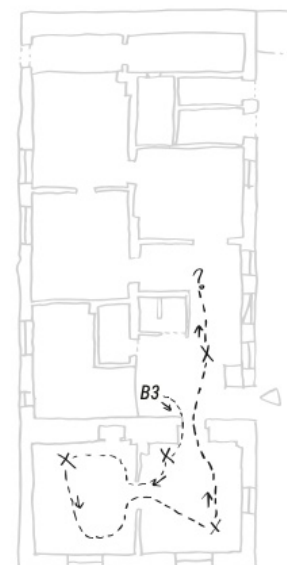
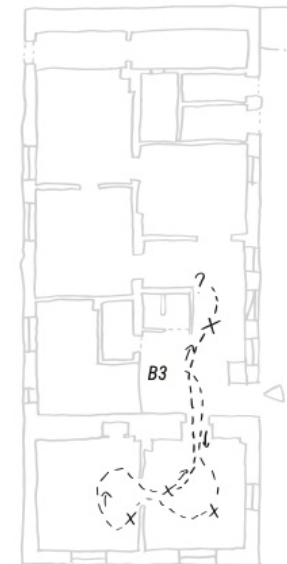
INTERNET

If you don't have a smartphone, you can use your body as an instrument to complete the composition with a live touch.

WORKS

If you're late, if you have no sound, you can still load the app again and press play.

you can choose between making long vowel sounds or slightly clapping two fingers in your hand.

www.ihopetheinternetworks.com
By Jérémy Bocquet

Web app by Olivier Nottebart
Poster design by Océane Eliard

Wifi: holesovickasachta
Password: 12345678

Exhibition History

Performance Crossings, Prague (2020)

The work premiered entirely online, marking an innovative use of digital networks for live sound art. This remote debut set the stage for exploring how everyday devices can be transformed into instruments of collective storytelling, despite my absence on site.



Smartphones broadcasting different audio segments of composed sonic textures

Performance Crossings, Invalidovna, Prague (2021)

In this on-site evolution, the installation embraced a more tactile dimension by incorporating live modular synths and vocal elements alongside transducers and sculptural forms. This performance further refined the work's capacity to bridge digital and physical spaces. This Intervention has marked a pivotal moment in my practice, using my voice as a sonic element, adding an intimate layer to the work.

Watch .



↑ Using my voice as a performative element for the first time



↑ Creating sounds from the environment



↑ People could still listen to the audio segments on their phones

Reset, Brussels (2023)

Reimagined within a former banking institution, this iteration invited audiences to experience the interplay between a structured architectural environment and an organic, evolving sonic landscape, prompting a reassessment of our spatial relationships.



Reinterpreting the
performance with a new
architectural structure



(Plan.Sequence)⁴

« An Immersive Exploration of Sound,
Space, and Perception »

Mediums : Spatial sound design,
electroacoustic sculpture, live
performance, site-specific installation

Collaborators : Grégoire Houcke (architect/ musician)

Exhibitions : Performensk Festival, Minsk (2019) / CTM
Vorspiel, Berlin (2020)

Concept & Context

(Plan.Sequence)⁴ is a performative sound installation that interrogates the interplay between architecture, spatial acoustics, and conscious listening. Through dynamic interactions of sound sources, objects, and audience movement, the work reimagines environments as mutable sonic landscapes. (Plan.Sequence)⁴ operates as an evolving acoustic ecosystem, where sound becomes both medium and mediator between architecture and human perception.

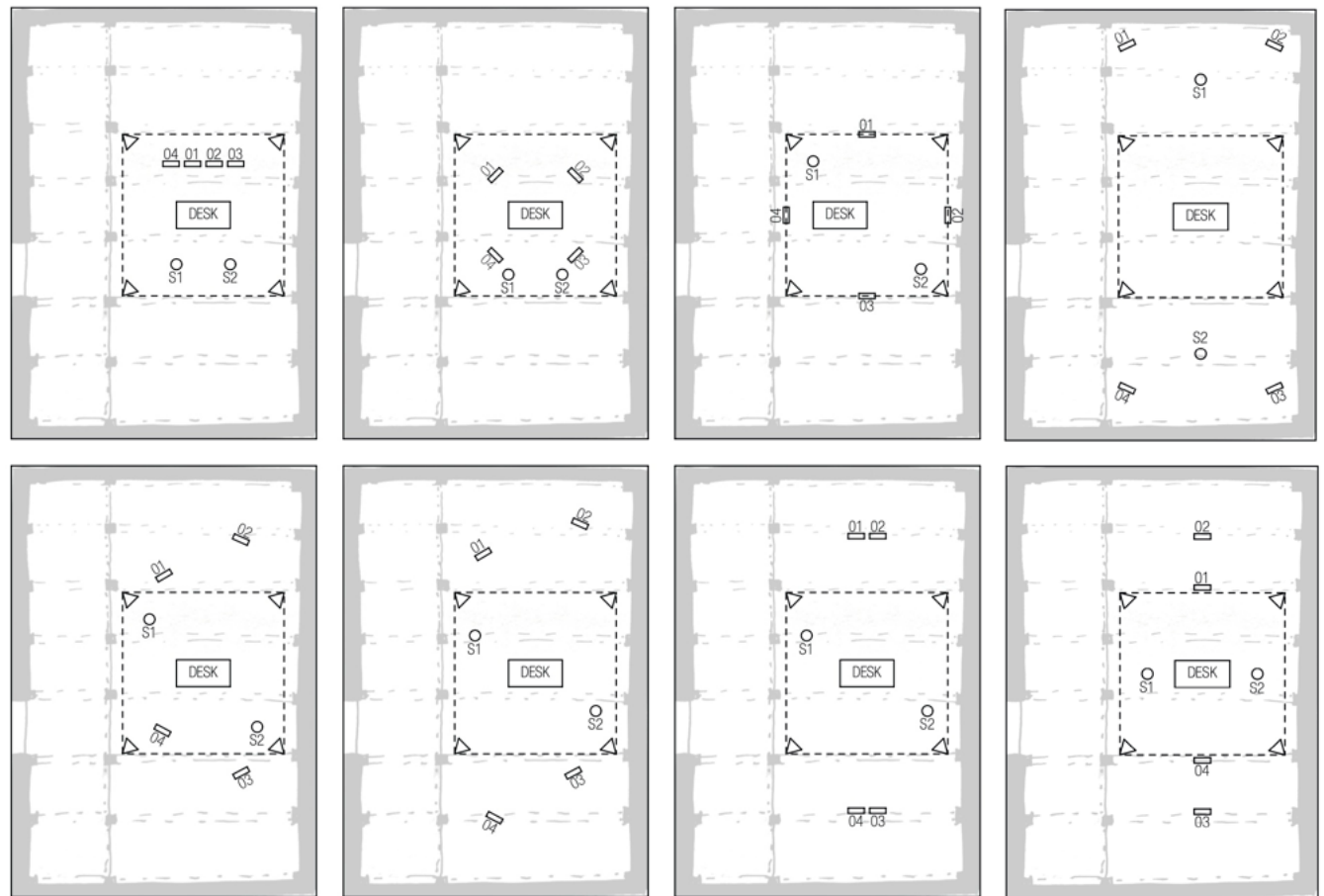
This project interrogates how sound shapes our embodied understanding of space. By destabilizing fixed listening positions, it proposes an architecture of flux—one where walls vibrate, boundaries dissolve, and perception becomes choreography.

It invites participants to actively shape their auditory experience through physical engagement. This interplay culminates in an invitation to practice deep listening as an active, participatory act. Audiences are not passive observers but navigators, their movements and choices directly influencing the sonic landscape.

The installation functions as an evolving acoustic ecosystem. It employs quadraphonic sound systems and electrodynamic exciters attached to found objects or architectural elements (steel plates, heating grids, window frames) to transform spaces into a resonant instrument. Sound oscillates between direct and diffuse fields, carving perceptual thresholds that shift as listeners navigate the environment. Movement becomes a form of co-creation, destabilizing fixed listening positions and inviting participants to compose their own spatial narratives through proximity, angle, and attention.

Collaboration & Process

Developed with architect Grégoire Houcke, the project merges musical and spatial design methodologies. Each iteration begins with forensic analysis of a site's historic, material and acoustic properties, followed by reflexion on the placement of sound sources to amplify latent narratives. The process embraces improvisation, with modular synths and performative adjustments.



↑ Maps of the different installation set up

Exhibition History

Performensk Festival, Minsk (2019)

Site : Former Industrial hall.

Intervention : Four speakers embedded in pillars and four found objects as mobile steel plates activated by exciters. As plates shifted during the performance, sound sculpted new spatial relationships, inviting audiences to physically trace evolving acoustic geometries.

Listen .



↑ Structures built for the installation



↑ Electrodynamic exciters attached to steel plates and found objects



Ubiquitous / CTM Vorspiel, Berlin (2020)

Site: Gallery adjacent to a public square.

Intervention: Speakers along the window frame and exciters within a floor heating grid. Sound emphasized architectural boundaries (glass, metal) while light pulses in the grid drew attention to hidden infrastructures. The installation blurred interior/exterior thresholds, prompting audiences to «listen through» the architecture.



Electrodynamic exciters hidden in the ventilation system and around the architecture of the building

Ambient Lay Down

« Quadraphonic concert series and research around new modalities of composing live spacialized music »



↑ Guerilla workshop
in Brussels, 2019

Concept & Context

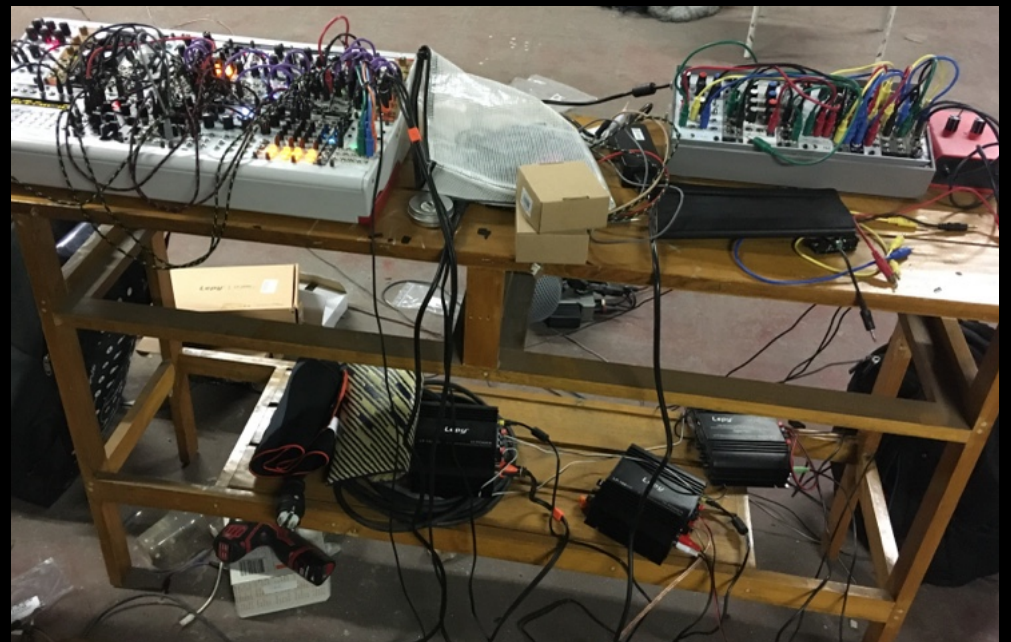
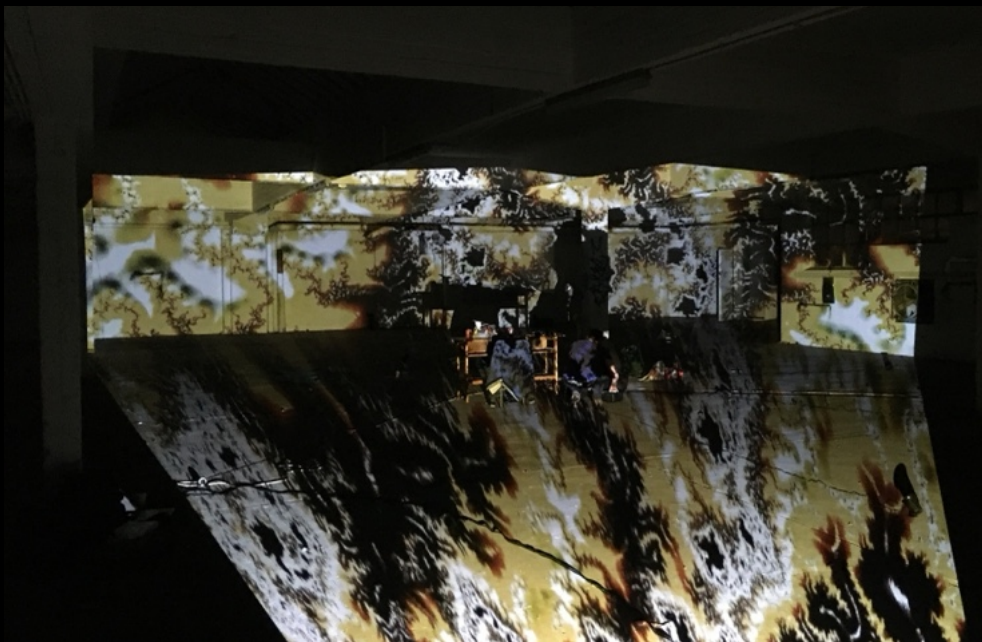
In Autumn 2017, we created Ambient Lay Down, a quadraphonic concert series.

I'm a founder of this collective and we organized these concert series as a team of audiophiles from different scenes, backgrounds and generations between 2017 and 2022. We aimed to supply a quality listening experience with sharing our personal studio monitors and systems, to provide comfort and care with eclectic programming.

We also pursued a sonic research into unconventional spatialisation of live music, using variations of multiphonic setups, as I work with several quadraphonic systems at the same time. For the moment our very intimate goal is to develop spatialisation in real-time multi-phonetic, in singular places.

In Ambient Lay down, our mutual artistic radiation brought us together. As process-driven artists, we swayed away by feedback loops and hunting after new modalities of futuristic listening. For us, sound functions as a commuter which exudes through the potential of a space. Sound has the power to populate any volume, since it has no sense of proportion. Sound is incarnated as a visitation, a visitation related to the sonic event I provoke, as entering to a place, as a ritual, a performance. We performed several workshops in several abandoned places, so we had full freedom and no strings to any institution.

Ava parking was an old parking lot in the heart of Brussels. I had the access of the entire parking for 3 weeks in order to experiment and make research.



Guerilla workshop
in Brussels, 2019

Sound Collage

« *A Living Continuum* »

Mediums : Environmental sound capture, musical improvisation, sound-object creation, sculptural installations, transducers

Exhibitions : Released on independent labels (Esitu Records, Efja); extensive archival projects

Concept & Context

My sonic practice spans the capture of environmental soundscapes, musical and sonic improvisations, and the creation and manipulation of found objects or resonant sculptures. These explorations accumulate over time, their recordings coalescing into an ever-expanding sonic archive that grows richer with each passing year. I immerse myself in these captured sounds, dissecting them into discrete sound-objects—fragments of time, texture, and memory.

These objects are then reassembled into intricate collages, forming immersive auditory landscapes. A selection of these works has been released through independent labels such as Esitu Records and Efja, though the majority remain dormant, archived across hard drives as a reservoir of latent potential.

At the core of my practice lies a fluid interplay between materiality and play, archive and performance. This cyclical process—where action feeds into reflection, and reflection sparks new action—creates a living continuum. It is a feedback loop of experimentation, where the physicality of sound, the spontaneity of improvisation, and the curation of memory converge to define my artistic inquiry.

Listen .

Nice Guise

« A cathartic band »



↑ October 31st 2024
at Réveries (Brussels)

Concept & Context

Nice Guise is a trio navigating between post-punk, no wave, and industrial techno. With their energetic performances, their concerts invite passionate expression.

They explore various personal and societal themes: mental health, sexualities, inclusivity, and the world of work. Their music features an engaged rhythm, bass, modular synths, vocals, and screams. They draw influence from a diverse range of musical sources including Chen Yi, Trisomie 21, Bauhaus, Joy Division, Japan, The Klinik, and Front 242.

Two compilation of their debut works titled CANDID SHOTS (listen) and CANDID SHOTS RAPPEL (listen) has been released on the Brussels-based label Esitu Records in cassette tape and digital formats.

In this cathartic band, I use my voice as an instrument. By screaming, and kind of singing, growling, performing with a feedback chaotic instrument made with modular synth.



September 2024
at Illegaal (Brussels)



September 2024
at Illegaal (Brussels)

Reliefs

« Between soundscapes and pure electronic synthesis, Jérémy Bocquet delivers a personal exploration of his initial impressions of Réunion Island. »

Concept & Context

« First visit to Réunion Island. It's February, and the heat is overwhelming for me, coming from the north. Two days in Gol have revealed a more traditional vision of the island, emphasizing the strength and power of family in a seemingly timeless space. I had the privilege of meeting Gramoun Sello, ambassador of Maloya in the south of the island.

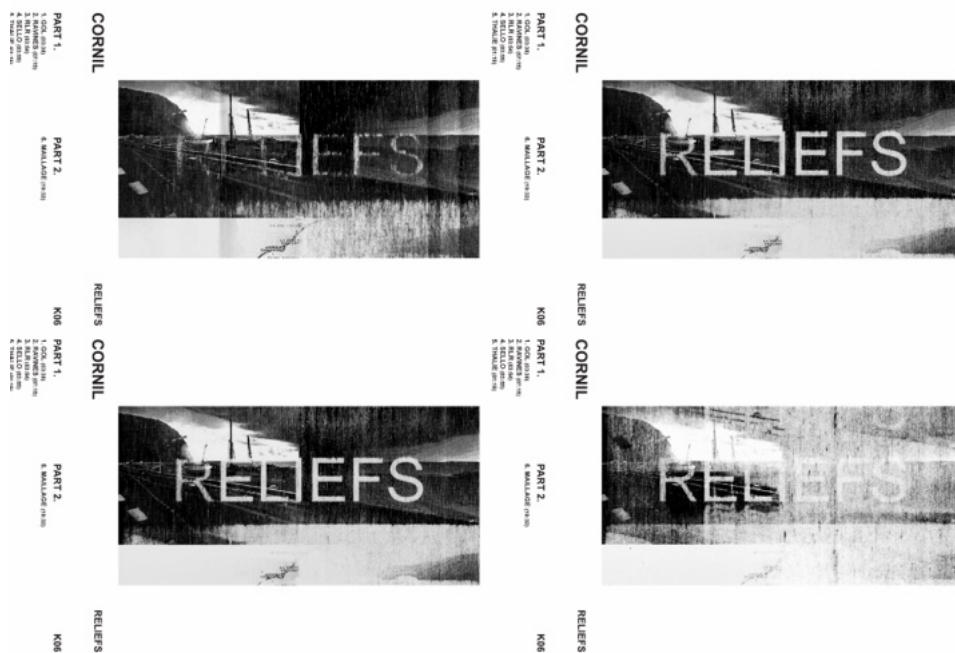
These initial days mark an opportunity to pause, to not think about work... which is quite difficult. I listen to the world around me. Some birds are different, and the insects at night are extraordinarily loud. The rain is also incredibly impressive as it falls in showers on the tin roofs. The Creole language is unique and very expressive. I have waited a few days before making my first recordings. I try to step back and enjoy the present moment, slowly getting used to the heat. The mosquitoes are also quite fond of me.

For my 29th birthday, I went swimming in the ocean. Hearing is both sight and touch. It's like touch, a physical sensation perceived through low frequencies that massage the body or very high frequencies that tickle the brain. It shares beauty with sight, visualizing patterns, colors, depth of field, and spatial placement. Hearing is a sensory experience that is both physical and contemplative, placing it at the center of one's being. It's also a sense that connects us to the earth, to the sensory world, vibrating through the air and matter. The air vibrates, sound travels, and seeds life. »

—Journal excerpt

Listen .

↑ Album cover



Sonorités Bleu-Rouge

« A poetic encounter »

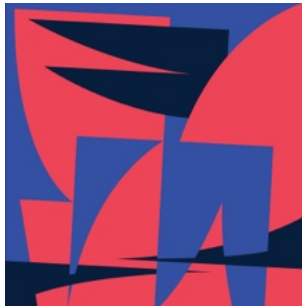
Concept & Context



↗ La Mémoire en Océan



↗ Corps Extension



↗ À la Face de l'Infini

Sonorités Bleu-Rouge is the convergence of Océane Eliard's words, Jérémy Bocquet's soundscapes, and Benjamin Hendlisz's lines and colors. This collaboration unfolds and expands intimate spaces. The internal constructs itself as an architecture that develops through dialogue, echoing what is external to it. From this emerges a genesis of sonic forms and an itinerary through a body-landscape.

The texts used engage in a textual practice that explores a form of « depersonification »¹, a plurality of voices within an individual. Identity is questioned here and leans on a « rhizomatic identity »², a concept developed by Édouard Glissant. It represents a plural identity constructed through integration and the connection of external influences. This quest for identity oscillates between body and territory. Rhythm plays a significant role here due to its variations, encompassing repetition, detours, and returns.

The various elements composing the sound creation materialize the text. They interact as a foundation and weave of meaning. Sound creates imagery that subconsciously immerses the listener into an abstract universe. It unfolds specific interstices conducive to reverie and imagination. Thus, sound acts as an activator of both real and dreamed memories.

¹ Regarding Marguerite Duras, Evelyne Grossman, (2017). *Eloge de l'hypersensible*. Les Editions de Minuit, Paradoxe, p.115

² <http://www.edouardglissant.fr/rhizome.html> May 1, 2020 at 18:49
Introduction to a Poetics of Diversity by Édouard Glissant,

Listen .

Biography

Based in Brussels, Jérémy Bocquet is a sound artist whose practice revolves around fostering dialogues between sound and space, deeply engaging in the nuances of auditory perception. His work intricately blends poetic and philosophical dimensions of sound experience, delving into the concept of « inframince » — subtle yet profound differences found in the intervals between places and beings. Graduating with a master's in sound from INSAS film school, he began his career with Belgian national radio RTBF, later becoming the creative director at Europod. He maintains a close collaboration with filmmaker Juanita Onzaga, crafting immersive soundscapes for her films.

Jérémy's artistic endeavors encompass site-specific performances, multiphonic installations, and intricate sound collages. Through these mediums, he endeavors to cultivate a profound synergy between sound and space, accentuating the subtle yet consequential distinctions in sensory perception. His installations invite audiences to move within the space, thereby co-creating unique sonic compositions.

His versatile approach extends to sound collages that merge field recordings, musical fragments, and workshop traces, creating auditory paintings that evoke subconscious reactions.

Within the collective Ambient Lay Down and several workshops, he has developed a distinctive approach to spatial sound synthesis using modular synthesizers, crafting soundscapes through spatialization at audio rate.

Jérémy's practice is deeply influenced by an interest in abstract sciences and concepts. The poetry of relativity and quantum physics emerges from the images they create, unattainable by our perception. Like particles, beings interact with their environment, their behavior changing upon observation. Do energetic exchanges occur between individuals? This curiosity has led him towards a conceptual and philosophical exploration centered on the notions of sound-making and communal living.



↑ Photo by Pauline Caplet

Jérémy won the European Talent Award for Sound Design at the Soundtrack Festival in Cologne in 2016. His work has been featured in several exhibitions and performance festivals, including Performensk Festival in Minsk, Ubiquitous CTM Vorspiel in Berlin, the Calouste Gulbenkian Foundation in Lisbon, Performance Crossings in Prague, and Rêveries in Brussels.