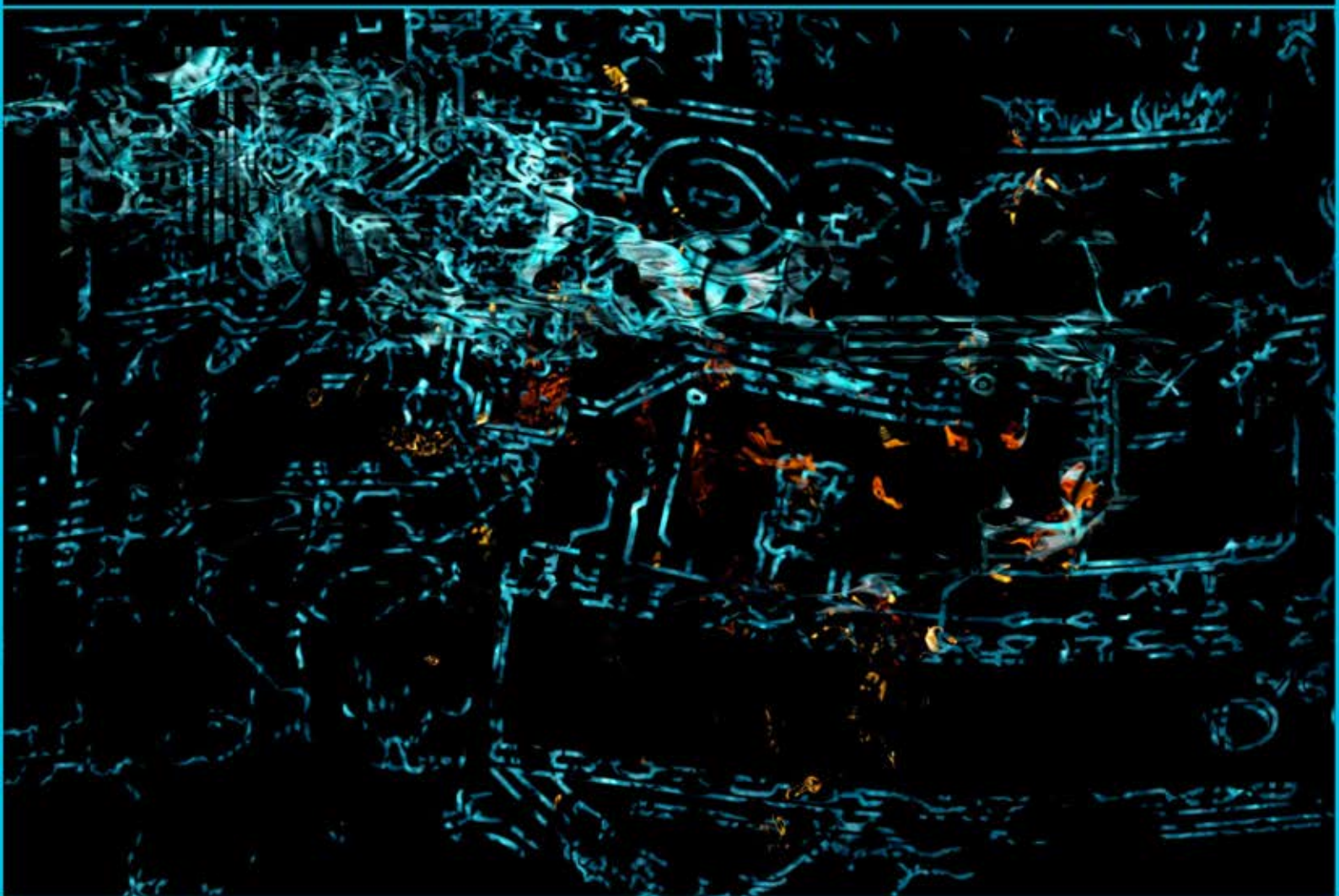


CLARA MAÏDA

PORTFOLIO - 2026

A SELECTION OF AUDIOVISUAL AND VISUAL CREATIONS



(a)utom@ton | Screenshot of the abstract animated video - © Clara Maïda, 2024

CLARA MAÏDA'S WEBSITE

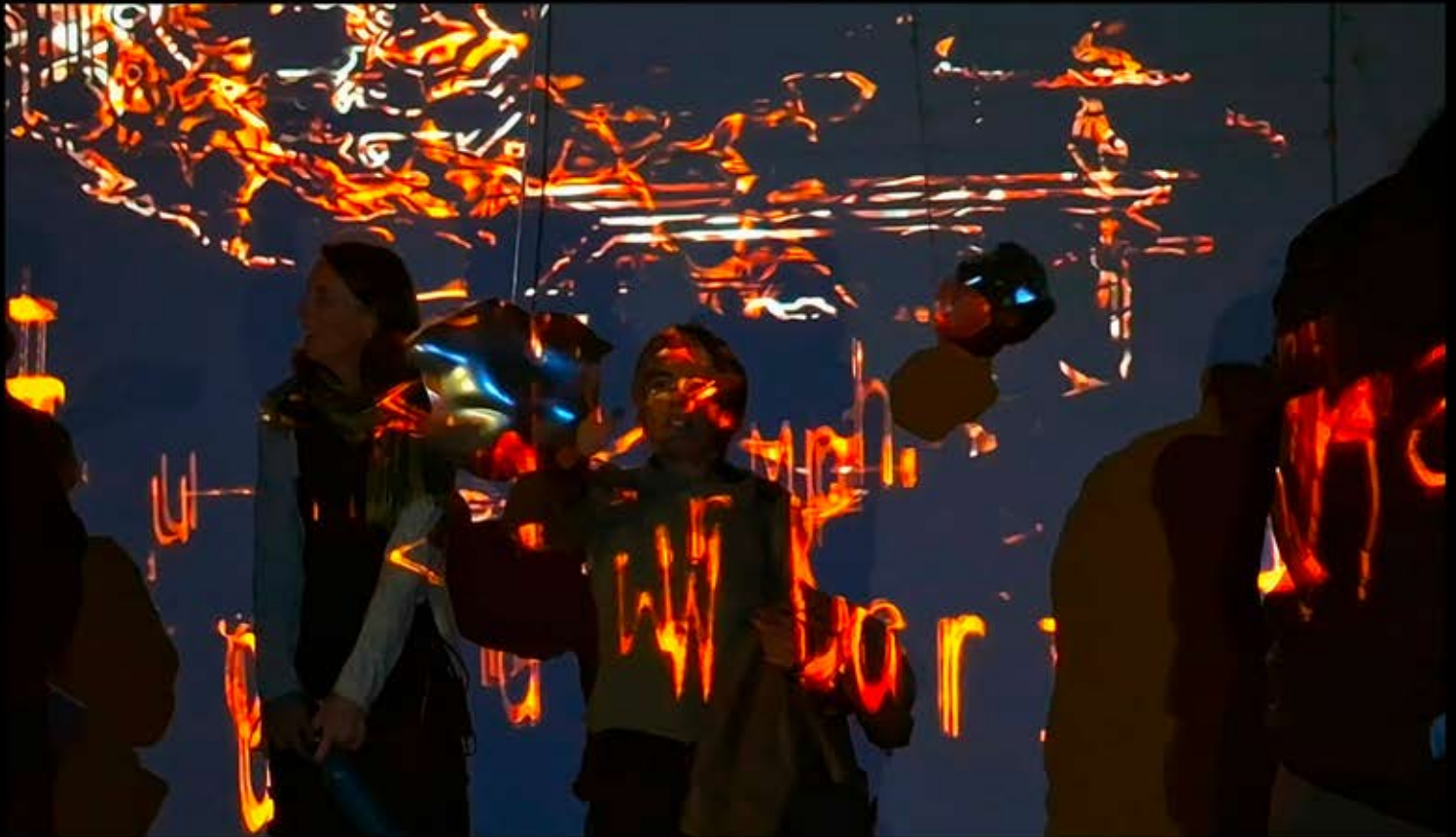
# TON-PENDEL(A)UTOM@T

## AN AUDIOVISUAL AND ROBOTIC INSTALLATION (2025)

ELECTROACOUSTIC MUSIC; ABSTRACT ANIMATED VIDEO;  
SIX SUSPENDED, SONIC, ROBOTIC AND INTERACTIVE PENDULAR OBJECTS

LAUREATE OF IMPULS NEUE MUSIK 2024

SEE THE TRAILER OF THE INSTALLATION (MONTAGE OF FIVE VIDEO SAMPLES)



Photograph of the world premiere/opening of the concert/installation - © Clara Maïda

AKADEMIE DER KÜNSTE (Berlin-DE), November 5, 2025

**Ton-Pendel(a)utom@t** is an installation for electroacoustic music, animated video and six sonic, robotic and interactive pendular objects.

The title combines three German words, "Ton" ("sound"), "Pendel" ("pendulum") and "Automat" ("automaton"). It suggests a sonic pendular automaton. Both signs (*a*) and @ inserted in the spelling of the title emphasize the distinction between what drives a human being and a robot.

The installation questions the relationship between humans and machines and proposes a sound and visual hybrid imaginary at the intersection of a mechanical system that seems alive, deforming under the pressure of forces, and a ramified organism whose connective and proliferating potentiality is constrained by a rigid and limited framework.

The six robotic objects are suspended. They are provided with embedded distance and motion sensors, MP3 mini-players and mini-loudspeakers.

They detect therefore the audience's gestures which trigger their swinging motion and their sound sequences.

Projected onto a screen located in the background, the animated video is also reflected on the six pendular objects.

The video has been realised in synchronization with the electroacoustic music which is spatialised across four loudspeakers arranged around the audience.

### SEE THE FULL DESCRIPTION OF THE INSTALLATION



Photograph of the audience in interaction with three of the pendular objects. Animated video in the background - © Clara Maïda

AKADEMIE DER KÜNSTE (Berlin-DE), November 5, 2025

#### CLARA MAÏDA

Conception, music composition, realisation of the animated video,  
2D design of the installation, 3D co-design and painting of the objects

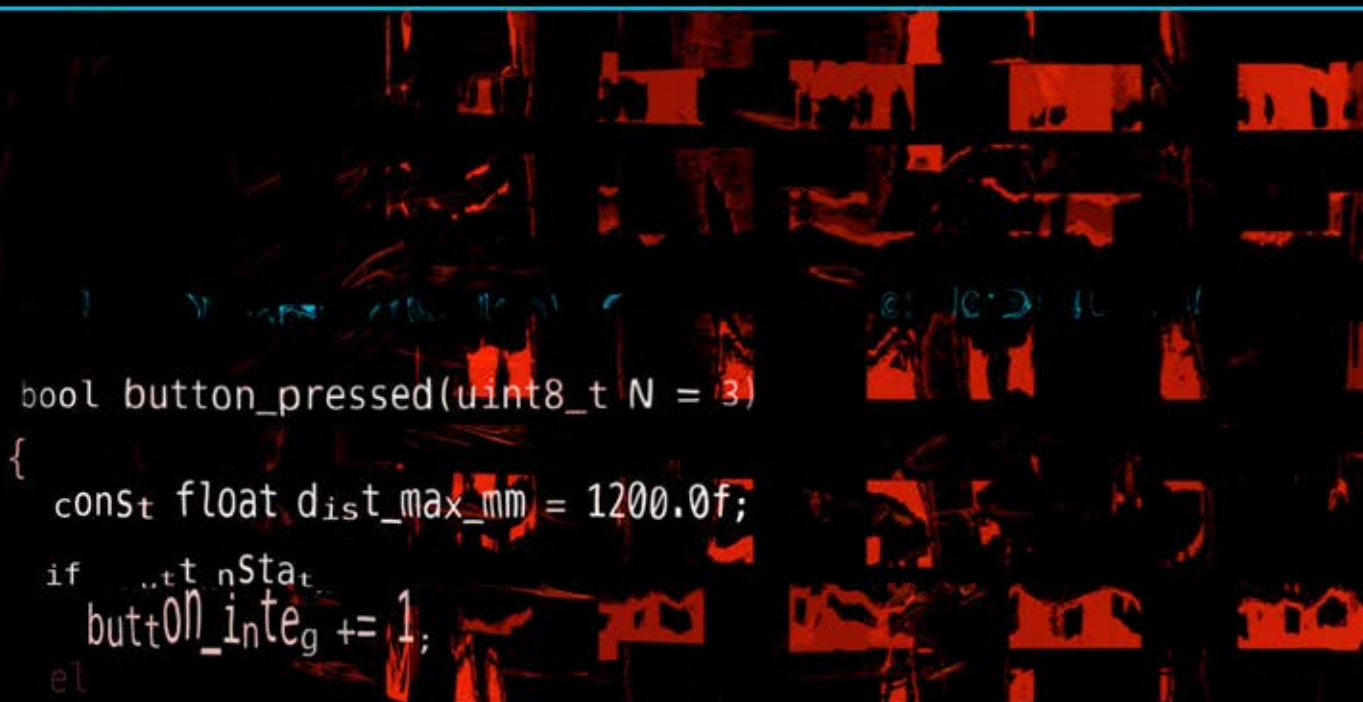
#### MATTHIAS KUBISCH

Conception and realisation of the robotic system, 3D co-design and printing of the pendular objects (PLA filaments)



The title combines two German words, "Pendel" (a pendulum) and "Automat" (an automaton), thus suggesting a pendular automaton.

As with the other works of the series, both signs (*a*) and @ inserted in the spelling of the title emphasize the distinction between what drives a human being and a robot. (*a*) alludes to the *little a* object defined by Lacan as the elusive, unidentifiable object of desire, which can take on very various shapes for each individual. @ evokes the robotic objects connected via Wi-Fi.



Two screenshots of the animated video - © Clara Maïda

Adobe Photoshop: digital editing of the images; Adobe After Effects: animation of the images



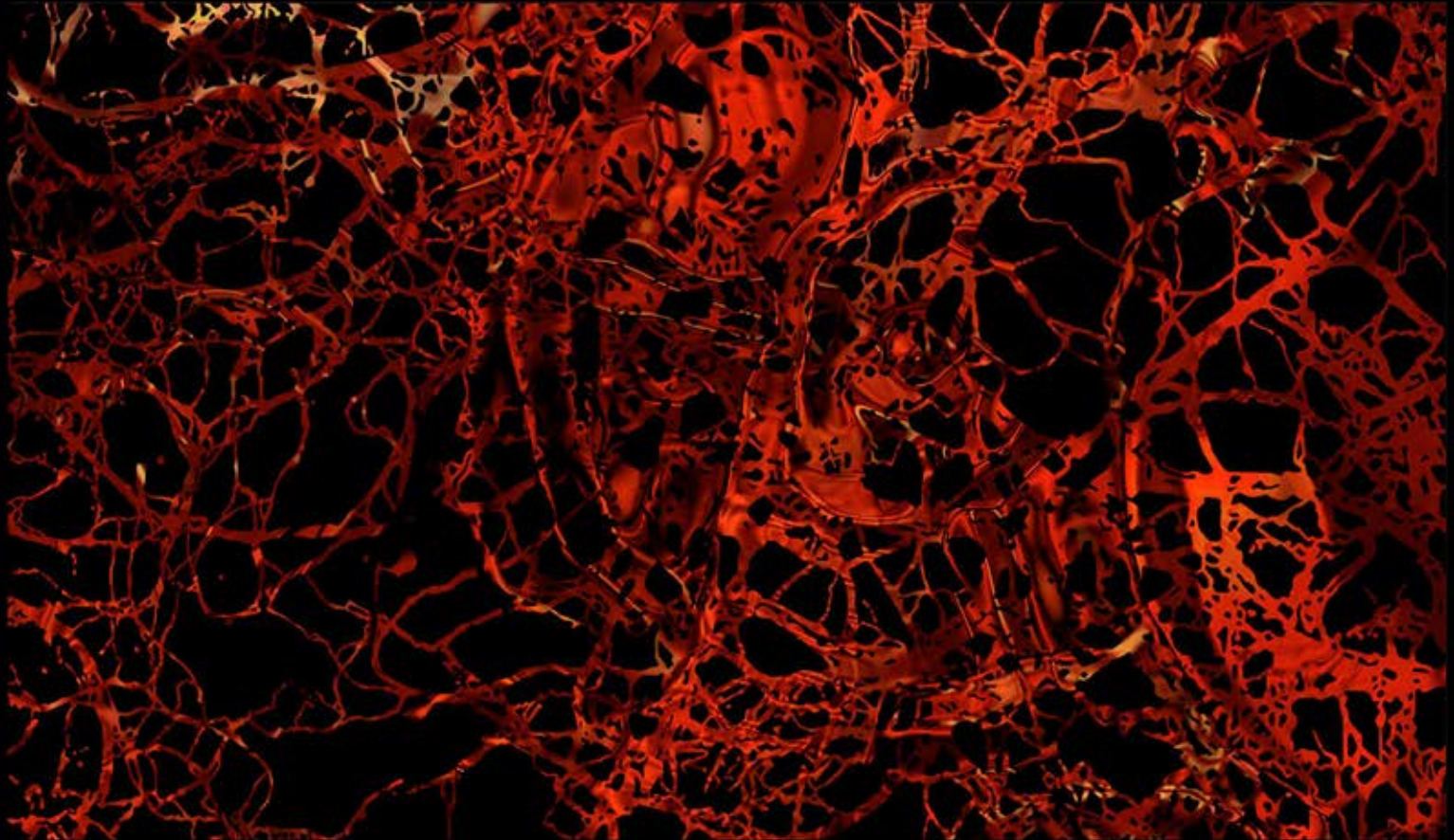
# (A)UTOM@TON

ABSTRACT ANIMATED VIDEO AND MUSICAL CREATION (2024)

MULTICHANNEL ELECTROACOUSTIC MUSIC (10'00)

LAUREATE OF IMPULS NEUE MUSIK 2024

[SEE THE AUDIOVISUAL WORK](#)



Screenshot of the animated video - © Clara Maïda

MÀD festival (Bordeaux-FR), November 21, 2024

**(a)utom@ton** refers to the term "automaton" which names an autonomous being-machine that acts on its own account.

The work questions the relationship between humans and machines (particularly robotic ones), the boundary between a machinic *automaton* (algorithms, robotics, AI) and a psychic *automaton*, a term used by psychoanalyst Jacques Lacan to describe the compulsion to repeat of unconscious processes.

Both signs *(a)* and *@* of the title allude again to the *little a* object defined by Lacan as the elusive, unidentifiable object of desire, and to the Wi-Fi connection of robotic objects.



Whether individuals are governed by one or the other *automaton*, to what extent do they possess free will, how can they free themselves from ever possible alienation?

Where does the tipping point lie between humans whose behaviour can become mechanised and robotic machines programmed to mimic human actions?



Two screenshots of the animated video - © Clara Maïda

Adobe Photoshop: digital editing of the images; Adobe After Effects: animation of the images

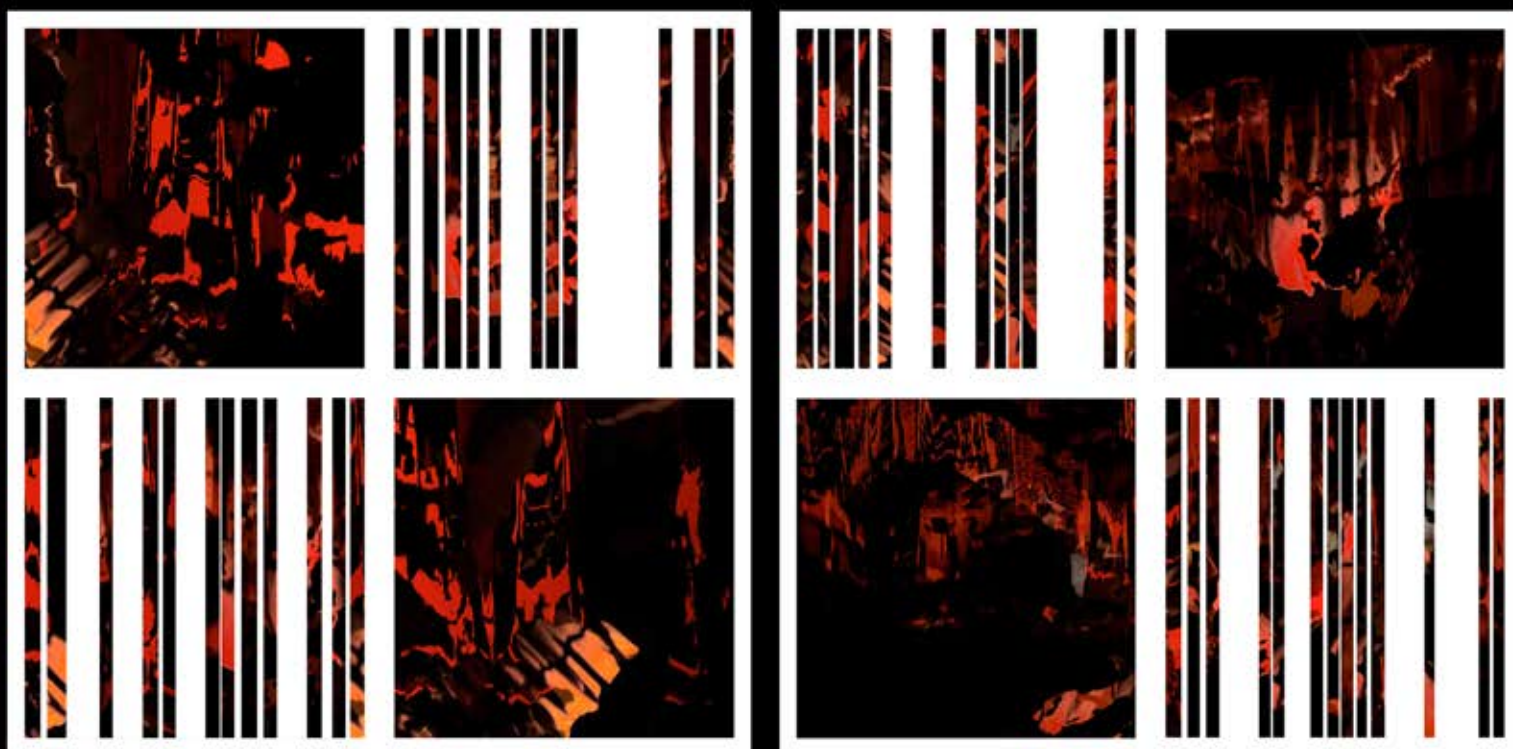
# OPUS MUSAICUM

TWO MONTAGES OF DIGITAL IMAGES WITH A PRINTING ON PLEXIGLASS (2024)

LAUREATE OF A GRANT FROM THE BUNDESREGIERUNG FÜR KULTUR UND MEDIEN 2023

A THREE-MONTH STAY AT THE DEUTSCHES STUDIENZENTRUM IN VENEDIG IN 2024

[SEE OPUS MUSAICUM](#)



Two montages of four images with Photoshop - © Clara Maïda

LE GÉNIE DE LA BASTILLE Gallery (Paris), *Le Génie des Minis* - From December 10 to 22, 2024

Screenshots of videos made in Venice (reflections in water); digital editing and cut out of the images with Photoshop; various montages of four, six and sixteen images; printing on plexiglass

**Opus Musaicum** is part of an ongoing series, for electroacoustic music, abstract animated and a set of digital montages.

The title builds a bridge between musical creation and mosaic art.

Indeed, the terms "mosaic" and "music" share the Latin same etymology. And the word "opus" names both the various mosaic techniques and the musical works formerly categorised under numbered opuses.

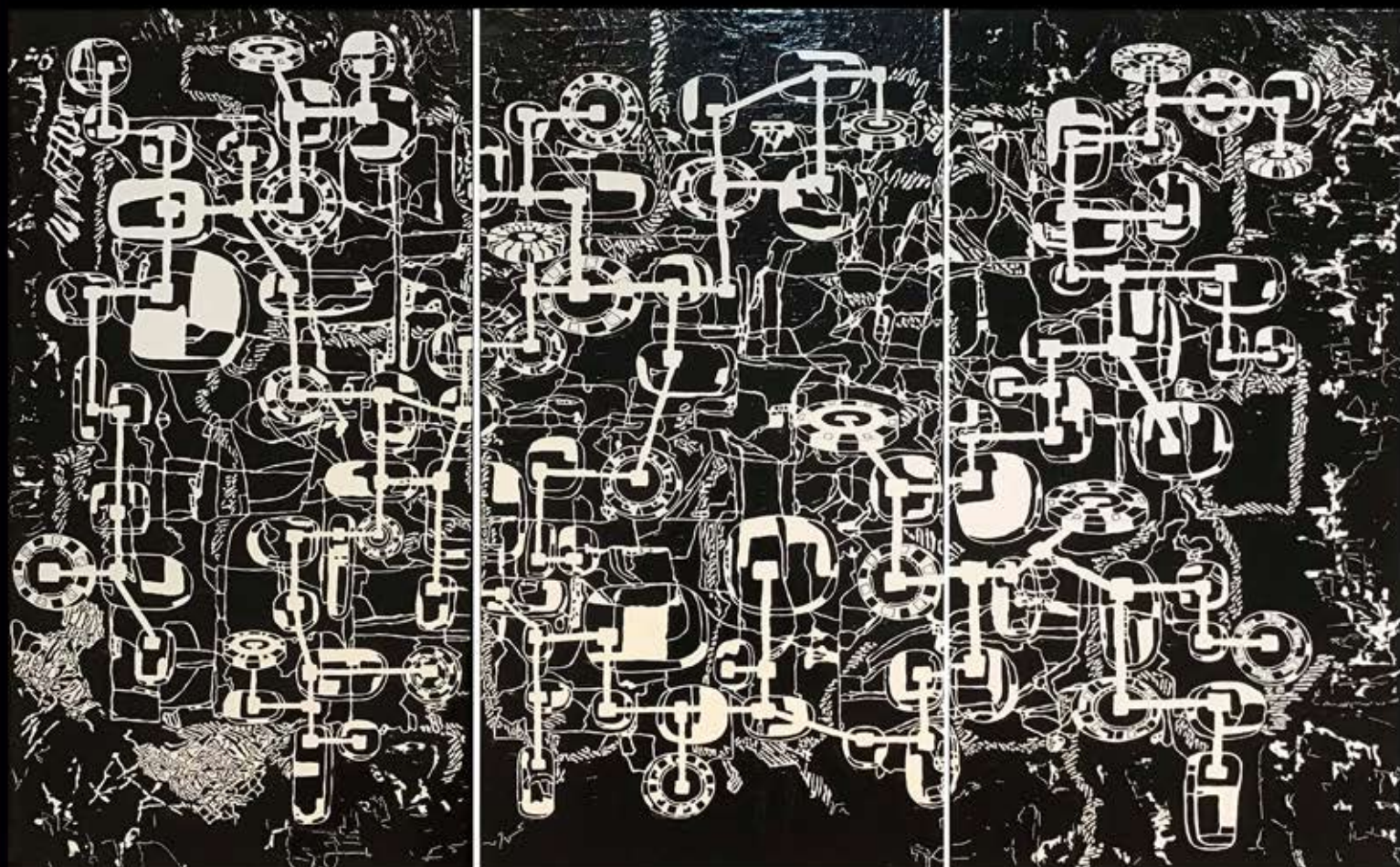
During a three-month stay in at the Centro Tedesco in Venice, as part of a research fellowship, I made a large number of recordings, photographs and videos in order to create a sound and visual moving kaleidoscope, the poetic recreation of a floating space, a structure that evokes the potentially ephemeral quality of any urban space.

# LOSTERY 3 - IPSO PRIMERO

## A SOUND AND VISUAL INSTALLATION (2022-23)

6-CHANNEL ELECTROACOUSTIC MUSIC; TRIPTYCH OF PAINTINGS ON CANVAS; REAL OBJECTS (POKER);  
BUILT AND PAINTED OBJECTS (34 POLYSTYRENE DISCS WITH VARIOUS DIAMETERS; 20 CUBES; CHIPS); ANIMATED VIDEO

[SEE THE PHOTOGRAPHS OF THE INSTALLATION \(CÉSARÉ-CNCM, Reims-FR\)](#)



Triptych of paintings on cotton canvases - ERRANT SOUND Gallery (Berlin-DE) - © Clara Maïda

German premiere of the installation - ERRANT SOUND Gallery (Berlin-DE) - From September 9 to 17, 2022

French premiere of the installation - FARAWAY festival / CÉSARÉ-CNCM (Reims-FR) - From February 2 to 5, 2023

**Lostery** is a diptych of audiovisual installations that refers to gambling and chance (Lottery, poker) and evokes the socio-political impact of the notion of luck on people's life, depending on whether they grow up in a country at peace or at war, a rich or poor economic context.

The title of the series combines the words "lost" and "Lottery", expressing a rather pessimistic state of mind according to which what can be brought into play is very unequal from one individual to another and usually leads to failure.

The objects built for the installation **Lostery 3** and its music echo poker game. The audiovisual environment of **Lostery 2** is related to the Lottery.

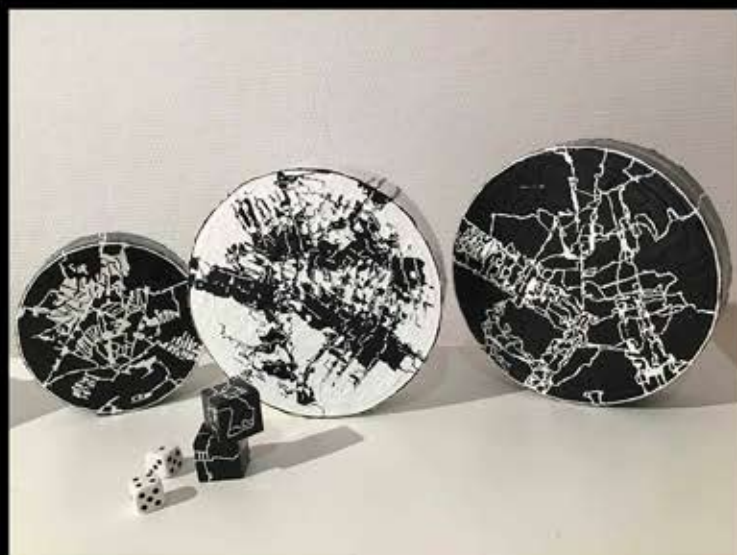
The black and white design of the objects and projection suggests mechanical cogwheels that trap us in an all or nothing situation.

The built objects and electroacoustic music are derived from concrete objects from the world of gambling (poker case, poker chips and cards, dice, Lotto balls and Bingo machines, sounds of casino and game rooms). They proliferate in the space and can be envisaged as kinds of poetic and obsessional manifestations of both addictive mechanisms of gambling and a kind of bumpy "circuit of chance".

Both electroacoustic works, **Ipsa Lotto (Lostery 2)** and **Ipsa primero (Lostery 3)**, are played through six loudspeakers positioned around the audience in the space where each installation is located.

[SEE THE PHOTOGRAPHS OF THE INSTALLATION \(ERRANT SOUND GALLERY, Berlin-DE\)](#)

**CLARA MAÏDA** - Music composition and realisation of the visual installation



**Image above on the left**

2 painted discs (polystyrene)

Poker chips

**Image below on the left**

A poker case  
with poker chips and cards

A painted disc  
(polystyrene)

A drawing montage  
under a glass frame  
(machinery)



**Image above on the right**

3 painted discs (polystyrene)

Dice

Painted wooden cubes

**Technique**

Gesso (white, black)

Acrylic paints (black, white)

Pouring medium

Markers (black, white)

Photographs of the installation - © Clara Maïda

ERRANT SOUND Gallery (Berlin-DE) - From September 9 to 17, 2022

# LOSTERY 2 - IPSO LOTTO

**A SOUND AND VISUAL INSTALLATION (2017) - Visual version 2 (2023)**

6-CHANNEL ELECTROACOUSTIC MUSIC; TRIPTYCH OF PAINTINGS ON CANVAS; REAL OBJECTS (LOTTERY, BINGO);  
BUILT AND PAINTED OBJECTS (50 POLYSTYRENE SPHERES WITH VARIOUS DIAMETERS; 7 CUBES; CHIPS) ; STILL PROJECTION

**LAUREATE OF THE BERLIN SENAT 2015 COMPOSITION GRANT**

[SEE THE PHOTOGRAPHS OF THE INSTALLATION](#)



Visual version 2 of the installation - FARAWAU festival / CÉSARÉ-CNCM (Reims-FR), 2023 - © Clara Maïda

Triptych of paintings on canvas; Bingo machines on stand with their 75 mini-balls;  
painted spheres (polystyrene) with various diameters; dice with various dimensions; small painted chips (plastic)

**LOSTERY 2 - Premiere of the visual version 2:** FARaway festival (Césaré-CNCM, Reims-FR) - From February 2 to 5, 2023

**LOSTERY 2 - World premiere (and visual version 1):** ECLAT festival (Stuttgart-DE), February 3, 2017

The objects built for the installations **Lostery 3** and **Lostery 2** are designed as abnormally enlarged versions of real objects related to poker game and Lottery. They take on huge proportions and invade the space, reflecting the psyche gripped by the obsession with gambling and winning.

Their abstract black and white graphic design creates a connection with the image projected in each installation (a kind of abstract machinery with intertwined patterns) as well as with black and white of poker chips and cards, dice and Bingo machines.



#### Technique

White Gesso

Acrylic paints  
(black, white)

Pouring medium

Black marker

Visual version 2 of the installation - © Clara Maïda, Césaré-CNCM (Reims-FR), February 2023

Painted spheres with various diameters (polystyrene); painted chips (plastic); dice with two dimensions

# PILLNESS

## A TRIPTYCH OF PAINTINGS ON CANVAS (2023)

MIXED TECHNIQUES

### SEE PILLNESS

Three paintings (50 x 100 cm x 3)  
disposed horizontally  
one above the other

Black Gesso

Acrylic black paint

Collage of aluminum medication  
blister packages

Acrylic ink (turquoise blue)

© Clara Maïda



The title **Pillness** combines the English words "pill" and "illness". It reflects a sort of "medication-related disease", an addiction that is becoming increasingly widespread in Europe and in the US.

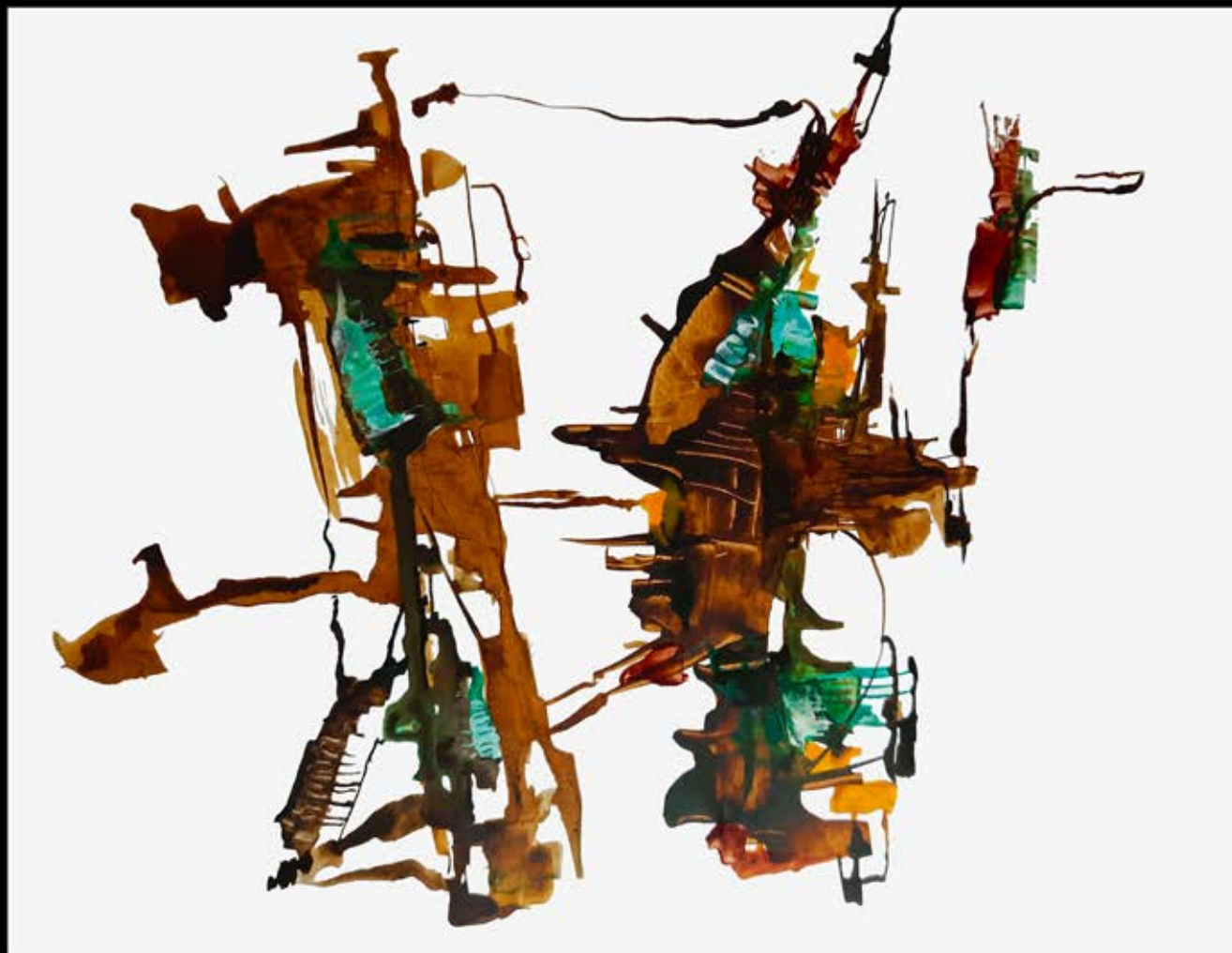
The proliferation of blister packages across each painting of the triptych suggests this overuse by tracing paths that take over the space. A cartography of silvery lines emerges from the background whose dark and thick texture evokes tar and reminds us that, beyond the bodily harm, the potential pollution of the body, caused by excessive medication, the accumulation of packaging and the numerous chemical residues in wastewater create additional environmental pollution.

# RORSCH'ART

A SERIES OF INK PAINTINGS ON PAPER (2022-23)

COLOURED ACRYLIC INKS ON WHITE PAPER

[SEE THE SERIES OF INK PAINTINGS RORSCH'ART](#)



Coloured acrylic ink applied with a palette knife on 200 g white technical paper (24x32 cm)

© Clara Maïda

LE GÉNIE DE LA BASTILLE Gallery (Paris-FR) - From January 7 to 12, 2025

**Rorsch'Art** is a series of acrylic ink paintings on paper that alludes to the Rorschach projective test sometimes used by psychologists during first consultations. Ten plates featuring symmetrical black, two-tone, or coloured inkblots are presented in a specific order. The given task consists in describing what they bring to mind.

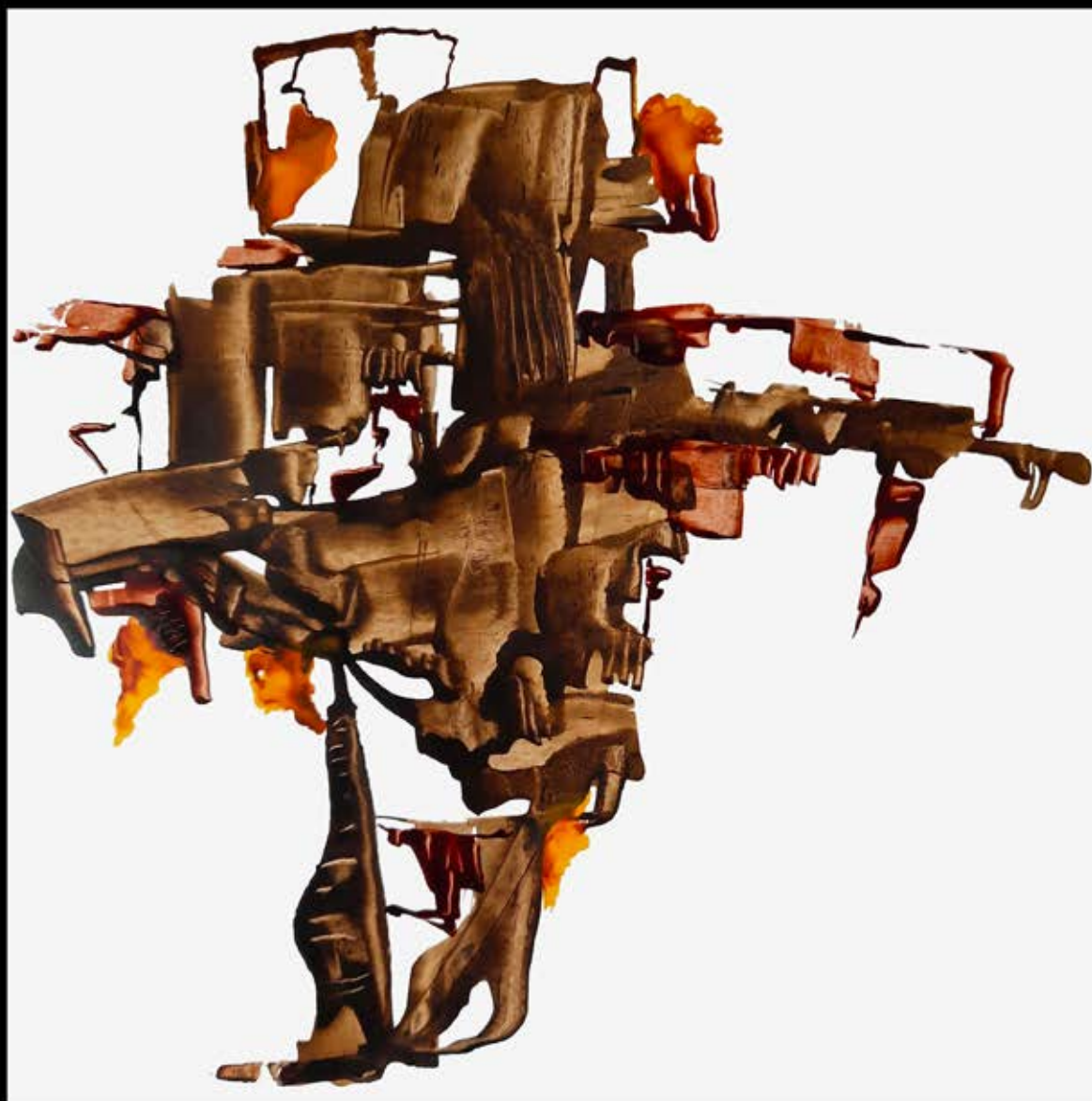
The series offers a somewhat critical distance by presenting a distorted symmetry, as well as colours and shapes more complex than those in the test. It suggests that the test's graphic design is somewhat systematic and may potentially lead to a pre-determined interpretation of the responses given by those taking the test.

# LINE(A) VIVA

A SERIES OF INK PAINTINGS ON PAPER (2021)

COLOURED ACRYLIC INKS ON WHITE PAPER

[SEE THE SERIES OF INK PAINTINGS LINE\(A\) VIVA](#)



Acrylic ink applied with a palette knife (sepia, Sienna, yellow) on 200 g white technical paper (24x32 cm)

© Clara Maïda

**Line(a) viva** is a series of acrylic ink paintings on paper.

The title means "Living line" in Italian and proposes a kind of mirrored counterpoint to the "still lifes" so often depicted throughout the history of painting.

There are no inanimate objects here, but rather more entangled lines that trace almost vegetal or organic cartographies.

# KINÊM(A)NIMA

PAINTING ON CANVAS (2021)

WHITE GESSO; POURING MEDIUM; ACRYLIC PAINTING; COTTON CANVAS



## SEE KINÊM(A)NIMA

PAINTING AND DETAILS

Image above - Photograph of the whole painting

Image below - Photograph of a detail

© Clara Maïda

Cotton canvas (50x100 cm)

White Gesso; pouring medium; Acrylic paint (black, white) applied with a palette knife and a toothbrush

**Kinêm(a)nima** is an acrylic painting on canvas.

The title combines the Greek term "kinêma" ("movement") and the Latin word "anima" ("breath", "soul") from which the word "animal" is derived. **Kinêm(a)nima** could therefore be interpreted as the movement of the soul, but also as some kind of animality in motion.

The bipolarity of the colours (black and white) reveals with more acuity a work centered on movement, on the rapidity of the gestural kineme which combines a hatched and undulatory tracing. A form seems simultaneously to emerge and dislocate, if not torn apart, under the pressure of an urgent and violent expulsion of matter.

# WANE AND RUIN

A SERIES OF PAINTINGS ON PAPER (2018)

WOOD VARNISH; WHITE PAPER

[SEE THE SERIES OF PAINTINGS WANE AND RUIN](#)



Painting with a small spalter brush and the square handle of a pencil; A4 white paper (80 g); wood varnish (wax rustic oak tint)

© Clara Maïda

**Wane And Ruin (WAR)** is a series that evokes war, any war, a timeless and seemingly inexorable phenomenon to which Humankind has always been confronted, in every era and in every place.

The brownish colour (varnish on paper) of all the paintings recalls this dull, earthy and monochrome tint taken on by all the cities that have been destroyed by bombing. Several visual "kinemes" are depicted in the drawings of the series: falling, running, fleeing, a sensation of deflagration and distortion of the contours, or a threatening posture, for instance. They seek to capture the major upheaval in behaviour and the destruction of the shapes that war-torn situations generate. They remind us that war is nothing but decline, wane and ruin.

# RHIZHOMMES

A SERIES OF DRAWINGS ON PAPER (2017)

BLACK MARKER; WHITE PAPER

[SEE THE SERIES OF DRAWINGS RHIZHOMMES](#)



Drawing with a black  
painting marker  
(medium tip)  
on A4 white paper  
(80 g)

© Clara Maïda

The title of the series, **Rhizhommes**, condenses the French words "rhizome" and "hommes" ("men") and alludes to the concept developed by French philosophers Deleuze and Guattari.

In all the drawings, the filaments follow various trajectories, intersect, form clusters, or tear apart, revealing a semblance of shapes in motion whose undefined contours can be endlessly varied, appearing almost human, animal, or vegetal. These shapes can be perceived as hybrid beings at the intersection of several possible ephemeral identities, or as graphic snapshots of pure movement that would never settle on a specific category.

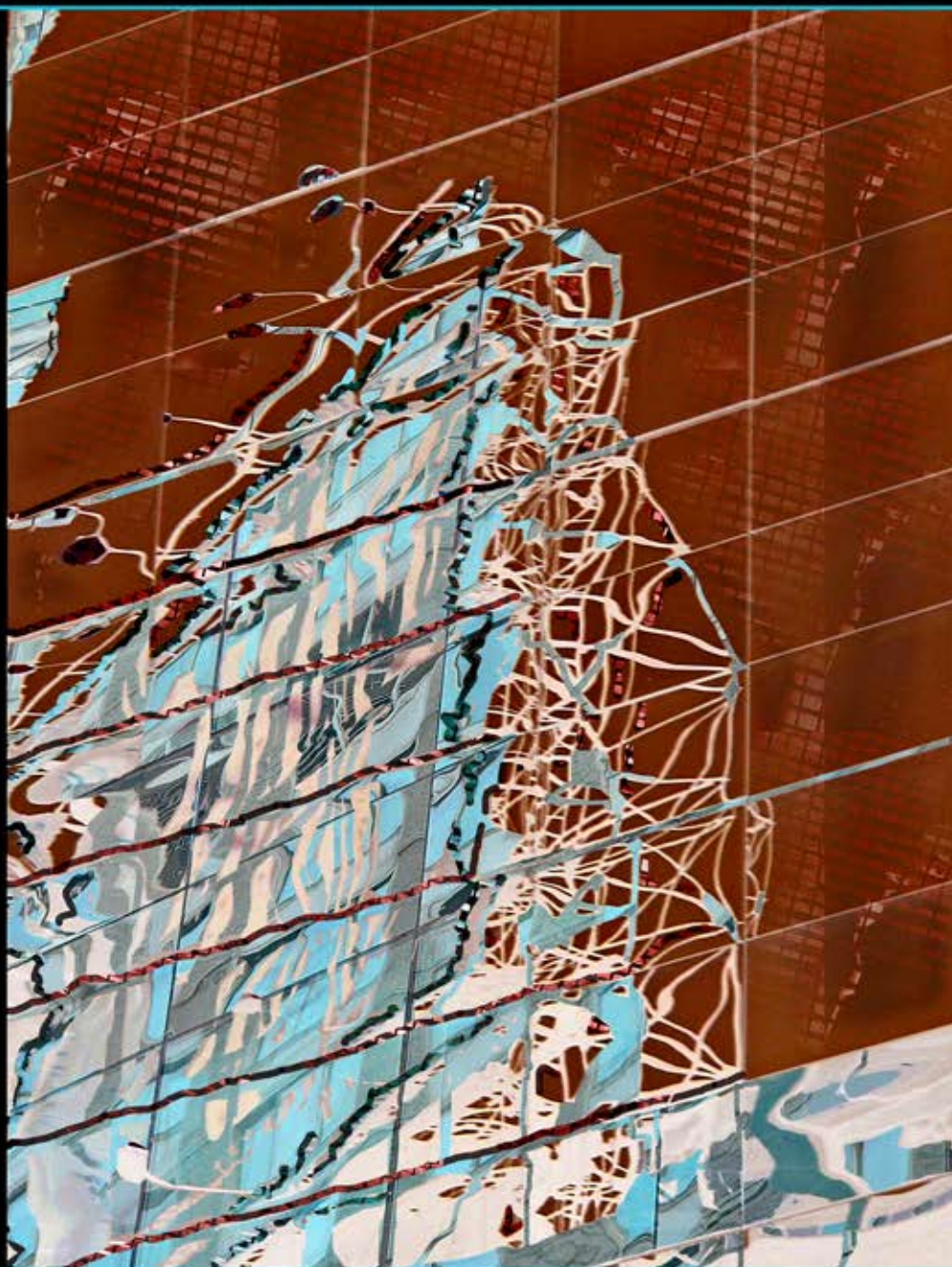
## WWW

## A DIGITALLY EDITED PHOTOGRAPH (2015)

Photograph of the reflection of wire ropes onto the glass windows of a New York skyscraper

Digital editing with Photoshop (negative inversion process, colouring and filters, inlay of fragments from another photograph onto the windows)

© Clara Maïda



The title of the photograph, **www**, echoes the title of my series of musical works for string quartet.

The repetition of a single letter, in a movement that could repeat itself as infinitum, visually evokes a waveform form and serves as a reminder that all matter, according to the highly poetic String Theory developed by modern physics, may not be made up of particles, but of invisible strings vibrating at various frequencies.

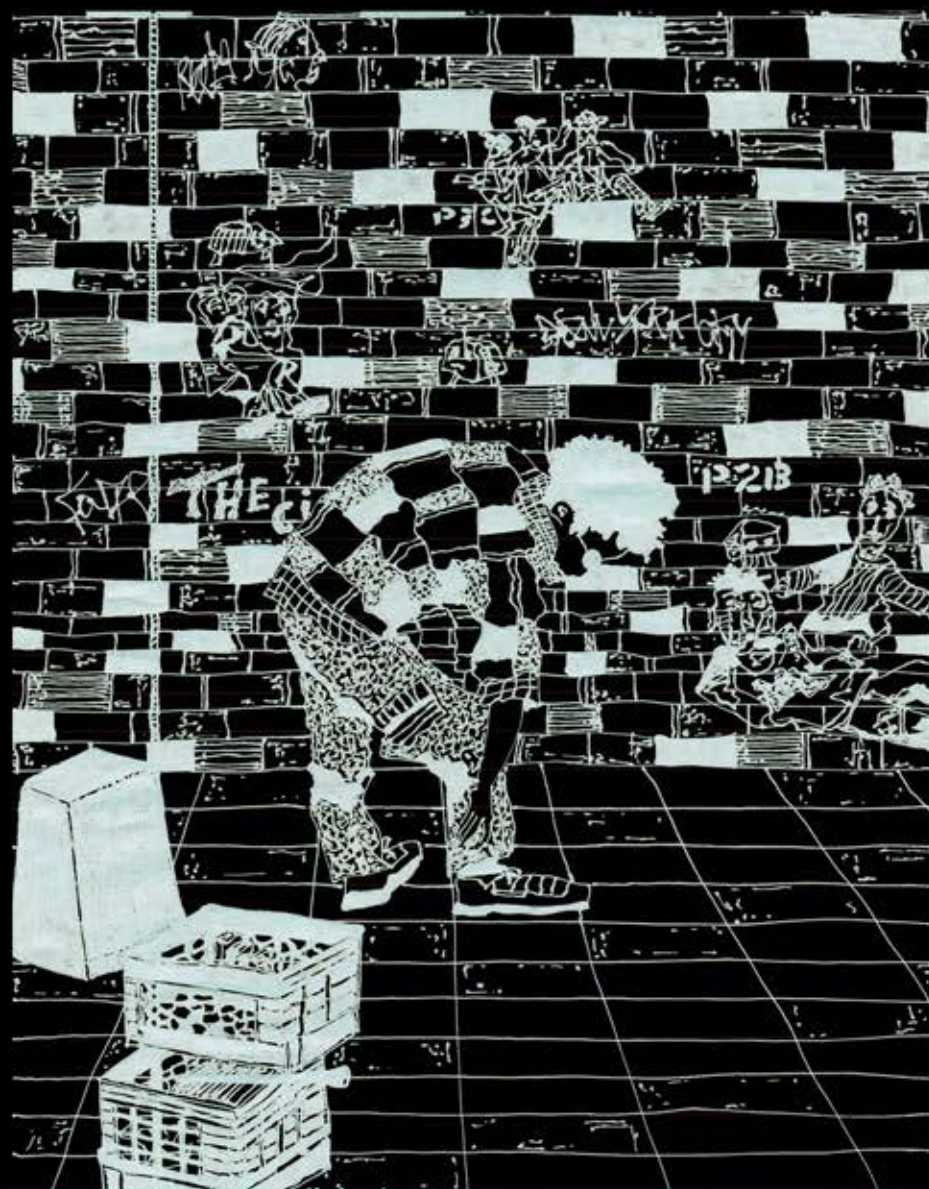
Starting with a photograph of wire ropes reflected on the glass windows of a New York skyscraper, I digitally edited the image with Photoshop, inverting it to a negative, colourising it, adding filters and inlaying fragments from another photograph onto the windows.

# BIG APPLE'S PUZZLES

A SERIES OF DRAWINGS ON PAPER (2012)

BLACK MARKER ON RULED WHITE PAPER WITH MARGIN; DIGITAL NEGATIVE INVERSION PROCESS

[SEE THE SERIES OF DRAWINGS BIG APPLE'S PUZZLES](#)



Drawing with a black ultra fine point permanent marker on a ruled 70 g US Letter size notepad with margin (21,6x27,9 cm)

Negative inversion process with Photoshop

© Clara Maïda

The series of drawings **Big Apple's puzzles** was initiated during a three-month stay in New York in 2012 as part of a grant from the Paris French Institute (Hors les Murs Programme).

The graphic design of the drawings evokes Big Apple's architecture and cosmopolitan population, the square grid of the streets and glass skyscrapers, the reflections diffracted by artificial lighting. It poeticises the shattered identity of the city, this urban puzzle that assembles undulatory fragments and in which human forms eventually merge and disappear. The use of black and white refers to New York's musical history, as the capital city of jazz (Harlem), a music closely related to the fight for civil rights, slavery and racial segregation between whites and blacks in the US.

# BIG APPLE'S PEOPLE

A SERIES OF PHOTOGRAPHS (2012)

POPULATION OF NEW YORK

WORLD WIDE PHOTOGRAPHY GALA AWARD 2012 - Honorary Mention

[SEE THE SERIES OF PHOTOGRAPHS BIG APPLE'S PEOPLE](#)



Photograph - **Two Women in Black** - Honorary Mention in the STREET PHOTOGRAPHY Category - © Clara Maïda

**Big Apple's people** is a series of photographs also taken during my stay in New York as part of the HORS LES MURS PROGRAMME of the Paris FRENCH INSTITUTE.

All a diverse population walks through the streets of New York. I tried to capture everyday situations and the political and socio-economic context they revealed here and there: alternative ways of life, poverty and social and economic injustice, moments of protest and moments of relaxation in the parks and squares during the summer, the various communities living side by side in the city.

# PUZZLING PUZZLES

A SERIES OF PHOTOGRAPHS (2012)

NEW YORK ARCHITECTURAL MOSAIC

[SEE THE SERIES OF PHOTOGRAPHS PUZZLING PUZZLES](#)



Photograph of  
the reflections on  
the glass windows  
of a New York  
skyscraper

© Clara Maïda

**Puzzling puzzles** is a series of photographs taken during the same stay in New York in 2012 (HORS LES MURS PROGRAMME of the Paris FRENCH INSTITUTE).

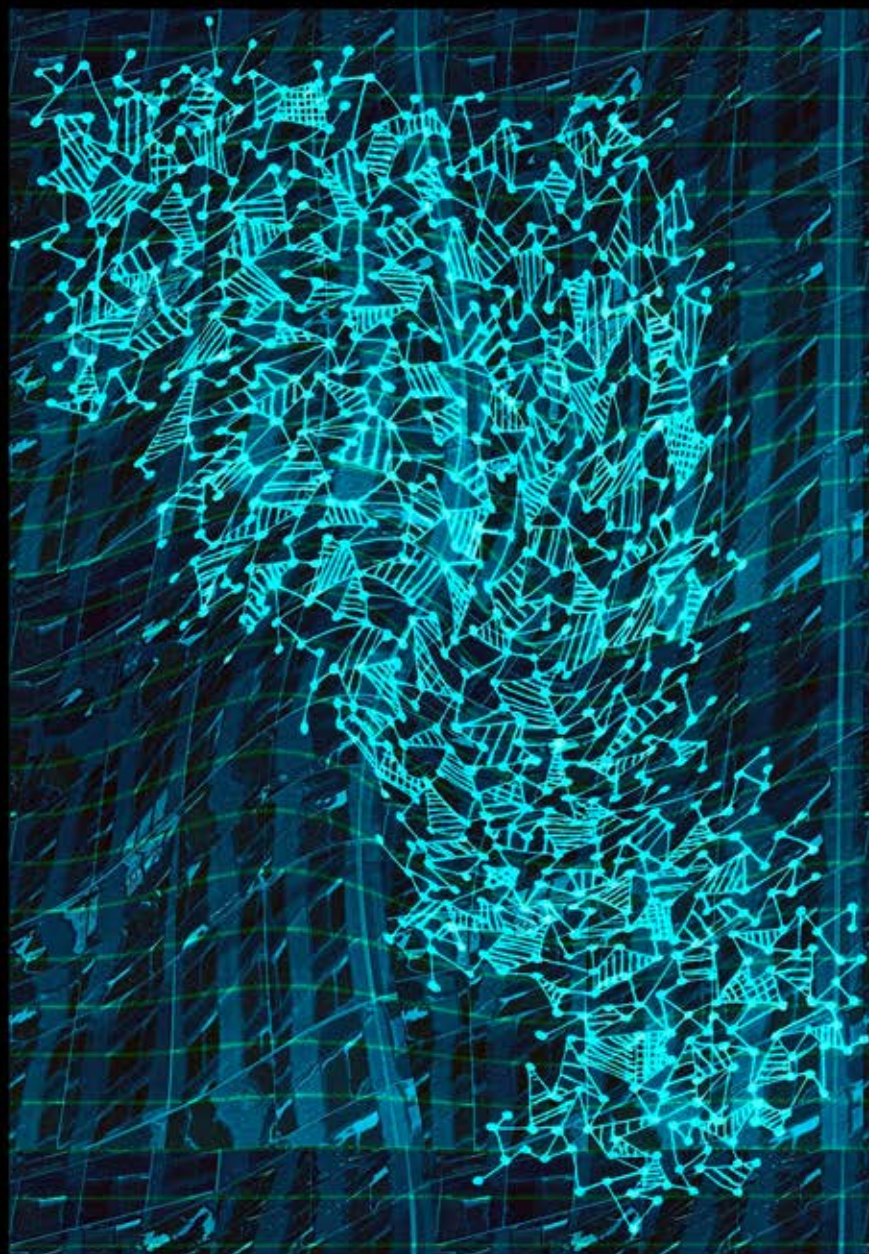
New York is a city of grid patterns: the grid of the street plan and of the countless mosaics of glass skyscrapers which reflect each other with distorted and diffracted lines where everything becomes abstraction. The streets are metamorphosed under artificial night lighting and the space fills with a multitude of small luminous squares that multiply the reflections, thus creating a fragmentation that seems infinite: reflections of reflections, pulverisation and boundless mirrors.

The city seems to become undulatory or shattered and the images split as they tip over, disappearing in this kaleidoscope of colours and transparency.

# MUTATIS MUTANDIS

A DIGITALLY EDITED DRAWING (2012)

SEE BOTH DRAWINGS MUTATIS MUTANDIS



Drawing in black ballpoint pen  
on a ruled 70 g  
US Letter size notepad  
with margin  
(21,6x27,9 cm)

Photograph of a New-York skyscraper  
(photograph: Clara Maïda)

Digital editing with Photoshop  
(superimposition of the drawing  
and the photograph,  
colouring and filters, distortion)

© Clara Maïda

The drawing **Mutatis mutandis** refers to my musical composition for 12 amplified strings. I have revisited the idea of a set of wave-particles. The multitude of interconnected dots and the small triangular clusters they form grouped together echo the three-pitch pendulums, recurring figures in my musical works, and the modularity of my sound writing.

The configuration of dots seems mobile and elastic and its declensions are potentially limitless. The background evokes Riemannian geometry. The rigidity of the framework is disrupted by forces of mutation. The vertical and horizontal lines of the grid become distorted and turn into curves.

# DIFFRACT-CITY

A SERIES OF PHOTOGRAPHS (2007)

PARIS PAVEMENTS IN THE RAIN

[SEE THE SERIES OF PHOTOGRAPHS DIFFRACT CITY](#)



Photograph - Reflection of a building in a puddle of rain on the pavement, Paris - © Clara Maïda

The series of photographs **Diffract City** aims at highlighting the diffractions of shapes and colours observed on city pavements in the rain (Paris, Place de la Nation, in this series).

The lights, the play of colours enlivened by rain and the artificial lighting at dusk recreate abstract, strange, often fascinating shapes, giving rise to an unrecognisable urban environment, a kind of parallel city, another reality.

# BAG-DEAD

A SERIES OF DRAWINGS ON PAPER (2006)

BLACK FELT PEN ON WHITE DRAWING PAPER; MONTAGE OF DRAWINGS

[SEE THE MINI-NARRATIVE OF DRAWINGS BAG-DEAD](#)

Drawing in black liquid felt pen  
(2 mm tip)  
on a white A3 drawing notepad  
(180 g)

Montage of the drawings  
into a narrative  
with Photoshop

© Clara Maïda

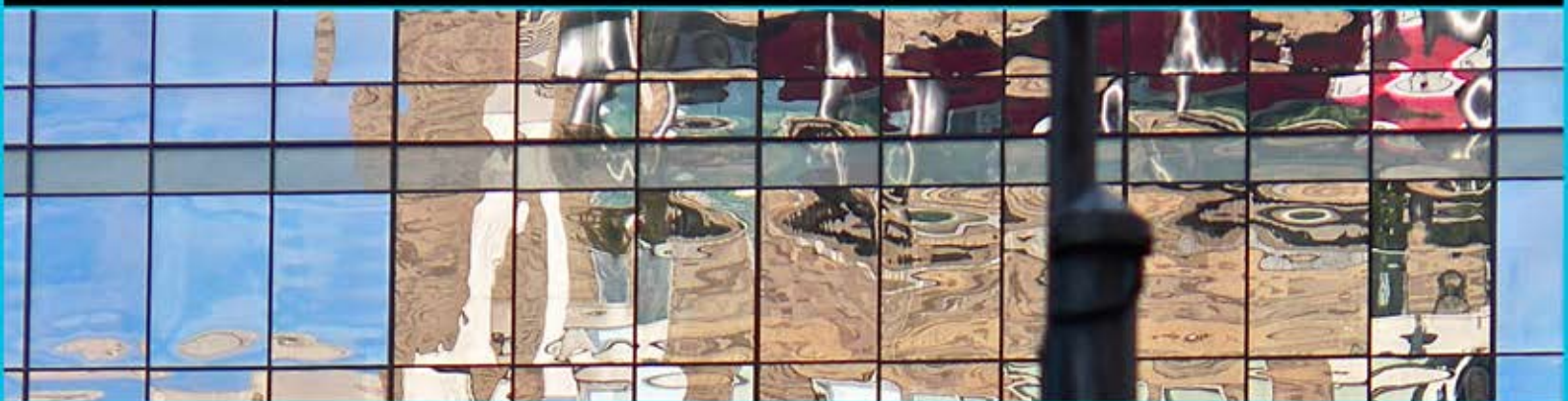


The series of drawings **Bag-dead** was inspired by the Second Lebanon War and Israel's bombing on this country in 2006, but its title also evokes the Second Iraq War.

The title combines the name of Iraq's capital city, Baghdad, with the word "dead", alluding to the "body bags" in which the bodies of fallen American soldiers were repatriated to the United States during that war.

The choice of a frameless, borderless drawing is intended to express the impact of war on cities, bodies, lives: everything is torn apart, smashed, leaving only debris and chaos. People get merged into a pulverised environment because war also pulverises their life and their psyche.

# CLARA MAÏDA



[CLARA MAÏDA'S WEBSITE](#)

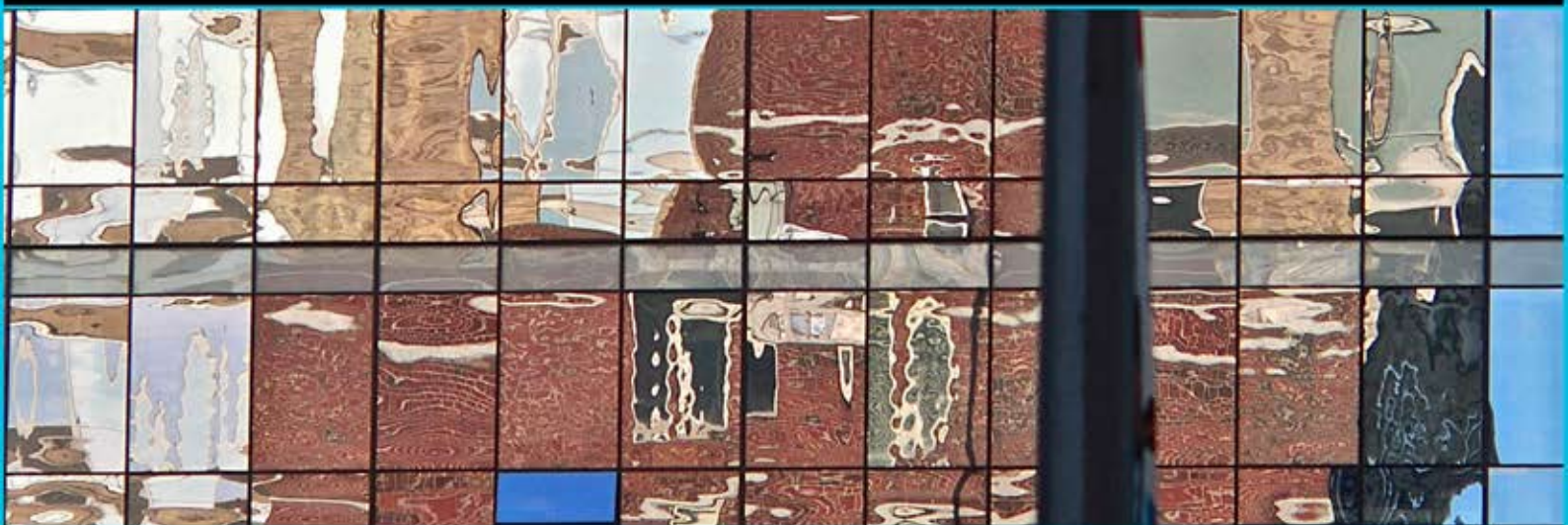
[SOUNDCLOUD Page](#)

[INSTAGRAM Page](#)

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