

VALENTINA PERI

VALENTINA PERI

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DATADATING.ONLINE

Valentina Peri is an independent curator and author based in Paris.

Her work examines the role of technology in contemporary culture, with a focus on love and intimacy in the digital age.

She has curated exhibitions, published writing and given lectures on a broad range of topics in these areas.

In 2025 she curated [Artificial Intimacies](#), a group show drawing parallels between the growing presence of companion chatbots apps based on Artificial Intelligence and the manipulation of online romance scammers.

Her travelling exhibition [Data Dating](#) about love in the Internet age has been presented in Paris, London, Brussels, Geneva, Brescia between 2018 to 2022. In the context of this exhibition, she co-edited an essay collection published by Intellect: [Data Dating. Love, Technology, Desire](#) (2021).

In 2022, she started researching the phenomenon of Internet romance scams in Ghana, and published the book "[The New Romance Scammer's Instructor](#)", a collection of original messages from Ghanaian love scammers. In 2023 she continued this research in Ivory Coast and edited the collection, "[Le brouteur galant. Manuel de l'arnaqueur sentimental](#)" a collection of love texts from ivoirien romance scammers (known as "brouteurs"), published in 2024 by Editions UV.

In 2022, she received a [Fluxus Art Projects Grant](#) for her curatorial research on the history of dating and technology before Internet. It was presented as an exhibition in London in 2023: [The Museum of Dating](#). In this context, she presented her film "[Joan Ball. The Lady of Computer Dating](#)" (2023, 35'). The french version of the Museum of Dating, [Le musée des rencontres](#), has been presented at Chroniques Biennale 2024-25 (Marseille/Aix).

She was one of the artists in residence of the European program [BEYOND MATTER Eu](#) at Tirana Art Lab (Albania), where she realized "[Her Boyfriend Came Back from the War](#)" (2022), an augmented reality project based on the history and photographic archive of her grandfather during World War II, and her grandparents' love correspondence.

From 2011-21, Valentina was associate director and curator at [Galerie Charlot](#) in Paris, a gallery specializing in new media art.

Valentina is also a co-founder of [SALOON Paris](#), an international and diverse network of women identifying art professionals, in Paris and many other cities, part of the [SALOON Network](#).

Her work has been featured in international media including: Libération, ELLE, Télérama, France Inter, Canal+, France 5, La Repubblica, Il Corriere della Sera, Il Sole 24 ore, Causette, Fisheye, RTBF, Hyperallergic, Usbek & Rica, The Brussels Times, Damn Mag, among others.

ARTIFICIAL INTIMACIES

2025

Exhibition

CURATOR

Valentina Peri

ARTISTS

Ed Fornieles
Aurora Mititelu
Valentina Peri
Inès Sieuelle

VENUE

[House of Arts, Gallery 99, Brno, CZ](#)



Drawing parallels between the subtle manipulation of online romance scammers and the growing presence of AI companion chatbots apps like Replika, the exhibition [Artificial Intimacies](#) examines the rise of recreational romance and the gamification of intimacy online, while reflecting on the evolving emotional dynamics between humans and non-humans as we step into the age of Artificial Intelligence.

The term artificial in the title refers not only to AI-driven technologies that interact with, simulate, or even exploit human desires for friendship, intimacy, love and sex, but also evokes its Latin root, artificium in its sense of clever means of cunning and deception designed to create illusions and disguise reality.

Intimacy and love are traditionally built through iterative, day-to-day interactions: mutual attention, generosity, and emotional sharing. Romance scammers have long demonstrated how easily this dynamic can be emulated. Now, algorithmic processes can do it too, thanks to the continuous perfection of natural language processing (NLP) and Large Language Models (LLMs) mirroring emotional connections and triggering human responses that are indistinguishable from those experienced with fellow humans.

What does the intersection of human desires and machine-driven interactions reveal about the evolving dynamics of love, companionship, and emotional vulnerabilities in a world increasingly shaped by technology? How does this phenomenon sharpen our understanding of empathy, kinship, and emotional dependence in the age of AI?

[Full text](#)



THE MUSEUM OF DATING

LE MUSÉE DES RENCONTRES

2024

Exhibition

CURATOR

Valentina Peri

ARTISTS

Olivier Cheval
Lordess Foudre
Valentina Peri
Jérôme Saint Clair

PARTNER

[Biennale CHRONIQUES](#)

VENUE

[Archives Michel Vovelle, Aix-en-Provence](#)
[Nov 2024-Jan 2025](#)

WITH THE SUPPORT OF

[Fluxus Art Projects](#)
[Arts Council England](#)
[Watermans](#)
[Espace Multimédia Gantner](#)

CHRONIQUES
Biennale des
Imaginaires Numériques



watermans



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

**ESPACE
MULTIMÉDIA
GANTNER**



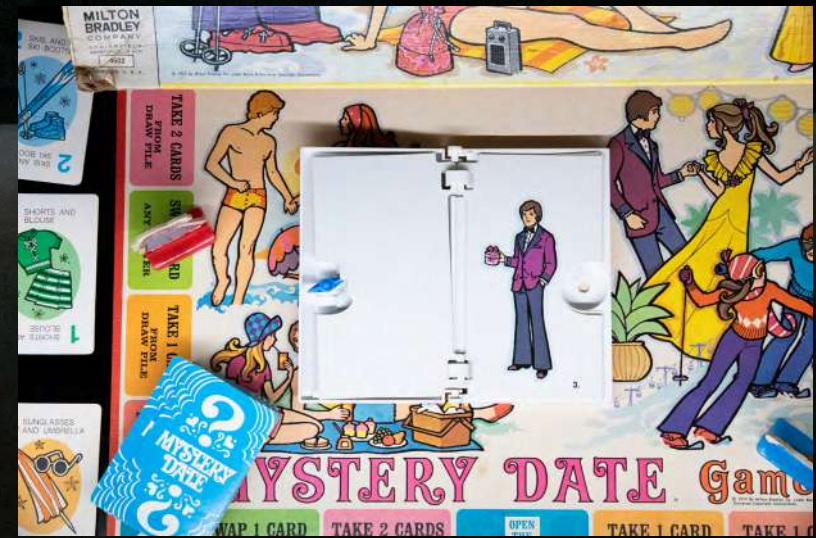
The exhibition "[The Museum of Dating](#)", launched in London in 2023, aims to place the contemporary phenomenon of online dating within a broader spectrum of older technologies, practices, narratives, cultural and media artifacts.

Online dating has only recently become a culturally and socially acceptable phenomenon, but the use of technology to match singles has a long history. In the 1960s, computerized dating services appeared in the Anglo-American world, which worked through questionnaires, punch cards and customized algorithms. In France, the emergence of the Minitel Rose in the 1980s facilitated the connection of strangers seeking a soulmate or a virtual flirt.

For the French version of "[The Museum of Dating](#)", curator Valentina Peri presents an ongoing timeline of the history of dating with a focus on France. From the boom of the personal ads in the press in the 1940s, to the creation of the first online dating site in the 1990s, each stage marks a major evolution in the practices of romantic encounters.

"[The Museum of Dating](#)" makes it possible to shed new light on key categories of historical understanding such as gender, generation, class, race and social status, through analysis of the power dynamics at play in partner selection. This historical study of dating can also help to better understand the ability of seemingly neutral technologies to extend the power and belief systems of particular groups, replicate heteronormative categories and create new social needs.

[Full text](#)



LE BROUTEUR GALANT

MANUEL DE L'ARNAQUEUR SENTIMENTAL

2024

Book

EDITOR & CONCEPT

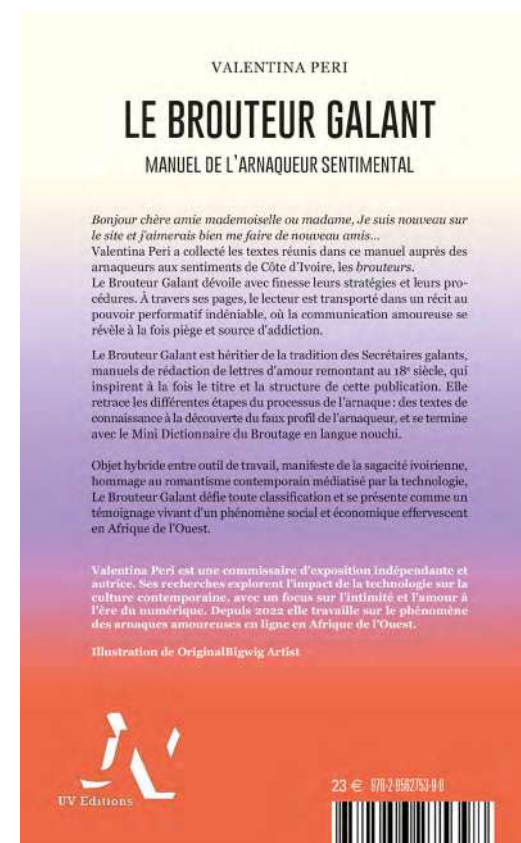
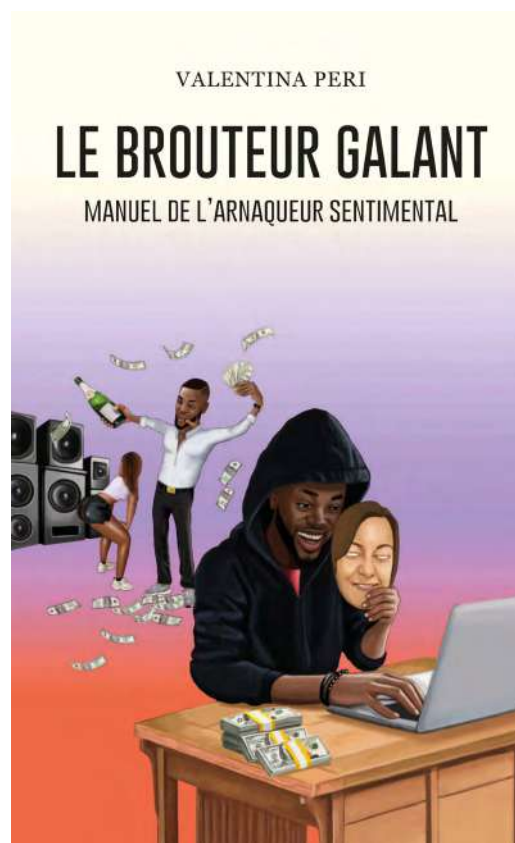
Valentina Peri

PUBLISHER

[UV Editions](#)

TEXTS FROM

[Ivory Coast](#)



Bonjour chère amie mademoiselle ou madame, Je suis nouveau sur le site et j'aimerais bien me faire de nouveau amis...

Valentina Peri collected the texts brought together in this manual from romance scammers in Côte d'Ivoire, known as "brouteurs".

[Le Brouteur Galant](#) delicately reveals their strategies and procedures. Through its pages, the reader is transported into a narrative with undeniable performative power, where romantic communication proves to be both a trap and a source of addiction.

[Le Brouteur Galant](#) is the heir to the tradition of Secrétaires galants, letter-writing manuals for love letters dating back to the 18th century, which inspire both the title and structure of this publication. It traces the different stages of the scam process: from introductory texts to the discovery of the scammer's fake profile, and concludes with the Mini Dictionnaire du Broutage in the Nouchi language.

A hybrid object between a work tool, a manifesto of Ivorian sagacity, and a tribute to contemporary romance mediated by technology, [Le Brouteur Galant](#) defies all classification and stands as a living testimony to a vibrant social and economic phenomenon in West Africa.

[More info](#)

9 INTRODUCTION

18 MES 5 PREMIERS JOURS AVEC LA MOUGOU

44 TEXTES DE CONNAISSANCE

Excellents déclencheur de conversation pour les couples
Sujets de conversation profonde pour les couples
Questions stimulantes sur les relations

52 MISE EN CONFIANCE

93 RÊVE

96 MÊTRE UNE CLIENTE EN
LOVE CHAP CHAP

106 SMS POUR HOMME

109 SMS POUR FEMME

112 MESSAGE D'AMOUR POUR LUI

115 SMS D'AMOUR

Romantique bonne nuit
Bonne nuit avec humour
Petits messages simple pour son
amoureux
Sur l'amour

125 MES POÈME D'AMOUR POUR HOMME SUPER

128 RÊVE

130 JE NE PEUT GARDER
CELA EN MOI SANS TE LE DIRE
Déclaration d'amour pour femme

Je Veux Te Dire
Je t'ouvre mon coeur
Déclaration d'amour

135 A PROPOS DE MOI POUR L'AMOUR

142 RIEN A SE CACHER

150 TAXER LE CLIENT

158 ARRIVÉE A L'AÉROPORT

161 DÉCEPTION

164 FAU PROFIL

168 FORMATES DE PERVERS

180 LIENS DE GARÇONS POUR TON BARA

182 LIENS DE MOUSSO POUR TON BARA

185 MINI DICTIONNAIRE DU BROUTAGE

199 LISTE NON EXHAUSTIVE DES NOMS
DES BROUTEURS DE CÔTE D'IVOIRE

203 BIOGRAPHIE

205 REMERCIEMENTS

UN-DATING THE OBVIOUS

2023

Performances

CURATORS

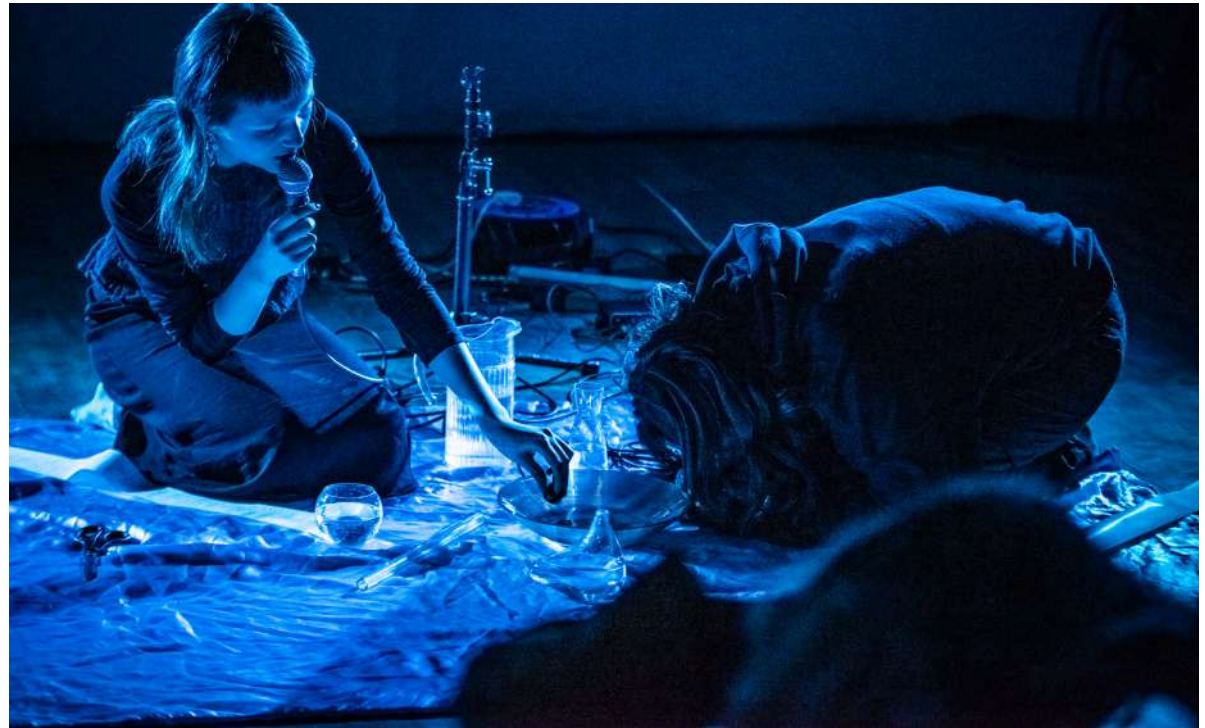
Valentina Peri
Dyana Gravina

ARTISTS

Magali Desbazeille
Day Eve Komet
Lordess Foundre
Loïs Soleil & Cecilie Fang Jensen
Noam Youngrak Son
Fantasia Malware (Jira Duguid, Chloë
Langford & Gabriel Helfenstein)
Benjamin Sebastian

VENUE

[Iklektik London](#)



www.valentinaperi.com

General framework: How can new technologies relate to embodied knowledge and practices, and can this conversation redefine narratives for 'engendered bodies'? What's the future(s) of gender and sexuality in the 21st century? How do we pioneer possibilities for identities existing outside univocal and patriarchal scripts?

The last of these first 3 stages of research, (2022-2023), hosts guest researcher and curator Valentina Peri will examine the role of technologies and computer dating in contemporary culture.

Technologies can seem neutral while extending and replicating the power and belief systems of particular groups, in order to keep the power. Using intersectionality in the analysis of the history of computer dating the research offers insights into the history of sexualities' intersection with technology, the replication of heteronormative institutions and ideals, and the ability of technologies to create social categories of "needs."

Extending the reflection and critical perspective of the exhibition "The Museum of Dating" curated by Valentina Peri at Watermans London (until 23 of April), the objective of the intervention at IKLECTIK is to give space to queer positions on computing, intimacy, love and desire which interrogate the infrastructure of heteronormativity, and to contribute to the large and growing set of conversations about diversity in technology, in the past, present and speculative futures.



THE LADY OF COMPUTER DATING

2023

Film

Written, Directed and Produced by
Valentina Peri

DOP, Creative Direction and Editing:
Jhneyfy Muller

Photography: Norbert Kniat

Running Time: 35 min

[WATCH](#)

WITH THE SUPPORT OF

[Fluxus Art Projects](#)



www.valentinaperi.com

In 1964, a young entrepreneur woman who ran a London marriage bureau came to the conclusion that computers were the future of dating. Joan Ball set up the first computer dating agency in the UK: The Saint James Computer Dating Service, later known as COM-PAT.

In the film "Joan Ball. [The Lady of Computer Dating](#)", Valentina Peri brings Joan Ball's forgotten story to life: she meets her in London in 2022 and documents her astonishing story through a filmed interview accompanied by the personal archives of "the lady of computer dating". Valentina Peri tracked down Joan Ball through a cross-search of the Internet, meeting her in London in 2022 and documenting her amazing story through a filmed interview accompanied by the personal archives of the "lady of computer dating".

The film Joan Ball. The Lady of Computer Dating by Valentina Peri in collaboration with filmmaker Jhneyfy Muller, premiered in 2023 in the context of the first iteration of the Museum of Dating in London. Valentina Peri's curatorial research was supported by [Fluxus Art Projects grant](#).

[More info](#)

DATA DATING DESIRE

2022

Group Show

CURATOR

Valentina Peri

ARTISTS

!Mediengruppe Bitnik

Adam Basanta

Jonas Blume

Marco Cadioli

Elisa Giardina Papa

Tom Galle

John Yuyi

Moises Sanabria

Dani Ploeger

Molly Soda

VENUE

[Mo.Ca, Brescia Italy, Sept-Dec 2022](#)

DEDICATED WEBSITE

datadating.online



www.valentinaperi.com

What does it mean to love in the Internet age? How are digital interfaces reshaping our personal relationships? What do new technologies imply for the future of the romantic sphere? How do screens affect our sexual intimacy? Are the new means of connection shifting the old paradigms of adult life?

In terms of romance and intimacy, Internet and smartphones have generated new complexities that we are still trying to figure out. All these phenomena became hot-button in March 2020, when a global pandemic placed millions of people under total lockdown, enforcing to reconfigure most of social activities online and in a technology-mediated form. From online working to online partying, humans all over the planet tried to play with the discontents of social distancing, and to live the no-contact reality as the new normal.

This forced self-isolation and touch-less condition proved to be a significant driver for many people to move their romantic lives into the digital realm, inspiring new ways of courting, dating and catching, for both confirmed and novice users. .

By bringing together the work of several international and Belgian artists, the exhibition Data, Dating, Desire attempts to explore new directions in contemporary romance and map the unprecedented connections between desire, emotion, technology, and economy in the post-pandemic world.

[Full text](#)



HER BOYFRIEND CAME BACK FROM THE WAR. AND THEY NEVER SPOKE ABOUT IT AGAIN

2022

Augmented Reality

Postcards, Texts and Website

ARTIST

Valentina Peri

VENUE

[Tirana Art Lab, Tirana, Albania, 2022](#)

AUGMENTED REALITY APP

[HBCBFTW](#)

Developed by [transmatter.art](#)

AUGMENTED POSTCARDS

[POSTCARDS](#)

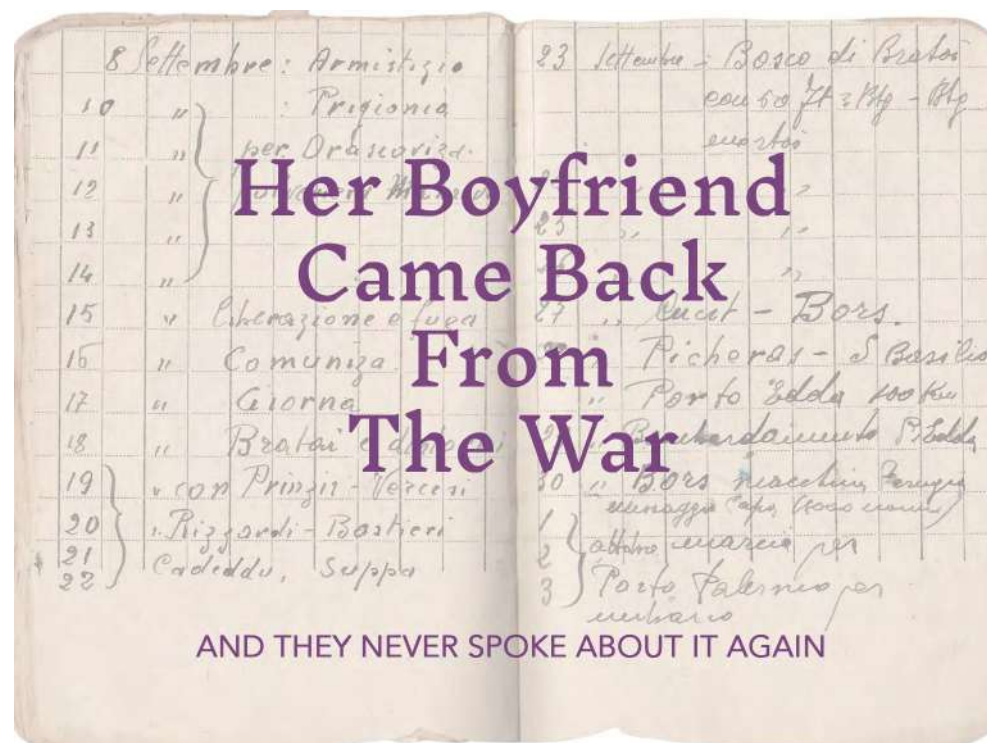
DEDICATED WEBSITE

[hbcbftw.com](#)

PRODUCED BY

[Beyond Matter Eu](#)

[Tirana Art Lab](#)



The starting point of this project was the discovery of my Italian grandfather's WWII photo archive and the love correspondence between my grandparents at that time.

The aim of [Her Boyfriend Came Back From The War - HBCBFTW](#) is to reactivate this archive through the use of Augmented Reality (AR), and to trigger a re-enactment of individual and collective memories through [AUGMENTED POSTCARDS](#) inspired by the archive and my research in Albania on its traces.

The "Her" in the title refers to my Italian grandmother, Manfredina Falchi and the « Boyfriend » is her husband to be, my Italian grandfather, Giuseppe Peri (Peppino). From 1939 to 1943, Albania was an Italian protectorate and during WWII more than 100.000 Italian soldiers were deployed to the Balkan front to fight alongside the Germans. This was the war her boyfriend was fortunate enough to survive.

After the armistice of 8 September 1943, when Italy capitulated to the Allies, Peppino became a deserter, a straggler, fleeing the former Nazi allies and their concentration camps for more than one year. His fate, together with that of more than 20.000 men like him, has remained hitherto largely untold in Italy.

This project attempts to reconstruct this story through the fragments I collected alongside my research and a journey to Albania, and to address some aspects of Italy's postcolonial heritage and Albania's postcommunist present.

This project is the result of my 2 months residency at Tirana Art Lab, in Tirana, Albania, in the framework of the European Project Beyond Matter, Cultural Heritage on the verge of Virtual Reality.

[More info](#)

Augmented Postcards



4:30 am

4:30 am

More Info

TECHNO ROMANCE

Data, Dating, Desire

2022

Group Show

CURATOR

Valentina Peri

ARTISTS

!Mediengruppe Bitnik

Adam Basanta

Crosslucid

Dries Depoorter

Elisa Giardina Papa

Tom Galle

John Yuyi

Moises Sanabria

Beatrice Gorelli

Noemi Iglesias

Marc Lee

Joana Moll

Ingo Niermann & The Army Of Love

Eva Ostrowska

Dani Ploeger

Addie Wagenknecht & Pablo Garcia

VENUE

[Electron, Geneva, Avril-March 2022](#)

PRESS CLIPPING

[Link](#)

DEDICATED WEBSITE

[datadating.online](#)



In terms of romance and intimacy, Internet and smartphones have generated new complexities that we are still trying to figure out. All these phenomena became hot-button in March 2020, when a global pandemic placed millions of people under total lockdown, enforcing to reconfigure most of social activities online and in a technology-mediated form. From online working to online partying, humans all over the planet tried to play with the discontents of social distancing, and to live the no-contact reality as the new normal.

This forced self-isolation and touch-less condition proved to be a significant driver for many people to move their romantic lives into the digital realm, inspiring new ways of courting, dating and catching, for both confirmed and novice users.

The massive scale of this phenomenon is evidence enough of its potential for profit and an extensive collection of user data and raises questions about the planned obsolescence that is supposedly inherent in this business model: the idea that online dating companies acknowledge the search for partners as a recreational activity and a product of the libidinal economy to be endless consumed.

By bringing together the work of several international and Belgian artists, the exhibition TECHNO ROMANCE. Data, Dating, Desire attempts to explore new directions in contemporary romance and map the unprecedented connections between desire, emotion, technology, and economy in the post-pandemic world.

[Full text](#)

THE NEW ROMANCE SCAMMER'S INSTRUCTOR

2022

Book

EDITOR & CONCEPT

Valentina Peri

THE BOOK

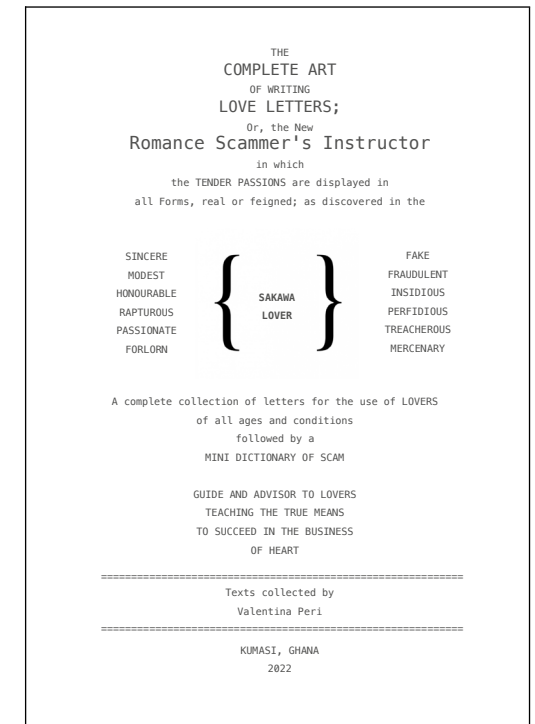
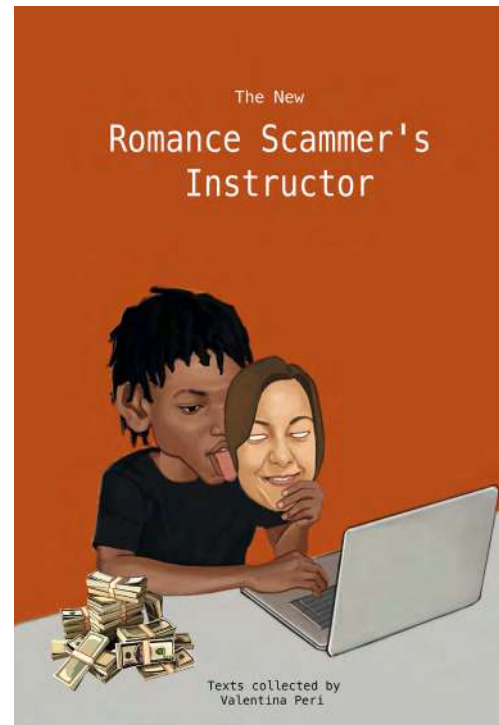
[The New Romance Scammer's Instructor](#)

WITH THE SUPPORT OF

[Institut Français Ghana](#)
[plAR, Kumasi, Ghana](#)
[iMAL Brussels](#)

TEXTS FROM

Ghana



The New Romance Scammer's Instructor is a collection of Ghanaian romance scammers' messages that I collected and edited in a book.

A romance scam, also known as an online dating scam, is when a person gets tricked into believing they are in a romantic relationship with someone they met online. In fact, their other half is a swindler using a fake identity to gain enough of their victim's trust to demand money from them.

In Ghana the phenomenon of Internet scamming is called "Sakawa", a term defining illegal practices that combine modern Internet-based fraud with African spiritual rituals. The type of fraud that prevails in the cybercrime business in Ghana is online dating or romance scam.

Often scammers follow specific scripts, because they use pre-written texts, known as "formats", templates ready to be copy-pasted into the conversations with their "victims" (mugu).

During my artistic residency at plAR - PerfocraZe International Artist Residency in Kumasi (Ghana), I have been searching for these formats with the idea of publishing them as a collection of texts, in the tradition of 18th and 19th-century manuals for love letters-writing, also known as "The Lover's Instructor" in the UK, "Secrétarie Galant" in France and "Segretario Galante" in Italy.

They were guides to composing love letters that offered examples of correspondence, templates, and general tips to support the many lovers who did not possess great linguistic gifts or a lively imagination.

The parallel between these publications and the «formats» of the Ghanaian scammers seemed strikingly obvious to me.

[More Info](#)

THE
COMPLETE ART
OF WRITING
LOVE LETTERS;
OR, THE
LOVER'S BEST INSTRUCTOR.

IN WHICH
The TENDER PASSIONS are displayed in
all Forms, real or feigned; as discovered in the

SINCERE }
MODEST }
HONOURABLE }
RAPTUREOUS }
PASSIONATE }
FORLORN }
INSIDIOUS }
BASE }
PERFIDIOUS }
TREACHEROUS }
DISSEMBLING }
MERCENARY }

With Rules and Instructions to the FAIR SEX, how
to make a happy Choice of a GOOD HUSBAND.
Exhibiting in a Series of Letters, a variety of Truth
and Falshood, Sincerity and Treachery, Happiness
and Misery, with several Examples in both Kinds.
To which are added, some elegant Forms of
MESSAGES for CARDS.

Heaven first taught Letters for some Wretch's Aid,
Some banish'd Lover, or some captive Maid;
They live, they speak, they breathe what Love inspires,
Warm from the Soul, and faithful to it's Fires.

POPE.

L O N D O N :

Printed by W. FRANKLIN, in Bartlet's Buildings,
For R. RICHARDS, next the Cross-Keys Tavern,
Holborn; H. SERJEANT, at the Black-Swan,
without Temple-Bar, and F. NEWBERRY, at
the Crown in Pater-noster Row.

Price Two Shillings, bound in Red.

THE
COMPLETE ART
OF WRITING
LOVE LETTERS;
Or, the New
Romance Scammer's Instructor

in which
the TENDER PASSIONS are displayed in
all Forms, real or feigned; as discovered in the

SINCERE }
MODEST }
HONOURABLE }
RAPTUREOUS }
PASSIONATE }
FORLORN }
FAKE }
FRAUDULENT }
INSIDIOUS }
PERFIDIOUS }
TREACHEROUS }
MERCENARY }

A complete collection of letters for the use of LOVERS
of all ages and conditions
followed by a
MINI DICTIONARY OF SCAM

GUIDE AND ADVISOR TO LOVERS
TEACHING THE TRUE MEANS
TO SUCCEED IN THE BUSINESS
OF HEART

Texts collected by
Valentina Peri

KUMASI, GHANA
2022

DESIRE IS SOMETHING BOUNDLESS

CURATOR

Valentina Peri
Gloria Aino

ARTISTS

Will Fredo
Elisa Giardina Papa
Inés Moldavsky

VENUE

[peer-to-space \(online\)](#)
January-March 2022



The eighth edition of PARS PRO TOTO is based on the overarching concept of human desire. The stories told by artists Will Fredo, Inés Moldavsky and Elisa Giardani Papa address the ever-changing power relations between humans and non-humans, highlighting grievances and transcending spatial, political and gender boundaries.

In *The Men Behind the Wall*, Israeli filmmaker Inés Moldavsky makes herself the subject of her investigation and, between virtual phone calls and concrete encounters, experiences the physical space in Palestine that is personally foreign and even forbidden to her. In his work *Sexual Healers TV* (Episodes 1-3) the artist Will Fredo dedicates himself to the thematic field of sex work and body politics in the form of a webcast channel, bringing subjective perspectives into the light of discourse. In *Technologies of care/worker 7 - bot?virtual boyfriend*, Elisa Giardani Papa illustrates the invisible labor force of online workers and negotiates the question of desire on the disembodied level between fictional individuals and the human ego. Inherent in all three works are questions of authenticity and institutionalized notions.

Based on the title of the screening, which is taken from a quotation from Ovid, the works refer to the fact that desire is able to transcend various forms of man-made boundaries. With Inés Moldavsky on the geographical level, with Elisa Giardani Papa on the level between human and non-human and with Will Fredo in the oscillation between coming out and leading a double life.

Can desire really be something boundless?

SWIPE RIGHT! Data, Dating, Desire

2021

Group Show

CURATOR

Valentina Peri

ARTISTS

!Mediengruppe Bitnik

Adam Basanta

Crosslucid

Dries Depoorter

Elisa Giardina Papa

Tom Galle

John Yuyi

Moises Sanabria

Noemi Iglesias

Lancel/Maat

Joana Moll

Ingo Niermann & The Army Of Love

Eva Ostrowska

Dani Ploeger

Addie Wagenknecht & Pablo Garcia

VENUE

[iMAL, Brussels, Oct 2021- Feb 2022](#)

PRESS CLIPPING

[Link](#)

DEDICATED WEBSITE

[datadating.online](#)



In terms of romance and intimacy, Internet and smartphones have generated new complexities that we are still trying to figure out. All these phenomena became hot-button in March 2020, when a global pandemic placed millions of people under total lockdown, enforcing to reconfigure most of social activities online and in a technology-mediated form. From online working to online partying, humans all over the planet tried to play with the discontents of social distancing, and to live the no-contact reality as the new normal.

This forced self-isolation and touch-less condition proved to be a significant driver for many people to move their romantic lives into the digital realm, inspiring new ways of courting, dating and catching, for both confirmed and novice users.

The massive scale of this phenomenon is evidence enough of its potential for profit and an extensive collection of user data and raises questions about the planned obsolescence that is supposedly inherent in this business model: the idea that online dating companies acknowledge the search for partners as a recreational activity and a product of the libidinal economy to be endless consumed.

By bringing together the work of several international and Belgian artists, the exhibition SWIPE RIGHT! Data, Dating, Desire attempts to explore new directions in contemporary romance and map the unprecedented connections between desire, emotion, technology, and economy in the post-pandemic world.

[Full text](#)



SWIPE RIGHT!
Data, Dating, Desire

2021

Group Show

DATA DATING

Love, Technology, Desire

2021

Book

EDITORS & CONCEPT

Valentina Peri
Ania Malinowska

PUBLISHER

[Intellect UK](http://www.intellectuk.com)

CONTRIUBUTORS

Andrew Blanton
Derek Conrad Murray
Lynn Comella
Ania Malinowska
Lee McKinnon
Andrew McStay and Gilad Rosner
Kyle Machulis
David Parisi
Valentina Peri
Lauren Rosewarne
Kristin Veel and Nanna Bonde Thylstrup



The collection approaches the query with critical essays and works of new media art to look into the construction of love and its practices in the time of digitally mediated relationships. With expertise coming from recognized researchers, critics and artists in the field of media and cultural studies, it analyses relationship trends and affect cultures that have emerged from technological acceleration.

Data Dating: Love, Technology and Desire is a comprehensive study of love and intimacy under digitalism. Organized around ten chapters and ten works of new media art, the collection offers an extensive critical analysis of technologized romance (and other emotional relations), as well as provides an insight into the codification, execution, deployment, and evolution of the patterns of togetherness in the so-called Tamagotchi era.

Central to the analysis is the carbon-silicon dynamics of love's contemporary DNA and libidinal techne – practiced in the environment where screens, interfaces, algorithms, data protocols and non-organic objects of affection and affect delineate, organize and program the trajectories of encounter, limerence and erotic pleasure.

More importantly, the collection includes landmark works of new media art coming from prominent new media artist gathered around 'Data Dating' – new media art exhibition, curated by Valentina Peri (co-editor of the collection) and presented in Paris, Tel Aviv and London. As such, the collection proffers a unique and original critical approach – one that combines artistic practice and cultural criticism – to comment upon the transformation of human relationships and emotional standards under technological development with reference to the social change and cultural condition.

[More Info](http://www.valentinaperi.com)

SUBTERRANEA

CURATOR

Valentina Peri

ARTISTS

Nicolas Sassoon
Rick Silva

VENUE

[Galerie Charlot, Paris, 2020](#)

CATALOGUE

[Subterranea, 2020](#)

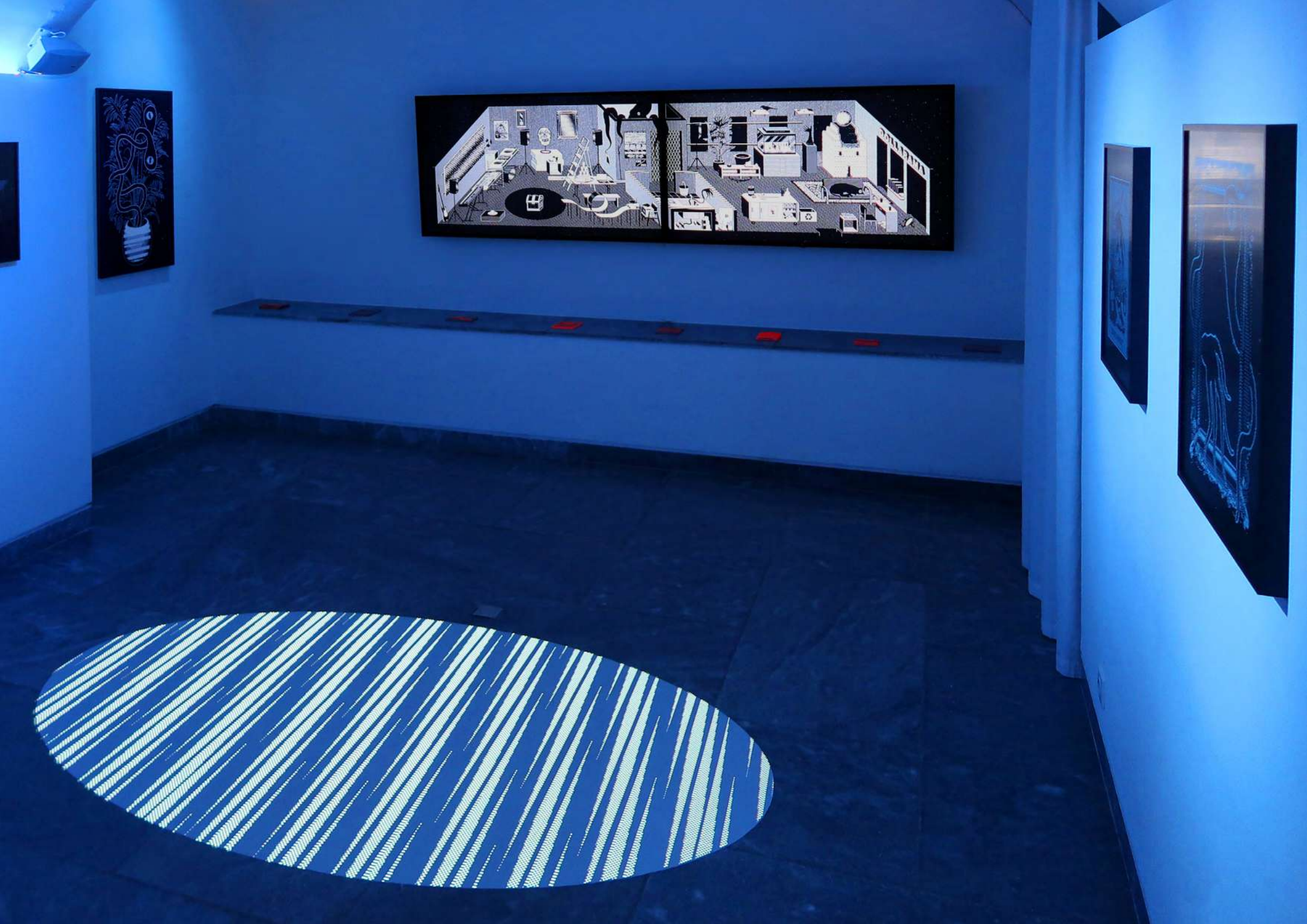


Since Plato's Myth of the Cave, the «underground» has been the locus of many narratives: in the literary tradition of the West, subterranean environments have functioned as a mental landscape, a social terrain, an ideological roadmap, and a place for hidden realities to dwell. The reasons for going underground can be manifold: a quest for scientific truth, for technological power, for aesthetic inspiration, or an attempt to escape some natural and ecological disaster. Most of the time, those who venture into subterranean realms are both time travellers and spiritual pilgrims. They plunge below the surface of material reality on a quest for the truth that lies hidden below.

Nicolas Sassoon's approach to the underground, and to some realities that are "submerged", both in geological and social terms, follows in the wake of Félix Guattari's intuition: that we need to think of ecology not only in terms of nature but, at the same time, from the standpoint of subjectivity and social relations.

Now that our species wields geological force, as the theories of the Anthropocene have proved, the goal would be to enhance our receptivity to the impersonal life that surrounds us, and to elicit a more subtle awareness of the complex web of hidden connections that exists between bodies and things, ultimately enabling a deeper awareness of the political ecology we inhabit.

[Full text](#)



POMPEII MMXIX

CURATOR

Valentina Peri

ARTIST

Dominique Pétrin

VENUE

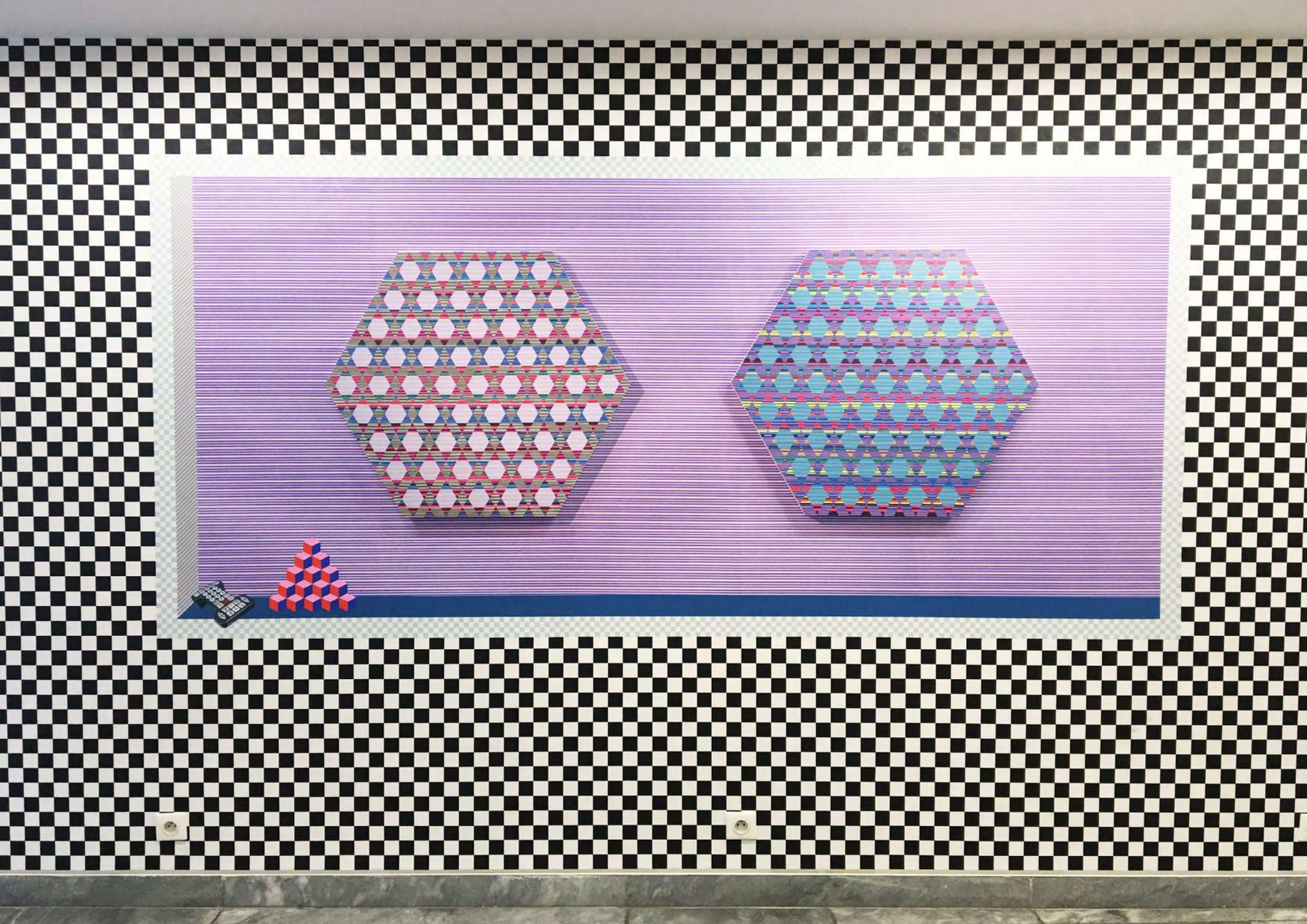
[Galerie Charlot, Paris, 2019](#)



Domestic and virtual space merge, the screen no longer being a barrier between real and virtual, but a frontier that the artist enjoys to cross over and over, collecting new elements each time. Superimposed windows, toolbars, banners, columns, data and 3D objects underpin the architecture of her aesthetics yet surprisingly analog in its execution. Its motifs, a kind of digital tapestries that cover the walls and floor, play with the archaeology of digital technology, strictly linked to the loom, but also with the contemporary history of design, from Eduardo Paolozzi to the Memphis Group.

Dominique Pétrin's environments are very colourful, pop and apparently naive geometric spaces, but which reveal in a second respect a certain unease and detachment. Lucid dream, psychotropic experience or bad-trip?

[Full text](#)



CITE-JARDIN

CURATOR

Valentina Peri

ARTIST

Sabrina Ratté

VENUE

[Galerie Charlot, Paris, 2019](#)



www.valentinaperi.com

For her first solo exhibition at Galerie Charlot, Sabrina Ratté presents a selection of videos and digital prints.

Sabrina Ratté's works, with their pseudo-Brutalist steps, bring traces of the architect's work and echo back to the unbuilt constructions of the visionary Étienne-Louis Boullée or even the illusory labyrinths of Piranesi and Escher, where stairs lead deeper into the maze or back impossibly to where they began. Ratté reminds us that however logical modern architecture has seemed, it all originated in that complex, barely fathomable and often-illogical place we call, the human imagination. Between immersion and detachment, her video-portals lead the viewer into impossible places, from the flora and topography of imaginary landscapes to undulating waveforms and strange masses of glitches and plasma, which are unreachable but transforming.

Sabrina Ratté reminds us that however logical modern architecture has seemed, it all originated in that complex, barely-fathomable and often-illogical place we call the human imagination.

Excerpt from Darran Anderson's text

SOUND VIBES

CURATORS

Valentina Peri
Valérie Hasson-Benillouche

ARTISTS

Jacopo Baboni Schilingi
Adam Basanta
Peter Beyls
Laurent Mignonneau
Christa Sommerer
Roberto Pugliese
Katharina Zimmerhackl

VENUE

[Galerie Charlot, Paris, 2019](#)



The exhibition «Sound Vibes» highlights a selection of artworks dealing with physical and material features of sound that suggest uncharted trajectories between aurality and vision.

The artworks in the show explore different soundscapes in which visitors are invited to dive through sight and hearing, in their unpredictable connections with form (Adam Basanta); frequencies (Roberto Pugliese); the body (Jacopo Baboni Schilingi); wind (Peter Beyls); water (Adam Basanta); the voice (Katharina Zimmerhackl); human noises (Laurent Mignonneau & Christa Sommerer).

New forms of notation are also confronted: sound and image are therefore combined to create a meta-language through graphic signs. If Roberto Pugliese rearrange historical experiments in the representation of music, Katharina Zimmerhackl's score is based on the mechanical recordings of the bouts and tremors of hysterical bodies.

The exhibition tries to reframe sound not only as a material subject to experimentation as acoustic data, but also as a space and place for the body and the senses, and as an object of culture and human agency.

[Full Text](#)



DATA DATING

2018-2020

Group Show

CURATOR

Valentina Peri

ARTISTS

!Mediengruppe Bitnik

Adam Basanta

Olga Fedorova

Zach Gage

Tom Galle

Thomas Israël

Moises Sanabria

Antoine Schmitt

Jeroen van Loon

Addie Wagenknecht

Pablo Garcia

John Yuyi

VENUES

[Watermans, London, 2020](#)

[Galerie Charlot, Tel Aviv, 2019](#)

[ZKM, Karlsruhe \(presentation\), 2019](#)

[Galerie Charlot, Paris, 2018](#)

BOOK

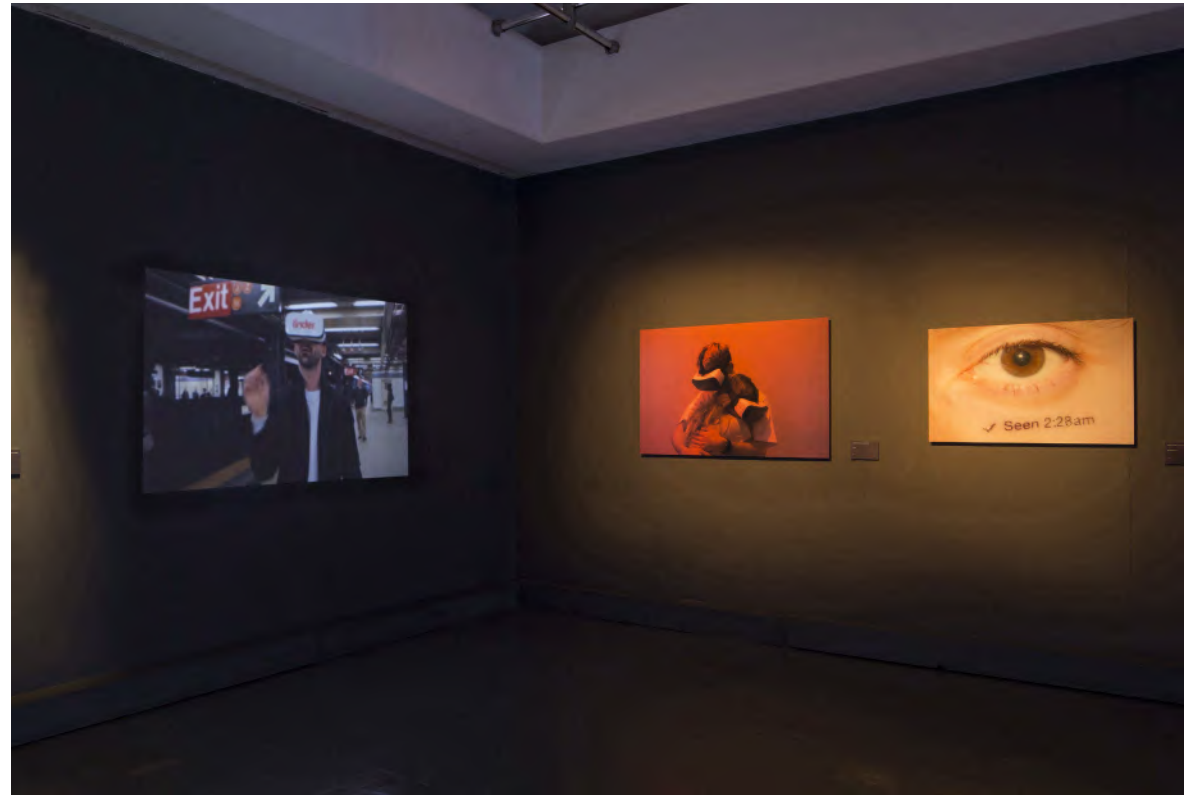
[Data Dating. Love, Technology, Desire
2021](#)

DEDICATED WEBSITE

[datadating.online](#)

PRESS CLIPPING

[Link](#)



What does it mean to love in the Internet age? How are digital interfaces reshaping our personal relationships? What do new technologies imply for the future of the romantic sphere? How do screens affect our sexual intimacy? Are the new means of connection shifting the old paradigms of adult life?

By bringing together the work of several international artists, the exhibition Data Dating attempts to explore new directions in modern romance: new forms of intimate communication, the process of commodification of love through online dating services and hookup applications, unprecedented meeting and mating behaviors, the renegotiation of sexual identities, and changing erotic mores and taboos.

Data Dating aims to promote debate on the ways in which society is responding to one of the greatest challenges of today: mapping the new connections between emotion, desire, culture, technology, and economy by considering Internet as a social practice, a shift of society at large.

[Full Text](#)



REMAINS

CURATOR

Valentina Peri

ARTIST

Quayola

VENUE

[Galerie Charlot, Paris, 2018](#)



What happens to the sublime in the age of Anthropocene? How can we represent a nature that is no longer incommensurable if, as Hans Blumenberg has suggested, this shipwreck in which life on earth seems to be at stake has "no spectator"?

In the preliminary stage, Quayola's digital equipment only records 3D points. Later, in the studio, the artist explores and selects different aggregates of the recorded spatial coordinates. It is precisely from this idea of assemblage that we must think, understand and represent the world: as an original and hybrid composition of nature, culture, subjects and objects, human and non-human.

To adapt to this new world, we will need new ideas, new myths, a new conceptual grasp of reality, and therefore a new way of representing it.

This «collaborative survival», will require a world where «science fact and speculative fabulation need each other» (Donna Haraway, *Staying with the trouble*, 2016), a world in which data will only make sense through the filter of art and human sensitivity, and new aesthetics will help us to define reality.

[Full Text](#)



ARCHEONAUTS

CURATOR

Valentina Peri

ARTISTS

Morehshin Allahyari

Quayola

Evan Roth

Eduardo Kac

Nicolas Maigret (Disnovation.org)

Maria Roszkowska (Disnovation.org)

Clément Renaud (Disnovation.org)

Laurent Mignonneau &

Christa Sommerer

Yaron Attar

Yael Burstein

VENUES

[Galerie Charlot, Tel Aviv, 2018](#)

[Galerie Charlot, Paris, 2017](#)



The neologism « Archeonauts », from which this exhibition draws its title, is a portmanteau conflating the root of « archeology » with a word meaning « seafarers » in ancient Greek.

The word « Archeonaut » identifies an archetype, that of a being in a state of itinerancy, a traveler through time and space, a wayfarer moving back and forth between West and East and deploying him- or herself in the networks of the Internet; it suggests a meeting of faraway worlds and unpredictable junctions between « the pasts and the futures, the future pasts and the past futures » (Jussi Parikka, *What is Media Archeology*, 2012). Thus, this neologism pinpoints an anthropological universal involved in a quest for meaning through an archeological gaze.

Against this backdrop, the exhibition « Archeonauts » attempts to bring together a group of artists who are also activists, theorists and visionaries. Out of sync with the present, like beings from a distant future confronting the artistic and technological ruins of a lost civilization, they delve into a global pre- and post-internet material and immaterial culture.

[Full Text](#)



Suite →

SYSTEMS UNDER LIBERTY

CURATOR

Valentina Peri

ARTIST

Ben Grosser

VENUE

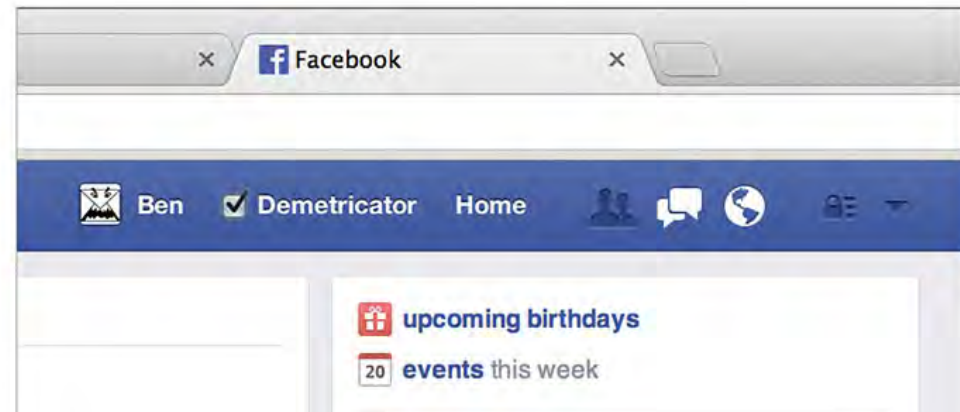
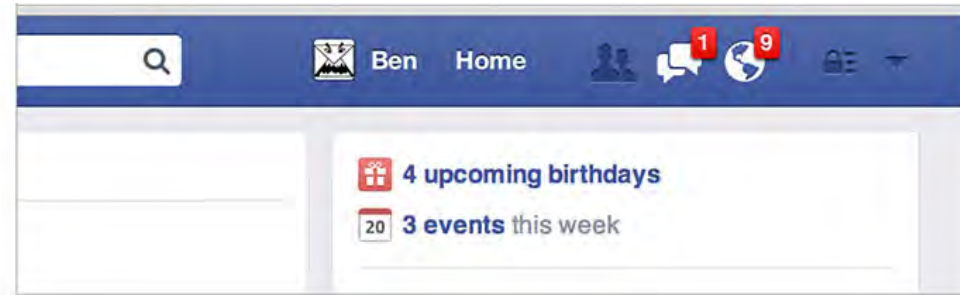
[Galerie Charlot, Paris, 2015](#)

CATALOGUE

[Systems Under Liberty, 2015](#)

PRESS CLIPPING

[Link](#)



How is software shaping our culture, and vice versa? What does it mean to be citizens of a software society? Benjamin Grosser's work addresses such issues as Surveillance, «Man-Machine» and «Machine-Machine» interactions, Artificial Intelligence, and Big Data. The artist approaches his subject matter through the lens of an artistic practice of «culture jamming », or cultural sabotage. Benjamin Grosser sets out to hijack software platforms that have become part and parcel of our everyday life through a tactic of «poaching» (M. de Certeau, *The practice of Everyday Life*). By imagining unintended applications and designing new extensions for Facebook, Gmail, Artificial Intelligence Systems, IP Localisators etc., the artist subverts the mechanics of IT services that are in the same time surveillance systems and data collectors.

His ironic approach elicits an effect of detachment, which alerts users to some of their automatisms and to their place in the dominant cultural order. In so doing, Grosser lays the groundwork for an anti-discipline that enables us to assert ourselves as active historical subjects from within the current regime of technological power. A healthy antidote to passive victimhood and an instrument of peaceful resistance, his « digital disobedience » points towards chances of escape.

[Full Text](#)

CURATED EXHIBITIONS

Nov 2024-Jan 2025 *THE MUSEUM OF DATING*, Chroniques Biennale, Archives Vovelle, Aix-en-Provence

Exhibition about the History of Dating and Technology

Artists: Lordess Foudre, Olivier Cheval, Jérôme Saint Clair, Valentina Peri [+info](#)

April 2023 *Un-Dating The Obvious. Love, Desire & Care*, Iklectik, London

Exhibition and Performances

Artists: Magali Desbazeille, Day Eve Komet, Lordess Foundre, Loïs Soleil & Cecilie Fang Jensen, Noam Youngrak Son, Fantasia Malware (Jira Duguid, Chloë Langford & Gabriel Helfenstein), Benjamin Sebastian [+info](#)

Feb-April 2023 *THE MUSEUM OF DATING*, Watermans, London

Exhibition about the History of Dating: "Computer Dating in the 60's and 70's" [+info](#)

Sept-Dec 2022 *DATA, DATING DESIRE*, Mo.Ca, Brescia, Italy

Group show about dating, love and intimacy in the post-pandemic world

Artists: !Mediengruppe Bitnik, Adam Basanta, Marco Cadioli, Tom Galle, Elisa Giardina Papa, Dani Ploeger, Moises Sanabria, Molly Soda, John Yuyi, The New Romance Scammer's Instructor [+info](#)

April-May 2022 *TECHNO ROMANCE*, Festival Electron, Le Commun, Geneva

Group show about dating, love and intimacy in the post-pandemic world

Artists: !Mediengruppe Bitnik, Adam Basanta, Crosslucid, Dries Depoorter, Tom Galle, Pablo Garcia, Elisa Giardina Papa, Noémi Iglésias, Joana Moll, Ingo Niermann & The Army of Love, Dani Ploeger, Moises Sanabria, Eva Ostrowska, Addie Wagenknecht, John Yuyi [+info](#)

Jan-Mar 2022 *Desire is Something Boundless*, peer-to-space, online

Group show of video art works which focus on very personal stories narrated by the artist

Artists: Will Fredo, Elisa Giardina Papa, Inés Moldavsky [+ info](#)

Oct 2021-Feb 2022 *SWIPE RIGHT! Data, Dating, Desire*, iMAL, Brussels

Group show about love and intimacy in the post-pandemic world

Artists: !Mediengruppe Bitnik, Adam Basanta, Crosslucid, Dries Depoorter, Tom Galle, Pablo Garcia, Elisa Giardina Papa, Noémi Iglésias, Lancel/Maat, Joana Moll, Ingo Niermann - Army of Love, Dani Ploeger, Moises Sanabria, Eva Ostrowska, Addie Wagenknecht, John Yuyi [+ info](#)

Oct 2020-Feb 2021 *Subterranea*, Galerie Charlot, Paris

Nicolas Sassoon's solo show about geology of media and the Underground [+info](#)

Jan-Mar 2020 *DATA DATING*, Watermans, London

Group show about love and intimacy in the Internet Age

Artists: !Mediengruppe Bitnik, Adam Basanta, Tom Galle, John Yuyi, Antoine Schmitt, Addie Wagenknecht, Jeroen van Loon, Pablo Garcia, Thomas Israel [+ info](#)

Jan 2020 *Wikifémia Computer Grrrls*, Biennale Nova XX, Centre Wallonie- Bruxelles, Paris

Performance by collective Roberte La Rousse [+ info](#)

CURATED EXHIBITIONS

Nov-Jan 2019 *Pompeii MMXIX*, Galerie Charlot, Paris
Dominique Pétrin's solo show [+ info](#)

May-July 2019 *Cité-Jardin*, Galerie Charlot, Paris
Sabrina Ratté's solo show [+ info](#)

Sep-Nov 2019 *Sound Vibes*, Galerie Charlot Paris
Group show dedicated to Sound Art
Artists: Jacopo Baboni Schilingi, Adam Basanta, Peter Beyls, Laurent Mignonneau, Christa Sommerer, Roberto Pugliese, Katharina Zimmerhackl
[+ info](#)

Nov 2018-March 2019 *DATA DATING*, Galerie Charlot, Tel Aviv
Group show about love and intimacy in the Internet Age
Artists: Adam Basanta, Tom Galle, John Yuyi, Antoine Schmitt, Addie Wagenknecht, Jeroen van Loon, Pablo Garcia, Thomas Israel, Inés Moldavsky
[+ info](#)

May-July 2018 *DATA DATING*, Galerie Charlot, Paris
Group show about love and intimacy in the Internet Age
With: !Mediengruppe Bitnik, Adam Basanta, Tom Galle, John Yuyi, Antoine Schmitt, Addie Wagenknecht, Jeroen van Loon, Zach Gage, Pablo Garcia, Thomas Israel
[+ info](#)

March-May 2018 *Vestiges*, Galerie Charlot, Paris
Quayola's solo show
[+ info](#)

Nov 2017-Feb 2018 *Archeonauts*, Galerie Charlot, Tel Aviv
Group Show about media archeology
Artists: Morehshin Allahyari, Evan Roth, Quayola, Christa Sommerer & Laurent Mignonneau, Yael Burstein, Yaron Attar
[+ info](#)

Sept-Oct 2017 *DadaClub Online*, (co-curated with Fabio Paris), Galerie Charlot Paris
Dadaclub.online is a collaborative project celebrating 100 years of Dada movement.
With original Dada works by artists Marcel Duchamp, Man Ray, Paul Citroën, Lazlo Moholy-Nagy.
With contemporary artworks by artists Andreas Agam, Domenico Barra, Aram Bartholl, Vasiliki Biska, Camilla Bassani, Marco Cadioli, Vuk Cosic, Ludovic Coutinho, Giovanni Fredi, Emilie Gervais, Fausto Gilberti, Thomas Israel, JODI, Inhye Lee, Jan Robert Leegte, Raquel Meyers, Esther Miquel, Rick Niebe, Zaven Paré, Leonardo Petrucci, Giulia Ravi Ravasi, Intimidad Romero, Evan Roth, Heinz Kralle Schielmann, UBERMORGEN, Eric Vernhes, Paolo Visentini
[+ info](#)

April-June 2016 *Archeonauts*, Galerie Charlot, Paris
Group Show about media archeology
Artists: Morehshin Allahyari, Eduardo Kac, Disnovation.org, Evan Roth, Quayola, Christa Sommerer & Laurent Mignonneau
[+ info](#)

CURATED EXHIBITIONS

Juillet 2015 *Browsing Browsing, 6PM Your Local Time*, (co-curated with Anne Roquigny), partner Link Art Center, Galerie Charlot Paris & Online

A group exhibition taking place all over Europe at the same time and documented online through the hashtag: #6pmeu

Artists: Kim Asendorf, Anthony Antonelis, Emilie Brout & Maxime Marion, Gregory Chatonsky, Caroline Delieutraz, Reynald Drouhin, Constant Dullaart, Ole Fach, Dylan Fisher, Desvirtual, Emilie Gervais, Benjamin Gaulon, Emilio Gomariz, Benjamin Grosser, Jodi, Jérôme Joy, Eduardo Kac, Kamilia Kard, Julien Levesque, Maadona, Claudia Mate, Marika Dermineur & Stephan Degoutin, Mouchette, Eric Pajot, Jacques Perconte, Jim Punk, Jon Rafman, Casey Reas, Evan Roth, Rafaël Rozendaal, Sakrowsky, Yoshi Sodeoka, Systaime, Nicolas Sassoon, Miyo Van Stenis

[+ info](#)

Nov-Dec 2015 *Systems under Liberty*, Galerie Charlot, Paris

Ben Grosser's solo show about Surveillance and AI. In partnership with Arte Laguna Prize, Venice

[+ info](#)

Nov-Dec 2014 *Face to faces*, Galerie Charlot, Paris

Inhye Lee's solo show. In partnership with Arte Laguna Prize, Venice

[+ info](#)

Nov-Dec 2013 *Young Talents*, Galerie Charlot, Paris

Anaisa Franco's solo show

EXHIBITION OF PERSONAL ARTISTIC PROJECTS

Jun-Aug 2022 *MATTER, ANTIMATTER, NON-MATTER*, Tulla Culture Center, Tirana, Albania

Group show for the end of the Beyond Matter Eu Residency at Tirana Art Lab, Curated by Adela Demetja

Her Boyfriend Came Back from the War. And They Never Spoke About it Again [+info](#)

PUBLICATIONS (Selection)

2024 LE BROUTEUR GALANT. MANUEL DE L'ARNAQUEUR SENTIMENTAL (Editor) [Info](#)

2022 THE NEW ROMANCE SCAMMER'S INSTRUCTOR (Editor) [Info](#)

2021 DATA DATING. LOVE, TECHNOLOGY, DESIRE (Co-editor), Intellect UK/USA [Info](#)

2020 SUBTERRANEA (Editor & Introduction), Galerie Charlot Ed.

2020 DANI PLOEGER. BOMBS AND GRANADES (Essay), Zeeland Maritime Museum ed.

2019 ICI SONT LES DRAGONS (Preface of the Catalogue), Nouvelles Editions Scala

2018 DATA DATING (Essay), Galerie Charlot Ed.

2017 ARCHEONAUTES (Essay), Galerie Charlot Ed.

2015 BENJAMIN GROSSER - Systems Under Liberty (Texte d'introduction), Arte Laguna ed.

2014 INHYE LEE - Face to Faces (Texte d'introduction), Musaeum ed.

PROFESSIONAL EXPERIENCE

2021- NOW Independent Curator
2021 - NOW Curator, [PEER-TO-SPACE](#), Berlin
2011 - 2021 Associate Director & Curator, [GALERIE CHARLOT](#), Paris/Tel Aviv
2010 - 2011 Assistant [GALERIE PATRICK SEGUIN](#), Paris

TALKS ABOUT MY WORK (Selection)

2024 "Intimacy and Desire in the Digital Age", La Nuit des Idées, Tabakalera, Saint Sebastian, Es
2024 "Le Brouteur Galant" La Générale, Paris, F
2024 "Le Brouteur Galant" book launch, Galerie Plateforme, Paris, F
2024 "Data, Dating, Desire : l'impact de la technologie sur notre intimité", Festival Accès, Pau, F
2023 "The Passion of Curating", Vienna Art Week, Vienna, AUT
2023 "Love, Lies and Romance Scam", Kikk Festival, Namur, B
2023 "Computer Dating", Watermans, London, UK
2022 "Strategies of Narration in the Virtual Reality", Manifesta 2022, Pristina, Kosovo
2022 "Matter, Anti-Matter, Non-Matter", Tulla Culture Center, Tirana, AL
2022 "Romance Scam in Ghana", Foundation for Contemporary Art, Accra, GH
2022 "Romance Scam in Ghana", iMAL, Brussels, B
2021 "Data Dating" Book Launch, iMAL, Brussels, B
2021 "Data Dating", Accademia di Belle Arti di Brera, Milan, IT
2020 "Data Dating", Watermans, London, UK
2020 "Data Dating", SALOON Wien @ Home (online)
2019 "Dating in Digital Worlds", ZKM, Karlsruhe, D
2018 "Data Dating. L'amour à l'âge d'Internet", Université Paris 8, Science and Fictions Cycle
2018 "Error 404 : Hazard and Serendipity", Stereolux, Nantes, F
2018 "Working in a contemporary art gallery", PSL, Paris, F
2018 BIAN, Biennale Internationale d'art numérique, MontrEal, CA
2017 "Working in a contemporary art gallery", PSL, Paris, F
2017 "Drawing in the digital age", Foire DDessin, Paris, F
2013 "The digital medium in contemporary art", Show Off Media Art Fair, Paris, F

RESIDENCIES/GRANTS

2023 Flashart, Abidjan, Ivory Coast
2022 [Fluxus Art Project](#), London, UK
2022 [Beyond Matter Eu](#), Tirana Art Lab, Tirana, Albania
2022 [perfocraZe International](#), Kumasi, Ghana
2021-2022 [PiXii Co-Creation](#), Brussels, Thessaloniki, La Rochelle

PRODUCTIONS

2022 New Update Available, Jeroen van Loon, Centre Pompidou, Paris
2020 Floralia, Sabrina Ratté, Centre Pompidou, Paris
2019-2022 Quayola, Domaine de Chaumont-sur-Loire, France
2016 Facade Life, Antoine Schmitt, Grand Palais, Paris

JURY

2024 The World(s) We Want, Niio for SMTH
2023 ISEA 2023 Paris
2021 ISEA 2022 Barcelona
2020 DIGITAL COLLAGES
2019 Biennale nova xx, Centre Wallonie-Bruxelles
2018 FESTIVAL ART&VR / Recto VRso 2018, Laval Virtual
2018 ARCADI/BIENNALE NEMO
2017 PARSONS SCHOOL, Paris

CONFERENCES (Recent)

2024 "Femmes, Art, Patrimoine", Arc de Triomphe, Paris, F
2022 "(Im)Material Matter", with Sabrina Ratté and Lauren Moffatt", peer-to-space Virtual Art Space
2022 « Sex, Love, Pleasure », SALOON Network, Avec Bernadette Anzengruber, Cécile Babiole, Sara Dufour, Laura Mannelli, Valentina Peri, Jeanne Susplugas, Myo Van Stenis, Ivonne Thein, Sigolène Valax
2021 Corée Korea, UNESCO, Paris, F
2021 Palais Augmenté, Grand Palais, Paris, F
2021 « NOW WHAT? Towards a NEO Ecology », Online for SALOON Network, Avec Victoire Thevenin, Lauren Moffatt, Andi Arnovitz, Elise Morin, Magali Desbazeille, Anne Glassner, Nadine Kolodziey, Tahira Karim, Sigolène Valax, Emilie Zawadzki, Lorella Abenavoli & Claire Damesin
2020 « Claire Bréchignac & Kapwani Kiwanga » Galerie Jérôme Poggi
2020 « Running art spaces during COVID-19 crisis », Online
2020 « Human Learning », Centre Culturel Canadien, Paris
2020 « Arts & Culture Lab », Google Art Center Paris
2020 « Women in Technological, Scientific and Artistic Innovation », CWB Paris
2019 « Artistic Creation and Informatics », IRCAM Paris
2019 « A Laboratory for Neo-Feminism », Centre Pompadour (Ercourt)
2019 « Computer grrrls », With Marie Lechner, Lauren Moffatt, Gaité Lyrique, Paris
2019 « Curators in Residency », Maison Populaire, Montreuil
2019 « Curating a Festival », With Géraldine Gomez, Centre Pompidou, Paris
2018 « Curating photography in a Museum », With Marta Ponsa, Jeu de Paume, Paris

MEMBERSHIPS

SINCE 2023 Active Member ICOM France

SINCE 2021 Active Member of c l e l a - Associations française des commissaires d'exposition [Info](#)

SINCE 2017 Co-Founder of SALOON Paris, international network of women art professionals [Info](#)

SINCE 2017 Board Member of SALOON Network, international network of women art professionals [Info](#)

QUALIFICATIONS

2020 MAXXI, ROME, Publishing Art & Architecture

2015 UNIVERSITY OF SUNDERLAND UK, Curating After New Media

2013 ECOLE DU LOUVRE, PARIS, Art History

2009 UNIVERSITÉ DE SIENNE, Master II Cultural Anthropology (Contemporary African Art)

2006 UNIVERSITÉ DE BOLOGNE, Bachelor Cultural Anthropology

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