

Robin SANTO

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Le S... n... ta... ut... es. C'est n...
h an gé n p réf éred... er de l'au...
n che r c h ant co n sta... e n le fa...
i n gue p l u s c e qu i est v r ai. Une m é f i a n c e
u e a u t o m a t i q u e m é n t. q u i c o n f o n d s i n c é r i t é e i a z p l a t i l n
R e m e t t r e e n q u e s t i o n... plus simple qu'
s e r v e r. U n... s... n g e u t i
l e, q u a n d r i e n n e... e. N o t r e r e g
a r d e s t f a c i l e m e n t a r n o t r e p r o p r e v e c
u. U n e m a u v a l s e e x... r i e n c e s e t r a
n s f o r m e e n s c h é m a U n r e s s e n t i e n u n
e v é n t é... é r e t e l e. M a i s c e t e g a r
é p a s s e s e u v e n t... e q u ' i l b s e r v e. n
c o n n a î t r e l' a u t r e s a n s e s s a y e r d e
l e c o m p r e n d r e. S a n s l e v a n t, e n a t t r i b u e a q u e l
u' u n o t r e m a g i e r e d e p r e s e t. C' e s t u n e p e n s é e d' h u m
é q u' a p r o j e t t e s u r l e s a u t r e s. I n s t i t u t i v e m e n t, n s
e n e f f e t t r e. E n a d o p t e e p o s t u r e s u... l i s t e. A
n s, l' h... t e t é p e u t é t r e p a r q u e c o m m e h o m m e s t i l e : e
d e v i e p r e s q u' e e t r a n g e... e s t f i n a l e m e n t
m e f i a n t p a r a f f a i r e s a u t p a r c o r a i n t e d e p
e r d r e e c o n f i a n c e e n a u t r e. C h a q u e
d e s a i s e m b l e d e v o i t é t r e e x a m i n é p
u r d e c i d e r s i l... p e s t e r o i r e l' a u t r e
e n t e n d e m e n t

BIOGRAPHY

Robin Santo is a visual artist who lives and works in Paris. He practises experimental writing, in which text becomes both material and image, and the sentence takes the shape of what it tells.

His background is in graffiti and stencil, a practice he pursues in the street alongside his writing.

In 2026 he presented his first exhibition, *Point de vue*, a duo show with artist Kanzal Noor Rana Salamat at Les Frigos in Paris. It brought together a series of calligrams printed on organza, an essay spray-painted directly onto the wall and a mosaic made jointly by the two artists.

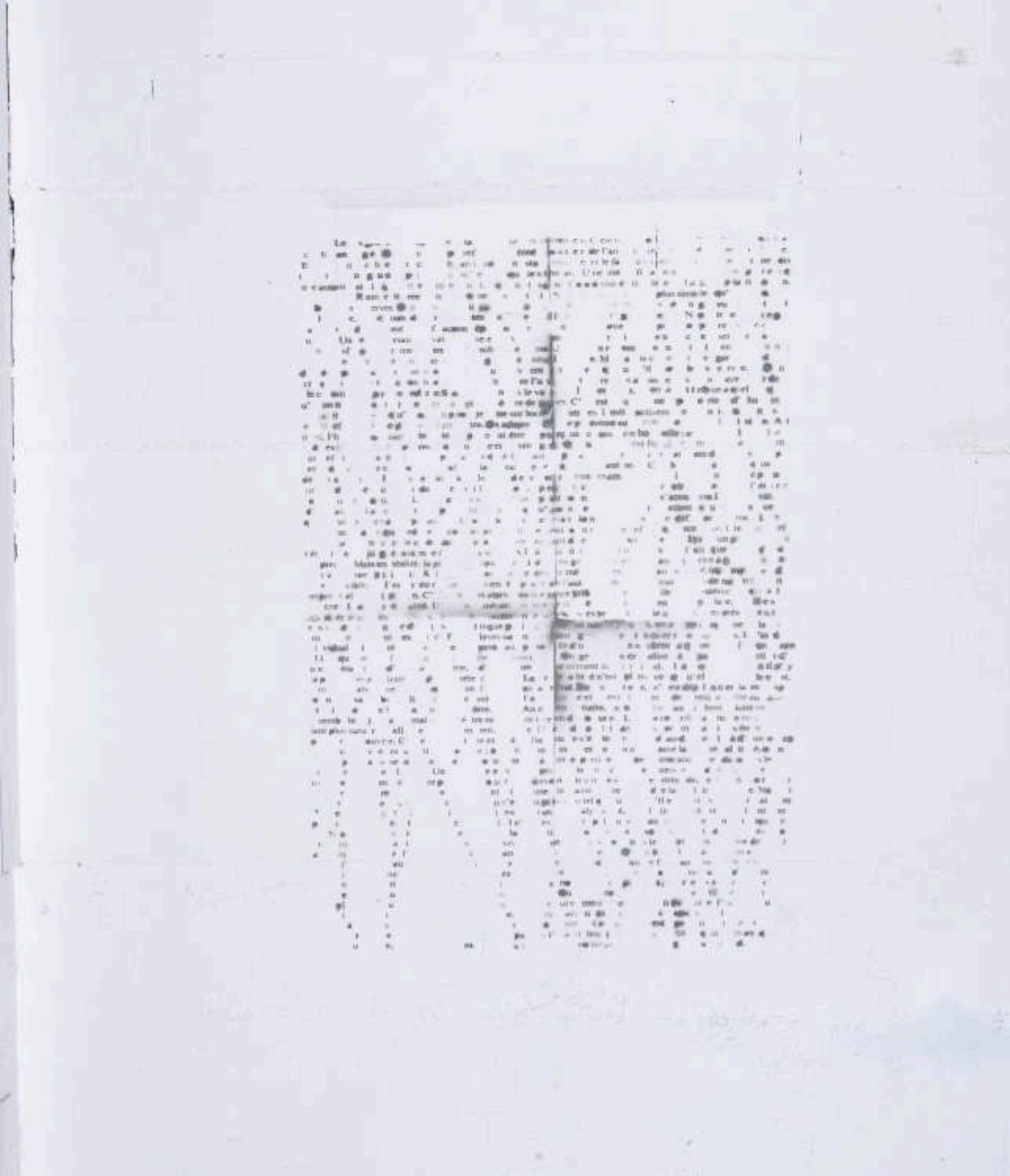
STATEMENT

My practice belongs to the field of experimental writing, where text is treated as a plastic material and layout takes full part in meaning. In my calligrams, the typographic arrangement depicts what the words state, so that reading also becomes an experience of looking.

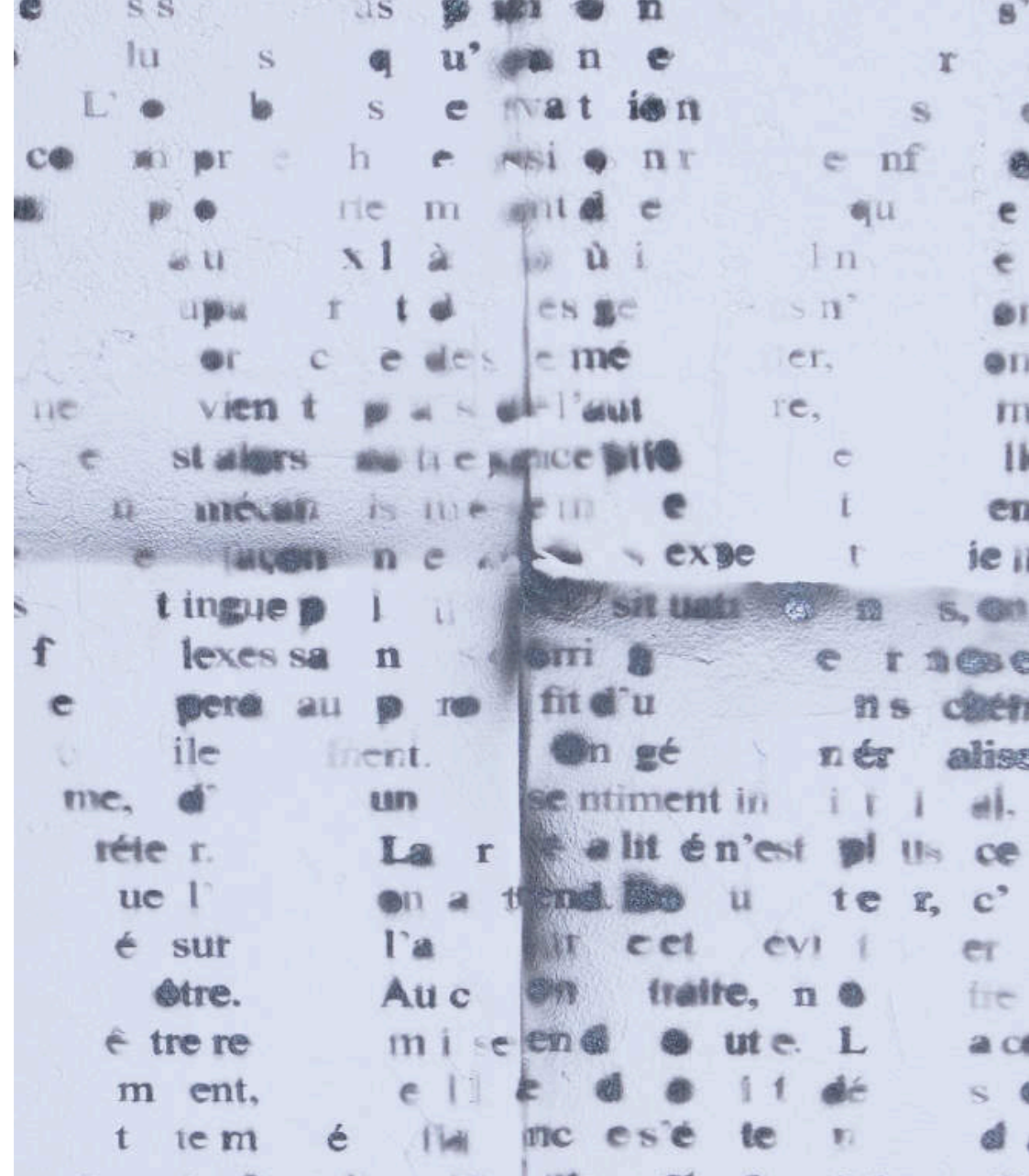
I work on supports that let light through, such as organza or tracing paper, but also on walls that already bear traces. There the text overlays other images, lets itself be seen through, and never reads quite the same way depending on where one stands.

My texts start from ordinary situations, a relationship, a conversation, a doubt, and observe what they do to the way we look. In *The Erosion of an Ordinary Couple*, the same text is rewritten three times, and it is in moving from one version to the next that the bond is seen wearing away. *Essay on Authenticity* turns the question of sincerity back towards the one who looks rather than the one being looked at.

I also work with spray paint and stencils in the street, on walls and posters, where the text comes to meet passers-by.



ESSAY ON AUTHENTICITY
2026



Spray paint on wall
140 × 90 cm

ESSAY ON AUTHENTICITY

This piece starts from an observation. We doubt others more easily than ourselves. By searching for what is false in others, we end up no longer seeing what is true.

The text was first written as an essay, then spray-painted directly onto the wall of the exhibition. The letters settle on an already damaged surface. Some can be read, others are lost in the material.

From a distance, one sees only a weave, almost a pattern. One has to come closer for the text to appear, in fragments. Like trust, reading asks us to take the time to observe rather than to judge.

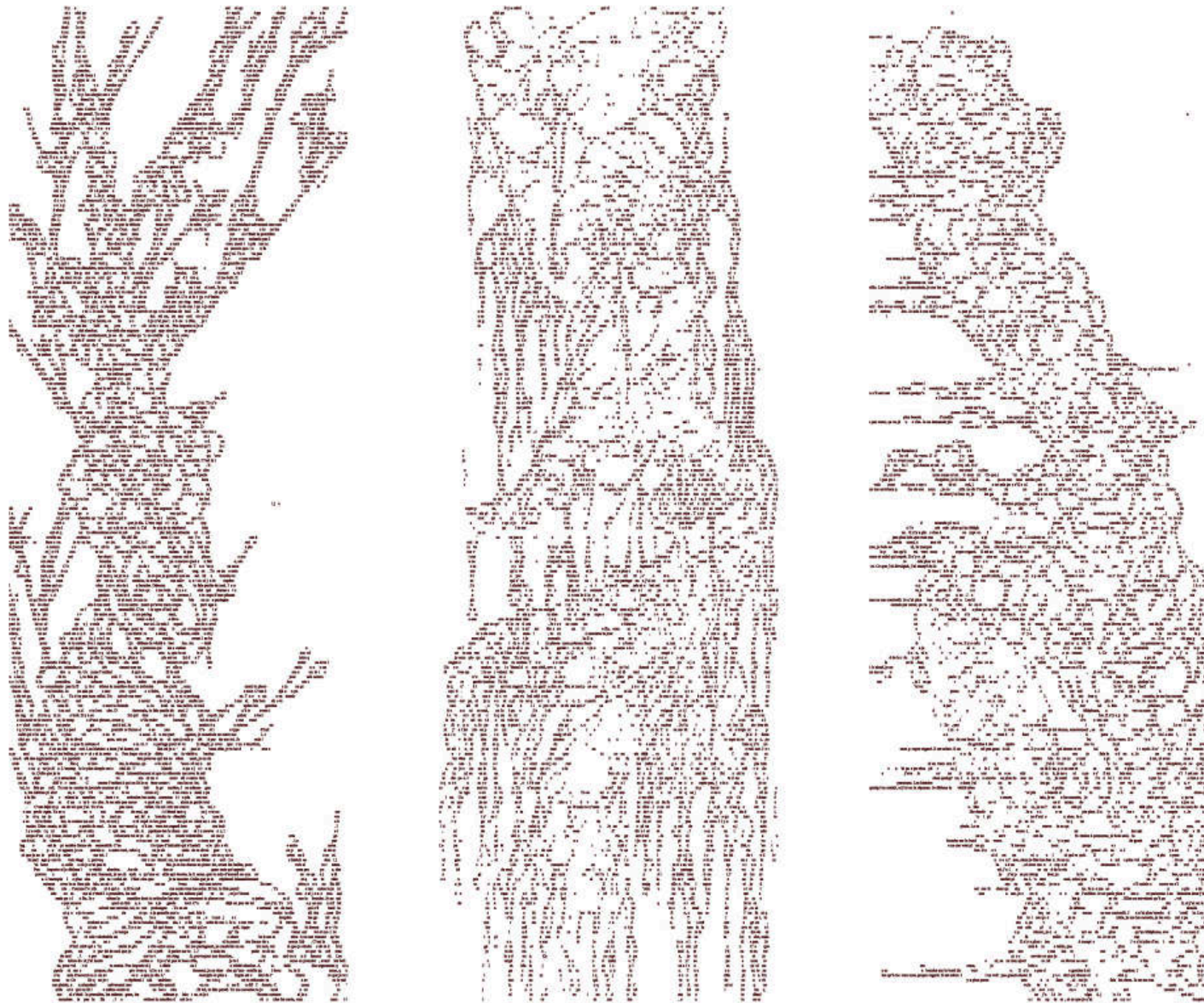
ESSAY ON AUTHENTICITY
Spray paint on wall
140 × 90 cm
2026



ESSAY ON AUTHENTICITY, PERFORMANCE
25 September 2026, performed live at the opening

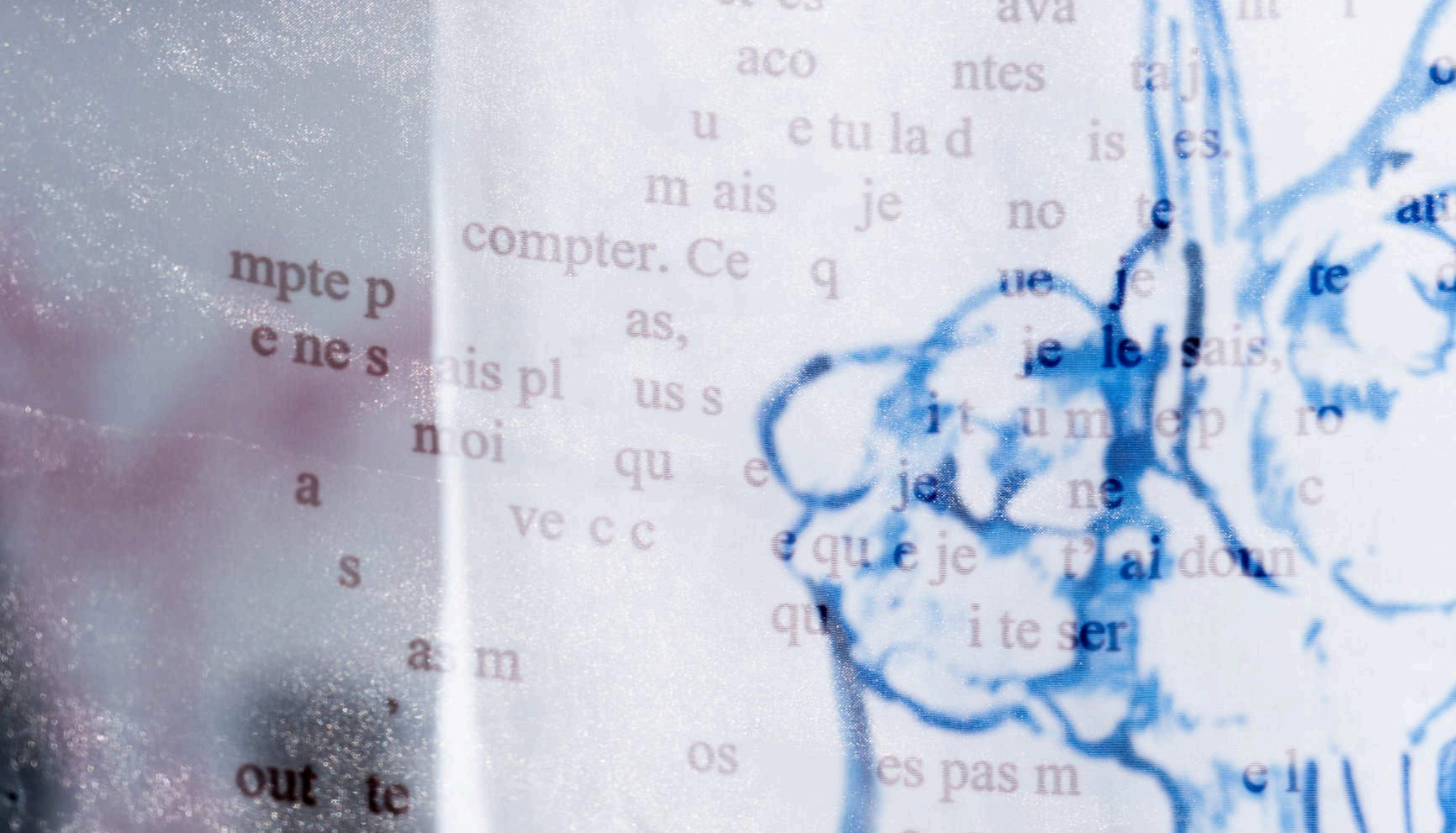


Stencil and spray paint on wall
Point de vue, Les Frigos, Paris



THE EROSION OF AN ORDINARY COUPLE, 1, 2, 3
2026, the three calligrams laid flat, front

Ink print on organza
85 × 240 cm each



THE EROSION OF AN ORDINARY COUPLE
2026, detail

Ink print on organza, 85 × 240 cm
Reverse by Kanzal Noor Rana Salamat



“There is the one who gives and the one who receives. Let us call them the giver and the receiver, for the length of a sentence, before they become you and me again.

I make myself vulnerable by sharing myself with you. I try to lay myself bare in a way other than with my body. Sharing is the first form of sensuality. It is the kind of intimacy that settles between us the fastest.

You are not my reflection. A mirror sends me back, you carry me further. From now on, you are part of me. I will only see myself through your drunken gaze that drinks me in.”

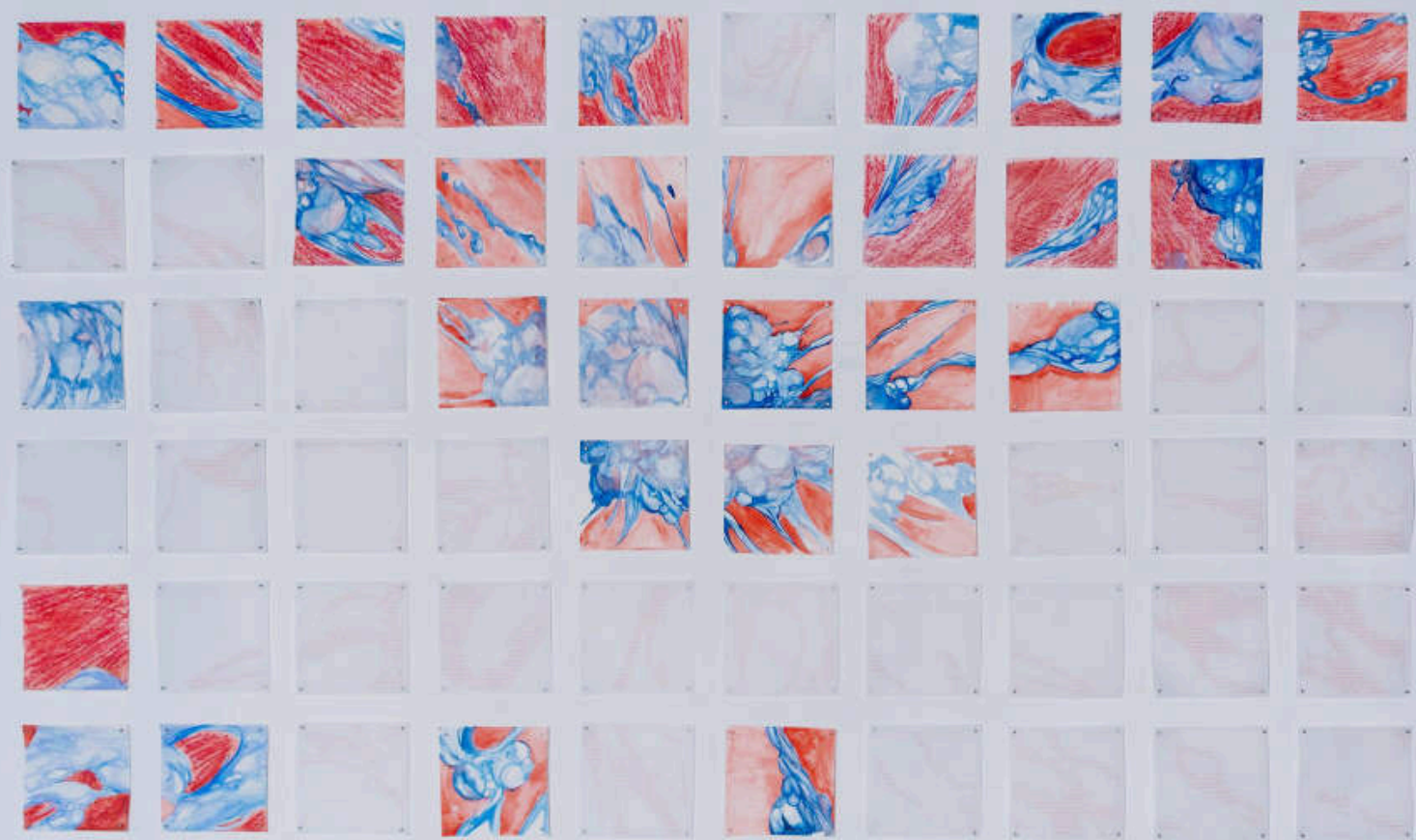
Robin Santo, excerpt from *The Erosion of an Ordinary Couple*, 1

THE EROSION OF AN ORDINARY COUPLE
Ink print on organza, 85 × 240 cm
Reverse by Kanzal Noor Rana Salamat
2026



THE EROSION OF AN ORDINARY COUPLE
2026, detail and view

Series of three double-sided banners
Ink print on organza, 85 × 240 cm each

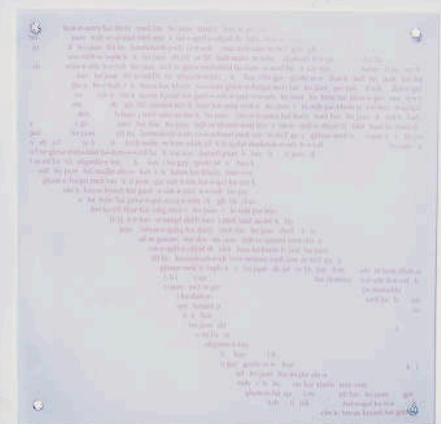
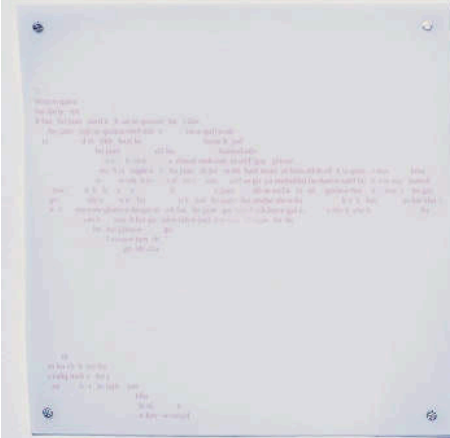


Fanaa is an Urdu word with no exact equivalent in English. It means at once annihilation, disappearance and, in poetry, the complete loss of the self in love.

Rather than translating it, the mosaic attempts to define it. On the squares of tracing paper, a ghazal by Mirza Ghālib is transcribed square by square. Laid over Noor's drawings, the words let through the image they cover, until one can no longer tell which erases the other.

FANAA
2026, detail

Text on tracing paper
20 × 20 cm per square





EXHIBITION VIEW
2026

Point de vue, with Kanzal Noor Rana Salamat
Les Frigos, Paris 13th
25 to 27 September 2026



LE TEMPS COURT
2026

With Kanzal Noor Rana Salamat
Video, 1 min 45 s, projected on wall

While the exhibition is being installed, a fixed camera films the two artists at work. As the video unfolds, their silhouettes fill with letters, denser and denser, until the bodies become text.

These letters come from the dialogue between the two artists during the installation. Each gives their own point of view, they talk in real time about what they are doing, and their words end up covering them.

Projected onto a wall of the last room, the video shows the time of making, the time the visitor never sees.



LE TEMPS COURT

2026, opening and closing frames

With Kanzal Noor Rana Salamat

Video, 1 min 45 s, projected on wall

PUBLIC SPACE

Since November 2025, the *Untitled* series has taken the text into the street. *Essay on Authenticity* is stencilled on walls and over advertising posters in the metro, where images try hardest to persuade.

Another text, written in English, *Manifesto's Manifest*, takes the shape of two bodies. Placed in bus shelters instead of advertisements, it speaks of the beauty industry and the faces it makes and then forgets.



UNTITLED
2026, after *Essay on Authenticity*

Spray paint on advertising poster, 77 × 114 cm
Paris Metro



ENT DU MAGAZINE
2:00 À 20:00
20.06

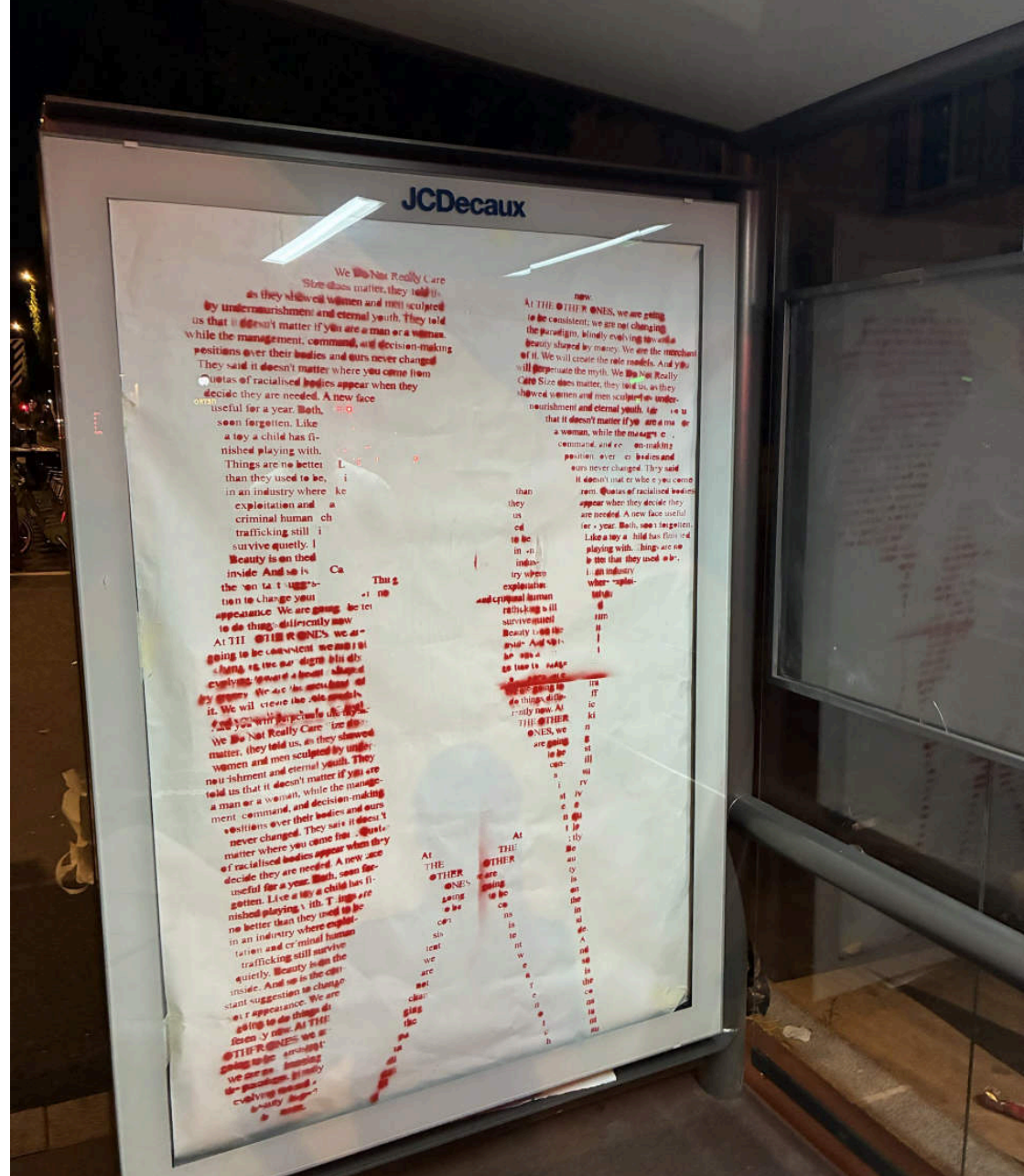
LANCEMENT DU MA
DE 12:00 À 20:00
20.06

UNTITLED
Ongoing series since 2025, after *Essay on Authenticity*

Stencil, spray paint on posters
Public space, Paris



Ongoing series since 2025, after the text *Manifesto's Manifest*



Stencil detail and poster in situ
Stencil, spray paint on poster, bus shelter, Paris

BACKGROUND

CONTACT

EXHIBITION

2026 *Point de vue*, duo exhibition with Kanzal Noor Rana Salamat
Les Frigos, Paris 13th

Robin Santo

Paris

PERFORMANCE

2026 *Essay on Authenticity*, live stencil and spray paint on wall
Opening of *Point de vue*, Les Frigos, Paris 13th, 25 September

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PUBLIC SPACE

Since 2025 *Untitled*, independent series, graffiti and stencils on walls and
advertising posters
Paris, ongoing

PRACTICE

Experimental writing, calligrams, graffiti, performance

Spray paint, stencil, textile printing, tracing paper

CREDITS

Views of *Point de vue* and of the performance © Vincent Grillot