

# SÉRAPHINE SALLIN-MASON

*Art Portfolio May 2025*

Artist, Photographer, Filmmaker

[phinnsm@gmail.com](mailto:phinnsm@gmail.com)

079 941 22 46

[freckled-film.com](http://freckled-film.com)





# HOT CHEESE

*Sixteen years ago, I found a Swiss Jungbauernkalender (Farmer's Pinup Calendar) hanging on the bathroom door where I was staying. I was eight years old at the time. The image of the calendar was that of a woman with beautifully long blond hair, supposedly cutting wood with a chainsaw, but wearing only bright red lingerie and nothing else. She had one leg propped up on a stump of wood and was posing suggestively towards the camera, and me.*

*The only thing that seemed right about the situation was that she was wearing protective eyewear.*

*That was my first active confrontation with an image of a woman's body put in a crazy context for the pleasure of the male gaze. There was nowhere else to look while I peed.*

*Here is my reaction to the moment I became aware of the fact that if I were to achieve anything in life, the most important thing of them all was to be sexy. And sexy for men. Otherwise, what are you worth, really?*





















# *THE "A" WORD*

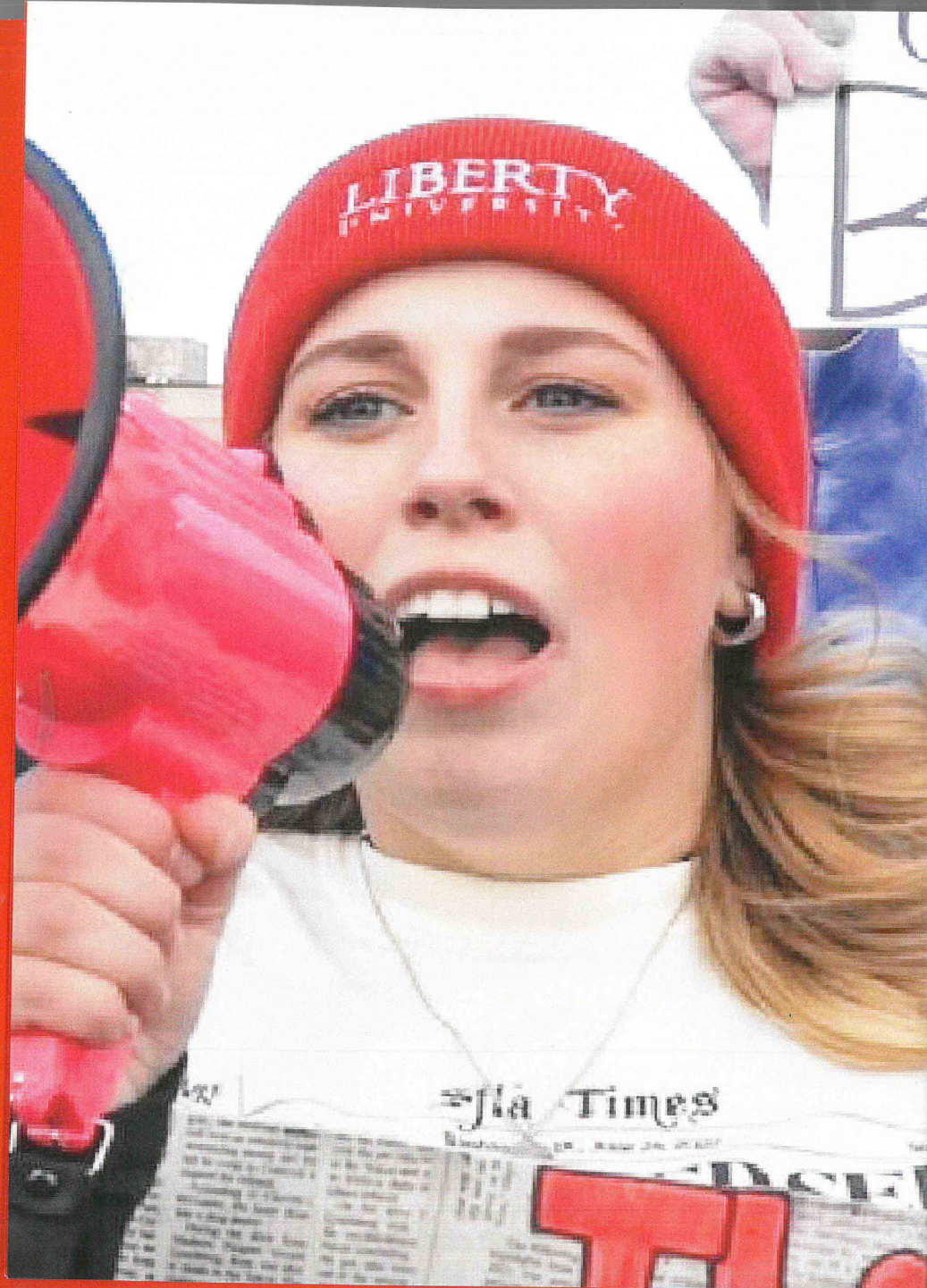
This project juxtaposes representations of abortion in Pro-Life and Pro-Choice imagery found in American media. Created in response to the 2022 overturn of Roe v. Wade, the project offers a powerful and iconoclastic critique of how this imagery shapes the collective consciousness about abortion. This is pursued through the reinterpretation and manipulation of its own visual codes.

Through this visual journey, I aim to highlight how the pervasive and often polarizing imagery shapes public perception and discourse on abortion. The book invites readers to navigate this dense visual landscape, fostering a deeper understanding of the complexities and emotional impacts of the subject.

This project will be published with the RVB books (Paris).

# *THE "A" WORD*







*BEING  
FORCED TO  
HAVE AN  
ABORTION IS  
VIOLENCE*

*BEING  
FORCED TO  
GIVE BIRTH  
TO A CHILD IS  
VIOLENCE*



MY BODY

MY CHOICE



"not your body not your choice,  
your body is mine"

EDNY: "And you're having my baby?"

your body court ha











# PUZZLED

*Installation in the collective exhibition PHOTOMATON  
on view at Photo Elysée from 29.03 – 02.06.2024*

Through enlargement, cutting and collage, the faces of Photo Elysée's photo booth archives create new movements, new forms and new characters. In a playful process, the giant folds and assembles transform the discreet little strips produced by the photo booth into images of monumental dimensions. On a large light table, spectators are invited to create their own works of art with faces that can be redefined. The installation questions the original function of the photo booth in creating «identity photos» by fostering a new, plastic freedom between ages, origins and genders.



*Installation photos courtesy of Sara De Brito*





*Installation at Photo Elysée, Lausanne*



# UNMASKED

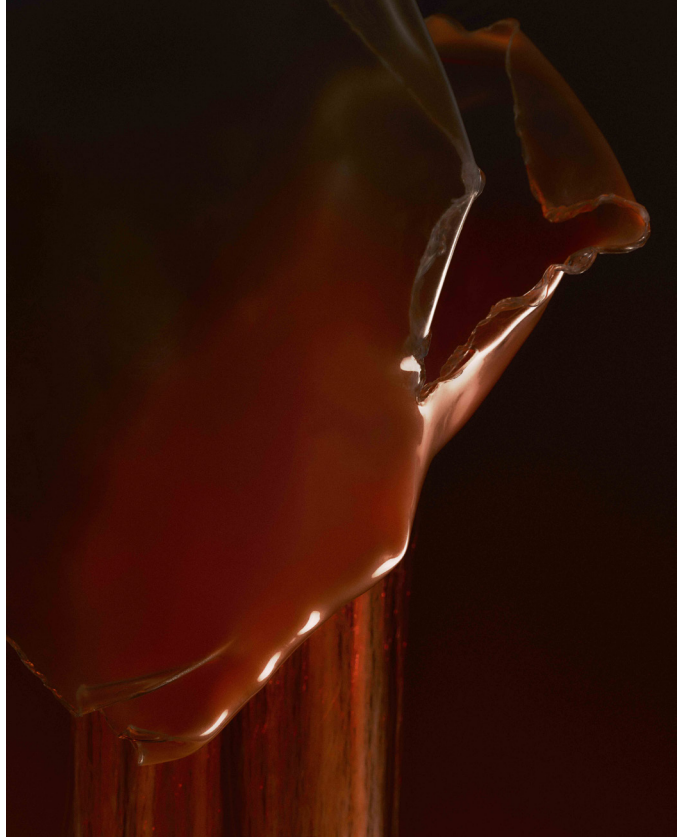
*Series of still lives made with sculptures made in collaboration with Giada Gollin.*

*This series stemmed from the necessity for vulnerability to connect with others, and the loneliness that comes from not showing ourselves as vulnerable in any way.*

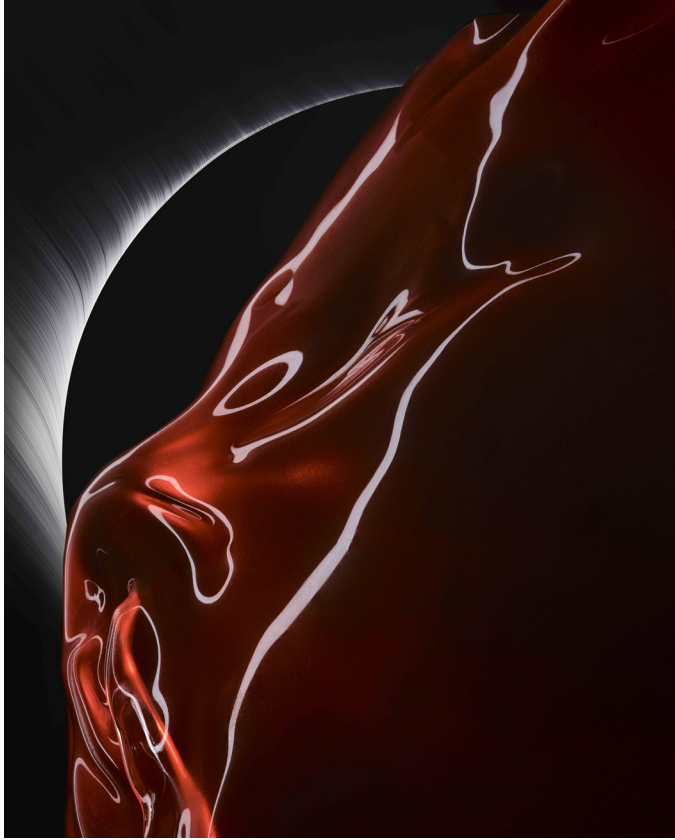
*The sculptures are abstract representations of masks or skins that must be shed for us to feel closer to others.*













# SOURCE

*This project developed from the sense of belonging I had as a child when I learned that the water my family drank came from a spring directly beneath our house. My father showed it to me when I was 6 or 7 years old, and I remember the moment I realized that the spring was essential not only for my family but also for the life of the forest that existed around us.*

*I wanted to convey the feeling of belonging to something greater than oneself, to a web of living beings that may or may not be visible to us. While working on this series, I delved into the writings of Donna Haraway and other authors and artists such as Robin Wall Kimmerer, David Rothenberg, and The Feral Atlas. They seek to rethink our perception of the natural world and how humans fit into their environment, moving away from the idea of human superiority over other living beings. They aim to find ways of living that do not create such psychological distance between us and the life that surrounds us.*

*The mold created a new interpretation of the images, adding colors, textures, smells, and placing them within the dimension of time. They decompose and evolve, thus giving them the opportunity to live a new life.*















*Estavayer-le-Lac, Octobre 2024*



# PRINCESS AND THE FROG

*A series of images made for my first solo show in the streets of Estavayer-le-Lac. I incorporated both historic parts of Estavayer and futuristic elements to my interpretation of this tale, creating a fusion of historic and national legacy to something different. By adding references to Estavayer's historical hero «Humbert le Bâtard» and the museum of taxidermy frogs, I was inviting the people of Estavayer into my universe and way of working with reality to create new stories. The series was also meant to foster creativity, as we worked in close connections to the community's cultural mediation. Time was invested into making the texts for the exhibition accessible for all ages and workshops for children were held in the presence of the artist to have conversations about what it means to tell stories and how we decide to tell them across history.*











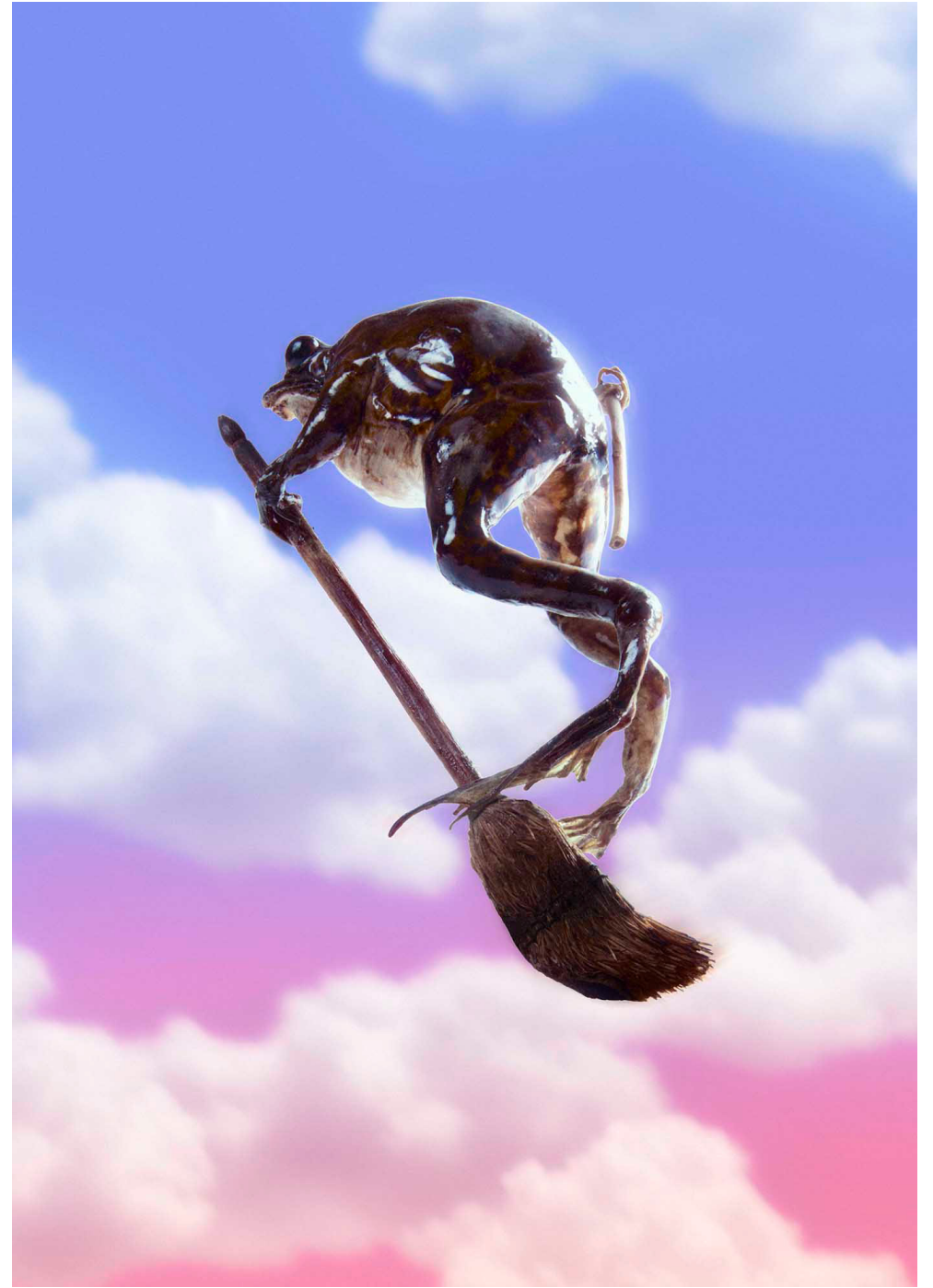




















Estavayer-le-Lac, Octobre 2024





Estavayer-le-Lac, Octobre 2024







Estavayer-le-Lac, Octobre 2024





Estavayer-le-Lac, Octobre 2024





Estavayer-le-Lac, Octobre 2024



# LA BRUME

<https://vimeo.com/847250119?share=copy>

password: BRUME

length: 16:50

As a thick fog cloaks her village, Jackie and her faithful companion Luna, discover unsettling secrets about the effects of a nearby gravel pit. Fear grips her. Will she confront her fears or leave the village vulnerable?

I filmed this short with the help of residents from my childhood village and Isabelle Meyer. After learning that there would be a quarry built, I felt a strong need to document the place as it was. I brought some of the villagers together to talk about the potential quarry and the effect it would have on life there. My favorite moment was when we filmed the dinner sequence over just two hours, with everyone playing their own role. It was amazing to see how all of us came together to make this film as a community, and I hope it gives us the voice we deserve in what happens to our local environment.



a film by PHINN SALLIN-MASON

assistant director MÉGANE BRÜGGER chief camera operator NAÏLA EBINGER camera assistant CHARLYNE GENOUD gaffer JOHANNA CIRIECO  
sound engineers COLINE CONFORT, KENZA EMERY boom operator ADELE LÖFFLER manager ROBIN BRESSOUD sound editing AGM  
cast ISABELLE MEYER, LUNA, HEDWIGE GRANGIER, JEAN BERNARD GRANGIER, CATHERINE FAVROD, PIERRE GENDRE, DENISE FAVRE  
original soundtrack by ADELE LÖFFLER with SARAH MARACHLY















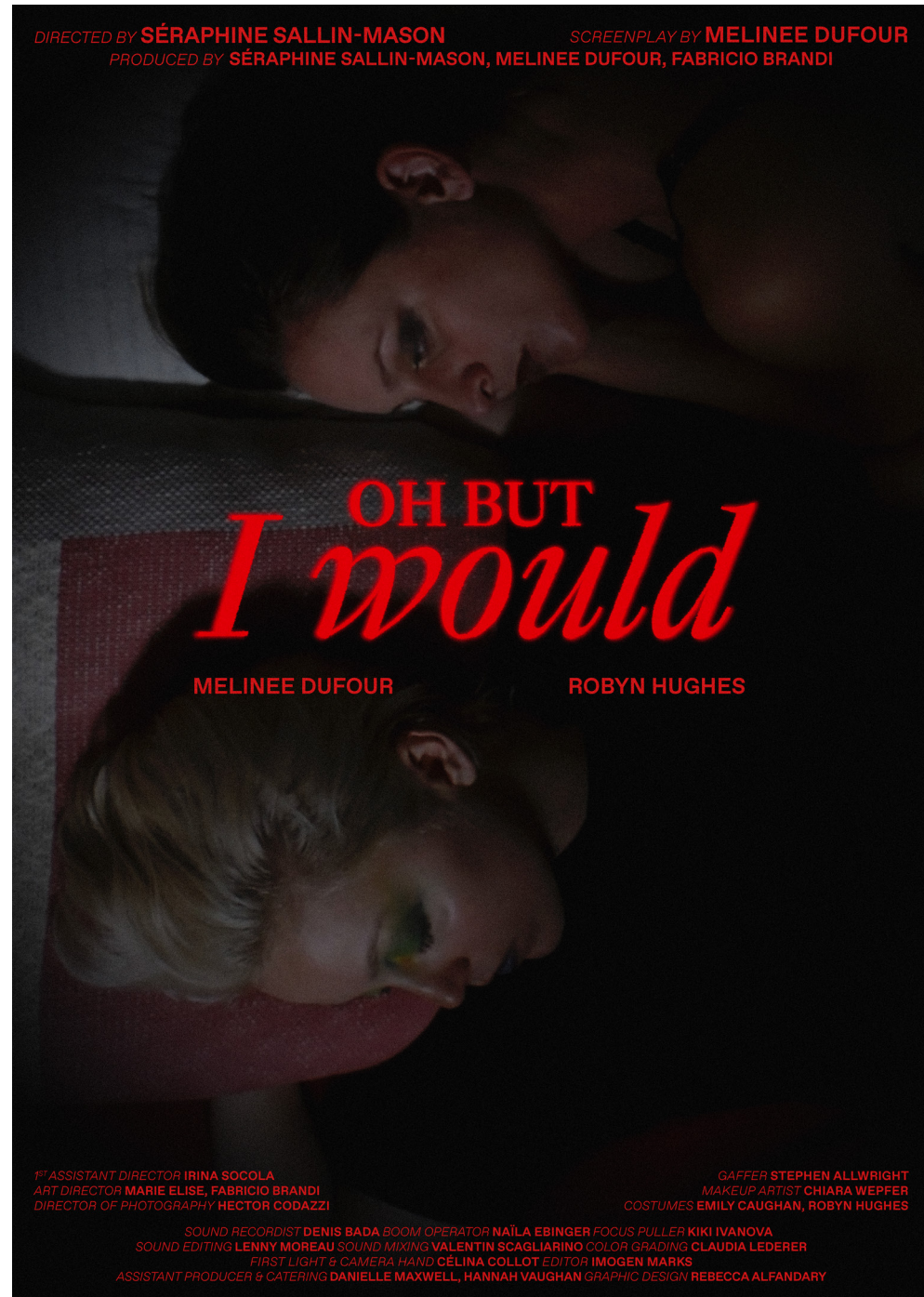




# OH BUT I WOULD

*length: 10:40 (work in progress)*

Emma, a 19-year-old musician, moves to a London Warehouse where she joins her best friend Sasha and is ready to start a new life. On her first night she is greeted by a huge jungle-themed party where she gets talking to her new flatmate Gabby, a charismatic and attractive older woman. The night quickly descends into a blur, and Emma ends up spending the night in Gabby's room. But in the following days, as Emma settles into her new home, she cannot shrug off nor make sense of a growing feeling of unease around what happened that first night.





















## *IF GOD EXISTS, SO CAN I*

“What to do when someone doesn’t believe you’re non-binary?” This question invites many responses, yet when I searched for “what to do when someone doesn’t believe,” the top suggestion was “in God.” This highlights a stark contrast: while resources for trans and LGBTQ+ individuals facing bigotry are scarce, numerous blogs exist to guide faithful Christians in engaging with atheists.

These pieces delve into the boundaries of belief systems, where queers and Christians may find common ground: both acknowledge that science doesn’t provide all the answers about life.

My reflections on this subject were inspired by William Blake’s interpretations of Dante’s Divine Comedy. The idea that something invisible could influence our existence was hard for me to grasp past childhood. Yet proving the non-existence of a deity is equally challenging. Spirituality exists on a spectrum, from deep religiosity to atheism, and it’s perfectly acceptable to be uncertain about one’s beliefs—just as it is to question one’s gender identity.





When a friend asked how I handle people who don't believe I'm non-binary, I hesitated, recognizing there isn't a universal answer. My response depends on the individual. In instances of hostility, I prioritize my safety and refrain from explaining myself. However, some people approach me with genuine curiosity, leading me to wonder if there's a clever way to address their disbelief.

My internet search yielded minimal helpful resources on this topic, but I came across an article by Brandon Vogt titled "How to Talk to Atheists with Clarity and Confidence," which emphasized respect, finding common ground, and asking insightful questions. This suggests that belief extends beyond scientific evidence—many truths, like the inherent value of life or moral principles, defy physical proof.

Although I resonate with Vogt's insights, I acknowledge that science has historically been wielded as a tool of oppression. It has been employed to justify enslavement, deny women leadership roles, and promote racist ideologies. Today, this continues with the marginalization of LGBTQIA+ individuals.

Yet, I believe there is a divine connection to being non-binary. In many traditions, angels—genderless beings created before the material world—are seen as integral to the divine plan. Their joy at creation reminds us that existence transcends binary definitions. My work draws inspiration from this intersection of faith, identity, and the complexities of belief.



















# IF GOD EXISTS, SO CAN I

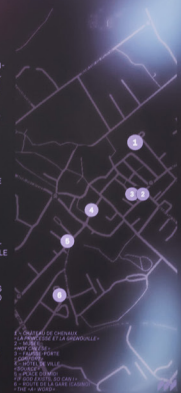
CETTE SÉRIE EST NÉE DE LA QUESTION D'UNE AMIE « QUE FAIS-TU QUAND QUELQU'UN NE CROIT PAS QUE TU ES NON-BINAIRE? ». CHERCHANT UNE PHRASE ACTUELLEUSE QUI POURRAIT M'ÉVITER D'AVOIR À ME JUSTIFIER, J'AI FAIT CE QUE TOUT MILLENNIAL FERAIT: JE SUIS ALLÉ SUR INTERNET.

AUCUNE RÉPONSE UTILE POUR LES PERSONNES QUIER CONFRONTÉES AU SECTARISME NE M'APPARUT SUR LE MOTEUR DE RECHERCHE. EN REVANCHE, LORSQUE J'AI ÉCRIT « QUE FAIRE LORSQUE QUELQU'UN NE CROIT PAS », GOOGLE M'A IMMÉDIATEMENT SUGGÉRÉ « EN DIEU ». ALORS, UNE MULTITUDE DE PAGES DE CONSEILS ADRESSÉS AUX FOIBLES CHRÉTIENS M'APPARUT. PARMI ELLES, UN ARTICLE DE BRANDON VOIGT INTITULÉ « COMMENT PARLER AUX ATHEÛES AVEC CLARTE ET CONFIANCE » DONNANT TROIS CONSEILS UTILES AUX CROYANTS: 1. RESPECTEZ LEUR INTELLIGENCE. 2. TROUVEZ UN TERRAIN D'ENTENTE. 3. POSEZ DE BONNES QUESTIONS. UNE AUTRE DE SES STRATÉGIES CONSISTAIT À DEMANDER « OU'EST-CE QU'IL VOUS FAUDRAIT POUR CROIRE EN DIEU? ». AFIN D'IDENTIFIER SI L'INTERLOCUTEUR-RICE « EST RÉELLEMENT OUVERT À LA CROYANCE EN DIEU OU SI EL Y EST FERMÉ - EXIGEANT UN NIVEAU DE PREUVE IMPOSSIBLE À ATTEINDRE. CURIEUSEMENT, JE ME SUIS BEAUCOUP RETROUVÉ DANS CES TEXTES DE BRANDON VOIGT, UN HOMME CATHOLIQUE COSSU ET BLANC.

QUAND NOUS NE COMPRENONS PAS QUELQUE CHOSE, NOUS AVONS TENDANCE À NOUS RASSURER EN NOUS EN MOULANT ET EN LE RÉPÉTANT. J'AVAIS L'HABITUDE DE FAIRE CECI À PROPOS DE LA RELIGION, NON COMPRÉHENSION DE LA RELIGION ME S'AGITAIT INCAPABLE DE CONCEVOIR LA POSSIBILITÉ QUE QUELQUE CHOSE D'INVISIBLE À NOS YEUX AIT EN INTERIEUR DANS MA CRÉATION OU INFLUENCER MA VIE. POURTANT, IL EST DIFFICILE DE PROUVER QUE DIEU N'EXISTE PAS. LA SPIRITUALITÉ EST UN SPECTRE. LES GENS PEUVENT ÊTRE TRÈS RELIGIEUX, SPIRITUELS, CROIRE « EN QUELQUE CHOSE DE PLUS GRAND QUE NOUS - OU ÊTRE ATHEÛES. IL EXISTE DES ZONES GRISSES. C'EST ACCEPTABLE DE NE PAS SAVOIR SI ON EST RELIGIEUX. PARÉILLEMENT, POURQUOI NE SERAIT-IL DONC PAS ÉGALEMENT ACCEPTABLE DE NE PAS SAVOIR QUEL EST SON GÉNÉRE?

LA RÉALISATION DE CETTE SÉRIE A ÉGALEMENT GRANDIEMENT ÉTÉ INSPIRÉE PAR LE TRAVAIL DE WILLIAM BLAKE SUR LA DIVINE COMÉDIE DE DANTE.

PHINN SALLIN-MASON



1. ÉGLISE DE SAINT-JACQUES  
2. ÉGLISE DE SAINT-PIERRE ET LA GENDRIERIE  
3. ÉGLISE DE SAINT-ANDRÉ  
4. ÉGLISE DE SAINT-ÉTIENNE  
5. ÉGLISE DE SAINT-LOUIS  
6. ÉGLISE DE SAINT-GEORGES



TEATRO



# SÉRAPHINE SALLIN-MASON

*SérAPHINE Sallin-Mason is a multidisciplinary artist, photographer, and filmmaker whose work brings together identity, belief systems, and visual culture in unexpected ways. Known for mixing vibrant commercial aesthetics with cinematic flair, SérAPHINE's art invites us to question societal norms and our ideas of representation.*

*Particularly compelled to tell stories meant to strengthen our conceptions about sisterhood, friendship, love and the LGBTQ+ community, they strive to evoke raw beauty and intrigue.*

*Their work tends to engage in political and contemporary ideas, and like to see their process as the instrumentalisation of beauty to make the eye linger on today's debates.*

*Their images brim with energy and narrative, drawing viewers into scenes that balance depth with a joyful edge. With a touch of whimsy and earnestness, their creations reveal a world where the everyday flirts with the fantastical.*

*With roots in both the United States and Switzerland, SérAPHINE's work has been showcased internationally, reflecting the blend of cultures that shape their artistic vision. They value collaboration and bring a distinctive perspective and curiosity to each project.*





# THANK YOU!

*You can also follow me on instagram @freckledfilm  
and consult my website for more work. (but it's under  
construction right now)*

*Artist, Photographer, Filmmaker  
phinnsm@gmail.com  
+41 79 941 22 46  
@freckledfilm  
<https://seraphinestudio.online/>*