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Gilles Deleuze

The Metamorphoses of the Virtual—100 Years of Art and Freedom

The Metamorphoses of the Virtual
100 Years of Art and Freedom

Pia Myrvald

Venice Biennale 2013

Miguel Chevalier

ORLAN

Anne Senstad

PIKSEL Remote HackLab

Curator: Roberta Semeraro

Texts:

Christine Buci-Glucksmann,
Celina Jeffery, Ryan Jordan,
Jonathan Kemp, Philippe Piquet,
David Rosenbers, Kjetil Rød,
Roberta Semeraro



The Metamorphoses of the Virtual 100 Years of Art and Freedom

27 May -> 31 October 2013

Pia MYrvoLD

+ invited artists

Miguel Chevalier

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Metamorphoses of Virtual Reality Hundred Years of Art and Freedom	Metamorfosi del virtuale 100 anni di arte e libertà
Roberta Semeraro	Roberta Semeraro
In 1955 Italian-American artist Marino Auriti named "Encyclopedic Palace" his imaginary museum, which would hold all human knowledge. Art is a Portal of Privilege to deep knowledge of beings and its infinite expressions. The exhibition "100 years of Art and Freedom", in harmony with the 55th Venice Art Biennale, reveals through the work of four internationally acclaimed artists, the possible ways of knowledge explored by art in the new Millennium. Pia MYrvOLD, ORLAN, Anne Senstad and Miguel Chevalier investigate art by approaching different disciplines, such as medicine and biology, physics and philosophy, science and technology, with an exceptional capacity in recognizing those stylistic patterns able to entwine different spheres of knowledge. Each one of them expresses in their work an equally rigorous and persistent artistic research and a common sacrifice of their private lives to fully commit themselves to making art. The solid grounds on which their art is built are made of freedom of thought and freedom of expression, as only in a universe ruled by freedom there is hope for life. In Hegel's words, freedom is the unavoidable premise for any form of knowledge. Man is the optimal environment for the spirit (Geist) to reveal itself as absolute freedom. Man's rational faculties are the tools to his self-assertion in this world, which is also an assertion of the Absolute itself. When in 1913 women's suffrage was granted for the first time in Norway, marking a fundamental step in history for human rights, one of the highest moments of self-assertion occurred. Years of extensive battles fought against the objectifying of the female body followed this first important goal achieved by Modern women. In the art world, women like French artist ORLAN gave in the late	L'artista italo americano Marino Auriti nel 1955 chiamò "Palazzo Enciclopedico" il suo museo immaginario che avrebbe dovuto racchiudere tutto lo scibile umano. E partendo dal dato di fatto che l'arte è una via d'accesso privilegiata alla conoscenza più profonda dell'essere e delle sue infinite manifestazioni, la mostra "100 anni di arte e libertà" s'inserisce nel contesto della 55 Biennale dell'Arte di Venezia, rivelando attraverso il lavoro di quattro artisti di fama internazionale, quali sono le possibili forme di conoscenza nell'arte del nuovo millennio. Pia MYrvOLD, ORLAN, Anne Senstad e Miguel Chevalier svolgono le loro indagini artistiche nelle diverse discipline dalla medicina alla biologia, dalla fisica alla filosofia, dalla scienza alla tecnologia, con un'eccezionale capacità di elaborare cifre stilistiche che mettono in connessione i differenti ambiti del sapere. Il comune denominatore del loro lavoro è il risore che perseguono nella ricerca artistica e il sacrificio umano delle loro stesse esistenze interamente dedicate all'arte. Le solide fondamenta della loro arte sono la libertà di pensiero e la libertà di espressione, perché solo in un universo dove regna libertà c'è ancora speranza di vita. Hegel affermava che la libertà è il presupposto imprescindibile per qualsiasi forma di conoscenza. L'uomo è il luogo privilegiato dove si rivela lo Spirito (Geist) Principio assoluto di libertà e le facoltà raziocinanti dell'uomo sono lo strumento per la sua autoaffermazione nel mondo che è anche affermazione del Principio assoluto. Un avvenimento fondamentale per i diritti umani, fu il suffragio femminile concesso per la prima volta nel 1913 in Norvegia che si può considerare uno dei momenti di più alta autoaffermazione che si sia mai avuto nella storia. A questo importantissimo traguardo raggiunto dalle donne nell'epoca

'60 Precious contributions to the cause, exposing themselves in public by leading actions of social protest and thus, at times, enduring repercussions on their work.

As proved by the Avant-garde of the early 20th century, which freed the arts from the previous constraint of tradition, art can be an exceptional catalyst of great revolutions. The Modern movement, which thrived in Paris between the two world wars, began to acknowledge technology as a paramount resource when making art.

In the '50s, Canadian sociologist Marshall McLuhan published his essay "Understanding Media", where he analyzed the effects of the new ways of communication on society, concluding that the medium is also the message. ORLAN wrote the manifesto of "Carnal Art" – she considers her body as her personal software and by performing her own plastic surgery she permanently retains her identity and claims consistency between form and content. Likewise she solves both the aesthetic research in art and the existential dilemma of being and appearing ultimately confronting the concept of beauty itself.

The debate begun by McLuhan in the '50s on the sociological and psychological implications of the new electronic media, as a direct consequence of how a message is delivered rather than its content, found suitable answers among artists in the last twenty years of the 20th century. Their work proved that it is possible to evade the power of mass communications and use those same technologies to extend our senses.

In the essay "Program or You Will Be Programmed," Douglas Rushkoff, one of the most important living scholars of the new media, analyzes the digital era we are now living in. He believes that digital technology has liberated mankind from the mass media network imposed from above, giving man the freedom of choice and of interaction. The interaction with the computer system happens through the so-called "user interfaces", which are no more than virtual graphics on a screen,

contemporanea, sono seguite negli anni estenuanti battaglie contro la mercificazione dei loro corpi. A tal proposito è doveroso ricordare il prezioso contributo dato dalle donne artiste intorno alla fine degli anni '60 come la francese ORLAN, che si sono "esposte" al pubblico facendosi carico di azioni di denuncia nei confronti della società e subendone talvolta delle conseguenze persino nel loro lavoro. Ma che l'arte sia un veicolo per le grandi rivoluzioni, ne sono testimonianza le avanguardie artistiche che a partire dal primo ventennio del '900 hanno liberato l'arte e in generale la cultura dagli schemi tradizionali dei secoli precedenti. Con il Movimento Moderno nato a cavallo tra le due guerre e diffusosi soprattutto a Parigi, si cominciò a considerare la tecnologia come un enorme potenziale da applicare ai diversi settori dell'arte.

Intorno agli anni '50 il sociologo canadese Marshall McLuhan nel suo saggio "Understanding Media" analizzando gli effetti dei nuovi mezzi di comunicazione sulla società, aveva affermato che il medium è il messaggio. ORLAN che ha scritto il manifesto della "Carnal Art" considera il proprio corpo il proprio software, riappropriandosi definitivamente della propria identità e rivedicando con interventi di chirurgia plastica effettuati su se stessa, una corrispondenza tra la forma e il contenuto. ORLAN risolve così il dilemma esistenziale tra l'essere e l'apparire e la ricerca estetica nell'arte attorno al concetto stesso di bellezza.

Il dibattito aperto da McLuhan alla metà del secolo scorso sulle implicazioni sociologiche e psicologiche della comunicazione dei media elettronici che sono una diretta conseguenza non del contenuto del messaggio ma della forma in cui viene trasmesso, ha trovato adeguate risposte tra gli artisti dell'ultimo ventennio del secolo scorso che con il loro lavoro hanno dimostrato come è possibile sottrarsi al potere dei media e utilizzare la tecnologia per estendere i nostri sensi.

Nel saggio "Programma o sarai programmato" Douglas Rushkoff uno

the keyboard, the mouse and so on.

Norwegian Pia Myrvald puts technological interfaces to the core of her artistic research and thus puts herself in the center of the platform where man and computer connect and exist in dialogue. Shapes and colors of the artist's imagery are nonetheless those same shapes and colors through which man projects himself in the virtual space. Myrvald employs her creativity in varied spheres of visual communication such as architectural design, interface design, fashion, music, performance, video, photography, painting and sculpture. Therefore, she fulfills the political and social role which art carries out by prompting one to achieve a deeper knowledge of our world and to experience a reality in continuous transformation.

In his house in Tepoztlán, French-Mexican artist Miguel Chevalier met Luis Buñuel, living in Mexico as a political refugee, and watched "Le Chien Andalou", a film that clearly influenced his artistic choices; Chevalier uses digital technology, a tool fit to express symbolism and surrealism. A digital system is de facto made of numbers and measures reality under a mathematical and quantitative point of view. In the nineteenth century, quantum physics disputed the way science approaches reality, stating that it is no longer an effect of a specific cause, but rather a consequence of the interaction between the observer and the object. Thus reality is continuously changing. In Chevalier's video art, artificial gardens welcome the observer, who physically crosses the space and puts in motion the slow sway of the flowers, a dance triggered by his passage. His art is on the border between the natural and biological world made of fluctuating particles migrating from one body to another, and the artificial and scientific world of numbers, which are essential particles of computers, similarly in a continuous aggregation.

The digital world is a precise system based on numbers, hence incapable of registering the diversity of the real world,

dei più importanti teorici viventi dei new media, analizzando l'epoca digitale nella quale viviamo, sostiene che la tecnologia digitale ha svincolato l'uomo dal sistema dei mass media imposto dall'alto offrendogli la possibilità di interagire e lasciandolo libero di scegliere se accettare o meno una determinata opzione. L'interazione con il sistema informatico avviene attraverso le cosiddette "interfacce utente" che non sono altro che la grafica virtuale su uno schermo o le tastiere, i mouse, ecc.

Gran parte della ricerca artistica della norvegese Pia Myrvald verte attorno alle interfacce tecnologiche. L'artista si pone così al centro del rapporto uomo/macchina e sulla piattaforma dove avviene il dialogo tra loro.

Le forme e i colori dell'imaginerie dell'artista non sono altro che le forme e i colori con i quali l'uomo si proietta nello spazio virtuale.

La Myrvald applica la sua creatività a diversi aspetti della comunicazione visiva quali l'interior design, l'interface design, la moda, la musica, la danza, il video, la fotografia, la pittura, la scultura. L'artista assolve così al ruolo politico e sociale che l'arte ha assunto nei confronti della società, che è quello di sensibilizzare la collettività alla conoscenza profonda del suo mondo e a sperimentare una realtà che è in continua trasformazione.

"Metamorfosi del virtuale" il titolo che Christine Buci Glucksmann ha scelto di dare alla mostra della Myrvald al Museo Stenersen di Oslo, vuole sottolineare non solo le peculiarità dinamiche del mezzo tecnologico che l'artista utilizza ma sottintende anche alla trasformazione fisica e psicologica che avviene entrando nel suo universo creativo.

Ma dalla trasformazione nel virtuale non nascono realtà artefatte (come nell'analogico) bensì rappresentazioni simboliche del mondo reale.

L'artista franco messicano Miguel Chevalier conobbe nella sua casa di Tepoztlán, Luis Buñuel rifiutato politico in Messico rimanendo impressionato dal suo film "Le Chien andalou"; non

a world in which, on the contrary, amid two consecutive numbers innumerable possibilities exist. Therefore, are digital simulations archetypes or accurate representations of the real world? The question is engaged by postmodern philosophers and finds an answer in the work of Norwegian artist Anne Senstad, inspired by Plato's allegory of the cave. The parable tells the story of a group of people held as prisoners since their childhood and chained to a wall inside a cave. The only knowledge they have of the outside world is given by the shadows cast on the wall by various objects outside. If one of the men were unchained and let go, he would come out of the cave to first be blinded by the sunlight, furthermore he would find the concrete shapes of the objects to be unreal and, overwhelmed with pain, he would probably run back into the cave. Plato likewise asserts that the objects one experiences through perception are simply models of the universal archetype, meaning the abstract idea of that same object. Senstad guides her artistic research into the world of ideas and their spatial relations within virtual reality. The virtual world becomes the world of the archetypes, yet it must not be considered less real than the material world.

These four great interpreters of the virtual universe announce with their art a new existence in which imagination overlaps the image and reason becomes real. But for this era to come mankind must reach a free and profound knowledge of itself and of the system in which one lives, as to program rather than to be programmed.

ORLAN's "La Liberté en écorché" welcomes the observer into her artistic world by immobilizing him without hesitation in front of her artist's female body, deprived of its skin and explored deep in its insides, demanding the viewer to contemplate this body of art in all its glorious strength. The work relentlessly brings up questions such as "who are we?", "what are we doing with ourselves?",

sorprende infatti che in seguito Chevalier abbia indirizzato la sua ricerca artistica nell'ambito della tecnologia digitale che ha tante affinità con il simbolismo e il surrealismo.

Il digitale infatti è un sistema numerico che misura la realtà in termini matematici e quantistici. La scoperta della fisica quantistica nel '900 ha confutato i termini scientifici secondo i quali la realtà è l'effetto di una determinata causa, affermando che la realtà è data dall'interazione tra l'osservatore e l'oggetto per cui è in continuo divenire.

Nei giardini artificiali delle opere video di Chevalier, l'osservatore attraversa lo spazio fisicamente azionando il movimento lento dei fiori, che sembrano danzare al suo passaggio. La sua ricerca artistica si pone al confine tra il mondo biologico naturale fatto di particelle fluttuanti che migrano nei corpi e quello scientifico artificiale dei numeri che sono divenuti atomi (dei computer) in continua aggregazione tra loro.

Ma essendo il digitale un sistema preciso e improntato sui numeri, quindi per sua natura non in grado di cogliere la diversità del mondo reale dove tra due numeri successivi c'è un'infinita gamma di possibilità non numerabili, le sue simulazioni sono modelli piuttosto che accurate rappresentazioni del mondo reale? La risposta a questo quesito intorno al quale si stanno interrogando i filosofi del postmodernismo, arriva dalla ricerca artistica della norvegese Anne Katrine Senstad che prende in considerazione il mito della caverna di Platone.

In questa allegoria il filosofo greco immagina che degli uomini siano prigionieri e incatenati in una caverna sin dall'infanzia di faccia ad un muro. L'unica conoscenza che hanno della realtà è quella delle ombre di vari oggetti proiettate lungo il muro. Se uno di questi uomini venisse liberato dalle catene e uscisse dalla caverna in primo luogo sarebbe abbagliato dalla luce del sole che non gli consentirebbe di vedere, inoltre le forme concrete gli sembrerebbero meno reali delle loro ombre tra le quali

"what is our existence?", and becomes an absolute symbol of freedom, released from any bias with technology's help.

The muscle tissue is lined with receptors that allow the body to move and place itself within space. Anne Senstad's "Universals" are masses unfolding and manifesting themselves through a sensorial and perceptive experience in the virtual world, where light, thus knowledge, reveals the visible.

Entering the installation of Pia Myrvald is like practicing meditation, given the calm lucidity her artwork conveys. Myrvald was one of the first artists in Europe to explore New Media Art, establishing new composition and construction parameters for 3D sculpture and drawing, immersing the observer into a meta/physical reality. Her sculptures are hybrids born from different geniuses, shapes suspended in the space of imagination and which come and go, as if in a performance on the stage of imagery.

At the end of his artistic itinerary Miguel Chevalier brings the viewer back into the place where everything begins. "The Origin of the World" is a tableau narrating the mystery of creation and grasping its poetic beauty. A work inspired by biology and formally solved with the digital numeric system. Chevalier is the artist-scientist of trans-nature, bringing back to life those magical herbal species found in antique medieval herbariums.

Evolution in nature is the result of a slow journey meant to reach a high level of organization and order rather than the result of casual choices. The concept at the base of Pia Myrvald, Orlan, Anne Senstad and Miguel Chevalier's work, which I am honored to hereby present, is: How art benefits and takes part in such an evolution/elevation in mankind.

In addition to the exhibition "Metamorphoses of Virtual, 100 Years of Art and Freedom", the Píksel Remote HackLab will take place. Píksel is a Norwegian non-profit organization that promotes and supports art and electronic experiments, opposing

era vissuto e provando dolore, forse ritornerebbe nella caverna. Platone afferma così che gli oggetti che l'uomo sperimenta attraverso la percezione non sono altro che modelli dell'archetipo universale che è l'idea astratta dell'oggetto stesso. L'indagine artistica della Senstad è rivolta al mondo delle idee e alle loro relazioni spaziali nella realtà virtuale.

Il mondo virtuale diventa il mondo degli archetipi e non per questo deve essere considerato meno reale di quello concreto.

Questi quattro grandi interpreti del virtuale preannunciano con la loro arte una nuova esistenza dove l'immaginazione coinciderà con l'immagine e quello che è razionale sarà reale. Ma affinché quest'era avvenga è necessaria una conoscenza libera e profonda di noi stessi e del sistema in cui viviamo per programmare e non essere programmati.

"La liberté en écorchée" di Orlan accoglie il visitatore nel continente dell'arte immobilizzandolo senza esitazione di fronte al suo corpo d'artista e di donna privato della pelle ed esplorato nelle sue viscere, che si impone con forza regale alla contemplazione. Un corpo che ci domanda inesorabilmente "chi siamo" e "che cosa facciamo di noi stessi e della nostra esistenza", che diventa simbolo assoluto di libertà fuori da qualsiasi preconcetto e con l'ausilio della tecnologia.

Sulle fasce muscolari del corpo umano sono disposti i ricettori che aiutano il corpo a collocarsi nello spazio. Gli "Universals" di Anne Senstad sono volumi che si manifestano all'esperienza sensoriale e percettiva dell'artista nella realtà virtuale nella quale la luce (quindi la conoscenza) rende visibile il visibile.

Entrare nell'installazione di Pia Myrvald è come praticare lo yoga per le grandi potenzialità meditative delle sue opere.

La Myrvald che è stata una delle prime artiste in Europa ad indagare la New Media Art, ha stabilito nuovi parametri compositivi e costruttivi per la pittura e la scultura in 3D, grazie ai quali l'osservatore si trova totalmente immerso in una

the technological monopoly of big electronic multinational corporations, through a constant exchange of ideas among the attendees of various nationalities. Píksel has invited Ryan Jordan, John Bowers and Jonathan Kemp to Venice to show their exceptional Project: the construction of an electromagnetic device capable of communicating with spirits, which will in the near future bring man into the supernatural world.

Rome, 27 March 2013

realtà meta/fisica. Le sue sculture sono entità ibride che nascono da geni diversi, forme sospese nello spazio dell'immaginazione e che vanno e vengono nel palcoscenico dell'immagine.

Alla fine del percorso espositivo Miguel Chevalier riporta l'osservatore nel luogo dove tutto ha avuto inizio.

"The Origin of the World" è un affresco che decanta il mistero del creato cogliendone la sua poetica bellezza. Un'opera ispirata alla biologia e che trova la sua soluzione formale nel sistema numerico digitale. Chevalier è l'artista/scienziato della transnatura che richiama in vita dagli antichi Erbari medioevali specie vegetali fantastiche.

L'evoluzione in natura non è il risultato di scelte casuali ma è un lento percorso per arrivare a un livello superiore di organizzazione e conoscenza.

Ed è questo il senso profondo del lavoro di Pia MYrvoLD, ORLAN, Anne Senstad e Miguel Chevalier che mi onoro di presentare: *come attraverso l'arte possa avvenire questa evoluzione/elevazione dell'uomo.*

Interverrà nei giorni di apertura della mostra "Metamorfosi del virtuale, 100 anni di arte e libertà" il laboratorio performativo di Píksel Remote HackLab.

Píksel è un'organizzazione no profit norvegese che si occupa di sostenere e promuovere l'arte e le sperimentazioni elettroniche contro il monopolio della tecnologia da parte delle multinazionali, attraverso un costante scambio di idee tra i partecipanti che arrivano da molti Paesi. Píksel ha invitato a Venezia Ryan Jordan, John Bowers e Jonathan Kemp a mostrare il progetto per la costruzione di un dispositivo elettromagnetico per la comunicazione con gli spiriti, che porterà l'uomo in un prossimo futuro nel sovrannaturale.

Roma, 27 marzo 2013

Our intercessors
on the exhibition *The Metamorphoses of the Virtual, 100 Years of Art and Freedom*

David Rosenbergs

Creation is all about intercessors. Without them, no artwork. They can be people – for a philosopher, artists or scientists; for a scientist, philosophers or artists – but they can be things, too, even plants or animals, as in Castaneda. Fictional or real, animate or inanimate, one has to have one's intercessors.

Gilles Deleuze

The Metamorphoses of the Virtual... We owe this beautiful expression to the writer and philosopher Christine Buci-Glucksmann in a text she dedicated to the artist Pia MYrvoLD. These words that resonate as an invitation to travel; like a promise to explore, to discover and to reflect have become the title of a work by the artist and it is also this title that the curator Roberta Semeraro retained for her exhibition.

Organized as part of the 55th Venice Biennale, this event is designed as an artistic and philosophical circuit around several key questions such as: "What would an art be that was detached from knowledge?" But also: "What would an art be that does not insrain itself in freedom? To what horizons does artistic experience lead us and correlatively to what new fields, to what expansions of consciousness does the virtual—in all its forms—lead us?"

Resolutely turned towards the future, towards what is currently going to happen, this exhibition also aims to remember a historical event and on this occasion, a highlight of the social and political life of 20th century Norway: the right to vote given to women on June 11, 1913. Let us remember that the first countries to adopt this provision (which today may seem to us a matter of most obvious justice and simplest common sense) would not do so until the very late 19th and early 20th century (1893 for New Zealand and 1902 for Australia). Only Sweden (between 1718 and 1771), and some few U.S. states had preceded them. In France, for instance, it will take until 1944—years after

Nos intercesseurs
à Propos de l'exposition *Les Métamorphoses du Virtuel, 100 ans d'Art et de Liberté*

David Rosenbergs

La création, c'est les intercesseurs. Sans eux il n'y a pas d'œuvre. Ça peut être des gens – pour un philosophe, des artistes ou des savants, pour un savant, des philosophes ou des artistes – mais aussi des choses, des plantes, des animaux même, comme dans Castaneda. Fictifs ou réels, animés ou inanimés, il faut fabriquer ses intercesseurs.

Gilles Deleuze

Les Métamorphoses du Virtuel... On doit cette belle expression à l'écrivain et philosophe Christine Buci-Glucksmann dans un des textes qu'elle a consacré à l'artiste Pia MYrvoLD. Ces mots qui résonnent comme une invitation au voyage; comme une promesse d'exploration, de découverte et de réflexion sont devenus le titre de l'une des œuvres de l'artiste. Et c'est aussi ce titre qu'a retenu la commissaire Roberta Semeraro pour son exposition.

Organisée dans le cadre de la 55^e Biennale de Venise, cette manifestation est conçue comme un parcours artistique et philosophique autour de plusieurs questions essentielles, telles que : « Que serait un art détaché de la connaissance ? » Mais aussi : « Que serait un art qui ne s'enracinerait pas dans la liberté ? Vers quels horizons nous conduit l'expérience artistique et corrélativement vers quels champs nouveaux, vers quels élargissements de la conscience le virtuel – sous toutes ses formes – nous conduit-il ? »

Résolument tournée vers l'avenir, vers ce qui est en train d'advenir, cette exposition vise aussi à rappeler un événement historique, en l'occurrence un fait marquant de la vie sociale et politique de la Norvège du XX^e siècle : le droit de vote accordé aux femmes le 11 juin 1913. Rappelons simplement que les premiers pays à adopter cette disposition (qui peut nous sembler aujourd'hui relever de la plus évidente justice et du plus simple bon sens) ne le firent qu'à la toute fin du XIX^e siècle et au début du XX^e (1893 pour la Nouvelle-Zélande et 1902 pour l'Australie). Seule la Suède (entre 1718 et 1771),

countries such as Canada, Azerbaijan, Albania, Mongolia and Uruguay—for the constitution to finally grant the right to vote to women. And since 2000, the states of Bahrain, Oman, Kuwait, the United Arab Emirates and Bhutan are one after the other finally granting this fundamental right of expression to women. Closer to us at last, in 2011, Saudi Arabia announced through the voice of its monarch that women would be allowed to vote in the next municipal elections in 2015 (the only elections in the country, whose scope, moreover, is all relative) and to enter the Majlis al-Shura, the kingdom's advisory council... whereas the right to drive a car is still denied to them. So, the idea is not to commemorate a centenary, but to reflect on issues that intertwine today stemming from such an event and to sow collective consciousness with its underlying principles and values.

One of the major contributions to this reflection-combat is that of ORLAN, who here presents a fascinating and previously unreleased work. In a video sequence the silhouettes of three luminous digital avatars of the artist come off an obscure background. These distorted figures, inspired by the codes of classical and medical anatomic representation, cyclically perform a series of movements: upright, the central figure takes the pose of "Liberty Leading the People", while on the sides two symmetrical representations of the artist's living body reproduce the series of movements performed during the act of "measuring" for which the artist uses her body as a sort of yardstick. Thereby reformulating the question of the self-portrait and that of the effigy, ORLAN provides a key-work for our time and times to come. In an era of Second Life and the network, the artist's representation exists henceforth in form of algorithms and scalable code and in form of images whose plasticity and generative nature open up onto a myriad of potential futures. The double is about to become autonomous and its potential mutations, transformations and metamorphoses no longer solely bear on the activity of the artist herself, but on the material and immaterial structure of the art work.

Codes, mutations, programs, evolutions, metamorphoses: each of these concepts, each of the technologies to which they refer are also

et quelques rares états américains entre autres les avaient précédé. En France, par exemple, il faut attendre 1944 – des années après des pays tels que le Canada, l'Azerbaïdjan, l'Albanie, la Mongolie ou l'Uruguay – pour que la constitution accorde enfin le droit de vote aux femmes. Et depuis les années 2000, ce sont tour à tour les états de Bahreïn, d'Oman, du Koweït, des Émirats Arabes Unis et du Bhoutan qui ont finalement accordé ce droit d'expression fondamental aux femmes. Plus près de nous enfin, en 2011, l'Arabie Saoudite a annoncé par la voie de son monarque que les femmes pourraient voter aux prochaines élections municipales de 2015 (les seules élections du pays, ayant d'ailleurs une portée toute relative) et faire leur entrée au Majlis al-Choura, le conseil consultatif du royaume... Tandis que le droit de conduire une voiture leur est toujours dénié. L'idée n'est donc pas de commémorer un centenaire, mais bien de penser les enjeux qui se nouent aujourd'hui à partir d'un tel événement et d'ensemencer la conscience collective avec les principes et les valeurs qui le sous-tendent.

L'une des contributions majeures à ce combat-réflexion est celle d'ORLAN, qui présente ici une œuvre inédite et saisissante. Il s'agit d'une séquence vidéo où sur un fond obscur se détachent les silhouettes lumineuses de trois avatars numériques de l'artiste. Ces figures écorchées, inspirées des codes de la représentation anatomique classique et médicale effectuent de manière cyclique plusieurs séries de mouvements : debout, la figure centrale prend la pose de « La Liberté guidant le peuple », tandis que de part et d'autres deux représentations symétriques du corps allongé de l'artiste reproduisent les séries de mouvements effectués à l'occasion de ses performances de « mesure » où l'artiste se sert de son corps comme d'une sorte de mètre-étalon. En reformulant ainsi la problématique de l'autoportrait et celle de l'effigie, ORLAN réalise une œuvre-clé pour notre époque et les temps à venir. À l'ère de Second-Life et du réseau, la représentation de l'artiste existe dorénavant sous forme d'algorithmes et de lignes de codes évolutives et sous forme d'images dont la plasticité et le caractère génératif s'ouvrent sur d'innombrables avatars potentiels. Le double est en passe de devenir autonome et ses possibilités

explored and experimented by the other three artists gathered in this exhibition, as well as by the collective Píksel Remote HackLab.

Paris-based Norwegian artist, Pia Myrvald was one of the pioneers of artistic use of digital and IT resources. On screens or as projections: she creates architecturally complex spaces in which the viewer evolves as much within the images as in front of them. On this occasion, she has arranged vertical screens at an even distance on the picture rail evoking a set of pillars. The installation suggests a peaceful and meditative place, halfway between the temple and the laboratory. Against a black backdrop, a series of computer programs generate images of world culture's archetypal figures—Venus or the Buddha, for instance—, symbolic forms—a column or an urn—, or even biomorphs resembling cells or microorganisms. Every shape, every entity "is breathing", is constantly reshaping beneath our eyes into a hypnotic brush. Colored figures emanate halos of particles, rizhomes, tentacular networks envelop them in cocoons of light, before they resorb and allow new transformations to appear. Through each of her works, Pia Myrvald prompts a double reflection on structural affinities between natural and artificial forms as well as their temporality. Here, time is considered to be both a cycle and a repetition, but also a fluid process of creation.

Originally from Norway as well, Anne Senstad lives and works in the United States. Mainly working with light and color, she here presents an installation entitled *UNIVERSALS*. A complex geometric shape on the edge between architecture and sculpture unfolds into the space, drawing the outlines of an empty volume. The materials used, such as Plexiglas or acrylic materials react to the light and turn opalescent or fluorescent. In its entirety, the installation to explore the kinesthetic properties of volumes (perceptions related to body movement) and synesthetic perceptions (the correlation of two or more senses, such as the perception of a graphic symbol associated to a color or a sound associated to a form). Through her sculptural oeuvre as much as in her photographic work (a mapping and flattening of three-dimensional geometric shapes) or even her videos that diffuse differently colored luminous fluxes, Anne Senstad attempts to give shape to the

de mutations, de transformations et de métamorphoses ne reposent plus uniquement sur l'activité de l'artiste elle-même, mais au sein même de la structure matérielle et immatérielle de l'œuvre.

Codes, mutations, programmations, évolutions, métamorphoses: chacun de ces concepts, chacune des technologies auxquelles ils renvoient sont eux aussi explorés et expérimentés par les trois autres artistes réunis dans cette exposition, ainsi que par le collectif Píksel Remote HackLab.

Artiste norvégienne basée à Paris, Pia Myrvald fût l'une des pionnières de l'utilisation artistique des ressources informatiques et numériques. Écrans ou projections: elle crée des espaces architecturaux complexes où le spectateur évolue autant à l'intérieur des images que face à elles. Ici, elle a disposé de manière régulière sur les cimaises des écrans verticaux évoquant un ensemble de stèles. L'installation forme un lieu paisible et méditatif, à mi-chemin entre le temple et le laboratoire. Sur un fond noir, une série de programmes informatiques génère des images de figures archétypales de la culture universelle – Venus ou le Bouddha, par exemple –, des formes symboliques – une colonne ou une urne –, ou encore des biomorphes semblables à des cellules ou des micro-organismes. Chaque forme, chaque entité « respire », se reconstituant sans cesse sous nos yeux en un balai hypnotique. Des figures colorées émanent des halos de particules, des rizhomes, des réseaux tentaculaires les enveloppant tels des cocons lumineux, avant de se résorber et de laisser apparaître de nouvelles transformations. À travers chacune de ses œuvres, Pia Myrvald mène une double réflexion portant à la fois sur les parentés structurelles entre formes naturelles et formes artificielles et sur leur temporalité. Le temps étant envisagé ici à la fois comme cycle et répétition mais aussi comme processus fluide de création.

D'origine norvégienne elle aussi, Anne Senstad vit et travaille aux États-Unis. Travaillant principalement avec la lumière et la couleur, elle présente ici une installation intitulée *UNIVERSALS*. Une forme géométrique complexe à la lisière de l'architecture et de la sculpture se déploie dans l'espace, dessinant les contours d'un volume vide. Les matériaux

“idealities”, the “original abstractions” that are at the source of our representations of the world.

This is also what the artist Miguel Chevalier is inclined to do, and who presents on this occasion one of its latest multi-media creations: *The Origin of the World*. Designed as an immersive multi-sensory space, this complex and spectacular work weaves through shapes, colors, sound and light. The projected structures evolve according to their own programming whilst interacting with the sound environment and music designed by Jacopo Baboni Schillingsi, as well as with the presence and movements of the audience within that space. As a pioneer and emblematic figure of digital art, Miguel Chevalier uses computing and IT in his art since 1978. *The Origin of the World* alone seems to sum up all the artist’s reflections on the relationship between nature and the artifice, on the fluxes and networks that structure and innervate our contemporary societies, as well as issues related to the hybrid, generative and interactive image. We are plunged into the very heart of a changing world, of an animation without beginning or end where a homogeneous substance disintegrates into particles, corpuscles and cells, sometimes going from black and white to a color explosion. It is as if we had slipped under the skin of things and had discovered the agitation, the original tohobohu from where emerge all figures and forms. The flux of images pixelates at times and thereby reveals in addition to the constitutive resolution of the world, that of the image itself.

Intended as an active and participatory extension of this exhibition, the collective Píksel Remote HackLab offers a “performative workshop” for the public, as well as an interactive art work in LED display on the building’s façade, created by Gisle Frøysland, Director of Píksel. Originally from Norway, this group brings together artists and developers operating towards a free digital culture based on sharing and open-source (software and programs free to access and free of rights). On this occasion, Píksel invited the British artists Ryan Jordan, John Bowers and Jonathan Kemp to present their Project Experimental Communication, in which visitors are invited to experiment electronic devices transformed into “spiritual machines”.

employés, tels que le Plexiglas ou encore des matières acryliques réagissent à la lumière, devenant opalescents ou fluorescents. L’ensemble du dispositif permet d’explorer les propriétés kinesthésiques des volumes (perceptions liées au mouvement du corps) et les perceptions synesthésiques (corrélation de deux ou plusieurs sens, tels que la perception d’un symbole graphique associé à une couleur ou d’un son associé à une forme). Que ce soit au travers de ses dispositifs sculpturaux, de son travail photographique (où elle cartographie et opère une mise à plat de volumes géométriques tridimensionnels) ou encore de ses vidéos diffusant des flux lumineux colorés variables, Anne Senstad tente de donner corps aux « idéalités », aux « abstractions originaires » qui sont à la source de nos représentations du monde.

C’est aussi vers cela que tend l’artiste Miguel Chevalier qui présente ici l’une de ses dernières créations multi-médias: *L’Origine du monde*. Conçu comme un espace immersif multi-sensoriel, cette œuvre complexe et spectaculaire entrelace formes, couleurs, son et lumière. Les structures projetées évoluent selon une programmation qui leur est propre tout en interagissant avec l’environnement sonore et musical conçu par Jacopo Baboni Schillingsi, comme avec la présence et les mouvements du public dans l’espace. Pionnier et figure emblématique de l’art numérique, Miguel Chevalier utilise l’informatique dans son travail artistique depuis 1978. *L’Origine du monde* semble résumer à elle seule l’ensemble des réflexions de l’artiste au sujet des relations entre la nature et l’artifice, au sujet des flux et des réseaux qui structurent et innervent nos sociétés contemporaines, tout autant que les problématiques liées à l’image hybride, générative et interactive. Nous sommes plongés au cœur d’un monde mouvant, d’une animation sans début ni fin où une substance homogène se subdivise en particules, corpuscules et cellules, passant tantôt du noir et blanc à une explosion de couleurs. C’est comme si nous nous étions glissés sous la peau des choses et que nous découvrions l’agitation, le tohu-bohu originaire d’où émerge toutes figures et toutes formes. Le flux des images se pixelise par instants, laissant apparaître en plus de la trame constitutive du monde, celle de l’image elle-même.

Looking at this rich and diverse exhibition, we realize immediately that the virtual is not separated from the real, but that it is, in fact, one of its constituent dimensions. The technologies and knowledges put into practice here are in no case to be understood as a finality: they are means employed by the artists to deploy in all its plenitude a previously inaccessible space where our experiences will henceforth persist and deepen. We immerse in, under the skin, we dive down to the most tenuous levels of matter and perception, we measure a time in which the future is drifting towards the past and the past seems to rise from the future.

Appropriation-expropriation-reappropriation of the real/virtual body with ORLAN, reflections on generative processes and archetypes with Pia MyrvoLD, perceptual phenomenological experiences with Anne Senstad, phosphores and colored substances evolving and changing under the influence of our gaze with Miguel Chevalier: we smoothly pass the threshold to a world that lies at the heart of the world to which we are lead by the artists, our intercessors.

Paris, April 2013

Envisagé comme un prolongement actif et participatif à cette exposition, le collectif Píksel Remote HackLab propose un « atelier performatif » destiné au public, ainsi qu’une œuvre interactive réalisée par Gisle Frøysland, directeur de Píksel. Originaire de Norvège, ce collectif rassemble des artistes et des développeurs œuvrant en faveur d’une culture numérique libre basée sur le partage et l’open-source (logiciels et programmes libre d’accès et de droit). À cette occasion, Píksel a convié les artistes britanniques Ryan Jordan, John Bowers et Jonathan Kemp à présenter leur projet Experimental Communication, où des appareils électroniques transformés en « machines spirituelles » pourront être expérimentés par les visiteurs.

En parcourant cette exposition riche et diverse, on saisit d’emblée que le virtuel n’est pas séparé du réel, mais qu’au contraire, il en est l’une des dimensions constitutives. Les technologies et les savoirs mis en œuvre ne sont en aucun cas une finalité ; ce sont des moyens employés par les artistes pour déployer dans toute sa plénitude un espace jusque-là inaccessible où dorénavant nos expériences se prolongent et s’approfondissent. Nous nous immisons sous la peau, nous descendons jusqu’aux niveaux les plus ténus de la matière et de la perception, nous arpentons un temps où le futur coule vers le passé et où le passé semble surgir de l’avenir.

Appropriation-désappropriation-réappropriation du corps réel/virtuel chez ORLAN, réflexion sur les processus génératifs et les archétypes chez Pia MyrvoLD, expériences perceptives phénoménologiques chez Anne Senstad, phosphores et substances colorées évoluant et se modifiant sous l’influence de notre regard chez Miguel Chevalier : nous franchissons sans heurt le seuil d’un monde au cœur du monde auquel nous conduisent les artistes, nos intercesseurs.

Paris, avril 2013

17 *Expandium Silver Cluster III*, 2012, artist's digital archive

18 *Venus Transforming-Purple*, 2012, artist's digital archive

19 *Stargate-Version II*, 2012
Video loop: *Rhythm, Color, Texture Play*
Video Wall Version II, 5 projectors
Video loop: *Rhythm, Color, Texture Play*, 2012
On-site installation
Photographed in artist's studio, Paris (FRA), 2012

20 Installation View
Stenersen Museum, Oslo (NOR), 2011
Detail of Stargate
Video loop: *Mother Shape*
Edited in 7, Screen digital mapping software
Video loop: *Transforming Venus*

21 *Video Spiral*, 2011
Video Loop: *Pixel Cubes-Pink Hue*
32 Led screens, aluminium, PC, cables, signal splitters,
3D animated video loop,
160 x 150 x 360 cm

22/23 Installation View
Stenersen Museum, Oslo (NOR)
Video Spiral, 2012,
Video loop: *Rhythm, Color, Texture Play*, 2012
32 Led screens, aluminium, PC, cables, signal splitters, 3D
Animated video loop,
160 x 150 x 360 cm

24 *Floating Pillar*
-*Acid Green*, 2012
Digital print on acrylic glass,
100 x 80 cm

25 *FLOW-Stargate*, 2011
Video loop: *Expandium-Various Hues*, Venice (ITA), 2011

26/27 *FLOW - a work in motion*,
Video Wall-Sequences,
Venice (ITA) 2011
03 Sequence: *Twiner-Twister*
-*Expandium*, 3:00
Edited in 4 screen digital mapping software

28/29 Installation view:
Monochannel loops,
Stenersen Museum, Oslo (NOR), 2012
Video loop: *Transforming Buddha*,
Mother Shape, *Floating Pillar*,
Snow Crash, *Un-Dress*,
Transforming Venus

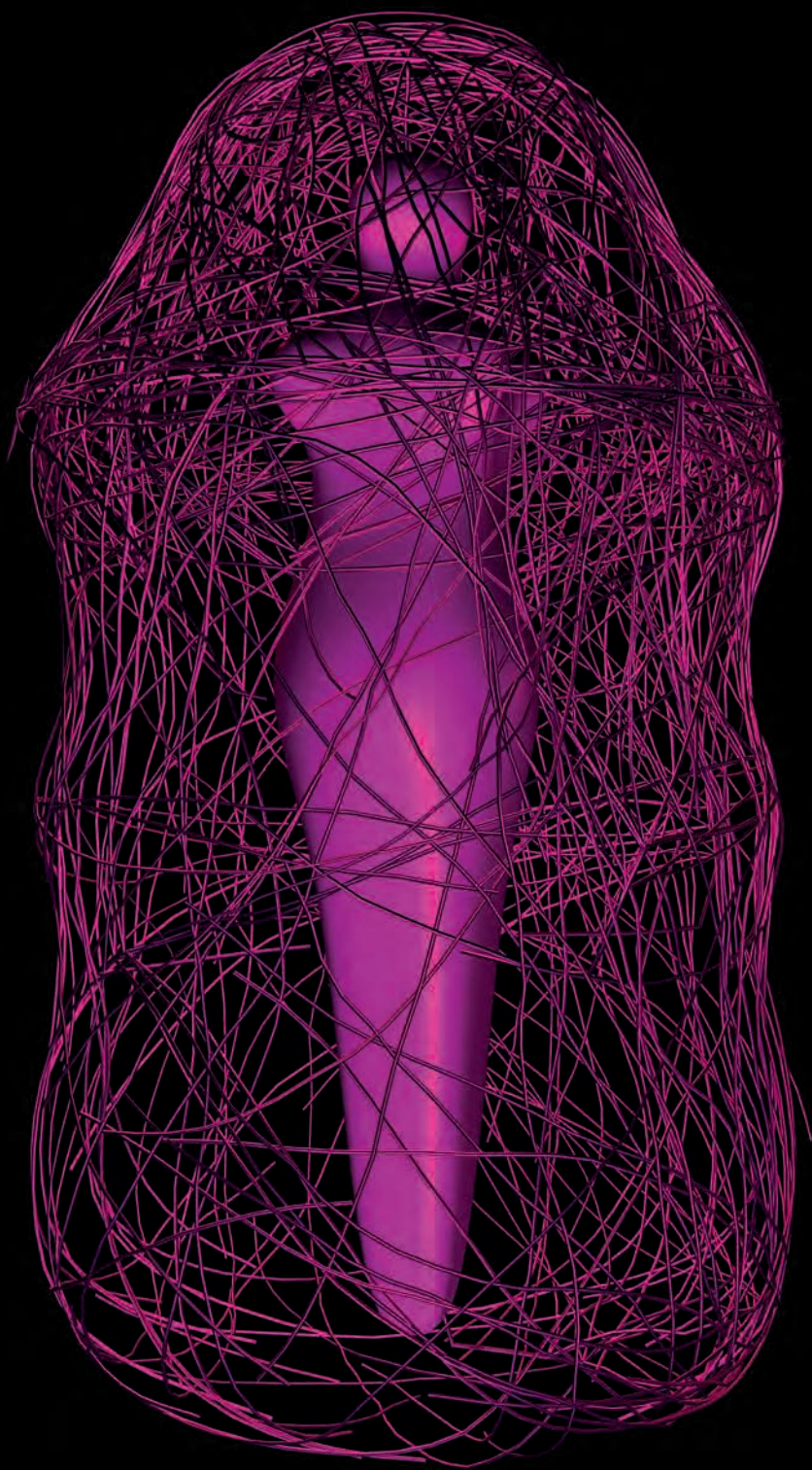
30 *Venus Transforming*
-*Red Cloud*, 2012
Digital print on acrylic glass,
162 x 130 cm

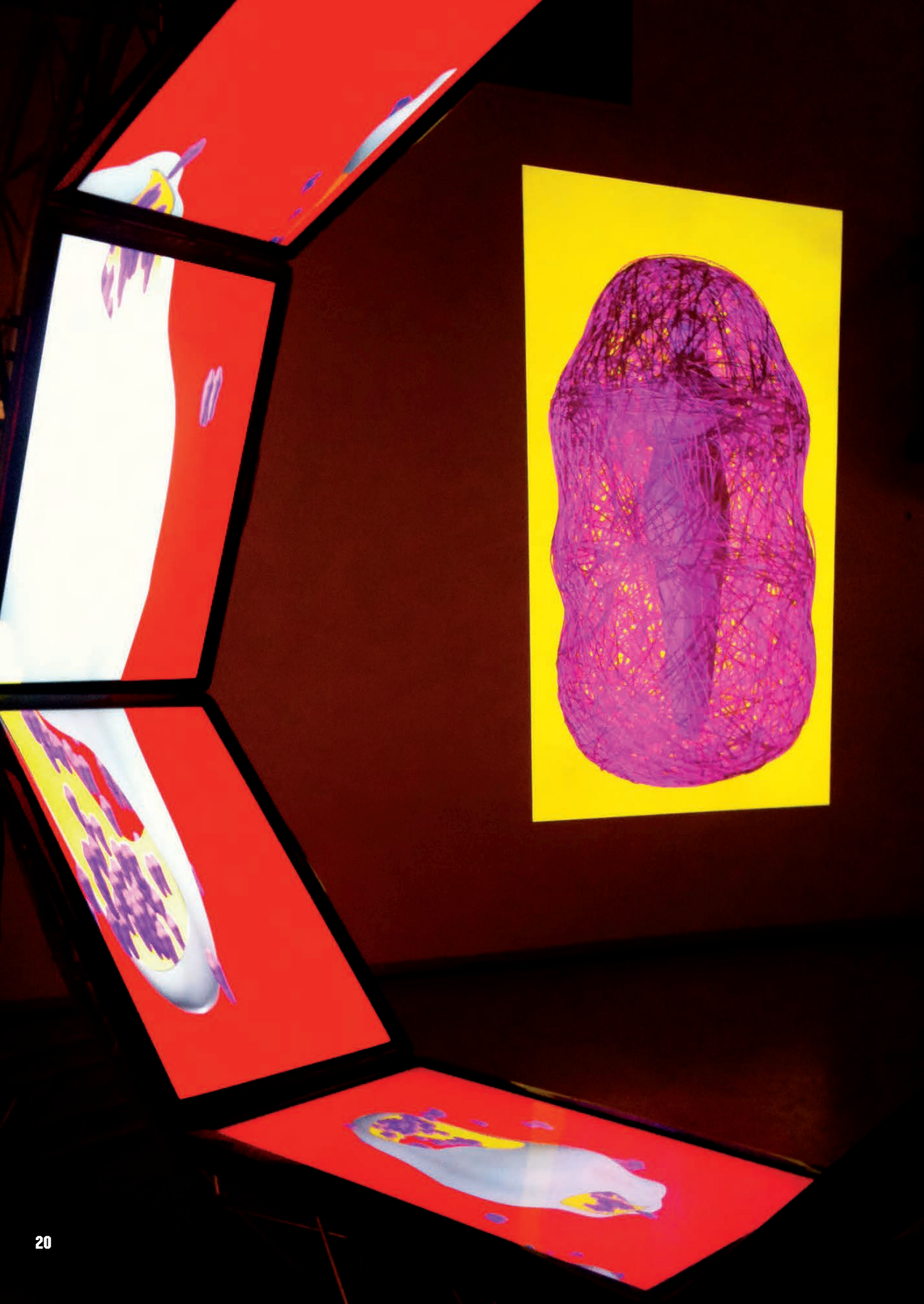
31 *Helix-Mirror Cubes*
-*Transforming-Green*, 2012
Digital print on acrylic glass,
162 x 130 cm

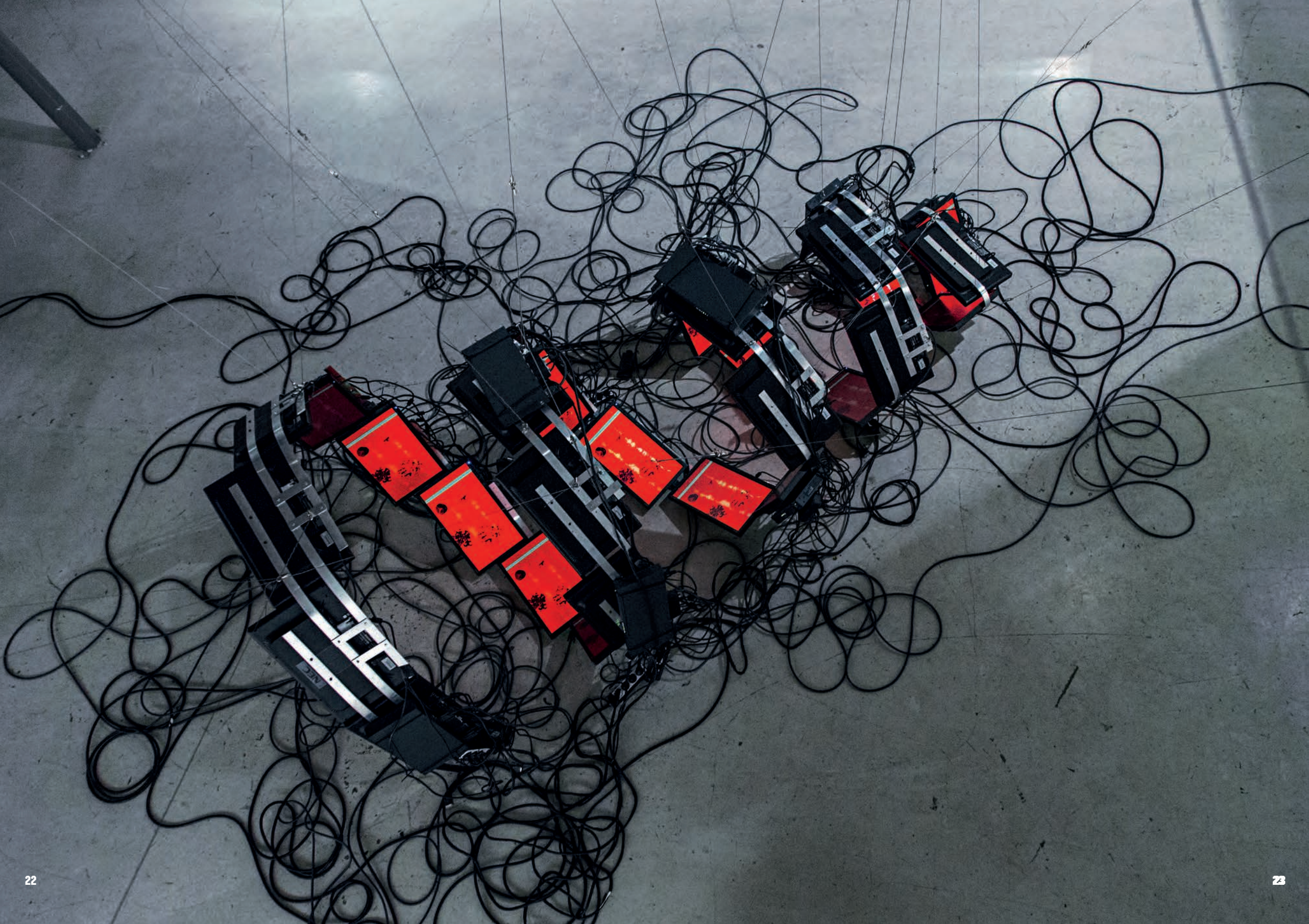
32/33 *FLOW - a work in motion*,
Video Wall-Sequences,
Venice (ITA), 2011
01 Sequence: *FLOW-motions*-
The Characters, 3:46
Edited in 4 screen digital mapping software

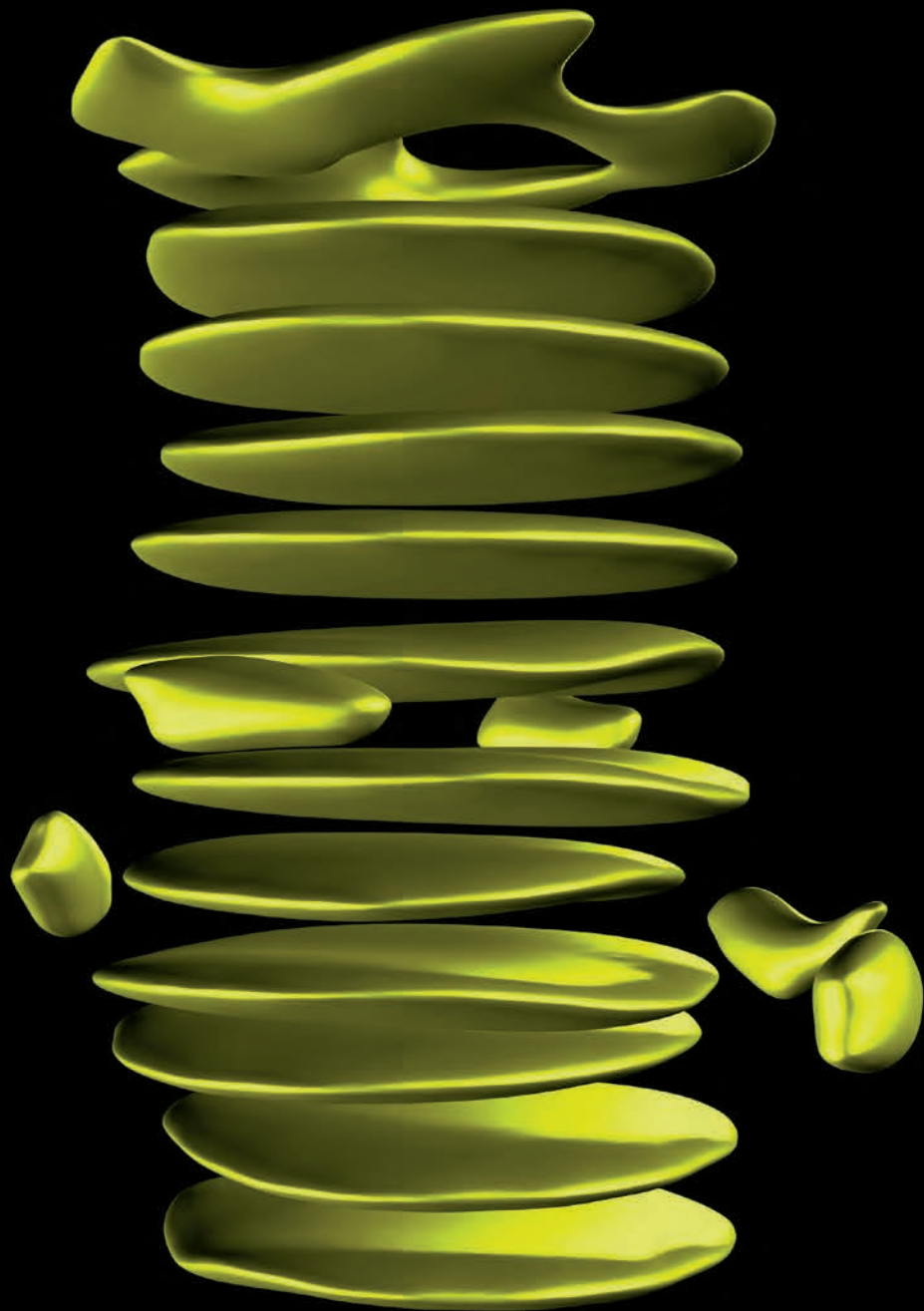
34 Still image from 3D animated
virtual museum with sculptures and
Large LED screen video paintings
Tunnel Vision, 126 Screen
version, Digital Mapping Editing,
Immersive environment with
3D animated sculptural forms,
chromatic hues and textures.
Studies for installation, 2011

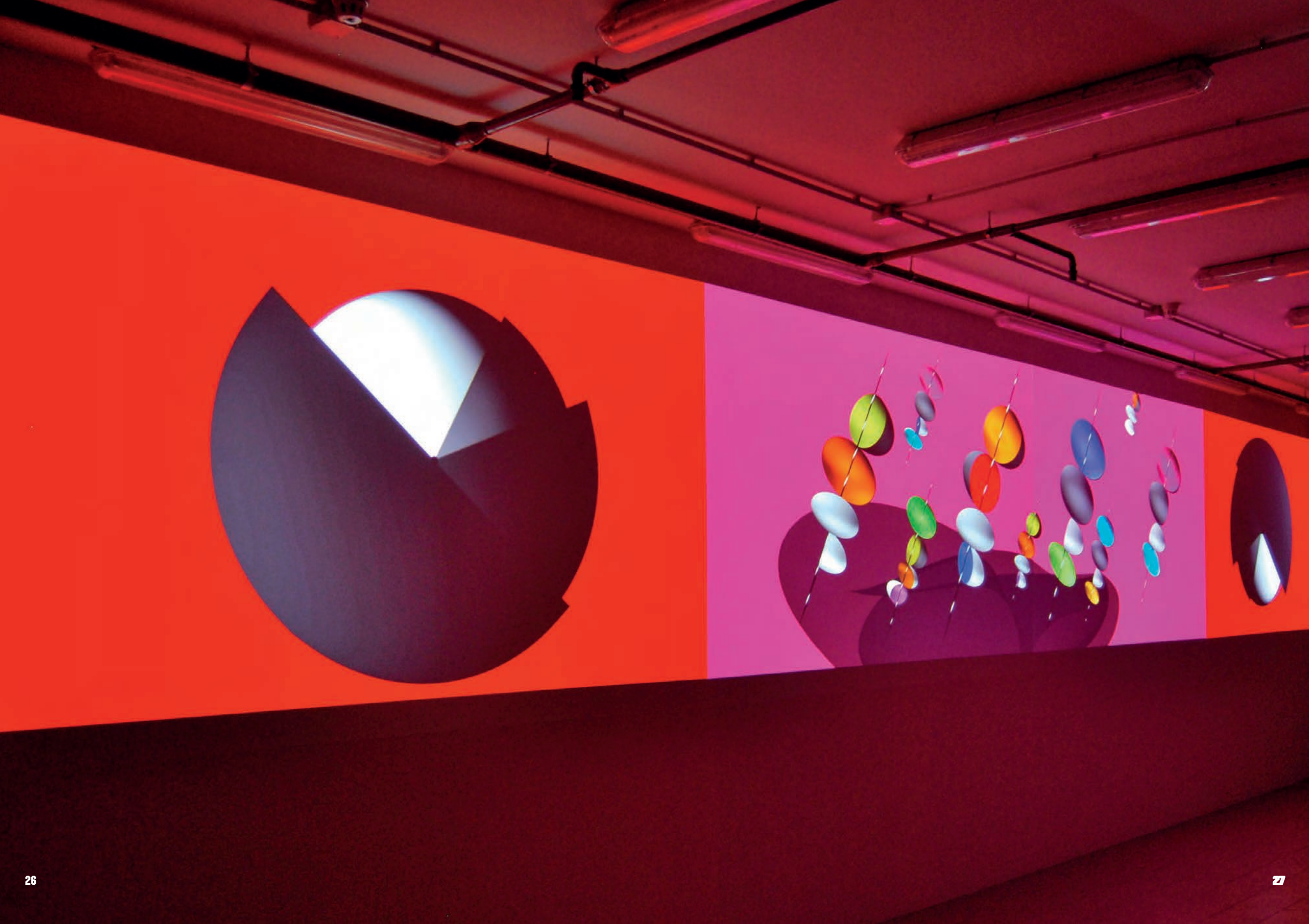


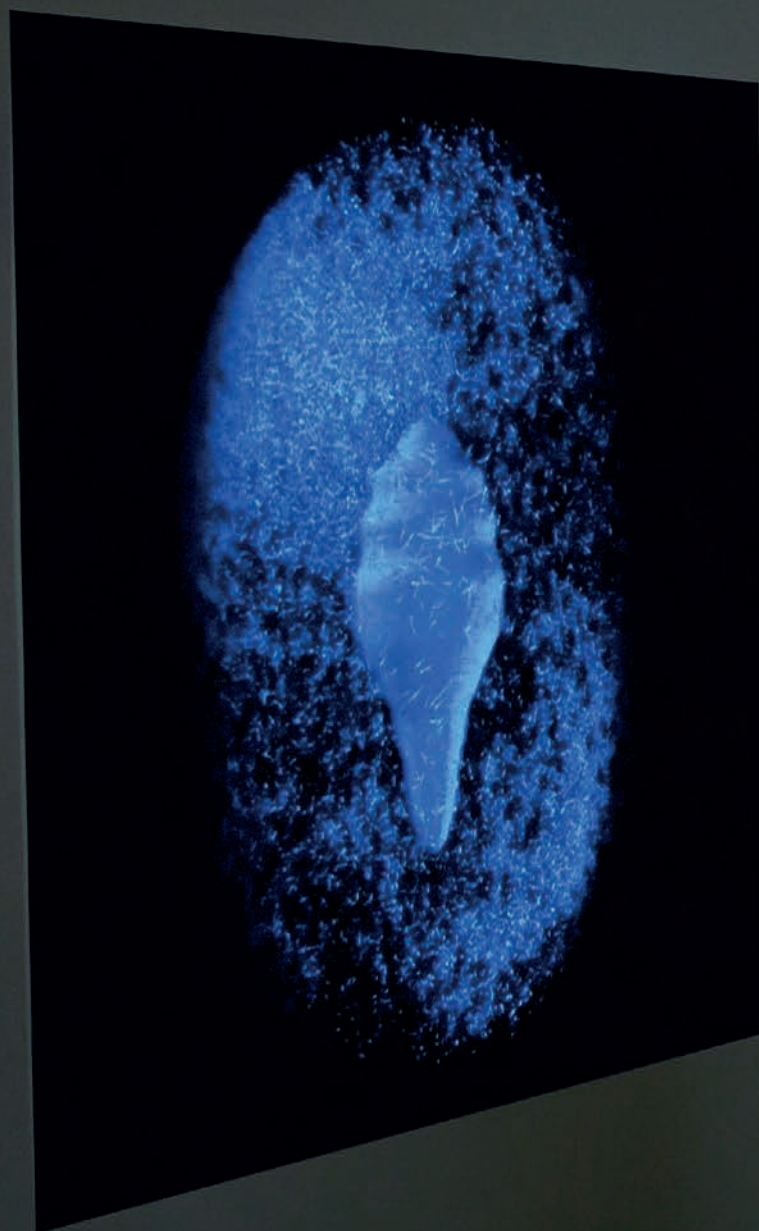


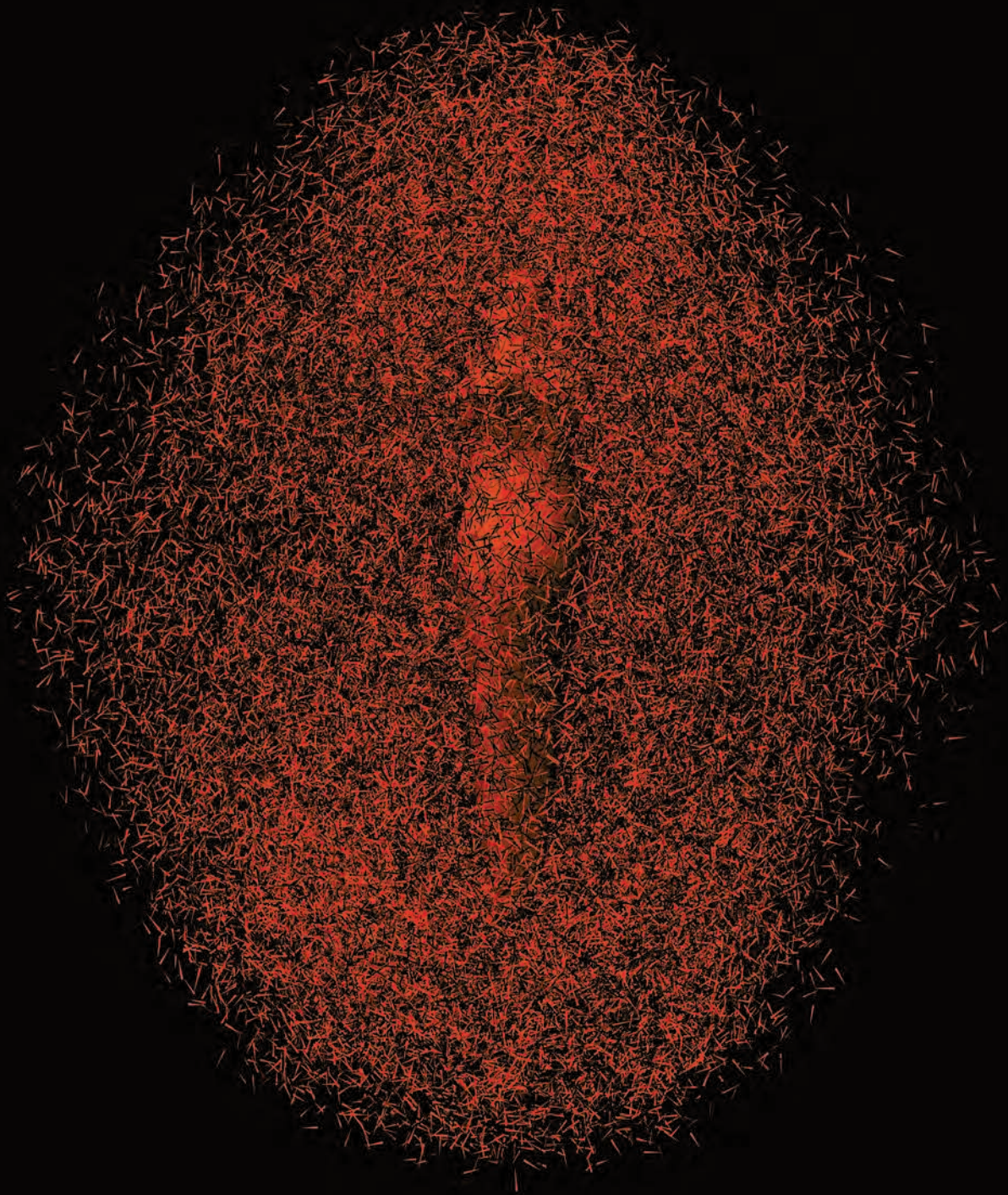


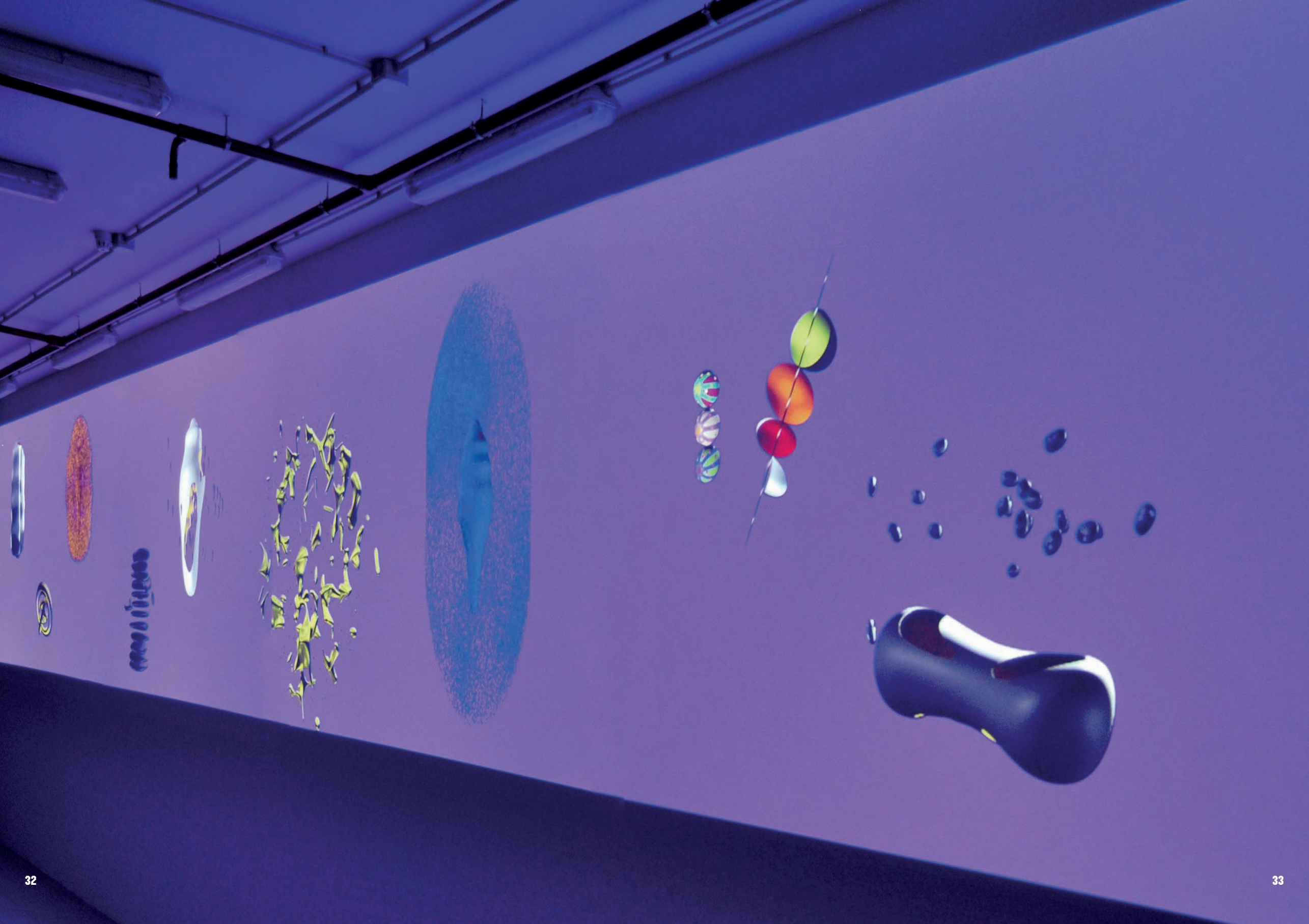


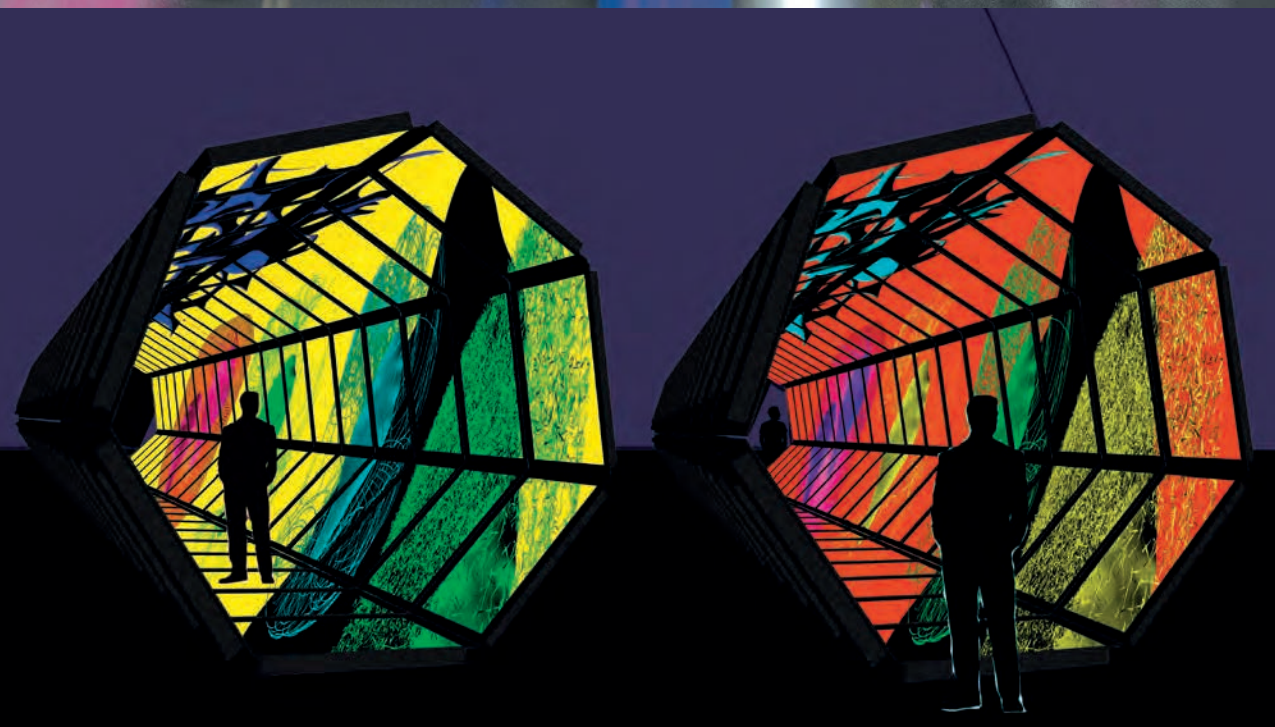
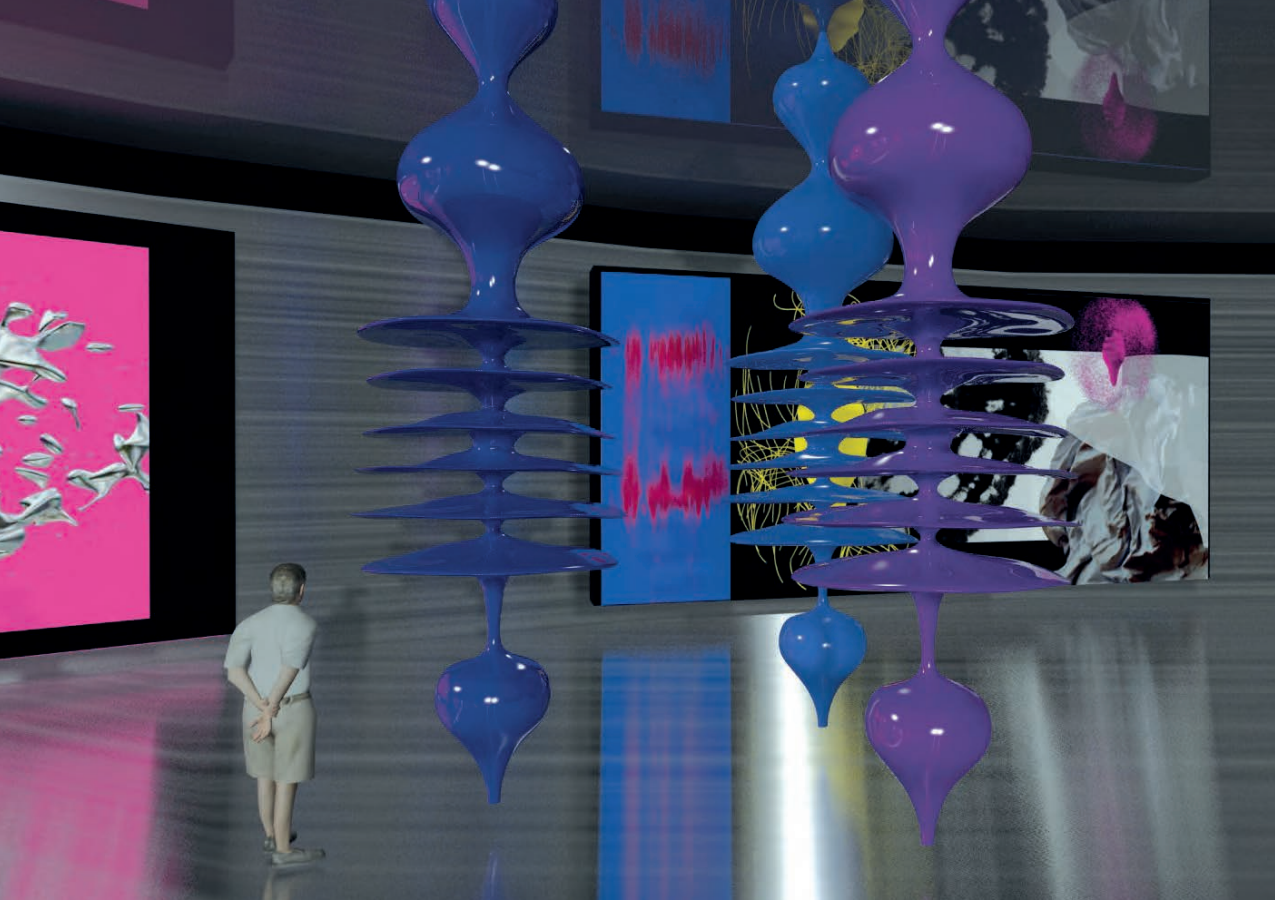












The metamorphoses of the virtual

Christine Buci-Glucksmann

The Passage from a culture of objects and stability to that of flow and instability resulted in a new kind of images, where processes are superior to fixities and the transient is superior to the immobile.

The "crystal-image" (Deleuze) of modernism, made of reflections, superpositions, doubles and crossed timelines, gave way to what I call the flow-image, with all of its experimentations and metamorphoses.

Programmed though transient, without an outside reference, it multiplies the passages and the gaps between the idols and the icons.

This is the "Place" of work of Pia MYrvoLD's installation "The metamorphoses of the virtual" in the Officina delle Zattere exhibition, for the Venice Art Biennale 2013: to explore all of the visual and musical dimensions of 3D images, between their appearance and disappearance, in all their "sequence of events" and their "visual variability", to use Peter Weibel's terms.

Transforming Venus. Venus, the myth of female beauty, from Venus de Milo to those of Botticelli or Dali, is no longer but a stylized body, abstract and organic, an artifact floating in the digital curtain spaces, in turn red, yellow or Klein blue, a kind of resurrection of a prehistoric Venus of Willendorf (32000 BC), without head or arms, a fertility symbol. But little by little, this Venus changes colors and is invaded by lines that grip her until she disappears in a visual cocoon, to the point that the initial form is metamorphosed into its own phantom disappearing.

Therefore, all of the virtual artifacts, *Transforming Buddha*, *Mother Shape*, *Floating Pillar*, *Snow Crash*, *Un-Dress* and *Venus*, are doomed to the same transient life between the fullness and the crash or the final chaos, to quote Pia MYrvoLD.

For isn't the crash that borderline moment when one can 'look, breathe and see the disappearance giving way to another appearance'? Make no mistake, if according to Lacan,

Les métamorphoses du virtuel

Christine Buci-Glucksmann

Le passage d'une culture des objets et des stabilités à une culture des flux et des instabilités mondialisée a engendré un nouveau régime de images, où les processus l'emportent sur les fixités, l'éphémère sur l'immémorial.

À « l'image-cristal » (Deleuze) du modernisme faite de reflets, de superpositions, de doubles et de temps croisés, a succédé ce que j'ai appelé l'image-flux, avec toutes ses expérimentations et ses métamorphoses. Programmée et pourtant éphémère, sans dehors ni référent, elle multiplie les passages et les interstices entre idoles et icônes.

Tel est le « lieu » de travail de « Métamorphoses du virtuel », une œuvre de Pia MYrvoLD présentée dans l'exposition de l'Officina delle Zattere, dans le cadre de la Biennale de Venise 2013 : explorer toutes les dimensions visuelles et musicales des images en 3D, entre leur apparition et leur disparition, dans toutes les « séquences d'événements » et leurs « variabilité visuelle » pour reprendre les termes de Peter Weibel.

Transforming Venus. Vénus, le mythe de la beauté féminine, de la Vénus de Milo, à celles de Botticelli ou de Dali, n'est plus qu'un corps stylisé, abstrait et organique, un artefact flottant dans tous les espace-rideaux numériques tour à tour rouge, jaune ou bleu Klein. Une sorte de résurrection de la Vénus préhistorique de Willendorf (32 000 av. J.C.) sans tête ni bras, symbole de la fertilité. Mais peu à peu cette même Vénus change de couleurs et est envahie de lignes qui l'enserrent jusqu'à la faire disparaître dans un véritable cocon visuel. Si bien que la forme initiale est métamorphosée dans sa propre disparition fantomale.

Dès lors, tous les artefacts virtuels, *Transforming Buddha*, *Mother Shape*, *Floating Pillar*, *Snow Crash*, *Un-Dress* et *Venus*, sont voués à cette même vie éphémère entre plénitude et crash ou chaos final, pour reprendre les termes de Pia MYrvoLD.

'the language isn't a code', here the programming of these flow-images elevates the code to all the meanings, differences and hybridizations of artistic practices.

Hence the employed conceptual methods to explore 'life's interfaces' and to transform all the practices: painting, fashion, design, video and new media into one *Fluid Identity*.

For the questioning of codes and a fluid vision of art are in the heart of the whole work. In her paintings and sculptures series "Constructions" from 1988 to 2004 (*Central Voyage, Silent Partner, Existential Hard drive, Venus in Open Network*) one can see the codes painted between windows and screens.

Digital codes, infrastructures of electronic chips or Pollock's codes, all these abstracts doubled the world in order to show the current revolution. Venus was already moving, lying down between the codes. Now, with the 3D image, the codes are functioning as an abstract aesthetic machine, producing plural worlds and "stealthy objects", wandering and fugitive traces of a fleeting life.

A fleeting of the images' passage, a fleeting of an irreducible modulation to only the present moment as a breaking of time. For it is the passage that is the essence of these "images in between", in the words of Raymond Bellour.

Therefore, projected onto the walls, the ground or the ceiling in *Tunnel Vision* or in *Video Spiral*, the flow-images lead an autonomous life that envelops the spectator and transforms his perception. In *Star Gate*, they are deployed onto the structure of a false 7-sided octagon, and one walks on these colorful flows taken in their sculptural and musical process.

In her installation, Pia MYrvoLD projects several models of the flow-images on black background that are metamorphosing in a permanent luminous and musical choreography. *Transforming Buddha*, round and laughing like the Chinese Poussah, but as abstract as Venus, is a curious organic shell reduced little by little to a *Bio Myth*.

Another example: *Floating Pillar*

Car le crash n'est-il pas ce moment limite, où l'on peut « regarder, respirer, et voir la disparition donner lieu à une autre apparition » ? Mais que l'on ne s'y trompe pas. Si selon Lacan « le langage n'est pas un code », ici la programmation de toutes ces images-flux élève le code à toutes les significations, différences et hybridations de pratiques artistiques. D'où la méthode conceptuelle employée : explorer « les interfaces de la vie » et conjurer toutes les pratiques : peinture, mode, design, performance, vidéo et numérique en une *Fluid Identity*.

Car la question des codes et la vision fluide de l'art sont au cœur de tout le travail. Dans les séries des tableaux et des sculptures *Constructions* de 1988 à 2004 (*Central Voyage, Silent Partner, Existential Hard Drive, Venus in Open Network*) on voyait déjà des codes peints entre fenêtres et écrans. Codes numériques, puces électroniques ou codes d'un Pollock, tous ces abstracts redoublaient le monde pour désigner une révolution en cours. Et Vénus se déplaçait déjà, s'allongeant parmi les codes. Mais avec l'image en 3D, les codes fonctionnent désormais comme une machine esthétique abstraite, engendrant des mondes pluriels et des « objets furtifs », traces errantes et fugitives d'une vie éphémère.

Un éphémère de passages d'images, un éphémère de modulation irréductible au seul instant présent comme coupure du temps. Car c'est bien le passage qui est l'enjeu de ces « entre-images », pour reprendre l'expression de Raymond Bellour.

Dès lors, projetées sur les murs, au sol ou au plafond, en *Tunnel Vision* ou en *Video Spiral*, les images-flux mènent une vie autonome qui vous enveloppe et transforme votre perception. Ainsi dans *Star Gate*, elles se déploient sur l'armature d'un faux octogone de 7 côtés, et vous marchez sur tous ces flux colorés pris dans leur processus sculptural et musical.

Dans son installation, Pia MYrvoLD projette sur fond noir plusieurs modèles des images-flux qui se métamorphosent dans une chorégraphie lumineuse et musicale permanente. *Transforming Buddha*, rond et rieur comme le Poussah

with its stacked membranous surfaces that gradually break up in order to better recompose in this aerial space with a weightlessness that Pia MYrvoLD is so fond of. Made of layers as well as of changing and perishable layouts, could it be a metaphor of pillars as fragile as our society? In both cases, these are pure sculptures in transformation, made of primitive forms rhythmized by a pulsating sound.

Weird corporal impressions: burst metallic membranes, multiple second skins, diverted batiks, virtualized textiles; these *Works in Motion*, also present in photographs, are continuously coupling design's and color's mechanical and organic elements, in all possible textures. The 'sex-appeal of the inorganic' according to Walter Benjamin's quote.

Such a research on the world's surfaces, mise-en-abymes and weightlessness of the bodies is a reference to Pia MYrvoLD's numerous earlier works. *Female Interfaces*, an installation presented in the Centre Pompidou (*Ecoute*, 2004), where she and another performer each equipped with 24 sound and voice captors, created an interactive interface where both sound and images were controlled by the user.

Urban Upwind: an architecture made of fabrics with various urban patterns, connected, over the length of 500 meters, Bernard Tschumi's *Les Folies* to the Parc de la Villette (1999).

From a piece of clothing sewed to a canvas (1982) to the cyber-fashion shows to the transient architecture of la Villette in the 90ies, one can see the same multi-sensorial concern that anticipates the networks and digital interfaces of the future. For the aesthetics of the virtual explore all possible envelopes and second skins up to the 'inter-facial intimate sphere' (Sloterdijk), thus reconnecting with the myths of Proteus and Icarus, the metamorphoses and the space flights.

At the same time, contrary to the crystal-image that references a time within a time, the memory time in the present, the global screen of images authorizes all the eventual

chinois, mais tout aussi abstrait que Vénus, paraît un bien curieux coquillage organique réduit peu à peu à un *Bio Myth*.

Autre cas de figure : *Floating Pillar* avec ses surfaces-membranes empilées qui se désagrègent peu à peu pour mieux se recomposer dans cet espace aérien en apesanteur qu'affectionne Pia MYrvoLD. Fait de strates et d'assemblages changeants et périssables, serait-il la métaphore des piliers tout aussi fragiles de notre société ? Mais dans ces deux cas, il s'agit toujours de sculptures pures en transformation, faites de formes primitives rythmées par un son pulsionnel.

Drôles d'impressions de corps : membranes métalliques éclatées, secondes peaux multiples, batiks détournés, textiles virtualisés, ces *Works in motion*, repris dans des photographies, couplent en permanence l'élément mécanique avec l'élément organique du design et de la couleur, dans toutes les textures possibles. Un véritable « sex-appeal de l'inorganique » selon la jolie formule de Walter Benjamin.

Une telle recherche de toutes les peaux du monde et des mises en abîme et en apesanteur des corps renvoient à de nombreuses œuvres antérieures de Pia MYrvoLD. *Female Interfaces*, une installation montrée au Centre Pompidou (*Ecoute*, 2004), où elle et un danseur contemporain, équipés de 24 capteurs de son et de voix chacun, créaient une interface interactive où le son et les images étaient contrôlés par l'utilisateur.

Urban Upwind : une architecture de tissus avec tous les motifs urbains reliait sur 500 mètres les *Folies* de Bernard Tschumi au Parc de la Villette (1999).

Du vêtement cousu sur toile (1982) aux créations et défilés de cybermode à l'architecture éphémère de la Villette des années 90, on retrouve un même souci multi-sensoriel qui anticipe sur les futurs réseaux et interfaces numériques. Car l'esthétique du virtuel explore toutes les enveloppes et secondes peaux possibles jusqu'à « la sphère intime inter-faciale » (Sloterdijk), renouant ainsi avec les deux mythes de Protée et d'Icare, les métamorphoses et les envols dans l'espace.

Aussi, à la différence de l'image-

multiplicities and all the topologies that bind force and form; a geometrical and smooth stripe of unlimited spaces. It is then the topology itself that becomes a flow in a curious geometry of waves that creates and envelops all body's artifacts. 'The diagrams of the Idea', Duchamp would have said; he who was interested in the fourth dimension and in the 'inexact geometry' of incorporeal constellations. The programming of digital images presupposes the use of the new possibilities opened by the science of the fractal and of the chaos that allow to elaborate new patterns and to explore paintings' and sculpture's parameters. In this way in *Snow Crash*, the interior lighted eggs are moving before a heterogeneous colored background, all doomed to disappear. As if virtual life and death were transforming to produce different eventualities. For one can now think in optic series just like the avant-garde of the twenties dreamed. Moreover, one can now produce liquid machines shaped by water, fabric or membrane. For it is the flow itself that is the modality of the transient and it is accompanied by all the doubles and hyper-surfaces of the world.

Passages from one form to another, from time to image, passages of identities: one can recognize the artistic and contemporary cultural hybridizing, one that puts an end to all the ontological dualities of pure and impure, of being and nothingness, of subject and object. It is the virtual that gives rise to the real and explores the realities that had been for a long time excluded from the western metaphysics as well as from the classic science. Abandoning the nor...neither of all the exclusions, it puts a dialogic standard where a part is the whole and inversely, just like in cosmos and in fractal science. New landscapes and new forms of vision and of imaginations have replaced the stable image. As Foucault said in his research on 'other spaces': 'the visibilities are not defined by the vision, but are complexes of action and reaction, multi-sensorial complexes that are coming to the light'¹. These complexities then create a multi-dimensional

cristal qui renvoyait à un temps à l'intérieur du temps, un temps de mémoire au présent, l'écran mondialisé des images autorise toutes les multiplicités évènementielles et toutes les topologies couplant force et forme, strié géométrique et lisse des espaces illimités. C'est donc la topologie elle-même qui devient flux dans une curieuse géométrie des ondes qui crée et enveloppe tous les artefacts de corps. « Des diagrammes de l'Idée », aurait dit Duchamp, qui s'était intéressé à la quatrième dimension et à la « géométrie inexacte » des constellations incorporelles. Car la programmation d'images numériques presuppose de reprendre les nouveaux possibles ouverts par les sciences du fractal et du chaos qui permettent d'élaborer de nouveaux patterns et d'explorer les paramètres des peintures et des sculptures. Ainsi dans *Snow Crash*, des œufs éclairés de l'intérieur se déplacent sur fond hétérogène des couleurs, tous voués à leur propre disparition. Comme si vie et mort virtuelles se conjugaient pour engendrer toutes les altérités. Car on peut maintenant penser en séries optiques comme le rêvait l'avant-garde des années 20. Et surtout engendrer des machines liquides sur le modèle de l'eau, du tissu ou de la membrane. Car c'est le flux lui-même qui est la modalité du transitoire et ce flux s'accompagne de toutes les doublures et hyper-surfaces du monde.

Passages des pratiques, passages du temps à l'image, passages des identités: on reconnaît là l'hybridation artistique et culturelle contemporaine, qui met fin à tous les dualismes ontologiques du pur et de l'impur, de l'être et du néant, du sujet et de l'objet. Car le virtuel crée du réel, et explore les réalités longtemps expulsées de la métaphysique occidentale comme de la science classique. Abandonnant le ni... ni de toutes les exclusions, il substitue un principe dialogique où la partie est dans le tout et réciproquement, comme dans le cosmos et la science du fractal. Au visible de l'image stable, a succédé de nouveaux paysages et de nouvelles formes de vision et d'imagination. Comme le disait Foucault, dans sa recherche des « espaces autres » :

1) On these 'other spaces, the heterotopies' cf. Michel Foucault, *Dits et écrits*, 1954-1988, 1994, Gallimard, p. 752.

We refer to following texts: Pia MYrvoLD, *Interfaces*, Innoventi and to texts by Bradley Quinn, Lars Elton et Gaël Charbau. Pia MYrvoLD, *Art Works*, Editions and originals, 2012-2005. Pia MYrvoLD, *FLOW a work in motion*, Marsillio Editori, 2011. Pia MYrvoLD, *Work In Motion*, *New Parameters in Painting and Sculpture*, The Stenersenmuseum, 2012. C. Buci-Glucksmann, *La folie du voir, Une esthétique du virtuel*, Galilée, 2002. C. Buci-Glucksmann, *Esthétique de l'éphémère*, Galilée, 2005. C. Buci-Glucksmann, *Philosophie de l'ornement, d'Orient en Occident*, Galilée, 2008.

1) Sur ces « espaces autres, les hétérotopies », cf. Michel Foucault, *Dits et écrits*, 1954-1988, 1994, Gallimard, p. 752 et suiv.

On se reportera aux ouvrages suivants: Pia MYrvoLD, *Interfaces*, Innoventi et aux textes de Bradley Quinn, Lars Elton et Gaël Charbau. Pia MYrvoLD, *Art Works*, Editions and originals, 2012-2005. C. Buci-Glucksmann, *La folie du voir, Une esthétique du virtuel*, Galilée, 2002. C. Buci-Glucksmann, *Esthétique de l'éphémère*, Galilée, 2005. C. Buci-Glucksmann, *Philosophie de l'ornement, d'Orient en Occident*, Galilée 2008.

and transversal knowledge inherent to the new models of science. *A Fractal Dreaming*.

Such is, to my mind, Pia MYrvoLD's approach and method: to introduce into art a multi-sensorial and meditated complexity, the one where she considers herself a painter of the flow-images and where virtual models create new parameters for sculpture as well as paintings. I remember the *New Code* photographs from 2009. Nude photographed bodies floating in all possible poses in the middle of bizarre textures of human origins, made of super-impressions, aquatic landscapes and prehistoric skeletons. With the help of the virtual, bodies are now an all-organic abstraction. The invention of Venus lead to, starting in 2010, studies and multiple screen video projections. The artistic forms are therefore at the same time hybridized and always different. In the era of the digital, Pia MYrvoLD chooses the richness and the complexity of technological and human possibilities. She plays with them, creating the 'in-between worlds' like those of Paul Klee.

One can oppose the melancholic transience of Vanities and spleen to a more positive and cosmic transience of different futures, far from binary logic and hierarchy. At a time when merchandise is aestheticized and reduced to images, Pia MYrvoLD maintains an aesthetic and critical gap with the world. From this come the 'poetic of relation' and interfaces inherent to her flow-images that capture time and ambivalence of a culture, more and more hybridized.

I look at *Expandum* one last time. The membranous forms of a metallic grey, internal or external, a fluid and animated sculpture that explodes, fragments scattering, and a batik-like form floats by like a planet or a sun. All is flowing in a post-transient world, perhaps ours.

« les visibilités ne se définissent pas par la vue, mais sont des complexes d'action et de réaction, des complexes multi-sensoriels qui viennent à la lumière ». ¹ Et ces complexités suscitent une connaissance multidimensionnelle et transversale propre aux nouveaux modèles de la science. Un *Fractal Dreaming*.

Telle me paraît la démarche et la méthode de Pia MYrvoLD: inscrire dans l'art une complexité pensée et multisensorielle, où elle se revendique comme peintre dans les images-flux et où les modèles virtuels engendrent de nouveaux paramètres de sculpture comme de peinture. Je me souviens de ces photographies de 2009 intitulées *New Code*. Des corps nus photographiés flottaient alors dans toutes les positions possibles au milieu de curieuses matières des origines de l'humanité faites de surimpressions, de paysages aquatiques et de squelettes préhistoriques. Avec le virtuel les corps sont désormais d'une abstraction toute organique. Mais l'invention de Vénus avait entraîné dès 2010 des études et des projections de vidéos sur des écrans multiples. Les pratiques sont donc à la fois hybridées, mais toujours différenciées. À l'époque du numérique, Pia MYrvoLD choisit la richesse et la complexité des possibles technologiques et humains. Elle en joue même, en mettant au jour ces « entre-mondes » d'un Paul Klee.

Si bien qu'à l'éphémère mélancolique de Vanités et du spleen, on peut opposer un éphémère positif et cosmique des devenirs, loin des logiques binaires et hiérarchiques. À l'époque de l'esthétisation de la marchandise et de sa réduction aux images, Pia MYrvoLD pratique un écart esthétique et critique avec le monde. De là cette « poétique de la relation » et des interfaces propres à ses image-flux qui captent le temps et l'ambivalence de toute culture de plus en plus hybridée.

Je regarde *Expandum* une dernière fois. Des formes-membranes d'un gris métallique interne ou externe, une sculpture fluide et animée qui explose, des fragments se dispersent et une forme batik défile comme une planète ou un soleil. Tout flotte dans un monde post-éphémère, le nôtre peut-être.

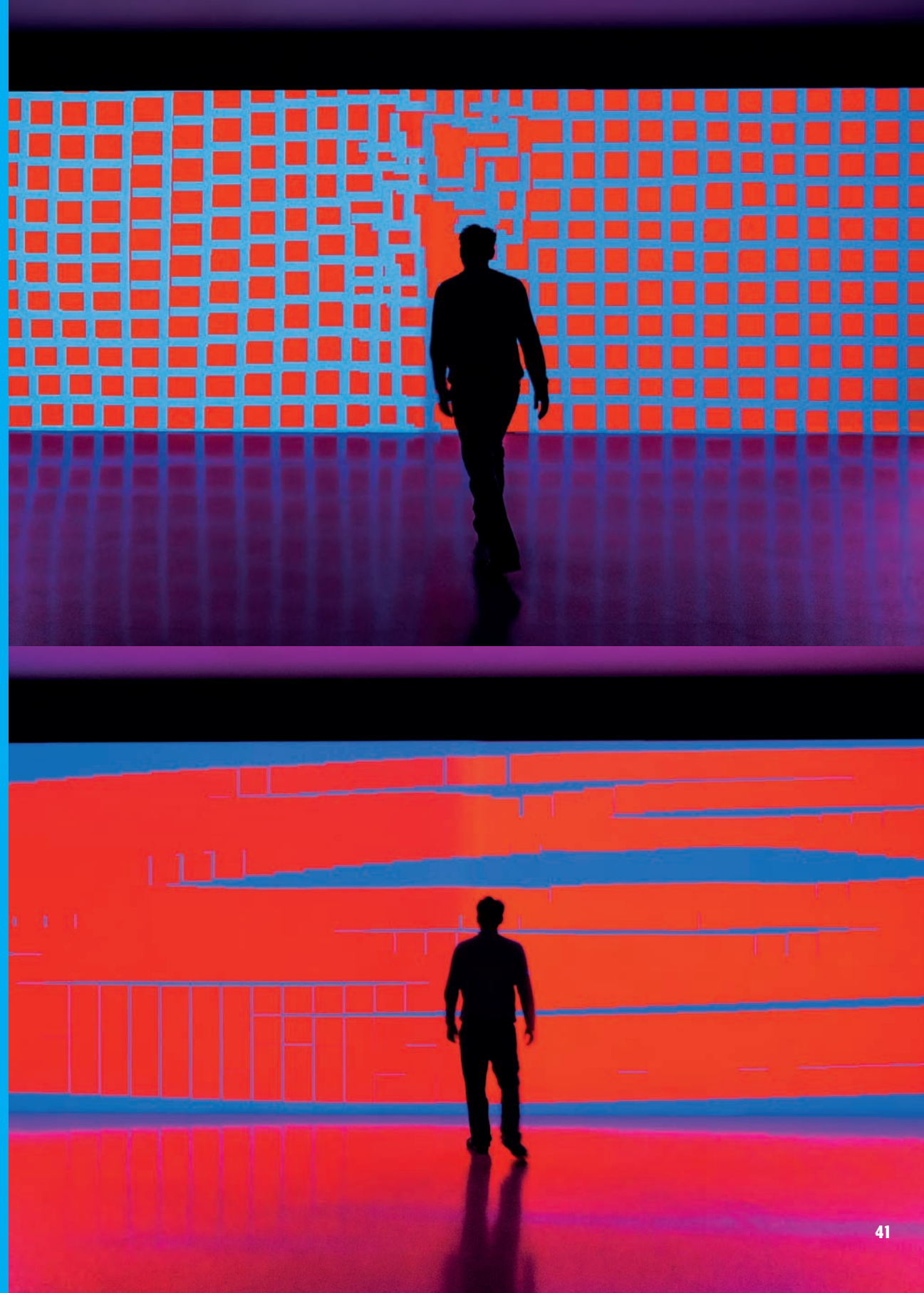
41 *La Vague des Pixels*
– *Hommage à Auguste Herbin*, 2013
Generative and interactive
virtual reality installation
10 x 3 m
Rétrospective Auguste Herbin,
Musée d'art Moderne de Céret
(FRA), 2013
Software: Cyrille Henry
/ Antoine Villeret

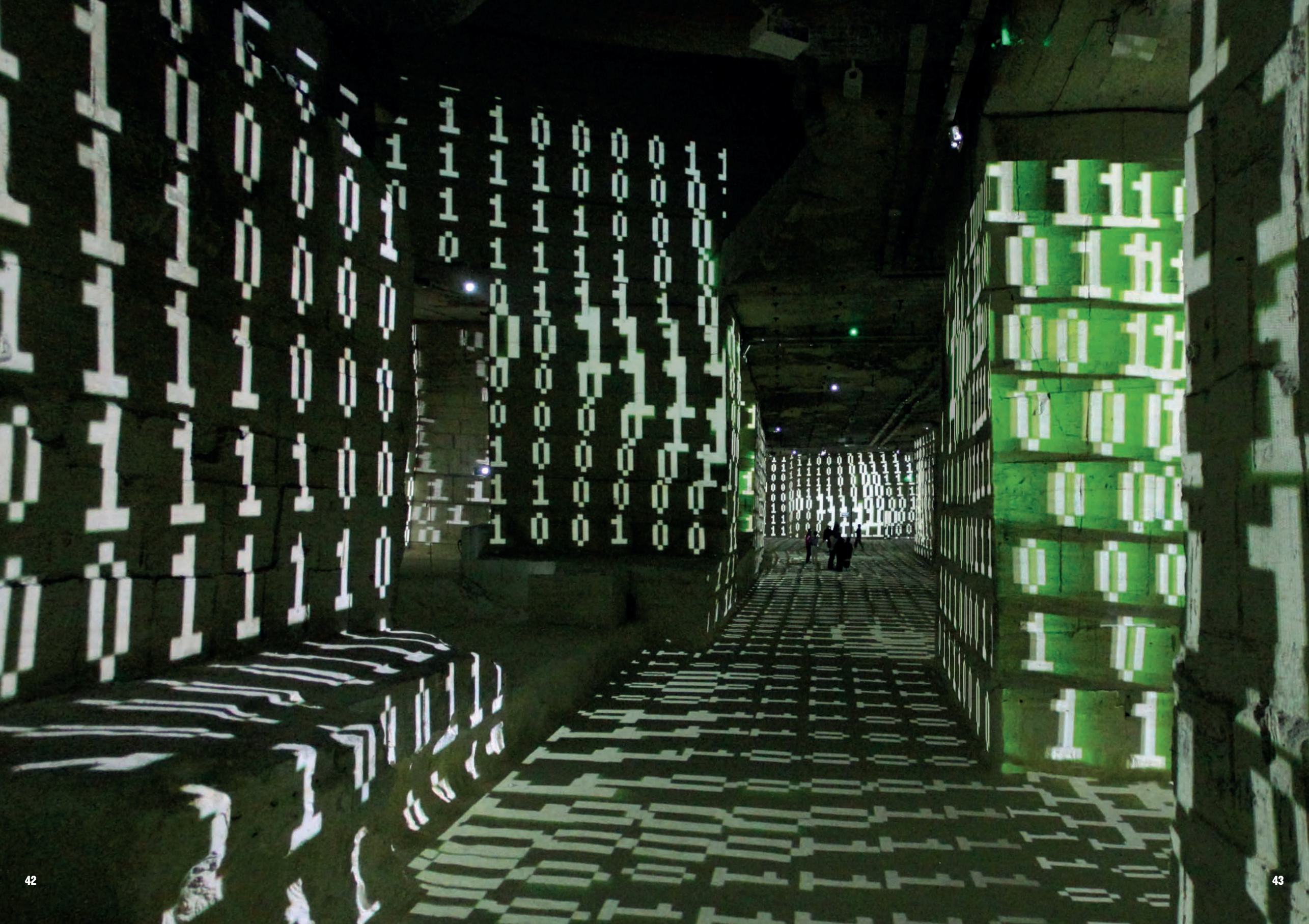
42/43 *La Vague des Pixels*, 2012
Virtual reality installation
Music: Jacopo Baboni-Schilingsi
Surface of projection: 7 000 m²
a-part festival,
Carrières de Lumières,
Les Baux-de-Provence (FRA), 2012
Software: Cyrille Henry

44/45
46/47 *The Origin of the World*, 2013
Generative and interactive virtual
reality installation
Music: Jacopo Baboni-Schilingsi
28 x 4 m
Pixels Power, Wood Street
Galleries, Pittsburgh (USA), 2013
Software: Cyrille Henry
/ Antoine Villeret

48/49 *L'Origine du Monde*, 2012
Virtual reality installation
Music: Michel Redolfi
Surface of projection: 7 000 m²
a-part festival,
Carrières de Lumières,
Les Baux-de-Provence (FRA), 2012
Software: Cyrille Henry

50/51 *Pixels Liquides*, 2011
Generative and interactive virtual
reality installation
33 x 7,50 m
La Novela festival, Musée d'art
moderne et contemporain –
Les Abattoirs, Toulouse (FRA), 2011
Software: Cyrille Henry

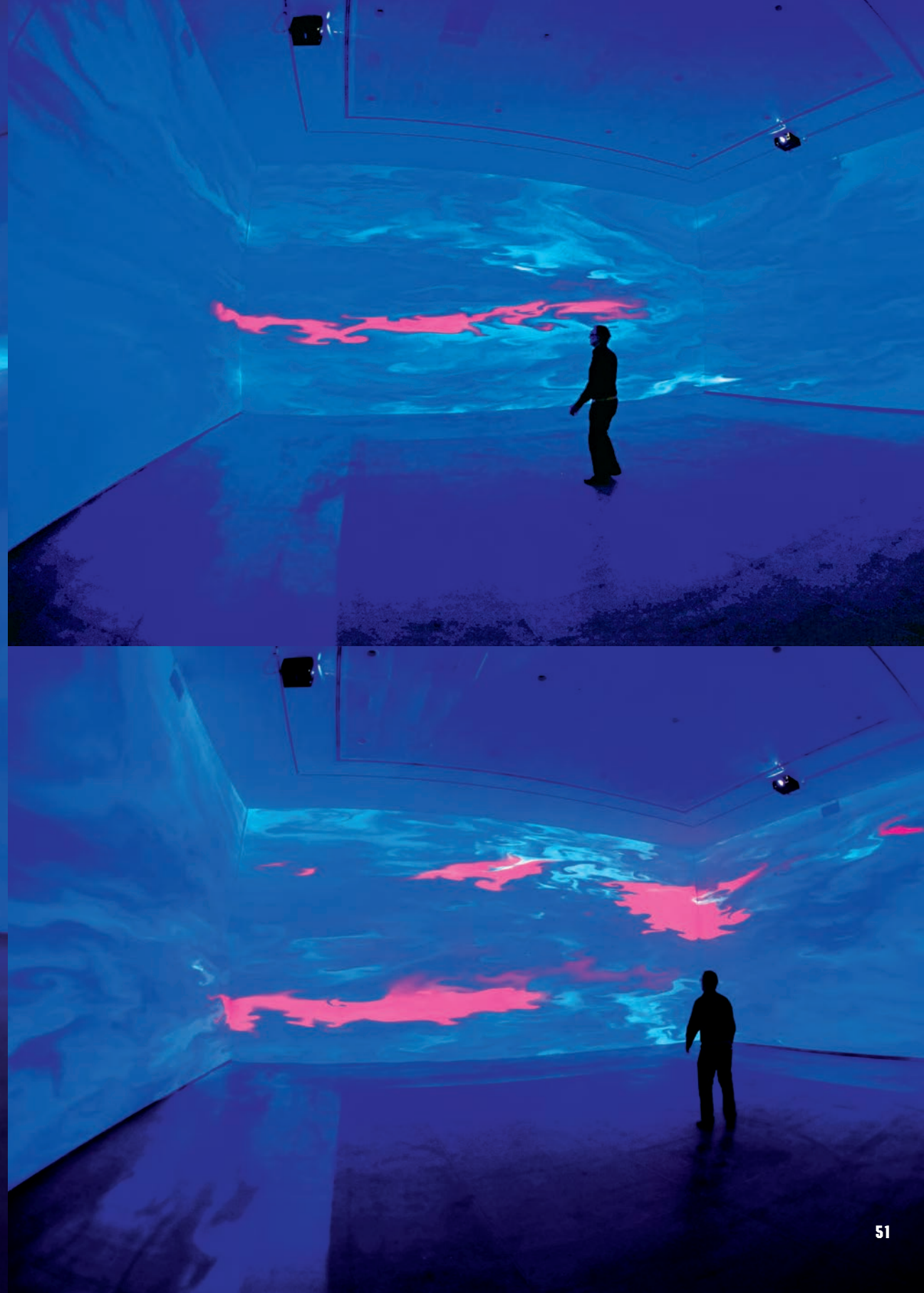












The Orisin of the World
or the Metamorphoses of Life

Christine Buci-Glucksmann

Virtual Skin

This *Orisin of the World* contains all the metamorphoses of life in disital form. At the outset, cells rise and fall, mersing together in an immense virtual skin with its motifs and its color fields. Curves, spirals, ovals, and flashy red or green spots all aggregate together, disintegrate, and lose shape at top speed. This genuine wave geometry grabs your cartographic and Icarian gaze. From top to bottom and from right to left, this artificial world seems to rediscover the world of life. It is as if, from the local chaos of cells and malleable interconnections, was born the kind of world in which “you are nothing but a pack of neurons,” as one scientist has said. For, here, “flux-images” combine with one another to give shape to a curious Duchampian “infra-thin”: “the possible is an infra-thin... The possible, implying the becoming—the passage from one to the other takes place in the infra thin.”¹ In passages of forms, of lines, of multiple modifications and tremors, your gaze explores and wavers as if caught up in so many distortions. And then, you yourself move about, make a tender or a more energetic gesture, and the ground swells, giving rise to all possible kinds of turbulence. In this veritable geometry of the tangled and the dislocated, aggregations and connections pulverize one another, dismantling the apparent order in ultrarapid succession. So, what is going on here?

Pixel Wars

Suddenly, the organic opens out onto another universe, one wherein pixels cannibalize the artificial world of life. Things are pulled into shape and enhanced with darker pixels, more Euclidean forms, and successive strata and layers. These turbulences become transparencies wherein a true-false perspective startlingly makes its appearance.

L’Origine du monde
ou les métamorphoses du vivant

Christine Buci-Glucksmann

Une Peau virtuelle

Soit cette *Origine du monde* de toutes les métamorphoses numériques du vivant. Au départ des cellules qui montent et descendent pour se rejoindre en une immense peau virtuelle avec ses motifs et ses champs colorés. Des courbes, des spirales, des ovales, des taches flashy rouges ou vertes, tout s’agrège, se désagrège, et se déforme à une vitesse infinie. Une véritable géométrie des ondes qui suscite un regard cartographique et icarien. De haut en bas, de droite à gauche, ce monde artificiel semble retrouver celui de la vie. Comme si du chaos local des cellules et interconnexions plastiques naissait ce monde où « nous ne sommes qu’un paquet de neurones » comme le disait un scientifique. Car ici les « images-flux » se combinent pour donner forme à un curieux « infra-mince » à la Duchamp : « le possible est un infra-mince... Impliquant le devenir, le passage de l’un à l’autre a lieu dans l’infra-mince »¹. Passages de formes, de lignes, modulations et frémissements multiples, le regard explore et vacille comme saisi par tant de déformations. Et puis, vous vous déplacez, faites un geste caressant ou plus énergique, et le tapis se creuse, suscitant toutes les turbulences possibles. Une véritable géométrie de l’enchevêtré et du disloqué, où agrégats et connexions se pulvérisent et destructurent l’ordre apparent dans un temps ultra-rapide. Que se passe-t-il donc ?

La guerre des pixels

Soudainement l’organique débouche sur un autre univers, où les pixels cannibalisent le monde artificiel du vivant. Ça s’étire, ça s’enrichit de pixels plus noirs, de formes plus euclidiennes, de strates et de couches successives. Les turbulences deviennent des transparences, où une vraie-fausse perspective surgit. À l’arrière,

1) Marcel Duchamp, *Notes*, arranged and translated by Paul Matisse (Boston: G. K. Hall, 1983).

1) Marcel Duchamp, *Notes*, Collection Champs, Paris, Flammarion, 1999, p. 21.

2) Ilya Prigogine, *Les lois du chaos* (Paris: Flammarion, 1994), p. 29.

2) Ilya Prigogine, *Les lois du chaos*, Paris, Flammarion, 1994, p. 29.

In the background, we find a curtain of colored shapes and, closer to us, the infra-thin in pixelated form. This time, the metamorphosis that occurs opens upon a confrontation between two worlds, two species, and two formal temporalities that, at times, are evocative of the “artificial pictures” of Victor Vasarely and Julio Le Parc. Yet, digital technology sets out other challenges, and the mirror effect of “crystal-images” has gradually given way to the virtual effect of “flux-images” in which microelements beset unstable, ephemeral, and ever-new macrocosmoses. As in Lucretius’ view—where the much-talked-about *clinamen*, a slight swerve, perturbs the fall of atoms in the void and thus engenders bodies—in the skin of the world, hundreds of *clinamina* create a new, unstable dynamic that bathes everything and goes so far as to suggest the azure blue of ocean depths. That is, unless that skin turns black, white, or a tinted gray, in circles the shape of great eyes, in a veritable metaphor for the meta-gaze of the origin and its “black holes.”

A Cellular Chaos: The Image Sees

An organic world, a disital world, a pixelated world, cellular life enters into a huge choreographed dance that rediscovers the plasticity of the wholly pictorial forms of Post-Abstract Art: ribbons; sinuous, dancing lines; spirals; and crosshatchings. Everything is evocative of that “cellular chaos” of which Ilya Prigogine has spoken: “If, under the microscope, we observe incessant disordered movement, it’s cellular chaos,” yet, “while matter in equilibrium is blind, nonequilibrium, by contrast, leads matter to see.”² That matter may see, in an interactivity between turbulence and transparency—such is the challenge of this virtual origin of the world, which may be said to have generalized the open female genitals, of Gustave Courbet’s *The Origin of the World* and of Marcel Duchamp in *Étant Donnés*, through the incessant erotic movement of intense organic-

un rideau de formes colorées, et plus proche, l’infra-mince pixelisé. Cette fois-ci, la métamorphose ouvre à l’affrontement de deux mondes, de deux espaces et de deux temps formels, qui évoquent parfois les « tableaux artificiels » de Vasarely ou Julio Le Parc. Mais le numérique impose d’autres défis, et l’effet miroir des images-cristal a laissé peu à peu place à l’effet virtuel des images-flux, où les microéléments ensendrent des macrocosmos instables, éphémères et toujours nouveaux. Comme dans la vision de Lucrèce, où le fameux « clinamen », un léger écart, perturbe la chute des atomes dans le vide et engendre des corps, dans la peau du monde des centaines de clinamen créent une nouvelle dynamique instable qui habille tout, allant jusqu’à suggérer le bleu azur des fonds marins. À moins que cette peau ne devienne noire, blanche et grisée, dans des cercles en forme d’yeux immenses, véritable métaphore du méta-regard de l’origine et de ses « trous noirs ».

Un chaos cellulaire : l’image voit

Monde organique, monde numérique, monde pixelisé, la vie cellulaire entre dans une immense chorégraphie où l’on retrouve la plasticité des formes d’une post-abstraction toute picturale : rubans, lignes sinueuses et dansantes, spirales et trames. Tout évoque ce « chaos cellulaire » dont parle Ilya Prigogine : « si au microscope, nous observons un mouvement désordonné incessant, c’est le chaos cellulaire ». Mais « si à l’équilibre la matière est aveugle, par contraste le non-équilibre conduit la matière à voir »². Que la matière voit dans une interactivité de turbulence et de transparence, tel est le défi de cette origine du monde virtuelle, qui aurait généralisé le sexe ouvert de Courbet (*L’origine du monde*) et de Duchamp (*Étant Donnés*) dans le mouvement érotique incessant d’intensités organico-pixelisées. Un bloc de sensations, où le visuel le dispute au gestuel et à l’haptique d’un toucher-voir, faisant du corps du spectateur un acteur et une puissante artistique

Pixelated forces. We encounter a block of sensations in which the visual vies with the gestural and the haptic with a touching-seeing that makes of the viewer's body both an agent and an artistic force wherein programmed order gives way to randomness. But how is that possible?

Cognitive Mapping

Everything Miguel Chevalier does in *The Origin of the World* and in such other works as *Fractal Flowers*, *Power Pixels*, and *Second Nature* implies a new relation of art to science, which proceeds through scientific paradigms that serve as models for visual art artifacts viewed via projections. Thanks to the very complex programming, executed here by Cyrille Henry, this living yet artificial world takes us back to “cellular automata”, wherein algorithms beset cells, and to an organic model, that of coral, that proliferates in labyrinthine fashion. From these starting points, the virtual world invents its own flowing and mutating temporality within an inorganic form of vitality well captured in Michel Redolfi's music, which hovers between flow and echo. This Origin without origin, this multiple and nomadic eye creates universes in a music made up of light and shapes. It is the music of a “new madness of seeing,” intrinsic to a technologically-inspired Baroque style³—so much so that, between appearance and disappearance, between ephemerality and perpetual cycles, between life and death, and in all color states, the virtual playfully makes light of the real. “Stripped bare” is no longer the Duchampian bride, but our globalized world in which life is forever being transformed—yet also threatened—by the power of these pixels that now encroach upon everything. Chevalier's *Origin of the World* offers us, too, one of those instances of “cognitive mapping” Fredric Jameson deemed a necessary alternative to the “Postmodernism” of “late capitalism.”⁴ For, in its power of knowledge, this digitalized life of multiple, hybridized

où l'ordre programmé laisse place à l'aléatoire. Mais alors, comment est-ce possible ?

Cartographies cognitives

Tout le travail de Miguel Chevalier dans *l'Origine du monde* et dans d'autres œuvres, *Fractal Flowers*, *Power Pixels*, *Seconde Nature*, implique un nouveau rapport de l'art à la science, à travers des paradigmes scientifiques qui servent de modèles aux artefacts plastiques projetés. Grâce à une programmation très complexe, réalisée ici par Cyrille Henry, ce monde vivant mais artificiel renvoie aux « automates cellulaires », où des algorithmes engendrent des cellules, et à un modèle organique proliférant et labyrinthique, celui des coraux. À partir de ces points de départ, le virtuel invente sa propre temporalité flottante et mutante, dans une vitalité inorganique que capte la musique de Michel Redolfi entre flux et résonance. Une Origine sans origine, un œil multiple et nomade, créateur d'univers dans une musique de la lumière et de formes, celle d'une « nouvelle folie du voir » propre au baroque technologique³. Si bien qu'entre apparition et disparition, entre éphémère et cycle infini, entre vie et mort, dans tous les états de couleurs, le virtuel se joue du réel. « La mise à nu » n'est plus de la mariée, mais de notre univers mondialisé, où la vie est toujours transformée, mais aussi menacée, par le pouvoir des pixels qui envahit tout. Aussi, *l'Origine du monde* de Miguel Chevalier nous propose-t-elle une de ces « cartographies cognitives » que Fredric Jameson juge nécessaire comme alternative au « Postmodernisme » du capitalisme tardif⁴. Car cette vie numérique d'univers multiples et hybridés retrouve « le faire émerger » cette propriété du vivant et de la signification selon Francisco Varela, en son pouvoir de connaissance.

3) On this matter, see our book, *La folie du voir. Une esthétique du virtuel* (Paris: Galilée 2002). Recent translation by Dorothy Z. Baker, *The Madness of Vision: On Baroque Aesthetics* (Athens, OH: Ohio University Press Books, 2013).

4) *Postmodernism, or, the Cultural Logic of Late Capitalism* (Durham: Duke University Press, 1991).

3) Sur cette question, C.f. notre livre *La folie du voir. Une esthétique du virtuel*, Paris, Galilée 2002. Traduction anglaise de Dorothy Z. Baker : *“The Madness of Vision”* (Ohio University Press, USA, 2013).

4) Fredric Jameson, *Le Postmodernisme ou la logique du capitalisme tardif*, Beaux-Arts de Paris Les Éditions, 2013, p. 104.

5) On this sculpture, the Mediterranean garden, and its scale models, see Charles Bové and Miguel Chevalier's DVD, *Second Nature*, and our text for this DVD, “Virtual Mediterraneans, or the Intoxications of Time.”

5) Sur la sculpture, le Jardin méditerranéen et ses modèles, C.f. le DVD Charles Bové et Miguel Chevalier, *Seconde nature*, Paris, a.p.r.e.s éditions, 2011 et notre texte : *Méditerranées virtuelles ou les Vertiges du temps*.

universes meets up with Francisco Varela's notion of “enaction,” a property belonging both to living beings and to signification.

Creating Universes

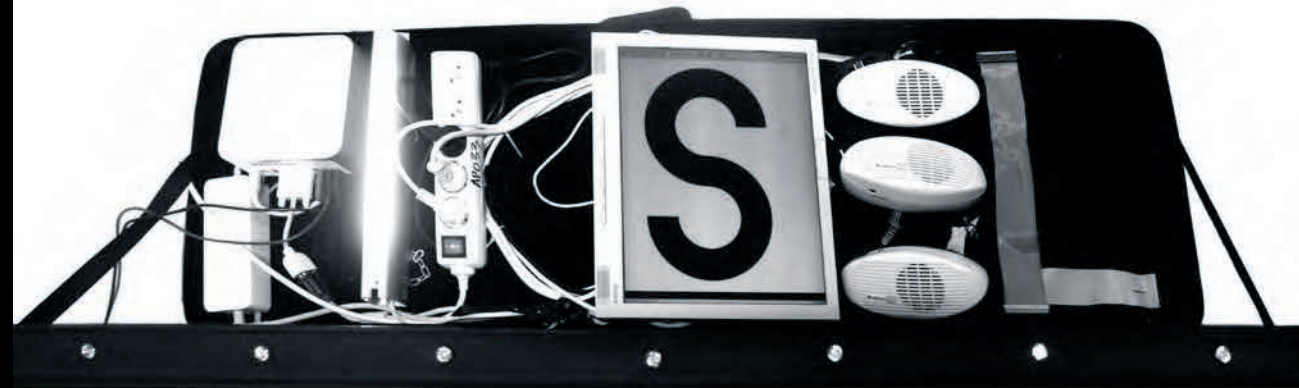
László Moholy-Nagy had a dream: to discover the devices that would allow luminous visions to be projected upon clouds. This dream, taken back up by Robert Smithson in his Aerial Art, has now been achieved in all possible sorts of Panopticism. At Baux-de-Provence, in the *Carrières de Lumières* (Light quarries) carved into the mountain, Chevalier has projected this *Orisin of the World* with the use of 70 linked video projectors spread out over 7.000m². Within this huge example of light architecture, with its mashrabiya effects, which extends from the ground up and creeps onto the walls, the audience strolls around, floating amidst the images while experiencing the illusion of walls and floors that seem to shift about. Yet still other sorts of artificial-universe projections are possible—for example, on the snow at the Le Grand-Bornand ski station or on building facades from Paris to Buenos Aires and from the Oslo subway system to the old docks of Marseilles. There, in his piece *Second Nature*, at night one can discover on the walls around Arvieux Square on Dunkerque Boulevard—which surround a huge spiral sculpture that serves as a true symbol of the Mediterranean—a virtual Mediterranean garden in which fractal flowers come to life, grow up, and then die away while reaching for the sky.⁵ All these experiments and creations of virtual works explore a veritable aesthetic of cognitive mappings of the world, with its poetics, its dissipative energies, its fractal topology, and its interactive creation of forms in permanent metamorphosis. With programs that are always being updated, these works engender universes that, through new demiurgic “games” of love and chance, end up going beyond man. Here, as Virginia Woolf had wished, you must “saturate each atom.”

Créer des univers

Moholy-Nagy avait un rêve, trouver des appareils permettant de projeter des visions lumineuses sur les nuages. Ce rêve, que reprit Robert Smithson dans son *Aerial Art*, est maintenant réalisé dans tous les Panoptismes possibles. Aux Baux-de-Provence, dans *Les Carrières de Lumières* taillées dans la montagne, Miguel Chevalier a projeté cette *Origine du monde* avec soixante dix vidéos coordonnées sur 7000 m². Une architecture de lumière immense, à terre et sur les murs, avec ses effets de moucharabieh, où le public déambulait, flottant dans les images et l'illusion de murs et de sols qui bougent. Mais les projections d'univers artificiels peuvent être autres. Sur la neige au Grand Bornand, ou sur des façades, de Paris à Buenos-Aires, du métro de Oslo au anciens docks de Marseille. Là, dans *Seconde Nature*, sur les murs de la Place d'Arvieux, boulevard de Dunkerque, autour de son immense sculpture en spirale véritable symbole de la Méditerranée, on peut découvrir au Jardin méditerranéen, où les fleurs fractales naissent, poussent et meurent vers le ciel⁵.

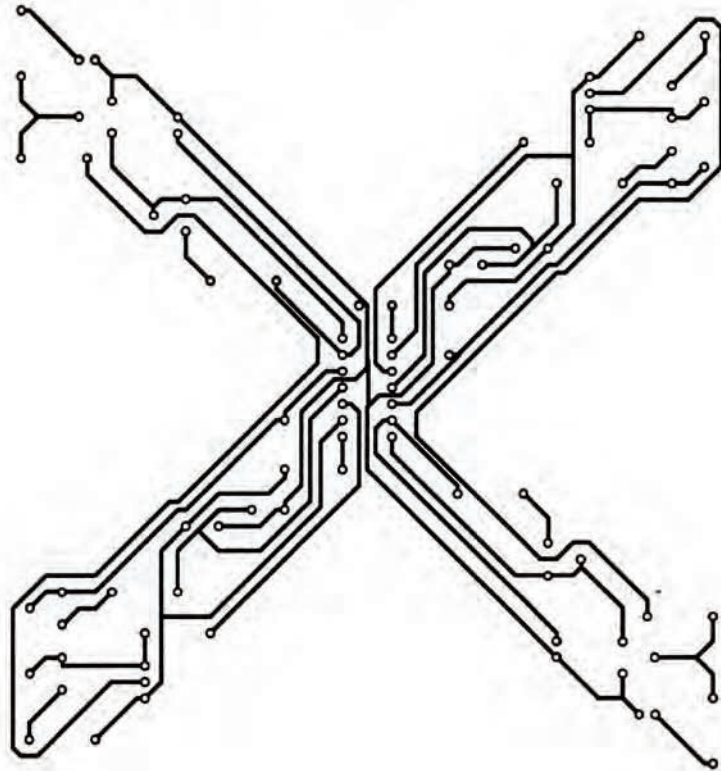
Aussi, toutes ces expériences et créations du virtuel explorent une véritable esthétique des cartes cognitives du monde, avec sa poétique, ses énergies dissipatives, sa topologie fractale et ses créations interactives de formes en métamorphose permanente. Dans des programmations toujours renouvelées, les œuvres engendrent des univers qui finissent par dépasser l'homme grâce à ces nouveaux « jeux » de l'amour et du hasard démiurgiques. Là, comme le voulait Virginia Woolf, « il faut saturer chaque atome ».

- 57 *Piksel11 – re:public,*
logo and catalog front
- 58 *Piksel[X] – Kernel Panic!*
Xosc synthesizer logo design
- 59 *Piksel09 – flre]e)[op]enlable,*
penguin logo
- 60/61 *Experimental Communication*
Performance at Piksel[X]
- 62/63 *Gisle Frøysland – Gathering,*
installation screenshot
- 64/65 *Piksel10 – (Un)stable,*
PikselBass performanc

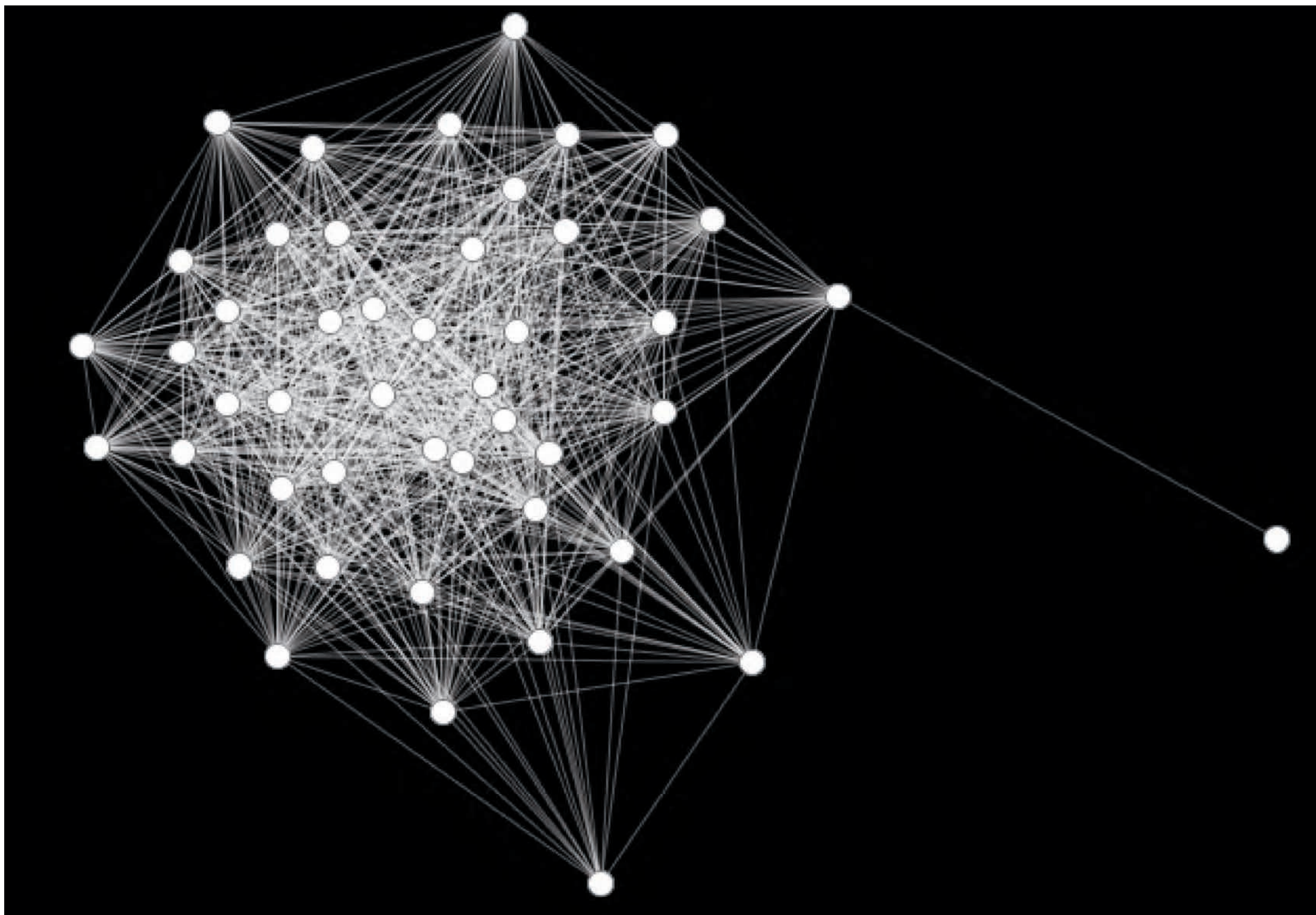


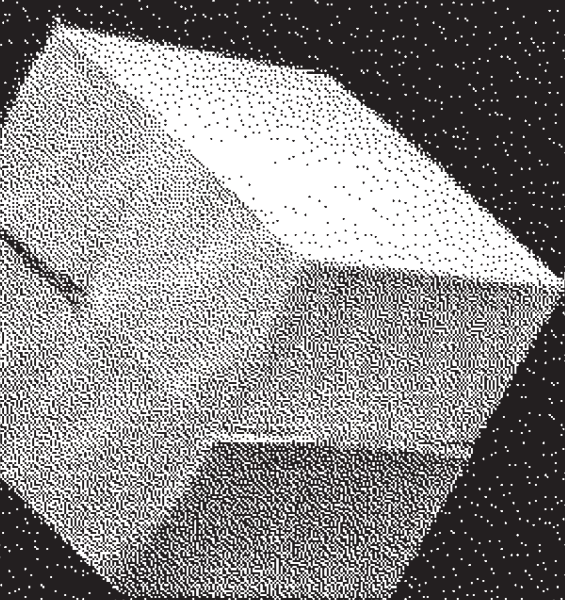
PIKSEL[X]

Kernel Panic!









: #PIKSEL 20 (UN) stable

Jonathan Kemp & Ryan Jordan

The universe is a gigantic crystal, all whose atoms and laminae lie in uninterrupted order and with unbroken unity, but cold and still. What seems an individual and a will, is none. There is an immense chain of intermediation, extending from centre to extremes, which bereaves every agency of all freedom and character. The universe [...] suffers under a magnetic sleep, and only reflects the mind of the magnetizer.

Ralph Waldo Emerson¹

Where the mind is so preoccupied with too many concerns for the improvement of the mechanisms of existence that there is room for little else, living gracefully and in comfort here on earth is dignified as the height of achievement. But, the copulating bonobo calls,² You are not from here, and in one pessimistic flowering she tells us that we will vanish into the aether, unmissed, brutally remaindered in the fluidic corkscrewing of X into anti-X, still salivating over the mechanics of Peas as the mechanics of existence.

You are not from here. Water is round.

If Emanuel Swedenborg's³ first licentious caresses were smooth, rounded yet tremulous, then soon, convinced that as water drops are round, all water is round, this skeptical roundness tumbled him headlong to drive his mechanical death ships over the mountains to a Danish descent.⁴

Years later, after a sacred shuddering dream, Swedenborg ceased flitting and flirting around existential explanation based on modulating circular motions of the celestial. His cerebellum,⁵ now sirded by heavy breathing techniques,⁶ a trembling conspiracy without conspirators, finally shot him out into an elastic flow of Particulates, a motile avian pointillism, to swarm over the sea, rocks and craters, heading out

1) Ralph Waldo Emerson, Swedenborg; or, the Mystic, Representative Men: Seven Lectures, Boston: Phillips, Sampson and Company, 1850, p. 133.

2) Our nearest relative both in genes and sexual behaviours.

3) Emanuel Swedenborg (1688-1772). Natural scientist, miner, engineer and, after an apocryphal dream in 1744, mystic and tantric cosmonaut. Before his dream, he was an atomist, believing in a infinity modality of "natural spherical points".

4) Swedenborg did take 14 ships over some mountains to fight the attacking Danes pre-empting Carlos Fitzcarrald, a notorious rubber baron, who took a ship across a mountain, but in boxed parts (and unlike his depiction in Werner Herzog's *Fitzcarraldo*).

5) The natural spherical points in the brain whose motion, according to Swedenborg, was part of the hydraulic pump system of the brain.

6) Breathing techniques have been common practice through many cultures to regulate blood flow throughout the body which in turn cause the brain to function in an altered state. For example, cf. Stanislav Grof's "Holotopic Breathwork".

7) Tremulations (or vibrations) is Swedenborg's wave theory for the source of life.

8) The bonobo's cry is unregulated in any Buckminster Fuller-like spaceship earth.

9) Swedenborg circumnavigated the Universe meeting all its denizens, dead or alive: cf. *Earth's in the Universe*.

10) A helmet as part of the 'experimental communication system', Venice, May 2013.

11) The Great Outdoors, or Grand dehors cf. Quentin Meillassoux, *After Finitude*.

12) Queen Mab; *A Philosophical Poem; With Notes*, Percy Bysshe Shelley, 1813 – Shelley's eulogy to a communised utopia.

13) Emanuel Swedenborg. Dream Diary 1744.

beyond flattened horizons, bound for the fertility of the cosmos. Unfettered by the secular despotism of "communication, control, and statistical mechanics", the enthalpic coupling of everything to everything as transcendental malaise, dematerialized in his tremulations⁷ Swedenborg is catapulted away from this anti-delirial spaceship earth.⁸

This energetic disturbance of the aether, a wilful induction of non-Polar brain states (occult, ethereal, supernatural, paranormal; bodily affect, entrainment, modulation, compulsion, hallucinogenics) via the brain substrate, a launch into the auto-reflexive void (voiding out, the evisceration of will).

Mirror neurons reflected his internal structures as fractal whirlpools while being pulsed electrochemical discharges from a rotting cadaver. The recombination of groups of neurons forced into incestuous couplings reconfigure internal circuitries initiating the control panel of undiagnosed communicants. Gap junctions fused together through subtle electromagnetic pulsing over deep time become solidified structures heightening electrical conductance through jagged tunnels and dank neuronal passageways. Spectres lurk in the alley and mutter as the brain takes flight into the unknown, shedding its balls of lightening in the nerve cells of the eye. Laser modulations of microwaves emanate from the cranium rapidly feeding back into nervous tremulations causing the conductive bridge, or gap junctions, to further solidify attaining an access point into angelic communication.

"In order fully to understand Swedenborg one would need to have a Swedenborg brain, and that is not met with once in a century." So writes Sir Arthur Conan Doyle, posing an outer limit, a precipice on a chasm split apart revealing a weak magnetic throb.

Swedenborg's rough guiding around the Spiritual World,⁹ is celebrated in its inversion

to be executed in the experimental communication system, in a new so-called World Brain Interface.¹⁰ Direct electromagnetic modulations induced across brains, via collected weird cosmic bio-geologies, are made to extemporize the great outdoors across the brains inner horizon.¹¹ This is the bonobo's anti-machine, designed to reboot local and promiscuous read write errors to slough off the dreams of a kidnapped and coshed Queen Mab,¹² while attending to a concern with the non-Present of the not-X, so as to remake interface as always the just-contingent modality of the magnetizing magnetics of thought.

When spirits begin to speak with man, he must beware lest he believe them in anything; for they say almost anything; things are fabricated by them, and they lie; for if they were permitted to relate what heaven is, and how things are in the heavens, they would tell so many lies, and indeed with a solemn affirmation, that man would be astonished...

Emanuel Swedenborg¹³

March 2013

With thanks to Nihal Yesil

69 *Skinned Liberty*, 2013
3D video, variable dimensions,
3:34 continuous loop
Detail from "Triptych of the
Skinned Liberty" in continuous loop
"The Metamorphoses of the Virtual
– 100 Years of Art and Freedom"
27 May–31 October 2013,
Officina delle Zattere, Venice (ITA)

70 Hybridization of ORLAN's
wardrobe *UNTITLED*, 2008
Textile, variable dimensions
Espacio AV, SUTURE-
HYBRIDIZATION-RECYCLING,
in collaboration with Davidelfin,
curator Isabel Tejada, Murcia
(ESP), 2008

71 *Harlequin Coat*,
Video projection and bioreactor
containing the skin cells of ORLAN,
those of a woman of African
descent, and those of marsupial
animals, shown at the *Still, Living*
exhibition curated by Jens Hauser,
Bakery Artrage, Biennale of
Electronic Arts Perth – BEAP (AUS),
September 2007

72 *Disfiguration-Refiguration*,
Precolumbian Self-Hybridization
No. 4, 150 x 100 cm, cibachrome,
1998

73 *American Indian
Self-Hybridization #7:*
*Tís-Se-Wóo-Na-Tís's She Who Bathes
Her Knees*, Wife Of The Chief,
Painted portrait, combined with
ORLAN's portrait, digital
photography, 152,5 x 124,5 cm,
2005

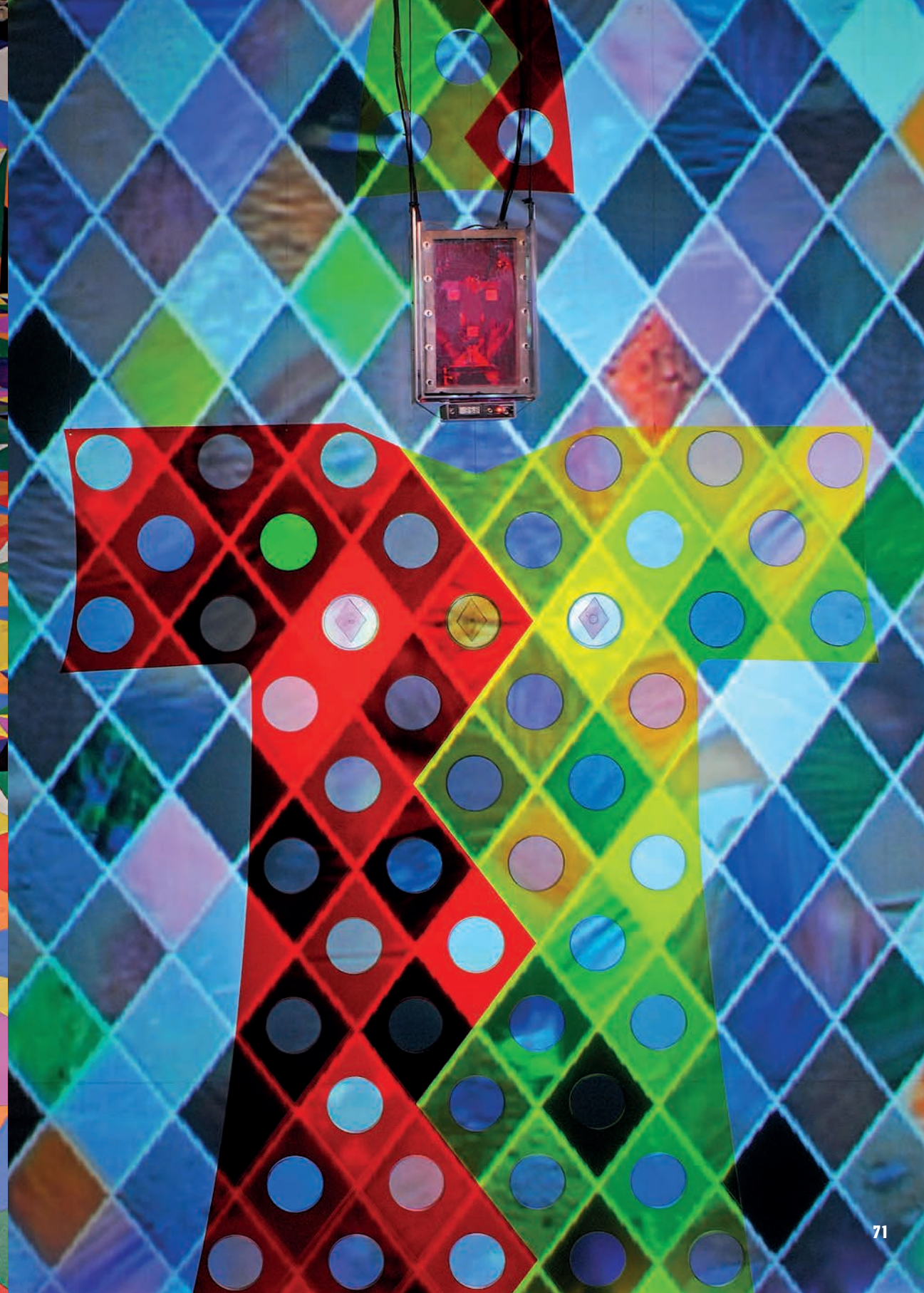
74 *The Kiss of the Artist:*
Automatic dispenser, well, almost!
Black and white photograph,
165 x 110 cm, Collection Maison
Européenne de la Photographie,
Paris (FRA), 1977

75 *Standard: One-ORLAN-Body*,
Front and Back, 2002
180 x 120 x 200 cm
Wooden ruler, Plexiglas,
white-lacquered wooden base
Work produced by the Fonds Régional
d'Art Contemporain, FRAC Pays
de la Loire for the *éléments favoris*
exhibition, 2002

76/77 *Bump Load*, 2009
Luminous and interactive sculpture
Production:
Conseil Général du Val-d'Oise /
Abbaye de Maubuisson / CNAP –
Centre national des arts plastiques
Mixed media (resin, aluminium,
infrared cell, LED,
programmed electronics,
luminous fibre-optic fabric)
Approximate dimensions:
length 170 cm, width 100 cm,
height 200 cm
Technical developments:
Interaction design and Project
coordination: Emmanuel Geoffray
(Soixante Circuits); Trucmuches
Luminous fabrics:
Brochier Technologies
Programming:
Numeris Causa, ExperienS
Parlour:
length 13,3 m, width 11,7 m,
height 5,76 cm

78/79 *MEASURAGE*,
performance 2012
Digital Photography,
Variable Dimensions,
Andy Warhol Museum, Factory
Direct, curator éric C. Schiner,
Pittsburg (USA)









UN ORLAN-CORPS







ORLAN
and her skinned ORLAN-body

Philippe Piquet

“That which is the deepest in man is the skin”, an extract from the work of Paul Valéry entitled, *Obsession* (1931), ORLAN questions constructed ideas and attractive but empty truths, Valéry’s included. Logically following the works ORLAN has produced since the beginning of her career, *Skinny Liberty* is a video artwork made especially for the exhibition “The Metamorphosis of the Virtual” presented in Venice at the Biennale. It consists of 3D self-portrait constructed as an effigy of ORLAN’S body and face. This character is not static, and is intended to reenact the gestures made by ORLAN during her performances. This video shows three figures of the artist, muscles exposed, on a single projection surface, and aims to contradict the words of Valéry. Would we not say, in effect, that the artist has been “skinned alive”? Would we not admit that, especially in the case of ORLAN, that it is often painful to create works of art? One must tear them off from oneself and from the others.

The body, the skin, the flesh: these are the materials that ORLAN never ceases to try and understand, using them in all sorts of technical processes and with all sorts of technologies. The concept of ORLAN-CORPS that she has forged poses the affirmation that the body is a sculpture and a material from which it is possible to imagine a myriad of types of formulations.

Skinny Liberty prominently follows the tradition founded by Évariste Fragonard, who at the end of the 18th century created this same type of figure in a fine arts context to teach the students of the “beaux-arts” the subcutaneous secrets of the expressions of the body. In doing this, ORLAN not only puts her own image into play, but reconstructs it in 3D. Besides the fact that it provides in cut-away diagram a self-portrait of a female figure in a field that has very few, this video highlights once again the rapport the artist has

ORLAN et son ORLAN-Corps
en écorchée

Philippe Piquet

« Ce qu’il y a de plus profond en l’homme, c’est la peau », note Paul Valéry dans *L’Idée fixe* (1931). ORLAN met en question les belles formules, les idées toutes faites et en particulier celle-ci. Dans la suite logique d’un travail qu’elle mène depuis le début des années 1960, *La Liberté en écorchée*, est une œuvre vidéo créée spécialement pour « Les métamorphoses du virtuel ». Il s’agit d’un personnage 3D en mouvement, autoportrait construit à l’effigie d’ORLAN, corps et visage, destiné comme dans un « reenactment » à rejouer les gestes des performances d’ORLAN. Cette œuvre vidéo donnant à voir sur la même surface de projection trois figures de l’artiste, tous muscles mis à nu, vise à faire mentir la parole du philosophe. Ne dit-on pas en effet de l’artiste qu’il est un « écorché vif » ? N’avoue-t-il pas – c’est le cas du moins d’ORLAN – qu’il lui est le plus souvent douloureux de créer des œuvres ? Qu’il lui faut se les arracher et les arracher aux autres. Le corps, la peau, la chair, ce sont là des matériaux qu’ORLAN n’a de cesse d’appréhender, les utilisant dans toutes sortes de processus techniques et technologiques. Le concept d’ORLAN-CORPS qu’elle a forgé participe à poser comme une affirmation majeure que le corps est sculpture et qu’il est un matériau à partir duquel il est possible d’en imaginer toutes sortes de formulations.

La Liberté en écorchée s’inscrit éminemment dans la tradition qu’a installée Évariste Fragonard à la fin du XVIII^e siècle en informant plastiquement ce type de figure afin d’enseigner aux élèves des Beaux-arts les secrets sous-cutanés de l’expression d’un corps. Ce faisant, ORLAN ne met pas seulement sa propre image en jeu, elle la reconstruit à l’aide d’un programme en 3D. Outre le fait qu’elle confère au genre de l’écorché la dimension de l’autoportrait y ajoutant une figure féminine dans un champ qui en compte très peu, cette vidéo signale une nouvelle fois le rapport que

always maintained with science.

Based on her often repeated *measuRAGE* performances, realized in the streets and prominent institutions alike, *Skinny Liberty* shows the body in movement. The three figures seem to achieve a very slow choreography in last time, that strategically pauses the image in such a way as to mark the presence of the ORLAN-CORPS at a precise moments when, in her performances, the artist produces an emblematic gesture. For example, when she traces a chalk mark above her head indicating her place in space. The tripling of the figure involved creates a space that is never vacant; it fills the space with its presence, and in this way the art of ORLAN is the metaxis, and not the mimesis. A major preoccupation of the avant-garde modernist artists who animated the passing of the 19th and 20th centuries is the problematic body in motion, envisaged in *Skinny Liberty*. In this piece we find a singular and powerful resolution, which, 100 years later, makes a surprising counterpoint to Umberto Boccioni’s *Unique Forms of Continuity in Space* (1913). A reference that speaks of investigations of the body in the echo of modernism.

ORLAN was only seventeen when she utilized her body as a sculpture in a series of photographs where, with an immaculate cloth draped in the background, she gave birth to an inert being, hybrid and androgynous, engaging in a creative adventure where the body, her own, was the central element. At the same time medium and image, symbol and pretext, material and fetish object. From her first *Tentative(s) Pour sortir du cadre* (1965) to her very latest works, including *The Artist’s Kiss* (1977), *La Madone au Minitel* (1985) or the series of *Saint-Suaire(s)* (1993) and her *Mutant Hybrids* (2009), ORLAN’s art reveals an irrepressible passion for the history of art and a distinct desire to blend it with science. When she claims to be using the technology of her time in her manifesto written in 1989 entitled “Carnal Art”, she is silently commenting on her commitment to the models of the past: “Carnal

l’artiste a toujours entretenu entre art et sciences.

Fondée sur l’exemple si souvent répété de ses performances que sont les *MesuRages* de rue et d’institution, *La Liberté en écorchée* montre un corps en mouvement. Les trois figures paraissent accomplir une très lente chorégraphie en un décalage temporel qui joue d’arrêts sur image de sorte à bien marquer la présence de l’ORLAN-CORPS à un moment précis où, dans ses performances, l’artiste produit un geste emblématique comme quand elle trace un trait de craie au-dessus de sa tête pour désigner sa place dans l’espace. Le triplement de la figure participe à ne jamais le laisser vacant, à l’emplir de cette présence, dans cette façon où l’art d’ORLAN relève de la *metaxis* et non de la *mimesis*. Préoccupation majeure des avant-gardes modernes qui ont animé le passage du XIX^e au XX^e siècle, la problématique d’un corps en mouvement telle que l’envisage *La Liberté en écorchée* trouve chez ORLAN une résolution singulière et puissante qui, à cent ans d’écart, fait étonnamment contrepoint à l’œuvre d’Umberto Boccioni, *Formes uniques dans la continuité de l’espace* (1913). Une référence qui en dit long des investigations du corps à l’écho de la modernité.

ORLAN n’avait que dix-sept ans que, déjà, elle utilisait son corps comme sculpture dans toute une série de photographies où, sur fond de drap immaculé, elle donnait naissance à un être inerte, hybride et androgyne, s’engageant dans une aventure de création dont le corps – le sien – était l’élément central. Tout à la fois médium et image, prétexte et symbole, matériau et objet fétiche. De ses premières *Tentative(s) Pour sortir du cadre* (1965) jusqu’à ses tout derniers travaux, en passant par *Le Baiser de l’artiste* (1977), *La Madone au Minitel* (1985), la série des *Saint-Suaire(s)* (1993) ou ses *Mutants hybrides* (2009), l’art d’ORLAN révèle une passion irrépressible pour l’histoire de l’art qu’il lui plaît toujours de combiner aux sciences. Dans le manifeste qu’elle a rédigé en 1989, intitulé « L’Art charnel », si elle y revendique l’usage des

art," she writes, "is a work of self-portrait in the classic sense".

Flying in the face of tradition to highlight the suffering body, ORLAN affirms the power to "see [her] own body exposed without suffering", to see "the extent of her entrails." Ensuring the artist of a total individual freedom, "carnal art" inscribes itself in the social realm as well as in the media, and, if necessary, it can go to court. It has emerged as an institution drawn in particular to questions surrounding the "Baroque, parody, grotesque and styles left to their own devices."

From the chapter PERCEPTION of her *Manifesto of Carnal Art* ORLAN writes:

"Now I can see my own body without suffering!... I can see the entirety of my insides, with a new type of mirror. I can see the heart of my lover and its design has nothing to do with the symbolic sentimentality usually designed to represent it.

"My dear, I love your spleen, I love your liver, I adore your pancreas and the line of your femur excites me".

In browsing the artist's work, it seems ORLAN always takes it upon herself to operate in the echo of the examples she finds in the history of art that fascinate her. Not for their permissive role, but for the symbolism and universality found in them, making her work immediately accessible.

Thus, after producing a number of performative actions during the beginning of her career, such as *Les Marches au ralenti*, *Une homme et un femme*, etc., ORLAN conceived her early "Madonna" self-portraits after a trip to Italy, performing a set of eighteen photographs entitled *Occasional striptease with the aid of trousseau linens*. They were presented as a sequence of photographs of a striptease that progressively lead up to the image of Botticelli's Venus on a strange chrysalis. In 1967, her series of *Living Paintings* called for the resumption of iconic female characters such as Goya's *Maya* or *La Grande Odalisque* by Ingres. We see this in the figure of the Madonna that she places on a pedestal in relation to the ORLAN-CORPS. We

moyens technologiques de son temps, elle ne tait nullement son attachement aux modèles du passé: « L'art charnel, écrit-elle, est un travail d'autoportrait au sens classique. »

Battant en brèche toute tradition visant à mettre en exergue le corps souffrant, ORLAN affirme pouvoir « voir [son] propre corps ouvert sans en souffrir », se voir « jusqu'aux fond des entrailles ». Assurant ainsi l'artiste d'une totale liberté individuelle, « l'art charnel » s'inscrit selon elle dans le social comme dans les médias et, si nécessaire, peut aller jusqu'au judiciaire. Il s'impose alors comme une institution affectionnant particulièrement, question style, « le baroque, la parodie, le grotesque et les styles laissés-pour-compte. »

Dans son manifeste de l'art charnel, ORLAN écrit au chapitre « PERCEPTION » :

« Désormais Je peux voir mon propre corps ouvert sans en souffrir!... Je peux me voir jusqu'au fond des entrailles, nouveau stade du miroir. Je peux voir le cœur de mon amant et son dessin splendide n'a rien à voir avec les mièvreries symboliques habituellement dessinées pour le représenter. »

— « Chérie, J'aime ta rate, J'aime ton foie, J'adore ton pancréas et la ligne de ton fémur m'excite. »

À parcourir l'œuvre de l'artiste, il semble qu'ORLAN prenne toujours soin d'opérer en écho des exemples d'une histoire de l'art qui la passionne. Non pour leur rôle de caution mais pour la charge symbolique et universelle – donc immédiatement perceptible – dont ils sont investis. Ainsi, après avoir multiplié au début de sa carrière nombre d'actions performantes – telles les *Marches au ralenti*, les *Mesurages*, *Une homme et un femme*, etc. –, ORLAN connaît suite à un voyage en Italie ses premiers autoportraits en madone réalisant un ensemble de dix-huit photographies intitulé *Striptease occasionnel à l'aide des draps du trousseau*. Celles-ci présentaient comme une séquence de déshabillage progressif débouchant sur l'image de la Vénus de Botticelli puis sur celle d'une étrange chrysalide. En 1967, sa série des *Tableaux Vivants*

see this as well in her performance *The Artist's Kiss*, which was proposed to the visitors of the FIAC in Paris in 1977. The public could light a candle for Saint ORLAN and/or receive a real kiss from ORLAN-CORPS. The Madonna is central in all her documentary studies, from *Le Drapé-le Baroque* (1979-1986), inspired by Bernini's celebrated sculpture, *The Ecstasy of Saint Teresa*.

Playing with the iconography of the Virgin, whether in white or in black, ORLAN subverts the representation in a new gestural and accessorized scenography and syntax, showing the character in motion and at her discretion amplifying or minimizing the load of Christian symbolism. At its conception, the figure of Saint ORLAN was covered in flowers and given a cloud background. Then, Saint ORLAN was blessed by objects of worship, and finally placed in a series of *Reincarnation* referencing a fictional hagiography in which Saint ORLAN is the protagonist.

The founder of the Environment-Behavior-Performance Association, ORLAN developed her work in the field of video, and organized an International Performance Symposium in Lyon. In 1979, ORLAN was forced to undergo emergency surgery for an ectopic pregnancy. She filmed her experience and sent the tapes one by one as they were completed to L'Espace Lyonnais d'art Contemporain. This was the first action of this unique approach which she developed considerably in the following years.

Not the one to shy away from exploring her own vanity, her series *The Woman in the Mirror* (1983) confirms the direction of this quest. Contrary to tradition, these photographs show the face in a manner far from ideal, covered with a flesh-colored substance resembling a viscous paste, endeavoring to disfigure and to "reconfigure". We find this issue deconstructed again in her performance-surseries that follow, in which she wanted her face to be the canvas of her own image, which is to say, changing from a presentation to a representation. The operating room then becomes her "atelier",

en appelle à la reprise de personnages féminins emblématiques tels que la *Maya* de Goya ou *La Grande Odalisque* d'Ingres. Voire à la figure de la madone qu'elle met en scène sur un piédestal en relation avec ORLAN-CORPS. Ainsi de la performance du *Baiser de l'artiste* qu'elle propose aux visiteurs de la FIAC en 1977. Les visiteurs pouvaient mettre un cierge à sainte ORLAN et/ou recevoir un vrai baiser d'ORLAN-corps. La madone est encore centrale dans toutes ses études documentaires sur *Le Drapé-le Baroque* (1979-1986), renvoyant à la célèbre sculpture du Bernin, *L'Extase de Sainte-Thérèse*.

Se jouant de l'iconographie de la Vierge, qu'elle soit blanche ou noire, elle en subvertit la représentation dans une nouvelle scénographie et une syntaxe gestuelle avec accessoires, mettant le personnage en mouvement et amplifiant ou minimisant à son gré la charge du symbolisme chrétien. La figure de Sainte ORLAN qu'elle s'invente tout d'abord figurée avec fleurs sur fond de nuages, puis béniissant les objets du culte, enfin investi dans la série des *Reincarnations* réfère pour sa part à toute une hagiographie fictionnelle dont elle est l'héroïne. Fondatrice de l'association Environnement-Comportement-Performance, ORLAN développa son travail dans le domaine de la vidéo et elle organisa un Symposium international de la performance à Lyon. En 1979, opérée d'urgence pour une grossesse extra-utérine, elle se fit filmer et envoya les cassettes au fur et à mesure de l'opération à L'Espace Lyonnais d'art contemporain. C'était là le premier acte d'une démarche qui devait connaître plus tard un développement considérable.

Côté vanité et narcissisme, ORLAN n'est pas en reste et sa série de la *Femme au miroir* (1983) confirme le sens de sa quête. À l'inverse de la tradition, elle ne s'y montre pas de façon idéale mais le visage recouvert d'une substance couleur chair ressemblant à une pâte visqueuse, s'employant ainsi à se défigurer et à se « reconfigurer ». C'est l'enjeu même des différentes opérations chirurgicales-performances qu'elle conduit par la suite où elle a voulu mettre de la figure

the place of excellence from which all possible transformations and services performed therein have emerged as a “rite of passage”. Everything is used in a divertive manner, with the goal of her cosmetic surgeries being to question the standards of beauty, a recurrent concern in the entire history of aesthetics.

Attentive to technological advances in communication, ORLAN created the first art review on the Minitel in 1985. After moving to Paris, she chose to create on all fronts: she realized a video *Direction for a large Fiat*; conceived a multimedia installation, *Saint ORLAN blesses the performance*; exhibited *Direction for an assumption*; gave an *Homage to Robert Filliou*; participated in *Femmes cathodiques*, the Simone de Beauvoir video festival... these are just some of the many works that have contributed to her reputation.

In 1990, ORLAN began her famous series of surgical performances under the generic title of *The Reincarnation of Saint ORLAN*. A condemnation of social pressure on the body, especially on the bodies of woman, these performances are also a reflection on the idea of beauty. In 1993 in New York, ORLAN implanted two silicon bumps on both sides of her forehead using implants that are typically used to enhance cheekbones. Designed as a performance, it was relayed by satellite to various art institutions, including the Centre Pompidou in Paris, Sandra Gering Gallery in New York and the McLuhan center in Toronto. In December, after her ninth surgery, ORLAN terminated the series of performances.

Partial to all kinds of manipulations, real as well as virtual, ORLAN has repeatedly played with the various ways one can mutate the face. Her work entitled *Omnipresence* (1994), the series that Jean de Loisy presented at the Centre Pompidou in 1994 as part of the exhibition “Off Limits: art and life”, reflects the permanent care taken by ORLAN to animate the discussions about the historical and contemporary notions of the idea of beauty. Oscillating between disfigurement and refiguration,

sur son visage c’est-à-dire de la représentation. Le bloc opératoire devient dès lors son « atelier », le lieu par excellence de toutes les métamorphoses possibles et chacune des prestations qui y est réalisée s’impose alors comme un « rite de passage ». Tout y est mis au service d’un détournement, celui de l’objectif convenu de la chirurgie esthétique aux fins de remettre en cause les normes de la beauté, préoccupation récurrente de toute histoire esthétique.

Attentive aux progrès des techniques de communication, ORLAN créa dès 1985 la première revue d’art sur Minitel. Par la suite, elle choisit d’agir sur tous les fronts : elle réalisa une vidéo – *Mise en scène Pour un grand Fiat* –, conçut une installation multimédia – *Sainte ORLAN bénit la performance* –, exposa *Mise en scène Pour une assumption*, rendit un *Hommage à Robert Filliou*, participa à *Femmes cathodiques*, le festival de vidéo Simone de Beauvoir..., bref autant d’actes qui contribuèrent à asseoir sa réputation.

En 1990, ORLAN commença la série de ses fameuses performances chirurgicales sous le titre générique de *La Réincarnation de sainte ORLAN. Dénonciation des pressions sociales exercées sur le corps*, plus particulièrement celui de la femme, celles-ci relèvent aussi d’une réflexion autour de l’idée de beauté. À New York, en 1993, elle se fait implanter deux bosses en silicone de part et d’autre du front en utilisant des implants qui servent habituellement à rehausser les pommettes. Conçue comme une véritable performance, celle-ci est retransmise par satellite vers différents lieux d’art, notamment au Centre Pompidou, à la galerie Sandra Gering de New York et au Centre McLuhan de Toronto. En décembre, suite à une neuvième opération, ORLAN termina cette série.

Adapte de toutes les manipulations tant réelles que virtuelles, ORLAN n’a de cesse de multiplier les mutations faciales. Intitulée *Omniprésence* (1994), la série que Jean de Loisy présente au Centre Pompidou en 1994 dans le cadre de l’exposition « Hors Limites : l’art et la vie » témoigne du soin

her art, this “carnal art” as it claims to be, leads us to finally consider the body as a “ready-made”, but changed, as this is no longer an ideal ready-made that it is sufficient to sign.

This Post-Duchamp reflection, and Postoperative ORLAN, projects a new image to create new images, and to create her series of *Self-hybridizations*. She has developed all her hybrid portrait productions using Photoshop by blending her new image with those from non-Western cultures, including Pre-Columbian, Native American, and African. Each of the images called for a thorough knowledge of the rites and rituals of the aesthetic references, such as the *African Self-hybridization* on behalf of *Cimer ancien de danse Ejasham Nigeria* and *Visage de femme euro-Stephanoise*: a visionary way to approach cultural syncretism.

For the *Self-hybridization* series, ORLAN built resin sculptures called *hybrid mutants* that confirm the embodied dimension of her work. The retrospective exhibition devoted to her in 2006 by Heysy Lorand, the director of the Museum of Modern Art in Saint-Etienne (the city where ORLAN was born), allowed the visitor to experience to the fullest extent an oeuvre completely unique in its genre, aware of scientific advances in her desire to be in tune with the world in its present turmoil.

Thus, placing the body, her body, at the center of her approach, posing it in all sorts of “*Mixed unions, free weddings, and barbarian nuptials*” (the title of her exhibition at the Abbey of Maubuisson, near Paris, in 2011), ORLAN enacts a permanent mutation. She precedes this mutation by creating a cyborg being, an interactive sculpture, whose halo of light is modified by the audience surrounding it. Similarly, ORLAN created a video work in which her metaphorical and virtual Skinned Liberty is the central figure.

A body without skin, without interface; ORLAN as the sole medium, her body and ORLAN-CORPS skinned and projected.

permanent qui l’anime d’interroger les notions historiques et contemporaines de l’idée de beauté. Oscillant entre défiguration et refiguration, son art – cet « art charnel » qu’elle revendique – la conduit finalement à considérer le corps comme un « ready-made » modifié car il n’est plus ce ready-made idéal qu’il suffit de signer.

De cette réflexion Post-duchampienne et Post-opératoire, ORLAN imagine la série des *Self-hybridations*. Elle élabore alors toutes sortes de portraits hybrides à l’aide de Photoshop en mixant sa nouvelle image à des référents venus de cultures non occidentales, pré-colombiennes, amérindiennes ou africaines. Chacune des images produites en appelle à une connaissance approfondie des rites, des rituels et des canons esthétiques en référence. À l’instar de cette *Self-hybridation africaine* au nom de *Cimier ancien de danse Ejasham Nigéria et visage de femme euro-stéphanoise*: une façon pour le moins visionnaire de syncrétisme culturel.

À la série des *Self-hybridations*, ORLAN associa par suite des sculptures en résine, dites *Mutants hybrides*, qui confirment la dimension incarnée de sa démarche. L’exposition rétrospective que lui consacra en 2006 Lorand Heysy, le directeur du Musée d’art moderne de Saint-Étienne, la ville dont elle est originaire, permit de prendre toute la mesure d’une œuvre unique en son genre, intelligente de toutes les avancées scientifiques parce que voulant toujours être en résonance avec le monde au présent de ses bouleversements.

En plaçant ainsi le corps, son corps, au centre de sa démarche, en lui organisant toutes sortes d’« Unions mixtes, mariages libres et noces barbares » – titre de son exposition à l’Abbaye de Maubuisson, près de Paris, en 2011 –, ORLAN en acte la permanente mutation. Elle l’anticipe en le transformant en un être cyborg, ici auréolé de lumière en interaction avec le déplacement du spectateur, là dans cette figure virtuelle et métaphorique de *La Liberté en écorchée*. Un corps sans peau sans interface, uniquement celle du médium utilisé.

87 *UNIVERSALS BA4.2, Structure*, 2013
 Sizes: Variable
 Medium: Transparent Acrylic Rods, Projection

88/89 *UNIVERSALS BA4.2, Plexiglas version*, 2013
 Sizes: Variable
 Medium: Plexiglas, Video Projection
 Projected video piece: *Colour Synesthesia*, Version IV, 2013
 HD DV single channel
 60 min loop, silent version

90 *UNIVERSALS Foldouts 4A5.2 Blue*, 2012
 Photographic C-Print
 Edition of 6
 50 x 60 cm

91 *UNIVERSALS Foldouts BA42.2.2 Blue*, 2012
 Photographic C-Print
 Edition of 6
 50 x 60 cm

92 *Colour Kinesthesia BA4.2.2*, 2011
 Photographic C-Print
 Edition of 6
 50 x 60 cm

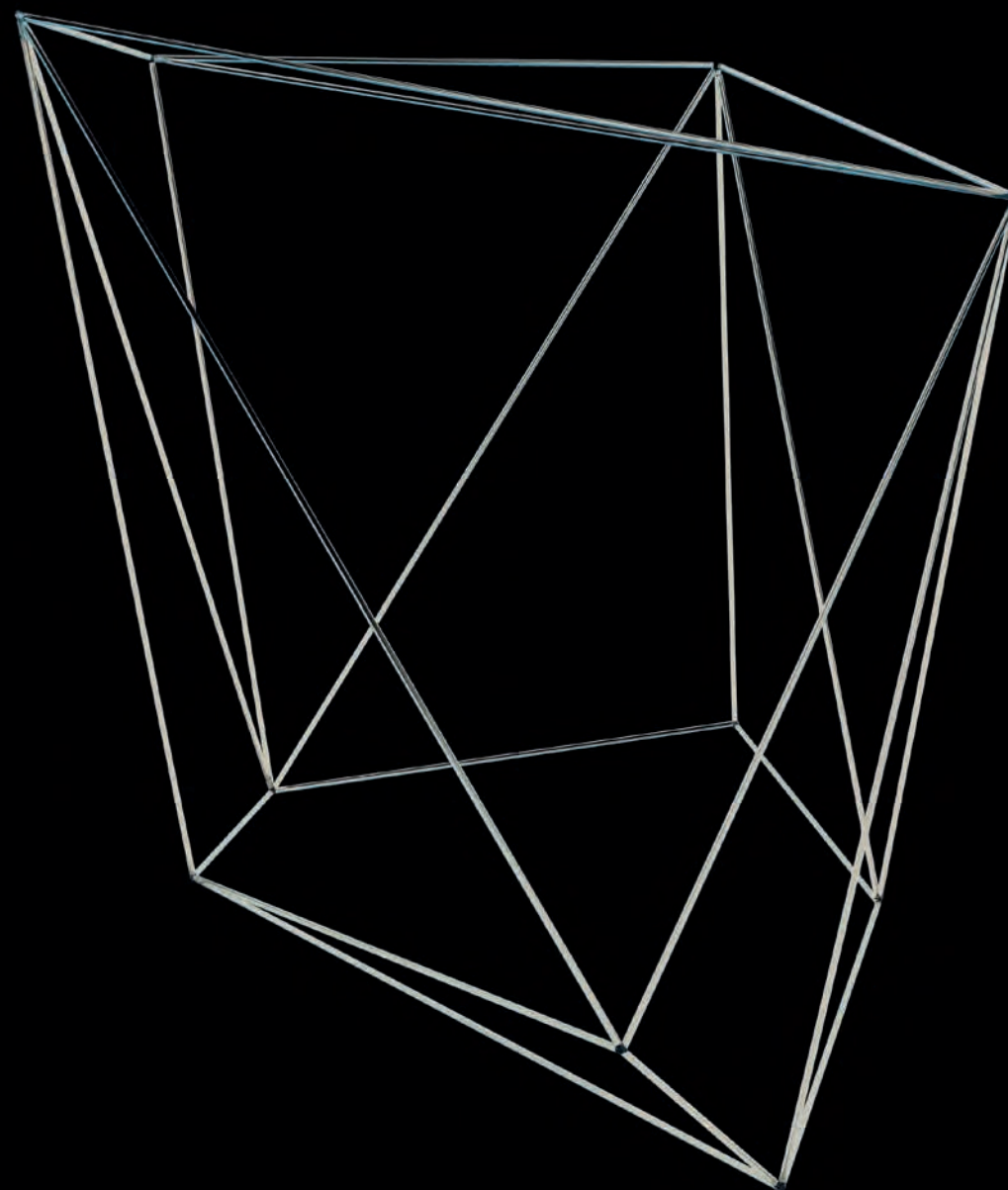
93 *UNIVERSALS Foldouts 0702012 Pink*, 2012
 Photographic C-Print
 Edition of 6
 50 x 60 cm

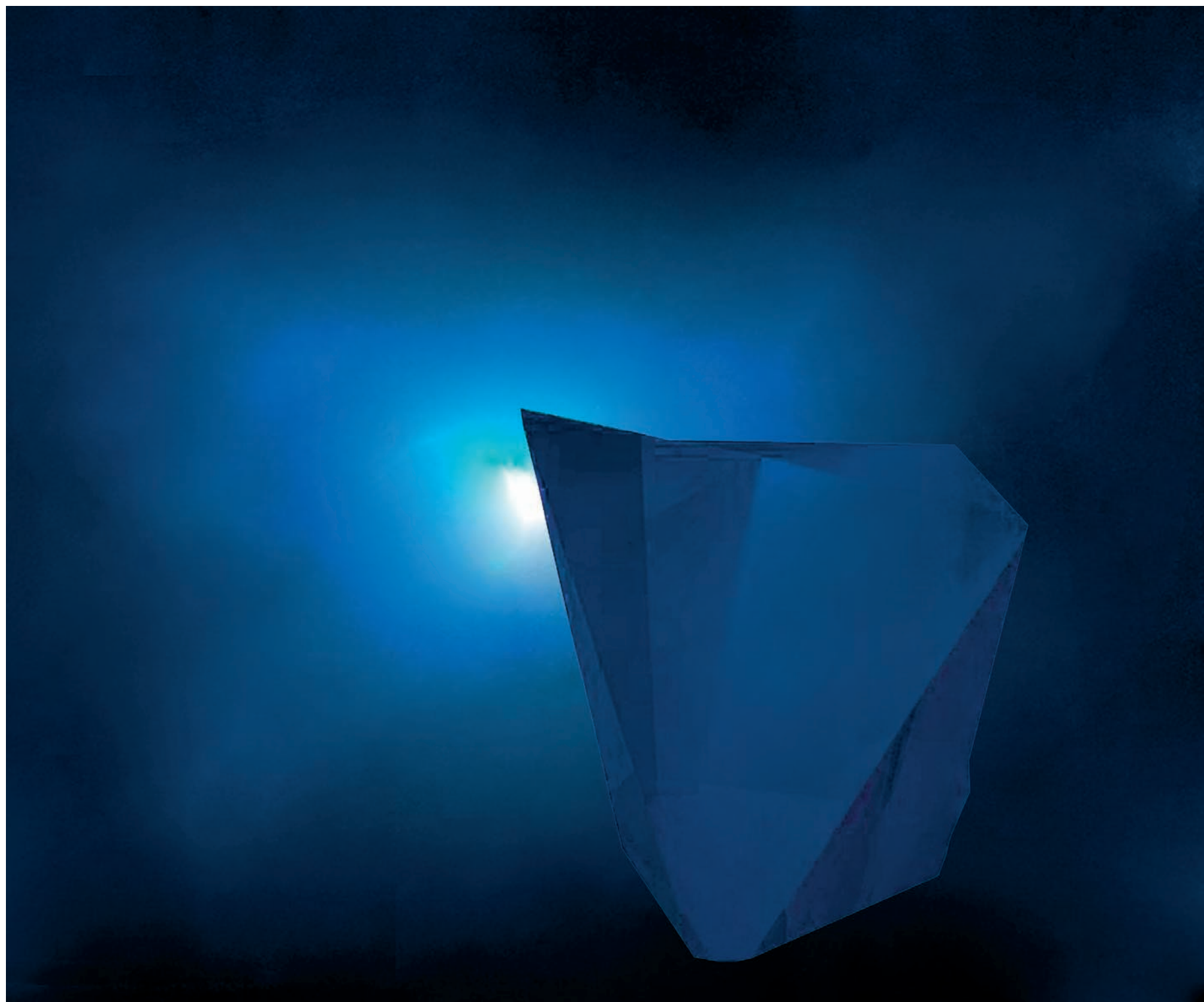
94/95 Installation view:
The Kinesthesia of Saint Brigid, 2012
 St Brigid's Art Center, Ottawa (CAN)
 Single Channel video Projection,
 4 channel surround sound
 Score composed and Produced
 by JG Thirlwell
 Curated by Celina Jeffery

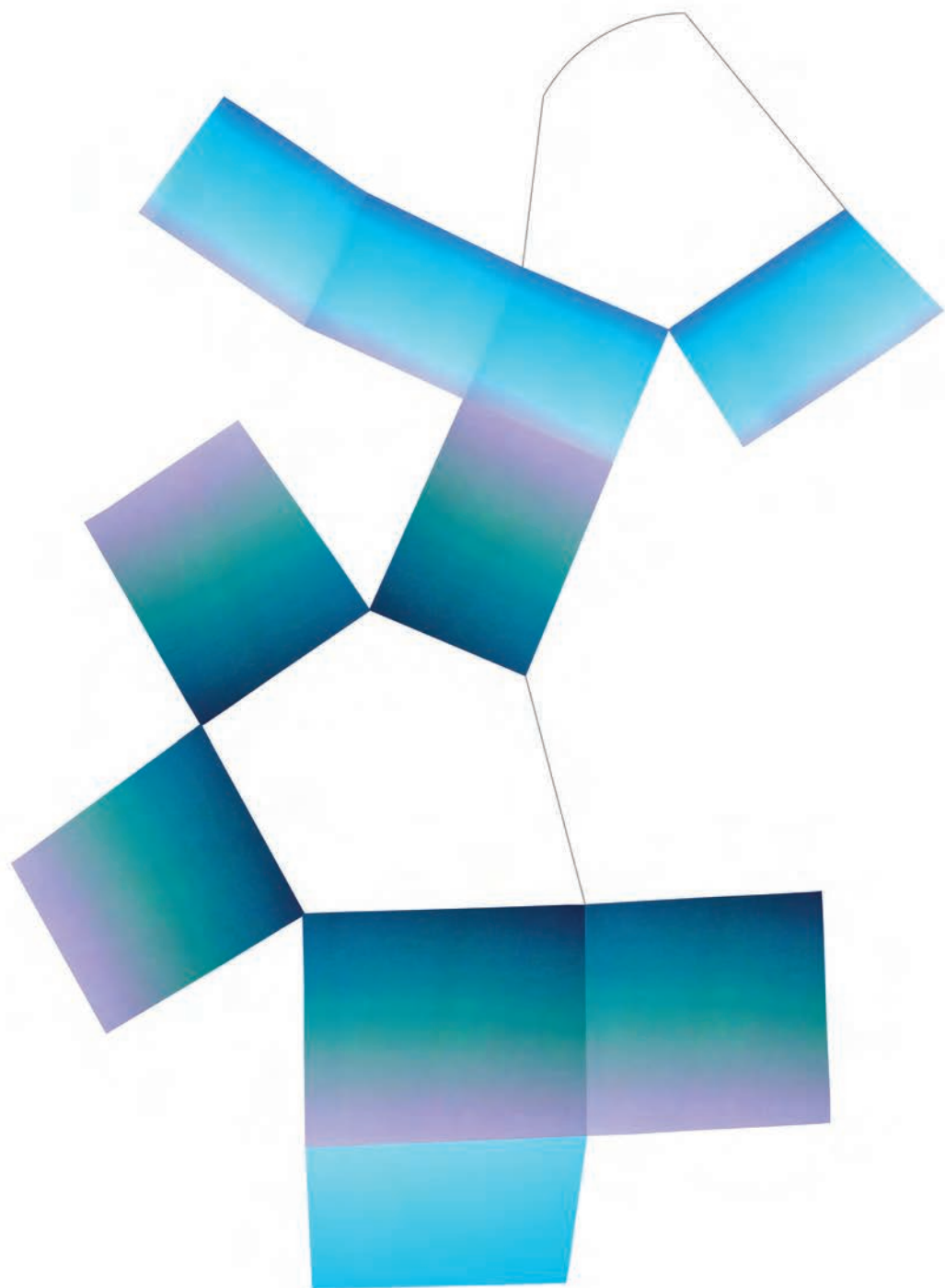
Projected video piece:
Kinesthesia for Saint Brigid, 2011
 8.53 min, loop

96 Installation view:
Kinesthesia in Kvinesdal
 Utsikten Kunstsenter (NOR)
 Multiple video Projections, fabric,
 wind, 4 channel surround sound
 Score composed and Produced
 by JG Thirlwell
 Curated by Torill Haugen

Projected video pieces:
Colour Synesthesia,
Variation II and III, 2011
 and *Colour Kinesthesia Variation I*
 and II, 2011
 8.53 min each, loop

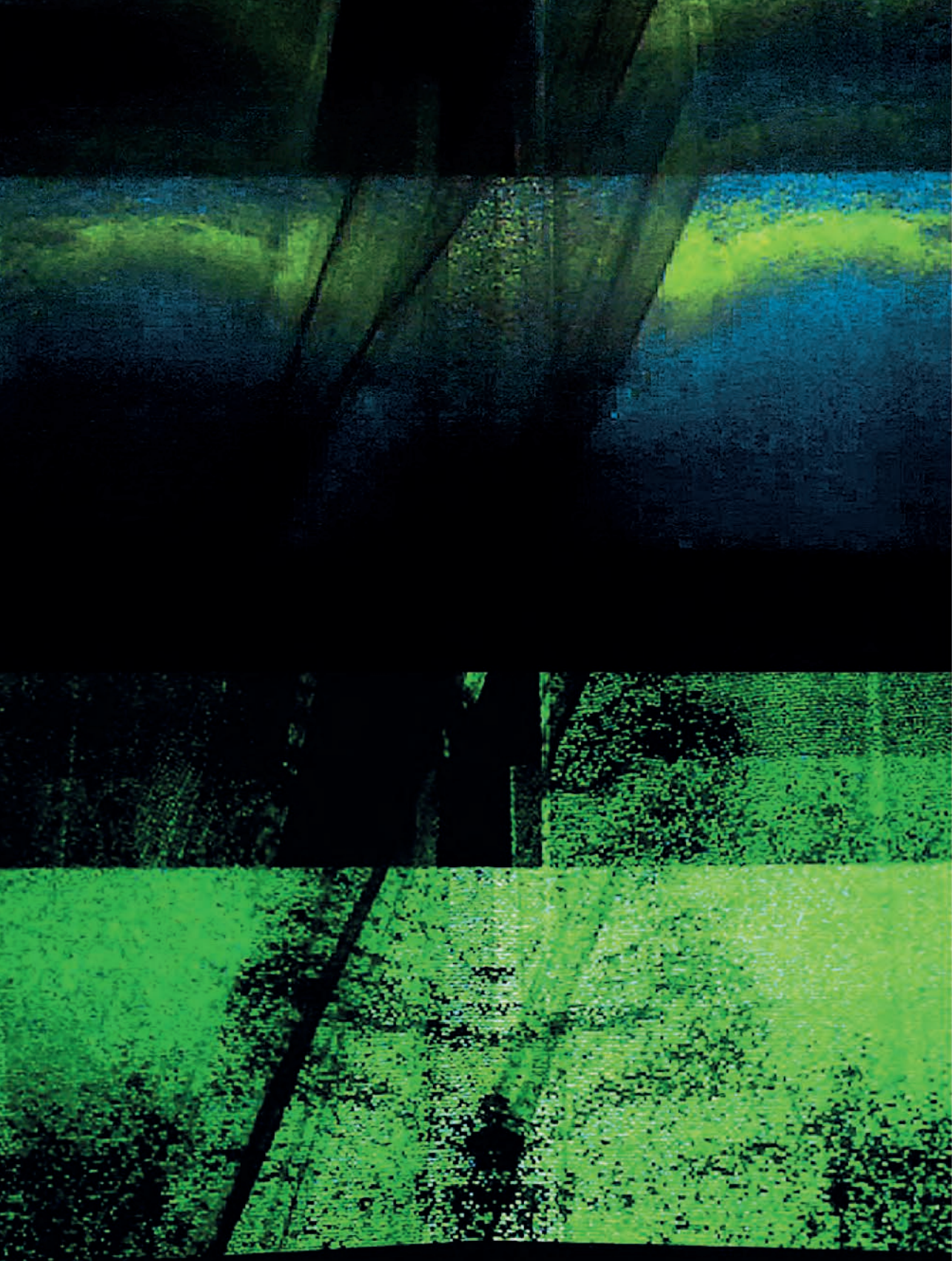












Anne Senstad
The hybrid location of colour

Kjetil Røed

"It is the task of the translator to release in his own language that pure language that is under the spell of another, to liberate the language imprisoned in a work in his re-creation of that work."

Walter Benjamin,
The task of the translator

"By exploring this 'Third Space', we may elude the politics of Polarity and emerge as the others of ourselves."

Homi Bhabha

Can you taste shape? Can you see sound? Can you hear colour?

Questions like these have been around since antiquity. No wonder, really. Synaesthetical thinking is as natural as sleeping and eating. The hybrid reality of sensations has always seemed to be one thing and another, in one place and another. The colour green is never experienced as greenness, as such, as philosophers would like to believe. Rather it is experienced as the green apples served by your grandparents, the bike you rode to get to the girl you were in love with. The green bottle of beer you drank when you got drunk for the first time. Stuff like that. Perhaps colour happens more than it is, as Homi Bhabha has suggested. Bhabha insists on the essentially hybrid character of cultures, and the impossibility of a monoculture; but could we not say the same thing about intimate experiences of sensations as we can about cultures and nations? That the identity of the thing experienced is formed when it is connected to something it isn't – or something it will be – that it is a becoming not a being? He calls this space in-between, a space where concepts are translated into experiences and the other way around, a *third space*. Maybe colour happens in a third space?

Everybody has a story about each particular colour, and the experience, indeed our *knowledge*,

Anne Senstad
L'espace hybride de la couleur

Kjetil Røed

« C'est la tâche du traducteur de dispenser de sa propre langue pour cette langue pure, envoutée d'une autre, de libérer la langue captive de l'œuvre et de recréer cette même œuvre »

Walter Benjamin,
La tâche du traducteur

« En explorant ce tiers-espace, nous pouvons esquiver la politique de polarité et en émerger autres que nous-mêmes. »

Homi Bhabha

Peut-on goûter une forme ? Peut-on voir un son ? Peut-on entendre une couleur ?

Il n'est pas étonnant que de telles questions circulent depuis l'Antiquité. Une perception synesthésique nous semble aussi naturelle que de dormir ou de manger. La réalité hybride de nos sensations nous a toujours paru une chose et en même temps une autre, située dans un lieu et dans un autre. La couleur verte n'est jamais conçue comme quelque chose de verdâtre, comme le voudraient les philosophes. Elle est conçue plutôt comme les pommes vertes que nos grands-parents nous servaient, le vélo qui nous emmenait vers la fille dont on était amoureux, la bouteille de bière verte que l'on buvait en se soûlant pour la première fois. Des trucs comme ça. Peut-être faut-il dire qu'une couleur soit un événement, plutôt que de seulement exister, ce que propose Homi Bhabha. Il insiste sur une culture de nature essentiellement hybride, et sur l'impossibilité d'une monoculture ; mais peut-on parler de la même chose à propos de nos expériences intimes par rapport à celles de certaines cultures ou de pays ? L'identité de l'expérience elle-même se forme lorsqu'elle se relie à une chose qu'elle n'est pas – ou une chose qu'elle sera – puisqu'il s'agit d'un devenir plutôt que d'une existence. Il appelle cet espace « l'intermédiaire » ,

of the world is connected to things and events, people, animals and books rather than abstractions and concepts. What we know is in the singular and these singularities tend to come back as sudden recollections, perhaps, or, if new experiences are formed as the forgotten heart of the colouristic present. Colours are constructed as clusters of narratives, fragments or snippets of memory. Or perhaps—as Ludwig Wittgenstein once proposed—as parts of games, ways of dealing with the world handed down to you from teachers—parents, older friends, lovers and friends. Colour is tradition; it is language, something in between.

Anne Senstad's works on colour addresses this hybridity, this connectedness of colour with life as sequences of stories and events. But not as singular experiences, as such, but as recurrent forms. Frames of experience. They materialize how colours stick to the materiality of the world rather than the concepts about it. Senstad ventures into the location of colour, not by showing the concept of the colour in question, nor telling one particular story about colour; no, she locates the site of colour as a space for haunting, a spectral coming-back. A site for repetition where past experiences involuntarily sweep the surfaces of the present.

Colour as experienced, Senstad implies, is not accounted for in the logic of dichotomies and logics. Indeed, the circulation of experience from one sensory territory, to another, is essential to our understanding of the concept of art which, it seems, is not sufficiently grasped by the conventional boundaries between the senses. Precision, one is tempted to think watching these works, resides in transitions and hybrid spaces between standardized forms of experience, rather than within the given limits of what one can hear, smell, taste and touch. Perhaps this matter should be approached as a question of translation, an actual, and continual, case of transference between areas of the sensory spectrum where the identity of the experience is

un espace où les notions sont traduites en expériences et à contre-sens, dans un tiers-espace. Peut-être une couleur doit-elle se conceptualiser comme un phénomène passant dans un tiers-espace ? Chacun d'entre nous a une histoire concernant des couleurs particulières ; notre expérience et notre connaissance du monde est connecté à des objets, des événements, ainsi qu'à des sens, des animaux et des livres, plutôt qu'à des idées et des conceptions. Les singularités ont tendance à nous hanter comme des souvenirs inattendus car notre connaissance se limite au singulier, et éventuellement, s'ils ont été vécus récemment, pourrait-on s'imaginer qu'ils se forment comme le cœur oublié d'un coloriste du présent. Les couleurs sont en effet construites par des groupes de narratifs, des fragments ou des morceaux de mémoire. Ou, peut-être — comme Wittgenstein le proposait — comme des parties de jeux, une façon de voir le monde qui vient de nos instituteurs, nos parents, nos anciens camarades, nos amants et nos amis. La couleur représente la tradition ; elle est la langue, une fonction intermédiaire.

Les œuvres d'Anne Senstad sur la couleur adressent cette relation hybride entre la couleur et la vie comme une succession d'histoires et d'événements. Des expériences qui s'encadrent moins d'une singularité que par des formes récurrentes ; qui matérialisent la façon dont les couleurs adhèrent au monde matériel, plutôt qu'à notre idée sur le sujet. En s'aventurant dans l'emplacement de la couleur elle ne nous révèle ni le concept de la couleur en question, ni l'histoire d'une couleur en particulier, disons mieux, elle localise le terrain de la couleur comme « un espace de retours spectraux hantés ». Une sorte de terrain de répétition où les événements du passé nous emportent involontairement à l'aire du présent. Senstad propose que ni une pensée logique ni une logique dichotomique ne justifie l'expérience de la couleur en général. En effet, l'expérience d'un territoire sensoriel qui se propage vers un autre est indispensable pour notre compréhension de la notion de l'art.

to be found in alliances and becoming rather than in states-of-affairs and facts. In *The task of the Translator* Walter Benjamin suggested that the divergence from the original, the copy, is not something less important or secondary, but rather a medium in which the original becomes clearer. Understanding colour, then, is not related to understanding something thoroughly, to the end, but grasping it in the act of becoming something else, mapping its liminal existence at the thresholds of translation. Colour, this third space which comes back to haunt us and makes us see the past as well as the present, is, as Senstad shows us, both a ghost and an interface for never-ending translation.

Elle nous oblige à traverser les frontières conventionnelles entre les sens. En regardant ses œuvres, on est tenté de croire que la précision réside dans des espaces transitoires et hybrides, entre des formes d'expériences standardisées, non pas contraintes par des limites données sur ce que l'on puisse entendre, sentir, goûter et toucher.

Peut-être cette mise en cause devrait être abordée comme une question de traduction, comme un transfert, réel et constant, entre les zones du spectre sensoriel, où l'identité de l'expérience se trouve dans les alliances et les devenir plutôt que dans les états de choses et de faits accomplis. Dans son article « La Tâche du traducteur », Walter Benjamin proposait que la copie, comprise comme la divergence par rapport à l'original, n'est pas quelque chose de moins important ou secondaire, mais plutôt un médium qui rend l'original plus clair. Donc, comprendre une couleur n'est pas relié à une compréhension approfondie, mais plutôt au témoignage de la couleur dans son acte de transformation en une autre chose. Son existence liminale se trace en franchissant le seuil de la traduction.

La couleur représente un processus de traduction éternelle en se manifestant comme un fantôme qui nous hante, et comme Senstad nous montre au travers son œuvre, ce « tiers-espace » nous oblige à voir le passé tout autant que le présent.

When one is suspended by the preternatural's affective realm, we become lured by its love of the strange, rare, particular and all that deviates from both the supernatural and the syllogism of nature's order¹. In Anne Senstad's installation, *Universals*, we experience the sub-sensible gravitational pull towards the creative imagination and its collapse of nature into art and vice versa; morphing with the domain of the marvelous². These pulsating light works, which seamlessly cross the boundaries of sculpture, architecture, video and cinema result in intensely sensory experiences that are at once meditative and mesmerizing. They query states of attention and awareness—an 'in-between' experience which resides between the 'miraculous' and the mundane, the unknowable and the knowable.

Senstad, a Norwegian artist based in New York, is primarily known for engagement with synaesthesia or the overlapping of the senses and particularly of sound and colour in flux. Informed by an engagement with perceptual psychology and optical illusions, Senstad's luminescent works involve the encounter of awe and wonderment. These ethereal site-specific works create a forum for engagement in which the viewer is positioned in the act of seeing and experiencing intense sensation and questioned to ask: what is the nature of their own perceptual attraction to the phenomena of wonder? In *Universals*, a video projection emits a striking arrangement of colour sequences that create a painterly wash of tones through the space, subtly transforming and gently disintegrating the materiality of its surroundings, while two luminous radiant sculptures bathed in light create a constellation of effects. These effects are best described as ephemeral, indefinite, at times playful and others as strange, lending themselves to the preternatural's register for that which is beyond nature.

Here, light is a strategy like a virtual object and subject folding into one another, absorbing and intense it envelops the space surrounding and positions the viewer as a performer within

Quand on est interpellé par le domaine affectif du surnaturel, on devient attiré par son amour de l'étrange, du rare, du particulier et par tout ce qui s'éloigne à la fois du surnaturel et du syllogisme de l'ordre naturel¹. Dans *Universals*, l'installation d'Anne Senstad, on éprouve l'attraction sous-sensible gravitationnelle vers l'imagination créative et l'effondrement qu'elle opère de la nature dans l'art et vice-versa, se mélangeant ainsi au domaine du merveilleux². Ces œuvres de lumière pulsée, qui traversent sans effort les limites entre la sculpture, l'architecture, la vidéo et le cinéma, entraînent des expériences intensément sensorielles qui sont à la fois méditatives et hypnotisantes. Elles interrogent les états de l'attention et de la conscience – une expérience « entre les deux » qui s'inscrit entre le miraculeux et le banal, l'inconnaissable et le connaissable.

Senstad, une artiste norvégienne basée à New York, est surtout connue par son travail sur la synesthésie ou le chevauchement entre les sens et notamment entre le son et la couleur en mouvement. Enrichies par leurs liens avec la psychologie perceptuelle et les illusions optiques, les œuvres luminescentes de Senstad impliquent la rencontre entre l'effroi et l'émerveillement. Ces œuvres in situ éthérées créent un forum pour l'interaction où le spectateur est situé au milieu d'un acte de voir et d'expérimenter une sensation intense, et est prié de se poser la question : quelle est la nature de son propre attirance perceptuelle aux phénomènes de l'émerveillement ? Dans *Universals*, une projection vidéo émet un arrangement frappant des séquences colorées qui créent un sillage pictural des teintes à travers l'espace, subtilement transformant et doucement désintégrant la matérialité de ses environnements, tandis que deux sculptures lumineuses et radieuses baignées de lumière créent une constellation des effets. On peut au mieux décrire ces effets comme étant éphémères, indéfinis, parfois espiègles et d'autres fois étranges, se dédiant au registre surnaturel, pour ce qui est au-delà de la nature.

an undiscovered field of vision. In this intense and unrelenting vision—the object doesn't change but the viewer does—it is a pure unmediated experience close to what D. T. Suzuki would describe as reflexively 'seeing' into one's own nature. Senstad's body of work thus engages with questions of direct observation: of the body involved in a panoramic experience that arguably gives rise to a silent, contemplative and even meditative one. One is reminded of the Buddhist notion that awareness is created through tensions of interior and exterior space. As such, there is a certain kind of relinquishing of authorial control—of bodies in light and objects in space that interact and transact in myriads of inter-connecting ways. The subjective becomes the universal, the boundary folds into the boundless and the object and subject collapse in an aesthetics of interpenetrability.

In the experiential immediacy of these slowing, sequential interactions temporality becomes a paradox of movement that is at others almost imperceptible, of still objects and subtly moving video projections that challenge expectations of our comprehension of time. The projection of subtly morphing light is a world without moving image—it slowly detains and counteracts the frenzied images of the broader sphere of communication and folds back into a world that is beyond perception. Transformative and regenerative, awareness of potentiality is made evident. These intimate, ephemeral and somewhat fragile works thus manifest the possibility that there is infinitude in the infinitesimal.

In *Universals*, Senstad explores the preternatural as a phenomenological condition through the investigation and exploration of perceptual illusions, the appearance of apparitions and synaesthetic effects. Mysterious and inexplicable, Anne's light emanations foster a sense of profundity within and through which reverie is discovered.

1) Lorraine Daston, "Facts and Evidence", *Critical Inquiry*, Autumn, 1991, p. 111

2) Lorraine Daston, Katharine Park, *Wonders and the Order of Nature, 1150-1750* (New York: Zone Books), 1998, p. 240

Ici, la lumière est une stratégie comme un objet et un sujet virtuels qui se plient l'un dans l'autre; absorbante et intense, elle enveloppe l'espace autour et situe le spectateur en tant que participant dans un champ de vision inexploré. Dans cette vision intense et implacable – l'objet ne change pas, mais le spectateur, lui, change – c'est une expérience pure et sans intermédiaire, proche de ce que D.T. Suzuki décrirait comme « voir » réflexivement à l'intérieur de sa propre nature. Le corps d'œuvre de Senstad suscite ainsi les questions de l'observation directe: du corps engagé dans une expérience panoramique qui sans doute donne lieu à une expérience silencieuse, contemplative et même méditative. On se rappelle la notion bouddhiste que la conscience est créée à travers les tensions des espaces intérieurs et extérieurs. Par conséquent, on a ici une sorte de renonciation au contrôle de l'auteur – des corps lumineux et des objets dans l'espace qui interagissent dans une myriade des façons interconnectées. Le subjectif devient l'universel, la limite se délie dans l'illimité et l'objet et le sujet s'effondrent dans l'esthétique de l'interpénétrabilité.

Dans l'immédiateté expérimentale de ces interactions éclatantes et séquentielles, la temporalité devient un paradoxe du mouvement qui est presque imperceptible, des objets immobiles et des projections vidéo subtilement en mouvement qui défient les attentes de notre compréhension du temps. La projection de la lumière qui se transforme doucement dans un monde sans images en mouvement – elle retient doucement et contrebalance les images frénétiques de la sphère élargie de la communication et se replie dans un monde au-delà de la perception. Transformatrice et régénératrice, la conscience de la potentialité est rendue évidente. Ces œuvres intimes, éphémères et quelque peu fragiles manifestent ainsi la possibilité qu'il y ait l'infinitude dans l'infinitésimal.

Dans *Universals*, Senstad explore le surnaturel en tant qu'une condition phénoménologique à travers l'investigation et la recherche des illusions perceptuelles, l'apparence des apparitions et les effets synesthétiques. Mystérieuses et inexplicables, les émanations de lumière d'Anne encouragent une sensation de profondeur dans et à travers laquelle la rêverie se découvre.

1) Lorraine Daston, "Facts and Evidence", *Critical Inquiry*, automne, 1991, p. 111

2) Lorraine Daston, Katharine Park, *Wonders and the Order of Nature, 1150-1750* (New York: Zone Books), 1998, p. 240

Pia MYrvoLD
Born in Norway in 1960 Resides in Paris and New York since 1992 www.pia-myrvoLD.com
With an interdisciplinary art philosophy, Pia MYrvoLD has since the early 80ies explored and simultaneously combined media: painting, sound, video, design, infrastructure design, living art, urbanism and new technologies. MYrvoLD's hybrid and overlapping research with visual media has introduced the art and design world to hybrids like cybercouture, clothes as publishing, multi-surface works, female interfaces and art projects involving dualities of virtual and real space, the keyword being interactive art interfaces. Her large output of paintings, prints, sculpture and video uses a visual narrative with references to technology and infrastructure, microchips and sensor-based interfaces, where dialectics of objects and space create suggestive agendas and new codes for how society can use and develop sensory abilities. Pia MYrvoLD's work is a conquest of space and a new creation in the world of visual art. Her latest projects with 3D animation as sculpture and painting, with multiscreen architectural strategies and digital mapping, leaves her in the forefront of present technological realities.
Solo Exhibitions (Selection)
2013 <i>Movements – Now and Then</i> , Galleri S.E, Bergen (NOR)
2012 <i>WORKS IN MOTION</i> , The Stenersen Museum- Oslo (NOR) <i>WORKS IN MOTION</i> , LACDA, Los Angeles (USA)
2011 <i>FLOW – a work in Motion</i> , Zattere 417, Venice (ITA) <i>FLOW – a work in Motion</i> , The Stenersen Museum, Oslo (NOR)
2008 <i>In-formation</i> , Stavanger Art Museum (NOR)
2007 <i>Interfaces</i> , Norwegian Design and Architecture Museum, Oslo (NOR)
2002 <i>The Bridge</i> , Felissimo Design House, New York (USA)
2000 <i>Bergen Identity</i> , Bergen Art Museum, European Capital of Culture, 2000 (NOR)
1992 <i>Urban Upwind, ephemeral architecture</i> , Parc de la Villette, Paris (FRA)
1990 <i>Slow Emotion</i> , Oslo Fine Art Society (NOR)

1986 <i>Art TransPlant</i> , Bergen Kunst Hall (NOR)
1983 <i>Perceptions</i> , Hausund Art Museum (NOR)
Group Exhibitions (Selection)
2013 <i>The Metamorphoses of the Virtual – 100 years of art and freedom</i> Officina delle Zattere, 55th International Art Exhibition La Biennale di Venezia (ITA)
2011 <i>FLOW-Video Paintings</i> , Facade Project Manor, Basel, (SWI)
2008 <i>Springs Exhibition</i> , Charlottenborg Art Museum, Copenhagen (DNK)
2006 <i>The Fashion of Architecture</i> , The Center of Architecture, New York (USA)
2005 <i>Écoute, Female Interfaces</i> , Centre Pompidou, Paris (FRA)
2004 <i>The Fashion of Architecture</i> , Deluxe Gallery, London (GBR)
2003 <i>Scandinavia Beyond The Myth</i> , The National Museum, Oslo (NOR) <i>Scandinavia Beyond The Myth</i> , Berlin, Milano, Praha, Glasgow, 2003-2006
2002 <i>100% Norway</i> , Deluxe Gallery, London (GBR)
2001 <i>Through the Eye of the Needle</i> , Henie Onstad Contemporary Art Center, Oslo
2000 <i>Contemporary Design</i> , Sotheby, London (GBR)
1989 <i>Enter This Way</i> , Sala 1, Rome (ITA)
1987 <i>Høstutstillingen</i> , official Norwegian state exhibitions, Oslo (NOR)
1986 <i>Multiple Reality</i> , Sola International Art Festival (NOR)
1985 <i>Nordic Textile Triennale</i> , Gallery F15, Moss (NOR)
1982 <i>Høstutstillingen</i> , Official Norwegian state exhibitions, Oslo (NOR)
1980-1985 <i>Vestlandsutstillingen</i> , Official exhibition of Westcoast (NOR)

Miguel Chevalier
Born in 1959 in Mexico City. Resides in Paris, France since 1985. www.miguel-chevalier.com
Since 1978, Miguel Chevalier has focused exclusively on computers as an artistic means of expression. He quickly secured a spot on the international scene as a pioneer of virtual and digital art. Miguel Chevalier continues to be a trailblazer, and has proven himself one of the most significant artists on the contemporary scene. Miguel Chevalier's work is experimental and multidisciplinary. His sources lie in the history of art and his work explores recurrent themes such as nature and artifice, flows and networks, virtual cities and ornate designs. In the 1980s, Miguel Chevalier began tackling the question of the hybrid and generative image.
Solo Exhibitions (Selection)
2013 <i>Power Pixels</i> , Wood Street Galleries, Pittsbursh (USA)
2012 <i>Power Pixels</i> , a-part Festival, Carrières de Lumières, Baux-de-Provence (FRA)
2011 <i>Power Pixels</i> , Oi Futuro Foundation, Rio de Janeiro (BRA) <i>Digital Arabesques</i> , Abu Dhabi East Plaza Corniche, with French Alliance, Abu Dhabi (AED)
2010 <i>De la nature symbolique aux jardins virtuels</i> , Musée Maurice Denis, Saint-Germain-en-Laye (FRA) <i>Terra Incognita</i> , Mis (Museu da Imagem e do Som), Sao Paulo (BRA)
2009 <i>Fractal Flowers in vitro</i> , Musée de la Chasse et de la Nature, Paris (FRA) <i>Segunda Natureza</i> , Espaço Marcantonio Vilaça, Brasilia (BRA)
2007 <i>Crossborders 2007</i> , Metz railway station, Luxembourg & greater region, European capital of culture (FRA)
2006 <i>Digital Arabesques</i> , Palais Ksar Char Bash, Marrakech (MAR) <i>Ultra-Nature</i> , Gallery SeJUL, Seoul (KOR)
2005 <i>Intersecting Networks</i> , Kunstverket Gallery, Oslo (NOR)
2004 <i>Métacités</i> , Galerie Suzanne Tarasiève, Paris (FRA) <i>Ultra-Nature</i> , subway station in Oslo, Astrup Fearnley Museum of Modern Art, Oslo (NOR)

2002 <i>Metapolis</i> , Museo de arte contemporaneo, Monterrey (MEX)
2000 <i>Périphérie</i> , MAMCO, Geneva (SWZ)
1996 <i>Oro negro</i> , Museo de arte Alvar y Carmen T. de Carrillo Gil, Mexico City (MEX) <i>Périphérie</i> , Espace Pierre Cardin, Paris (FRA)
1994 <i>Oro negro</i> , Museo de Arte Universidad Nacional de Colombia, Bogotá (COL)
1992 <i>Performances</i> , Albertville Winter Olympic Games (FRA) and Barcelona Summer Olympic Games (SPA) <i>Oro negro</i> , Museo de artes visuales Alejandro Otero, Caracas (VEN)
1991 <i>Enologie</i> , Château Pichon Longueville Comtesse de Lalande, Pauillac (FRA)
Group Exhibitions (Selection)
2013 <i>Retrospective Auguste Herbin</i> , Musée d'art Moderne, Céret (FRA) <i>Turbulences II</i> , Fondation Boshossian – Villa Empain, Brussels (BEL)
2012 <i>Retrospective Auguste Herbin</i> , Musée départemental Matisse, Le Cateau Cambrésis (FRA)
2011 <i>La Novela Festival</i> , Musée d'Art Moderne et Contemporain, les Abattoirs, Toulouse (FRA)
2010 <i>Digital Nights</i> , Singapore Art Museum, Singapore (SGP)
2009 <i>Inside, art and science</i> , Cordoaria, Lisbonne (POR)
2008 <i>Ultra-Natures</i> , Emo9ão Art. ficial 4.0, Centro Cultural Itaú, São Paulo (BRA)
2007 <i>Ultra-Nature</i> , Glow Festival: forum of light in art and architecture, Eindhoven (NLD)
2006 <i>Art and Playing – Funsters</i> , Seoul Arts Center, Seoul (KOR)
2005 <i>ElectoScape</i> , curator Wonil Rhee, Zendai Museum of Modern Art, Shanghai (CHN)
2000 <i>Aller-Retour</i> , Kwangju International Biennale (KOR)
1997 <i>Masie der zahl</i> , Staatssalerie, Stuttgart (DEU)
1996 <i>La Ville moderne en Europe 1870-1996</i> , Museum of Contemporary Art, Tokyo (JPN)
1994 <i>La Ville</i> , Centre Pompidou, Paris (FRA)
1993 <i>Excess in the Techno-mediocratic Society</i> , Shoshana Wayne Gallery, Santa Monica, California (USA)
1989 <i>Nos années 80</i> , Fondation Cartier, Jouy-en-Josas (FRA)
1988 <i>Ateliers 88</i> , ARC, Musée d'Art Moderne de la Ville, Paris (FRA)
1987 <i>Festival des arts électroniques</i> , Rennes (FRA)

Born in 1947 in Saint-Etienne, France. ORLAN lives and works between Paris, New York and Los Angeles. www.ORLAN.net

ORLAN is the most well known contemporary French artist worldwide. ORLAN has created an immense oeuvre, using many mediums: Photography, video, sculpture (carrara marble and 3D printing), drawing, installation, performance, new technologies, biotechnologies and 3D. Her work can be found in many private and public art collections. Since the 1960s, ORLAN has questioned the status of the body via the political, religious, and social pressures that inscribe themselves in flesh. In 1978, ORLAN created the International Performance Symposium in Lyon. In 1982, ORLAN founded the Art-Accès-Revue, the first online contemporary art magazine, with Minitel. ORLAN's work has been highly publicized for her performance of "The Kiss of the Artist" in 1977, as well as her surgical operation performances. ORLAN is the first artist to use surgery as an artistic medium. This refiguration of her visage created a new image, which itself produces new images. Currently, ORLAN is working with video and 3D technologies to create a work of art relevant to our era. The Centre Pompidou in Paris selected one of ORLAN's pieces to appear in their publication, "Masterpieces of the 20th Century".

Solo Exhibitions (Selection)

- 2012 *Hybridization and Refiguration*, Museo de Arte Moderno de Bogotá and Antioquia Medellín (COL)
ORLAN, Mesurages, 1968-2012, MHKA – Museum van Hedendaagse Kunst Antwerpen (BEL)
- 2011 *Un Bœuf sur la Langue*, Musée des Beaux-Arts de Nantes (FRA)
ORLAN: New Sculpture and Photography, Galerie Hélène Lamarque, Miami (USA)
- 2010 *The Harlequin Coat: ORLAN*, Sheldon Museum of Art, Lincoln (USA)
- 2009 *Mixtes, Mariages Libres et Noces Barbares*, Abbaye de Maubuisson (FRA)
- 2008 *ORLAN: Post Identity Strategies*, Tallinn Art Hall, Tallinn (Estonia)
- 2007 *Skaï and Sky and Video*, Getty Research Institute, Los Angeles (USA)
- 2004 *ORLAN 1964-2004... Méthodes de l'artiste*, retrospective exhibition, Centre National de la Photographie (CNP), Paris (FRA)
ORLAN, Centre de Création Contemporaine (CCC), Tours (FRA)

Group Exhibitions (Selection)

- 2013 *Ici et Ailleurs*, Friche Belle de Mai, MARSEILLE PROVENCE
2013 "European City of Culture", Marseille (FRA)
- 2012 *La Photographie en France de 1950-2000*, MEP, Paris (FRA)
Nuit Blanche, La Nuit des savoirs, Paris (FRA)
XXth Century Masters: The Human Figure, Standard Bank Gallery, Johannesburg (South Africa)
Elles: Women Artists from the Centre Pompidou, Seattle Art Museum (USA)
- 2011 *De Monet à Warhol*, The Daejeon Museum of Art, Daejeon (KOR)
L'Autoreprésentation dans la photographie contemporaine, Cultural center Banco do Brasil, Rio de Janeiro (BRA)
Paris – Delhi – Bombay, Centre Pompidou, Paris (FRA)
Pudeurs et Colères de Femmes, un regard actuel au delà des voiles, Fondation Boshossian, Brussels (BEL)
Inspiration Dior, Puschkin Museum, Moscow (RUS)
- 2010 *Collection 2 – Focus on Recent Acquisitions*, The National Museum of Art, Osaka (JPN)
Isole Mai Trovate/Islands Never Found, Palazzo Ducale, Genova (ITA)
Under the Influence of Fashion and Finance, Frederic R. Weisman Art Foundation, Malibu (USA)
- 2009 *100 Years (version #2, Psi, nov 2009)*, P.S.1, New York (USA)
GLASSTRESS, Palazzo Franchetti, Venice (ITA)
La Force de l'art, Grand Palais, Paris (FRA)
Barocco Contemporaneo, Museo MADRe, BaROCK, Naples (ITA)
SK-Interfaces. Exploring Borders in Art, Technology and Society, Casino Luxembourg (LUX)
- 2008 *Biennale of Contemporary Art of Busan* (KOR)
Darkside, Fotomuseum Winterthur (SWI)
- 2007 *Faces to Faces*, Akureyri Art Museum, Reykjavik (ISL)
J'embrasse Pas, Collection Lambert en Avignon (FRA)
- 2006 *Transimages 4*, Yokohama Red Brick Warehouse Number 1, Yokohama (JPN)
- 2005 *L'art en France*, Bass Museum, Miami (USA)
Body Extensions, Musée des Arts Décoratifs, Lausanne (SWI)
Mirror Mirror: Reflections on Beauty, National Gallery of Victoria Melbourne (AUS)
- 2004 *Woman and Modernity*, Fundació Joan Miró, Barcelona (SPA)

Born in 1967 in Oslo, Norway. Lives and works in New York. www.annesenstad.com

Anne Senstad works in the multi-disciplinary intersections of installation art, photography, video, site and time specific work, asiculture and land art, bordering the definition of architecture, sculpture, film and spatial relations. Her work is concerned with the sensorial aesthetics, the perceptive and transformative, the transcendental ideas of art and social-political awareness. Since the early 90's her work has been highly concerned with light and color, and a foundation for her explorations in the experiential and experimental. She simultaneously engages multiple projections, fabrics, sculpture and sound in the interior space and site specific exterior projections merging projected colors with landscape and structuralities of architecture defining the psychological space. Her sources lie in literature, philosophy, technology, the phenomena of ocular perceptions.

Solo Exhibitions (Selection)

- 2012 *Kinesthesia for Saint Brigid*, curated by Celina Jeffery, St Brigid's Centre for the Arts, Ottawa (CAN)
- 2011 *Kinesthesia in Kvinesdal*, curated by Torill Hausen, Utsikten Kunstsenter (NOR)
The Infinity of Color, curated by Carlos Barasali, ThisIsNotAGallery, Buenos Aires (ARG)
Is Her Name Red?, curated by Malin Barth, Stiftelsen 3:14, Bergen (NOR)
- 2009 *The Reason for my Life*, curated by Carlos Barasali and Andrew Utt, Eva Peron Museum, Buenos Aires (ARG)
The Sussarcane Labyrinth, 1,4 Acre Asricultural Landart, Theriot, Louisiana (USA)
Diaspora USA Chapter, curated by KJ Baysa, The Lab for Performance and installation Art, New York (USA)
- 2008 *Translating Raw*, Gallery Nine5, New York (USA)
Light Words, White Neon, curated by Liz Coppens, Zendai MOMA, Shanghai (CHN)
- 2007 *Light Writes Always in Plural*, curated by Madeline Yale, Houston Center for Photography, (USA)
Light Writes Always in Plural, curated by Björn Ressle, Björn Ressle Gallery, New York (USA)
- 2002 *ONE*, curated by Birsitte Schiøth Galleri JMS, Oslo (NOR)

Group Exhibitions (Selection)

- 2012 *Art On The Beach*, Whitebox, New York (USA)
The LockerPlant Projections, Rencontres Internationales, Haus der Kunst der Welt, Berlin (GER)
Seeing Ourselves, curated by KJ Baysa, MuseCPI, New York (USA)
The LockerPlant Projections, Rencontres Internationales, Beirut Art center, (LEB)
- 2011 *The LockerPlant Projections*, Rencontres Internationales, Centre Pompidou, Paris (FRA)
Neurodiversity, curated by KJ Baysa, Museum of Modern Art of Ukraine, Kiev (UKR)
PRETERNATURAL, Curated by Celina Jeffery, Canadian Museum of Nature, Ottawa (CAN)
Past and Present, curated by Grace Rim, Pink Gallery, Seoul (KOR)
- 2010 *Works on Paper*, Björn Ressle Art Projects, New York (USA)
The River of Migration, Life is Art Foundation West, Sonoma, California (USA)
Video Arte Internacional Buenos Aires, ThisIsNotAGallery, (ARG)
A Matter of Light, Elga Wimmer Gallery, New York (USA)
The Museum collection exhibition, Zendai MOMA, Shanghai (CHN)
- 2008 *Perpetual Art Machine*, Utsikten Kunstsenter (NOR)
New Orleans Biennial – Prospect 1, KK Projects, New Orleans (USA)
Convergence, Gallery Nine5, New York (USA)
Envisioning change, Ministry of Culture, Monaco (MON)
- 2007 *The Light House*, KK Projects, New Orleans (USA)
Anne Senstad/Dan Flavin, Björn Ressle Gallery, New York (USA)
Antennae, Houston Center for Photography, Texas (USA)
Envisioning change, Nobel Peace Center, Oslo (NOR)
- 2005 *Sheer Veil – Three points of view*, curated by Turid Meeker, Trysve Lie Gallery, New York (USA)
- 2003 *Plexi*, curtaed by Birsitte Schiøth Galleri JMS, OSLO (NOR)
School of 2003, Vestfossen Kunstlaboratorium (NOR)
Anne Senstad/Matthew Abbott, Transientnyc, New York (USA)
- 2002 *Mundos Creados*, curated by Wim Melis, Noorderlicht (NDL)
Semblance, Rule Gallery, Denver (USA)
- 2001 *Serial number*, curated by Lauren Ross, Gale Gates Gallery, New York (USA)
- 1997 *A New Naturalism*, Gary Snyder Fine Art, New York (USA)
- 1996 *Affinities*, Gary Snyder Fine Art, New York (USA)

Piksel Remote HackLab
www.piksel.no
Piksel is an annual event for artists and developers working with free and open source software, hardware and art. Part workshop, part festival, it is organized in Bergen, Norway, and involves participants from more than a dozen countries exchanging ideas, coding, presenting art and software projects, doing workshops, performances and discussions on the aesthetics and politics of free and open source software. The development, and therefore use, of digital technology today is mainly controlled by multinational corporations. Despite the prospects of technology expanding the means of artistic expression, the commercial demands of the software industries severely limit them instead. Piksel is focusing on the open source movement as a strategy for regaining artistic control of the technology, but also a means to bring attention to the close connections between art, politics, technology and economy. In 2012 Piksel celebrated the 10th anniversary with a series of events through the year culminating in November with festival called <i>PIKSELIXI—Kernel Panic!</i> Piksel is a member of the Pixelache network of electronic art festivals—network.pixelache.ac—and one of the nodes in the Production Network for Electronic Art in Norway—www.pnek.no.
Gisle Frøysland
www.gislefroysland.com www.220hex.org
Gisle Frøysland studied computer science, information science, TV production and arts in Bergen. Since the early 80s he has been working as a musician, VJ and visual artist. He is a founding member of BEK—the Bergen Centre for Electronic Art and initiator/director of the Piksel festival for free technologies in artistic practice. Gisle Frøysland has been the receiver of grants and has held numerous exhibitions, many of them in Norway but also abroad.
Ryan Jordan
www.ryanjordan.org
Ryan Jordan is an electronic artist conducting experiments in derelict electronics, possession trance, retro-death-telegraphy and hylozoistic neural computation. His work focuses on self

built hardware, signal aesthetics, and the physical/material nature of experience. His live performances make excessive use of stroboscopic light, high volume noise, and electronic stimulation of rocks in an attempt to induce hallucinatory and trance like states. He has presented his work internationally in a wide range of venues from art and academic institutions to derelict warehouses and squats at places such as Transe(s) Symposium, Strasbourg, France; SPILL Festival, Ipswich, UK; Belluard Festival, Friburg, Switzerland; CTM Festival: CTM.12, Berlin, Germany; ISEA, Istanbul, Turkey; and NEXT Festival, Bratislava, Slovakia. He runs <i>noise=noise</i>, a research laboratory and live performance platform aiming to develop a network of artists, programmers, and researchers working in the areas of noise, experimental, exploratory, and outsider arts.
Jonathan Kemp
www.xxn.org.uk
Jonathan Kemp has a long history of organising and collaborating on speculative and situational events. With others he has elaborated DIY material processing laboratories, environmental installations, interdisciplinary symposia, and social software events executed in international festivals and venues throughout Europe, the US, and Brazil.
John M. Bowers
www.jmbowers.net
John M. Bowers works with home-brew electronics, self-made instruments and reconstructions of antique image and sound-making devices, alongside contemporary digital technology. He is concerned with making performance environments, which combine sound, vision and human gesture at a fundamental material level. His work includes projects to build a music synthesizer using 19th century techniques (The Victorian Synthesizer), explorations of random circuitry (Ohm-My-God), a miniaturisation of Brion Gysin and Ian Sommerville's Dreamachine (My Little Dreamachine), and a reconstruction of early television technology (This Nightlife Instrument). John has been artist in residence at Fylkingen, Stockholm. He is co-founder of the Onoma Research label and also plays electric suitar in the fundamentalist noise rock band Tonesucker.

Philosopher and Honorary Professor of the University of Paris 8, Christine Buci-Glucksmann is a famous French specialist for aesthetics and contemporary art. She taught at the Tokyo University as an Associated Professor and gave many conferences abroad in the university framework or during main international exhibitions. She is an author of many review articles, exhibition catalogues and personal books, translated in various languages. Among the works to be mentioned: "Gramsci and the State" (Favard, 1975), translated in 6 languages, "Tragedy of the shadow. Shakespeare and the mannerism" (Galilée, 2000), "Aesthetics of time in Japan" (Galilée, 2001), "The Madness of Vision. On Baroque aesthetics" (Ohio Press University, 2013), "Chinese modernity" (Skira, 2003), "The Ephemeral aesthetics" (Galilée, 2005), "Philosophy of the ornament. From Orient to Occident" (Galilée, 2008). As an AICA member (International Association of Art Critics), she recently participated in a symposium on Hybrids in art, during the Jo'Burs Fair (2012). She is currently engaged in a research on the virtual arts with internationally renowned French artists Miguel Chevalier, Pascal Dombis, ORLAN, and on contemporary Arabic art. Recently interviewed by radio France Culture in the broadcast "Nude voice", she abundantly spoke about different aspects of her work.

is an art historian, curator and educator. She is Associate Professor of Art History and Theory at the University of Ottawa, Canada. She is the co-editor (with Gregory Minissale) of *Global and Local Art Histories* (2007) and the co-founder and editor of *Drain Magazine: A Journal of Contemporary Art and Culture* (2004-Present). She is currently compiling the edited anthology *The Artist as Curator*, to be published by Intellect. Her new project, *Ephemeral Coast*, is a multi-nodal curatorial research project exploring climate change.

Art critic and independent curator, artistic director of DRAWING NOW PARIS, the contemporary drawings art fair, Philippe Piguet, born in 1946, is responsible for the programming of the Chapel of the Visitation of Thonon-les-Bains (Haute-Savoie). He contributes regularly to art magazines *L'œil* since 1985 and *Art absolutement* since 2002. Professor of art history at the Institute of Artistic Careers (ICART, écoles Denis Huisman, Paris) since 1986, he is the author of numerous texts and Prefaces catalogues devoted to artists like César, Jean-Michel Basquiat, Jacques Villeglé, Jean-Pierre Raynaud, Gérard Garouste, Giuseppe Penone, etc., as well as general works on contemporary art. Author and director of several films, he also conducts a large program of conferences in France and abroad, his field of study is the Impressionist period—Monet in particular—and contemporary art as it has developed since the 1960's.

is a curator and an editor. He regularly curates exhibitions in France as well as overseas and has published numerous titles on modern and contemporary art. Most recently he curated the exhibition *Néon! Who's afraid of Red, Yellow and Blue?* at the maison rouge, Antoine de Galbert Foundation and *Neon, la materia luminosa dell'arte* at the MACRO in Rome (in collaboration with Bartolomeo Pietromarchi). In collaboration with Pierre Sterckx he curated the exhibition *Turbulences and Turbulences II* at the Espace Culturel Louis Vuitton in Paris and the Villa Empain, Boshossian Foundation in Brussels. Amongst his latest publications the following could be mentioned: a series of three books focusing on the "New Horizons" of art, design and architecture published by Assouline, as well as several artist's monographs published by Skira.

Kjetil Røed is an Oslo-based writer and art critic. He has produced a number of catalogue essays and writes for several Norwegian magazines and newspapers, among them, the largest Norwegian newspaper, *Aftenposten*. Røed has also contributed to *Artforum.com* and *Frieze*

She graduated in contemporary art at the University of Rome. In 2002 she founded the *Cultural Association Sixth Art* to promote digital art. She exhibited her theories on *sixth art* at the *International Free Forum* in Bolosnaro. She wrote the novel *Art for a life*, in recognition of the novel she was invited by Superintendent of the National Gallery of Modern Art of Rome to organize exhibition in the Boncompagni Ludovisi Museum under the patronage of the President of the Republic of Italy. She wrote a thriller entitled *The carousel passion* and the novel entitled *I never left you*. She wrote for the Ministry of the Cultural Heritage in Italy the series of archaeological documentaries entitled *Journeys of Julie Parker*. Also for the Municipality of Rome she wrote the screenplay of the documentary *Capitol Museum*. In 2010 she created the project *Nine artists for reconstruction* for the Municipality of L'Aquila. She obtained a financial support for the constructions of the *Amphitheater* by Beverly Pepper in L'Aquila which will be the largest outdoor modern theatre in Italy. Since 1991 she collaborated with important government institutions, museums, she published her writings in catalogs and curated exhibitions for numerous artists. Newspaper and media have reported and spoken about her activities.

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