Dialogs about obsession

In the program of the Nemo Biennial
Avant Galerie Vossen, Paris, September 23rd - October 31st 2021

Often, little obsessions that agitate us are hidden in the invisible when art, sometimes, magnifies them. Because obsession, for the common mortal according to psychoanalysts, is a source of suffering that cannot always be explained. Yet, when it comes to artists who know how to express it so well, it is central to their aesthetic. The serial approach to a theme, whatever it may be, allows them to take it to the limit. Not to mention monochrome painting, the most obsessional of quests: that of the sublime. Machines which we particularly appreciate for their ability to repeat tasks over and over again, obsession may be seen as the norm. For example, the artificial intelligence that perfectly recognizes only what we have taught them to see, to the point that it fails in its quest that is just as obsessional. Finally, there are the social media algorithms that show us only what they believe is important to us at the risk of converting our searches into little obsessions. The exhibition Dialogs about obsessions gathers four artists from different generations with series using different media but all evoking frenzy.

ARTISTS _ Geneviève Asse, Caroline Delieutraz, Grégory Chatonsky et Sam Szafran.

Human Learning:
What Machines Teach Us

With Alain Thibault, in collaboration with Catherine Bédard
In the program of the Nemo Biennial
Canadian Cultural Centre, Paris, February 5th - August 28th 2020

Partners

22,48 m2

Aeroplastics

Albert Benamou

Alberta Pane

Analix Forever

ARCADI

Ars Longa

ART45

ArtJaws

Biennale Némo

Binome

Charlot

Cité Internationale des Arts

DAM

Délégation générale du Québec

Denise René

Elektra

Gamerz

Hampus Lindwall

Henrique Faria

In Situ

Incognito Artclub 24/24

Joey Ramone

LACMA

Le Cube

Le Fresnoy

Louise Alexander

Maison Populaire

We have taught everything to machines and continue to supply them so that they pursue the "desire" for autonomy we would like to grant them. Isn't it time that we started thinking that we, too, learn from them by observing their specificities or qualities? If there is one community that observes the world to give us its interpretations of its transformations, it is the artistic community. *Human Learning. What Machines Teach Us* is an exhibition that documents the world using the technologies that shape it. The works in the exhibition feature a large variety of styles: interactive devices that make us learn their playabilities, generative installations whose processes are entirely autonomous and digital creations made out of digital forms.

ARTISTS _ Matthew Biederman, Emilie Brout & Maxime Marion, Grégory Chatonsky, Douglas Coupland, Chun Hua Catherine Dong, Emilie Gervais, Sabrina Ratté, David Rokeby, Justine Emard, Olivier Ratsi, Louis-Philippe Rondeau, Samuel St-Aubin, Skawennati, Xavier Snelgrove & Mattie Tesfaldet.

PERFORMANCE _ Purform.

DOCUMENTATION _ Canadian Cultural Centre, YouTube.

Laurent Pernot

In collaboration with Tribew and in the exhibition Ode à Gaïa of Turbulences 24 Beaubourg, Paris, February 27th - 29th 2020

Fragility is one of the key issues regarding the work that Laurent Pernot creates. A kind of fragility that, far beyond beliefs, places the objects, the people and the world on the same plane in their relationship to ephemeral, whatever their temporalities that it neutralizes. Therefore, this equally concerns keys not opening doors anymore, watches that no longer tell time, flowers that will never wilt as well as animals that could no longer go extinct. The artist goes so far as to consider the negation of his own end by representing himself frozen while contemplating a winter landscape painting. Contemplation is also an essential component of his work. Yet, the poetic aspect of Laurent Pernot's art mustn't conceal his philosophic approach. He encourages us to reevaluate the vanity of our existences as much as our acts that, nevertheless, we have to improve in a world that really scares us so much that we use our imagination as a way to escape.

Particle Ruins

With Arnaud Lévénès, in the program of the Nemo Biennial
La Capsule, Le Bourget, January 23nd 2019 - April 24th 2020
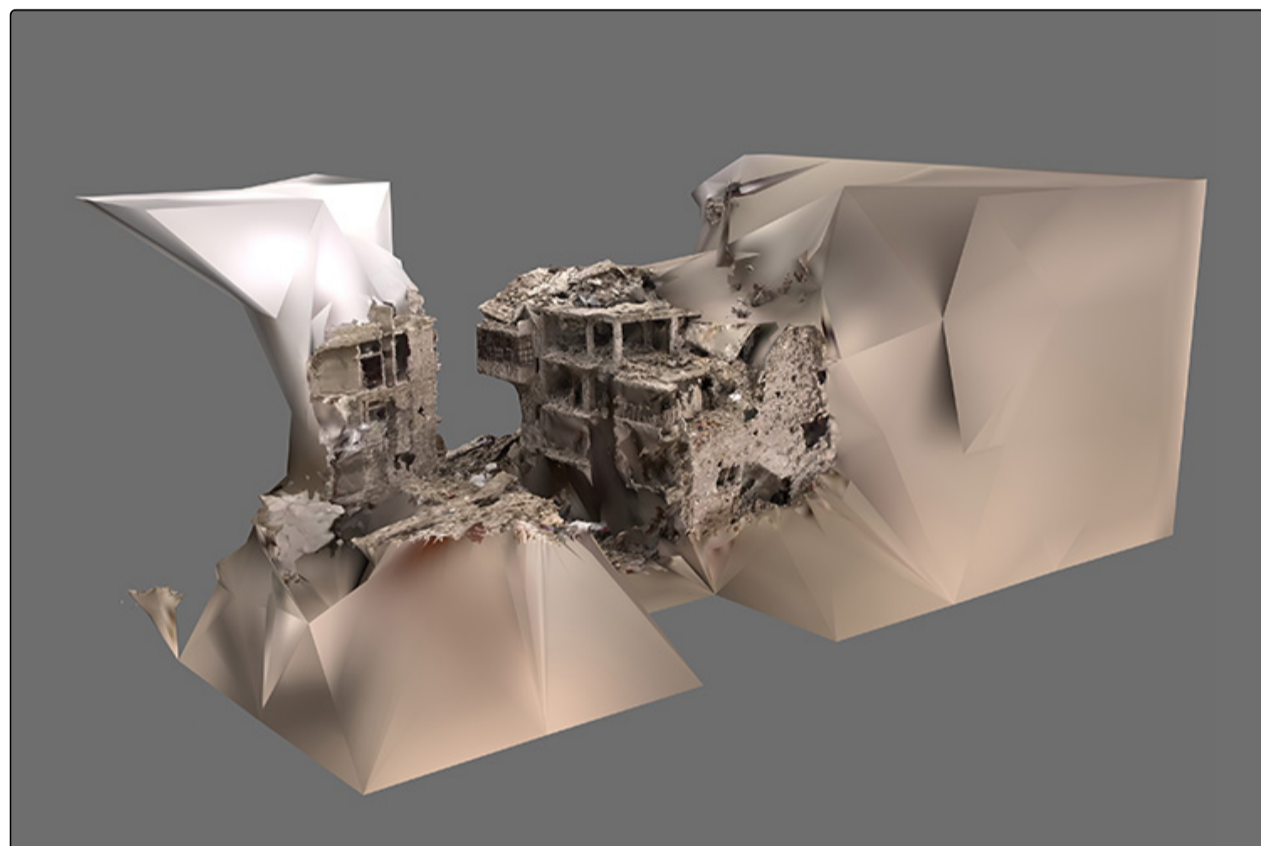

The images from the exhibition Particle Ruins by Thibault Brunet seem to document as many unfinished sculptures. In the blocks, that we guess the digital immateriality, are details which have caught the eyes of professionals and ordinary people equipped with embedded cameras on their helmet or their harness. Without forgetting the drones that ceaselessly document conflicts from afar. The detailed level of the artist's ruins emerges from the fusion of multiple points of view. Because Thibault Brunet works with a large quantity of photographic data that he interprets into tridimensional spaces containing monuments or buildings partially destroyed by war. His views are deserted like ruins of the afterwards. Those which, precisely, call for reconstruction.

ARTIST _ Thibault Brunet.

Zero Autonomy

With Gilles Alvarez, in the program of the Nemo Biennial
**Cité Internationale des Arts, Paris, November 22nd - December 1st 2019**
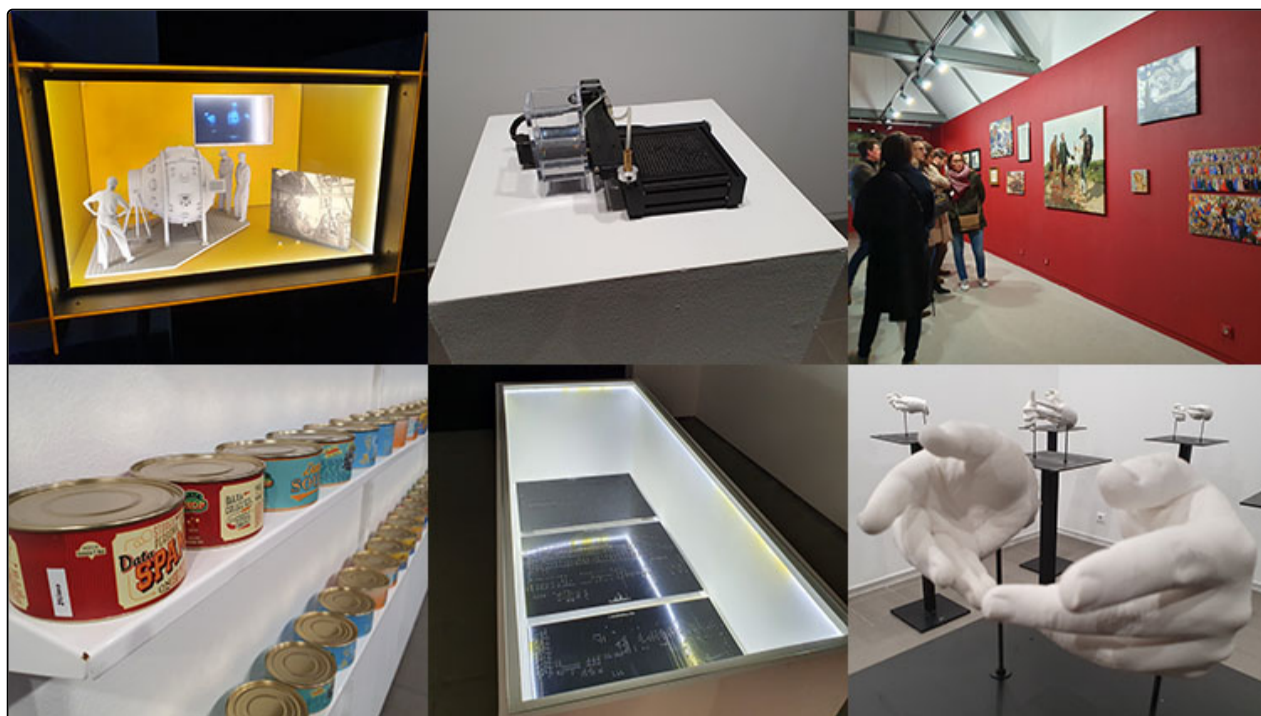
There are many ways to conceive the lack or loss of autonomy, for humans as well as machines. By analyzing our relationships with technology, we understand that this missing autonomy is an important society issue. As a matter of fact, over time, we have given our knowledge and intelligence to servers and applications. This includes our most intimate memories that we are totally unable to precisely locate. We lose our minds at the thought of having a low battery or a disconnected network, even for a short amount of time. Who has never experienced this kind of temporary missing power or service without feeling desperately helpless? Even moving around requires the computation of devices and we continue to ignore their extreme complexity. Our autonomy is progressively diminished as we delegate them with more and more tasks even though we know their potential instability. Zero Autonomy's exhibition aims to put the human back into the machine as well as reveal the importance of our decisions and intuitions that will remain so for years to come. Algorithms, we have been told, are supposedly able to learn by themselves if, and only if, we stimulate them. It is this essential stimulation that we want to examine throughout artworks that emerge from the relations between knowledge and know-how. When artists are very close to the technological apparatus, they activate them to create art together. Beyond the lack or absence of autonomy, is the interdependency that is the essential value of today's art in the era of digital omnipresence.

ARTISTS _ Donatien Aubert, Marion Balac & Carlos Carbonell, Adam Basanta, Rocio Berenguer, Emilie Brout & Maxime Marion, Christophe Bruno, Quentin Destieu, Benjamin Gaulon & Jérôme Saint-Clair, Elisa Giardina Papa, Varvara Guljajeva & Mar Canet, So Kanno & Takahiro Yamaguchi, Esmeralda Kosmatopoulos, Fabian Kühfuß, Pe Lang, Claire Malrieux, Egor Kraft, Julien Prévieux, Bérénice Serra avec Marion Balac, Raphaël Fabre, Mathieu Tremplin, Arzhel Prioul et Julien Toulze.

When Code Becomes Form

Plateforme and En cours, Paris, March 15th - 31st, 2019
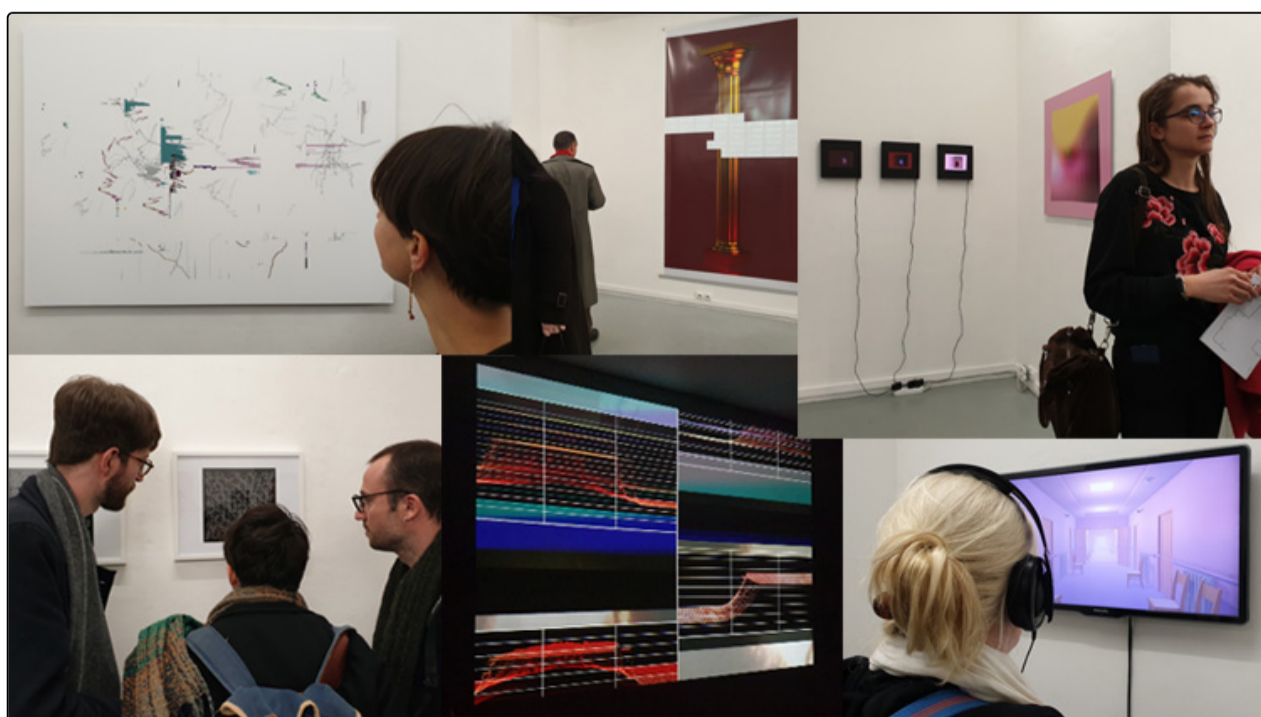
In March 1969, curator Harald Szeemann inaugurated his exhibition called When attitudes Become Form at the Kunsthalle in Bern. Concepts and actions were more important than the artworks themselves. The presented artists claimed the idea of the unfinished. Over time, this event became a major historical marker in contemporary art. But what shapes the art practices of artists documenting the digital society we live in fifty years later? Isn't it the code that is everywhere, usually hidden? It is both a tool and a medium. There is no artistic medium that hasn't been contaminated by algorithms similar to the ones that act on our everyday lives, without us even knowing it. Among artists using digital, some code by themselves while others collaborate with experts in the languages that have revolutionized all the uses. And many of their works neither really begin nor end. They conceive their generative creations by assuming the idea of the unfinished. Some of them even show code fragments that we ordinarily never see. But all of them have in common their attachment to a form of letting go when the machines are computing. Therefore, in this way, they are the first audience of collaborative artworks by definition. The value - in its mathematical definition - has replaced hue in painting, so it leaves them with infinite variations.

ARTISTS _ Tatsuru Arai, Fleuryfontaine, Ianis Lallemand, Anne-Sarah Le Meur, Soliman Lopez, Claire Malrieux.

Prophet's Time

In the program of the Nemo Biennial
Julio Gonzalez Gallery, Arcueil, November 10th - December 23rd 2017
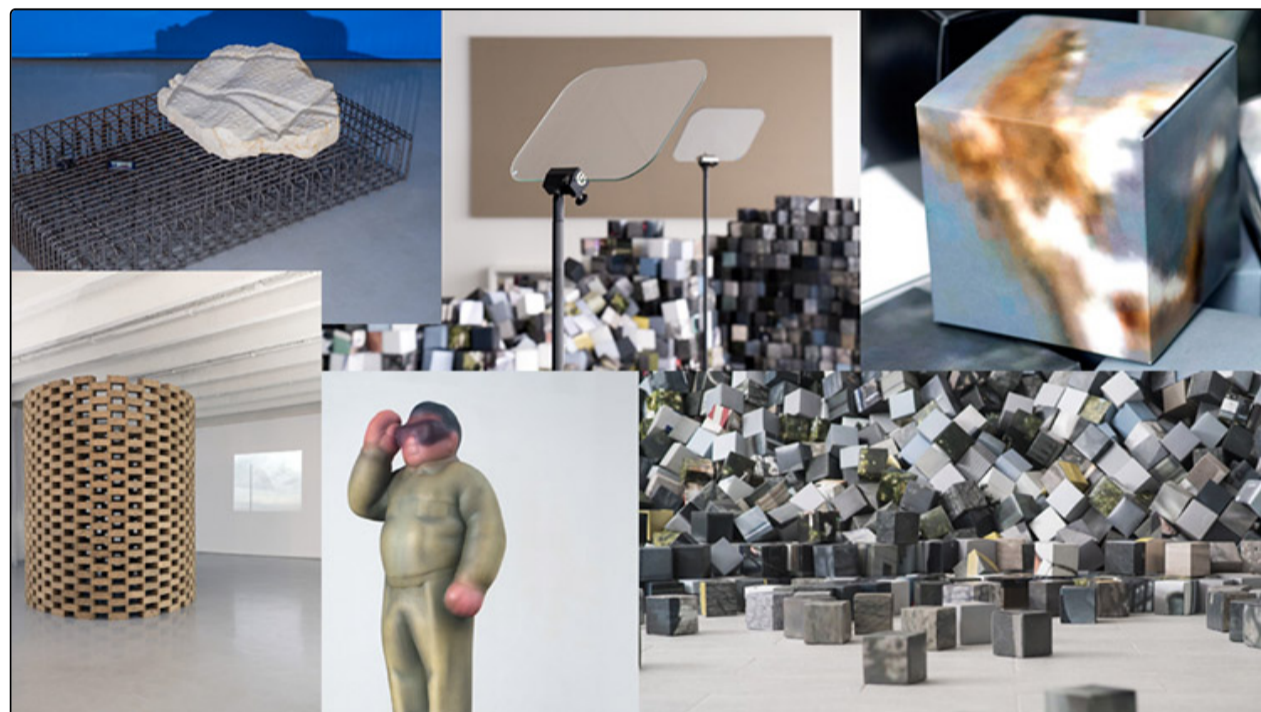
The new prophets today are mere interpreters of computational words. They will also use the accuracy of the machines to predict better worlds from Silicon Valley. In the meantime, Jean-Benoit Lallemant only delivers rather factual readings of the world at the start of the twenty-first century, a world Andre Malraux had foreseen as spiritual. Inevitably using the technologies of his time, Lallemant combines them with the traditional materials of art history, integrating discoveries and innovations, occasionally turning them into criticism. At the peak of a clash between the USA and North Korea, he refers to leaders while triggering possible lines of thoughts that visitors of his exhibition are likely to appropriate. Territory is one of the central issues in his artwork, that unfolds according to societal developments echoed by networked media. However, drawing from an in-depth knowledge of Jean-Benoit Lallemant's body of work, we feel it also tackles the relationship between the visible and the invisible; when control has to face the fight and when endeavors backfire against those who implemented them. His visual work, with inextricably intertwined components, reveals the complexity of the world. The data, he extracts from servers and appropriates, enables us to visualize it differently, from resolutely contemporary points of view.

ARTIST _ Jean-Benoit Lallemant.

The Origin of the (Digital) World

With Gilles Alvarez, in the program of the Nemo Biennial
Cité Internationale des Arts, Paris, November 15th - 25th 2017

Nicolas Schöffer, *Chronos 10* , 1969.

The Origin of the (Digital) World brings back three high points from the end of the 1960s where we observe an intensified activity at the crossroads of arts and technologies. Beginning with the 9 Evenings: Theatre and Engineering that took place in New York in 1966, which are the source of the Experiments in Art and Technology group that engineers Billy Klüver and Fred Waldhauer founded with artists Robert Rauschenberg and Robert Whitman in 1967. On the West Coast of the United States and still in 1966, Maurice Tuchman introduced the Art and Technology Program at the Los Angeles County Museum of Art. The program aimed to connect artists such as Andy Warhol with American brands. Finally, it is in 1968 that curator Jasia Reichardt organized the Cybernetic Serendipity exhibition at London's ICA.

ARTISTS _ ScanLAB, Nicolas Schöffer.

DOCUMENTATION _ Art and Technology Program, Cybernetic Serendipity, Experiments in Art and Technology.

Variation

In the program of the Nemo Biennial
Cité Internationale des Arts, Paris, November 15th - 25th 2017

Variation is an annual exhibition of the contemporary digital art.

ARTISTS _ Hélène Bellenger, Martin Bricelj Baraga, Thibault Brunet, Yuxi Cao (James), Charles Carmignac, Félicie d'Estienne d'Orves, Gregory Chatonsky, Pascal Dombis, Thierry Fournier, Virgile Fraisse, Benjamin Gaulon, Pascal Haudressy, Eduardo Kac, Esmeralda Kosmatopoulos, LAb[au], Jean-Benoit Lallemant, Pe Lang, Fabien Léaustic, Marie Lelouche, Soliman Lopez, Xavier Lucchesi, Mathieu Merlet Briand, Jonathan

Monaghan, Philippe Perrin, Bertrand Planes, Lucie Planty, Sabrina Ratté, Po Sim Sambath, Stéphane Simon, Dominique Sirois, Jeanne Susplugas, Javiera Tejerina-Risso, Myriam Thyes, Lukas Truniger, Miyo Van Stenis, Mégane Voghell.

Variation

**Cité Internationale des Arts, Paris, October 17th - 23rd 2016**

Variation is is an annual exhibition of the contemporary digital art.

ARTISTS _ Jeremy Bailey, Marion Balac, Laurent Bolognini, Jeanne Briand, Thibault Brunet, Elias Crespin, Magali Daniaux & Cédric Pigot, Fred Delangle, Caroline Delieutraz, Alix Desaubliaux, Judith Deschamps, Côme Di Meglio, Renaud Auguste-Dormeuil, Félicie d'Estienne d'Orves, Thierry Fournier, Klaus Fruchtnis, Masaki Fujihata, Shaun Gladwell, Joe Hamilton, Pascal Haudressy, Jean Hubert, Tomek Jarolim, Carine Klonowski, Fabien Léaustic, Joanie Lemercier, Eliott Paquet, Michel Paysant, Bertrand Planes, Dani Ploeger, Ratsi, François Ronsiaux, Lisa Sartorio, Fito Segrera, Sliders Lab, Pierrick Sorin, Jeanne Susplugas, Systaime, Flavien Théry, Ali Tnani, Yann Toma, Santiago Torres, Raul Valverde, Visual System.

A Day's Pleasure

With Carlos Sanchez in the program of Nuit Blanche
Ecole Renard, Paris, October 1st 2016
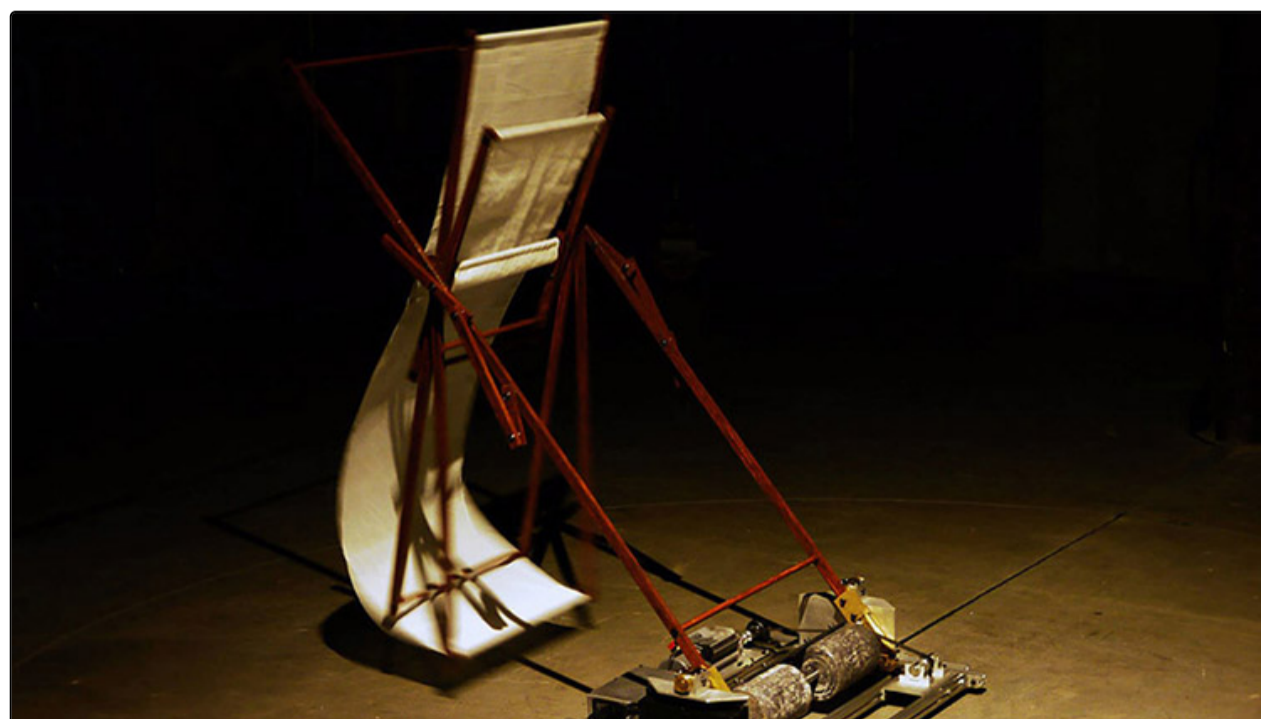
In relative obscurity, there is a long chair and it is alone. It won, this time, against the one who tried to use it. Chaplin, in other times, threw it overboard in his film A Day's Pleasure. Who never fought against a folding long chair that never really cooperates? French artist Jeremy Gobé, in collaboration with Christian Laroche, decided to accept its uncontrolled movements and finally releases it from any potential stubborn user.

Finally alone, it performs under the light that magnifies it. The silence is only broken by the sounds inherent in its swinging. Without any human, totally autonomous, it loses its useful value. Freed from weight, it even seems to escape any form of gravity. The extreme flexibility of its undulations is due to the mechanical counterweight that drives it. Therefore, it is only about lightness. The fabric of its sails flapping in the wind appear completely unpredictable. Its unpredictability constituting the essential quality that it will never lose. A quality that nevertheless exasperated Chaplin's character to the highest degree. While modern times are those of the liberation of objects of any kind. At the risk, sometimes, to exasperate us even when they compel us. Unless we disconnect while we still can. And this is perhaps the critical part of this robotic art piece that encourages us to reconsider the business of predictability in this era of digital.

ARTIST _ Jeremy Gobé.

Compagny Services

Plateforme, Paris, April 1st - 24th, 2016

Some services, at a time of exponential growth, actively participate in shaping the society that has become ours. Getting close to a "zero marginal cost", they are at the center of what the American essay writer Jeremy Rifkin calls the Third Industrial Revolution. And not a week passes without one of them making the social and political headlines here or there. Yet, the art world is not a stranger to this growth of the services because there are artists that seek inspiration by proposing objects that seem like products. The internet, inevitably, is overflowing with a supply that these same artists distort or use as we would use tools or techniques in olden times. Except that they also criticize it. Artistic practices - which evoke the ones, more pop, from the 1960s that before now depicted the society - are developed from the services that we are offered, or rather that are imposed upon us, without forgetting the ones of the dark web. But the world has changed these past decades, and today's works are proportional to the societal changes that Internet has only initiated by making them possible. There is, in the essential of these artists, a common desire to capture what is generally part of the flows. With this, they give us the occasion to contemplate the resonances, beyond the data ecosystems, to "think" elsewhere and differently.

ARTISTS _ Émilie Brout & Maxime Marion, Caroline Delieutraz, Pascal Dombis, Benjamin Gaulon & Martial Geoffre-Rouland, Carine Klonowski, Nicolas Maigret, Yann Toma.

Variation Show Off

In the program of the Nemo Biennial
Espace des Blancs Manteaux, Paris, October 19th - 25th, 2015

Variation Show Off is an annual exhibition of the contemporary digital art.

ARTISTS _ Donald Abad, Memo Akten, Art Orienté Objet, Jean-Pierre Attal, Cécile Babiole, Marion Balac, Maurice Benayoun, Samuel Bianchini, Matthew Biederman, Julien Borel, François Brument, Christophe Bruno, Edmond Couchot, Luc Courchesne, Michaël Cros, Enora Denis, Quentin Destieu & Sylvain Huguet, Come di Meglio & Eliott Paquet, Pascal Dombis, Jas Domicz, Reynald Drouhin, fleuryfontaine, Lia Giraud, Shaun Gladwell, Juliette Goiffon & Charles Beauté, Claudia Hart, Pascal Haudressy, Catherine Ikam & Louis Fléri, Eduardo Kac, Jean-Benoit Lallemant, HeeWon Lee, Joanie Lemercier, Julio Le Parc, Selma Lepart, Juan Le Parc, Julien Levesque, LIA, Christophe Luxereau, Laurent Mareschal, Audrey Martin & Thomas Rochon, Mazaccio & Drowilal, Albertine Meunier, Barnabé Moinard, ORLAN, Alejandro Otero, Rolando Pena, Pascale Peyret, Bertrand Planes, Dani Ploeger, Olivier Ratsi, Théoriz Studio & Pia MYrvoLD, Patrick Tresset, Francois Vogel, Du Zhenjun.

Art And Digital Resonating: Consequences

In the program of the Nemo Biennial
**Maison Populaire, Montreuil, October 7th - December 12th 2015**

History of art is indivisible from that of science, which is the source of the innovations we take hold of. There are works that have emerged from the digital's democratization, while others result from its use in research laboratory, and from bio and nanotechnologies that come out of it. Most of the creations that use the living or the infinitely small come from digital processes although they are presentable without any electronics, or any power supply. It is also the case with objects or rapid prototyping sculptures that renew artistic practices by becoming accessible to all.

ARTISTS _ Renaud Auguste-Dormeuil, Aram Bartholl, Valérie Belin, Laurent Bolognini, Thibault Brunet, Jean-Benoit Lallemant, Bertrand Planes, Rafaël Rozendaal, Clement Valla.

Art And Digital Resonating: Re-Emergence

Maison Populaire, Montreuil, May 5th - July 5th, 2015
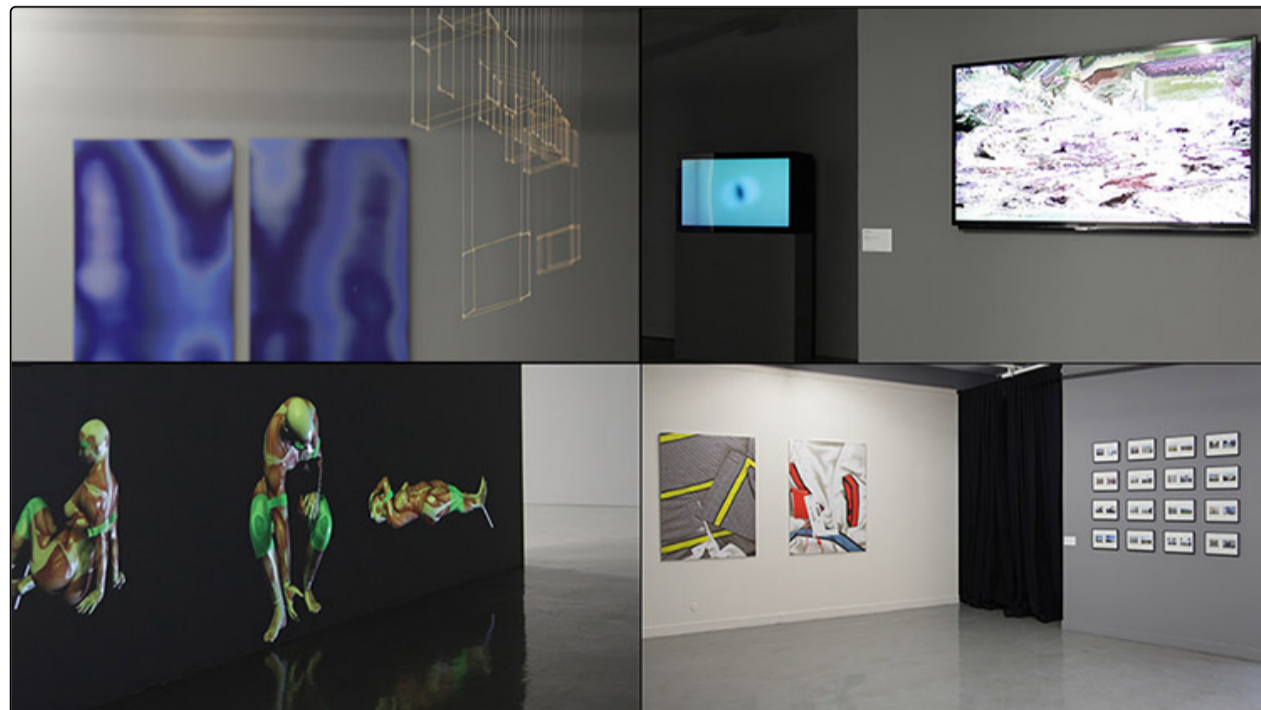
In art, the emergence of a medium implies new trends. It is also the source of the reactivation of historical practices. In painting, the use of the nude has been updated with the appearance of photography and videography, until the era where images are calculated. Movements, which were magnified yesterday, are now controlled digitally. Not to mention the landscape, where machines are the ones that travel the world in order to capture the tiniest nooks. Contemporary artists ought to seize the tools and digital contents in order for timeless problems to resonate in their works.

ARTISTS _ Cory Arcangel, Elias Crespin, Caroline Delieutraz, Pascal Dombis, Benjamin Gaulon, Pascal Haudressy, ORLAN, Jacques Perconte, Flavien Théry.

Art And Digital Resonating: Convergence

Maison Populaire, Montreuil, January 13th to April 4th, 2015

Art and digital, when they are combined, 'reason' together. Today, many works are initiated by a search engine or an electronic device. Networking artistic practices and non-professional use are mixed up. To fit in, artists divert the social media that we

appropriate. Because digital cultures are today very widely shared.

Networked, we are here and there at the same time, possibly exchanging with all, around a community that is more and more global. The digital has invested in all the private, public or professional spheres of our society, profoundly modifying the relations between one another. There are artists who represent the world as it is or as we fantasize it, while others reveal it to us differently, in order to criticize it. Yet, all of them are affected, in their artistic use of societal problems, by the presence of the digital, at the core of our societies.

ARTISTS _ Samuel Bianchini, Marie-Julie Bourgeois, Émilie Brout & Maxime Marion, Petra Cortright, Olia Lialina, Christa Sommerer & Laurent Mignonneau, Samuel St-Aubin, Gwenola Wagon & Stéphane Degoutin, Du Zhenjun.

Show Off Variation

Espace des Blancs Manteaux, Paris, October 20th - 26th, 2014

Show Off Variation is a contemporary digital art fair.

ARTISTS _ Yacine Ait Kaci, Memo Akten, Kohira Atsunobu, Pascal Bauer, Cécile Beau & Nicolas Montgermont, B. Bellabas, Maurice Benayoun, Laurent Bolognini, Marie-julie Bourgeois, Emilie Brout & Maxime Marion, François Brument & Sonia Laugier, France Cadet, Elisabeth Caravella, Caroline Delieutraz, Reynald Drouhin, Benjamin Gaulon, Mihai Grecu, Lyes Hammadouche, HeHe, Guillaume Herbaut, Norbert Hillaire, Catherine Ikam & Louis Fleri, Olga Kisseleva, Ianis Lallemand, Anne-Sarah Le Meur, NBIA (No Budget Internet Art), Juan le Parc, Éva Magyarósi, Damien Marchal, Pia MYrvoLD, Nonotak, ORLAN, Jacques Perconte, Matt Pyke, Baptiste Rabichon, Etienne Rey, Félix Luque Sánchez, Scenocosme, Samuel St Aubin, Flavien Théry, Yann Toma, François Zajéga.

Show Off

With Délégation Générale du Quebec à Paris
Espace Pierre Cardin, Paris, October 21st - 23rd 2013

Show Off is a contemporary digital art fair.

ARTISTS _ Yacine Ait Kaci, Hugo Arcier, Art of Failure, Cécile Babiole, Gabriel Barcia-Colombo, Maurice Benayoun, Samuel Bianchini & Sylvie Tissot, Matthew Biederman, Vincent Broquaire, Thibault Brunet, Alexandre Castonguay, Christophe Bruno & Cécile Noguès, Grégory Chatonsky, Miguel Chevalier, Luc Courchesne, Magali Daniaux & Cédric Pigot, Magali Desbazeille, Djeff, Pascal Dombis, Jean Dubois, Renaud Duval, Electronic Shadow, Vincent Fournier, Jeff Guess, David Guez, Lynn Hershman, Norbert Hillaire, Catherine Ikam & Louis Fleri, Eduardo Kac, Ulf Langheinrich, Jan Robert Leegte, Joanie Lemercier, Julien Levesque, Christophe Luxereau, Nicolas Maigret, Misha Margolis, Alexandre Maubert, Katherine Melançon, Mathieu Mercier & Sismo Designers, Naziha Mestaoui, Albertine Meunier, Robyn Moody, Pia MYrvoLD, Joseph Nechvatal, Catherine Nyeki, ORLAN, Guillaume Paris, Jacques Perconte, François Quevillon, Olaf Rauh, Vincent Rioux, François Ronsiaux, Antoine Schmitt, Marie Sester, Sliders, Christa Sommerer & Laurent Mignonneau, Edouard Sufrin, Samuel St-Aubin, Yann Toma, Trafik, Hugo Verlinde, Eric Vernhes, Jonathan Villeneuve, Gwenola Wagon & Stéphane Degoutin, Du Zhenjun.

Show Off

**Vanessa Quang Gallery, Paris, October 17th - 21st, 2012**

Show Off is a contemporary digital art fair.

ARTISTS _ Burak Arikan, Samuel Bianchini, Christophe Bruno, France Cadet, Grégory Chatonsky, Miguel Chevalier, Stéphane Degoutin & Marika Dermineur, Pascal Dombis, Reynald Drouhin, Félicie d'Estienne d'Orves, Christian Globensky, David Guez, Eduardo

Kac, David Letellier, Julien Levesque, Albertine Meunier, Julie Morel, Joseph Nechvatal, Stéfane Perraud, RYbN, Société Réaliste, Olivier Ratsi, Antoine Schmitt, Michael Sellam, Christa Sommerer & Laurent Mignonneau - Flavien Théry, Lydia Venieri, Du Zhenjun.

Latent Shapes

Ars Longa, Paris, November 13rd - December 10th, 2008
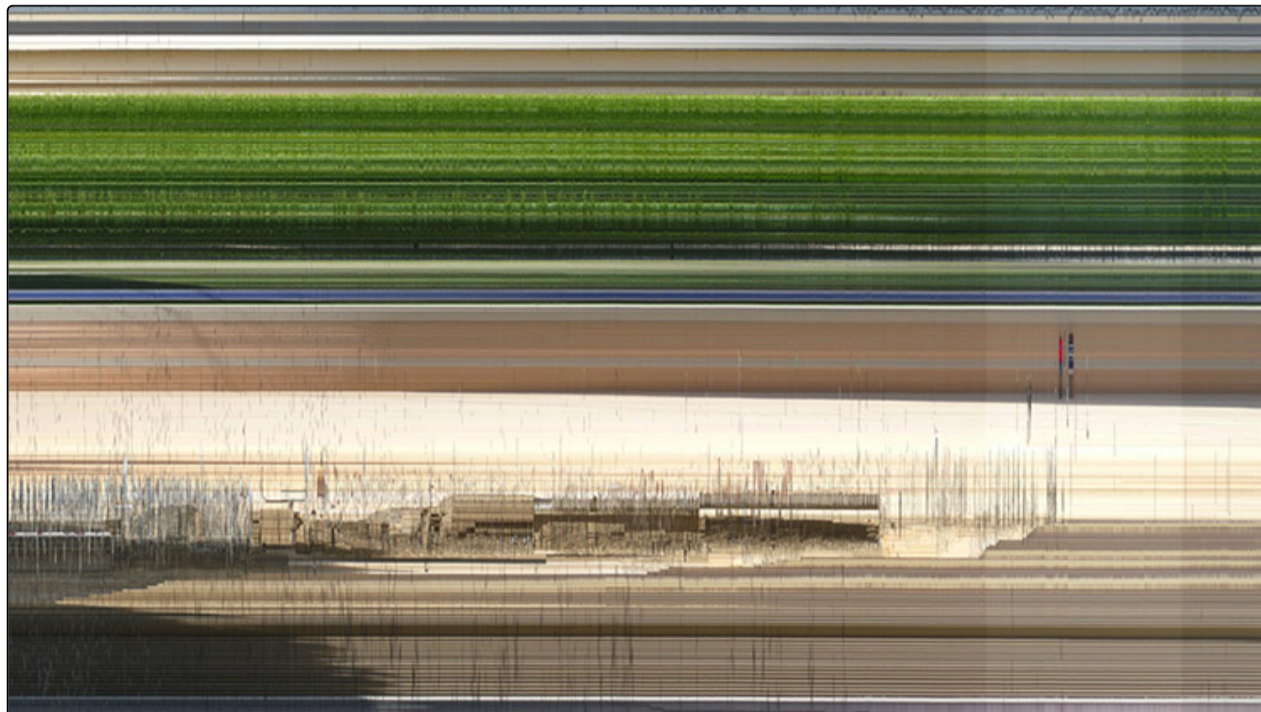
"The democratization of digital cameras contributes to overwhelming us with images. The problem is not about taking photographs, but to be looking at them," explains programmer artist Cyrille Henry. When he travels by train from Paris to Valence or from Paris to Orléans, he brings a digital camera which takes 30 photographs per second. Then, back in his studio, Cyrille Henry assembles them with the help of an algorithm that only keeps a vertical pixel line by shooting. The first line, on the left, shows the start, while the last one represents the arrival. The convention which stipulates that we should read from left to right is thereby respected. It takes between one and two thousands moments to recreate the image of a ride in the form of its temporal compression. The shootings conveived are related journeys. Here, the train slowed down, and stopped for a few pixels and then got going again. The sky was blue on June 10th, 2006, between Paris and Compiègne. We observe several dots on "Paris Valence", which are electric wires that follow the railroads, oscillating up and down. Reflections of the inside of the wagon are added to the "Paris Orléans" landscape, where two opposed points of view cohabit. From these temporal compressions is born the expression of a horizontal stretching that evokes some painters' technique, like Gerhard Richter's, who stretches the pictorial matter.

ARTIST _ Cyrille Henry.

Developed with Start Bootstrap