MCD present

WJ-SPOTS

15 years of artistic creation on the internet

WJ-SPOTS is a project that was conceived of and designed by media curator Anne Roquigny (<www.wj-s.org>), in which artists, critics, thinkers, inventors, researchers, curators, organizers and producers of cultural events are invited to look back on 15 years of Internet history.


WJ-SPOTS #1 videos are available on: <www.digitalarti.com>
WJ-SPOTS #1 publication is for sale on: <www.digitalmcd.com>
104 pages, 9 € (or 7 € pdf format)
EDITORIAL

WELCOME TO THIS NEW DIGITAL ART MAGAZINE!

We are happy to be launching this n°0: a new digital art adventure! It all started with a book about digital art in France that we published in September 2008.

Since then, we have started the online digitalarti site and opened our digital art investment fund which will be officially launched during FIAC (Foire International d'Art Contemporain) in Paris, October 22nd.

And we are now publishing this magazine…

What are we doing here and why are we doing it?

We strongly believe in the development of digital art on the world scene. We live in a digital world which is becoming more and more digital everyday. The internet is our daily companion. We believe that artists are ahead of innovations and new uses of technology, art lovers and the art market will follow this major trend.

Digital Art & Innovation

Digital Art covers many different areas, from architecture to new images, from music to interactive design that are so close to innovation.

In this issue you will discover digital artists, such as Ryoichi Kurokawa from Japan, Etienne Cliquet from France, the duo HeHe from Germany and UK and the Belgium artist LAb[au], a special report about the Venice Biennale, stories about 15 years of artistic creation on the Internet, the "nouvelle vague" of serious games, Global Theatre and new technologies with Franck Bauchard, the "Centre of Virtual Art" created by Synesthesie. And also the digital art agenda and extracts from the news published by members of the digitalarti online community.

We hope you enjoy this new magazine.

It is only the first issue and we look forward to your help to enhance our upcoming issues. Send us your comments, questions and suggestions to: <info@digitalarti.com> or post them directly on the site at: <www.digitalarti.com/blog/digitalarti_mag>
**FESTIVALS COMING NEXT**

(AGENDA)

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**october 09**

DEAF - Dublin Electronic Arts Festival
The Dublin Electronic Arts Festival (DEAF) brings together music labels, promoters, musicians and visual designers worldwide. Initiative by the label D1 Recordings (<www.d1.ie>), this festival aligns music programming and highly artistic …
(<http://www.deafireland.com>)

DIS-PATCH - Belgrade
Dis-patch festival was founded in 2002 as continuation of the activities of the Belgrade yard Sound System collective, an independent organization dedicated to the promotion of new music tendencies, related art practices and the advancement of the local music and art scene through creating links between Serbian artists and audiences and established artists from around the world. Stress is put on music, educational, art and design projects (workshops, seminars, lectures, panels, screenings…) walking the thin line between sound and image.
(<http://www.dis-patch.com>)

**November 09**

CIMATICS 09 - Brussels
Cimatics - Brussels International Festival for Live Audiovisual Art & Vjing - The 7th festival edition will again bring an extensive overview of what’s currently taking place at the crossroads of media, art, music and technology.
(<http://www.cimatics.com>)

CLOCKENFLAP - Hong Kong
Clockenflap Multimedia Arts & Music Festival, commonly abbreviated to "Clockenflap", is a one-day music and multi-media arts festival held annually at Hong Kong’s Cyberport. It incorporates international and local live music, film, installations, digital arts and animation.
(<http://www.clockenflap.com>)

**Kvitnu Fest - Ukraine, Kiev**

Kvitnu Fest is an international experimental music, contemporary music and multimedia art festival in Ukraine. The festival that grow slowly since the past two years, around atmospheric electronic musics, groovy and/or experimental, and should quickly become a reference within sight of its relevant line-up
(<http://www.kvitnu.com/Fest/>)

**SHANGAI eARTS - China**

Art and technology, Tradition and modernity…
(<http://www.shearts.org>)

**VISIONSONIC - FRANCE**

Digital art festival from October 29th to 31st in the centre Madeleine Rebérioux (Créteil) and le Cube (Issy-les-mlx). Show for youth audience, A/V performances, installations, workshops, … every performances will be streamed live on the web. The VisionSonic festival is an initiative of the Pixels Transversaux, the label V-Atak and the center Madeleine Rebérioux.
(<http://www.visionsonic.net>)

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**Electrofringe - Newcastle**

Electrofringe is a festival of digital, electronic and new media arts. Its focus is on emergent forms and techniques within media based arts practice and places a particular emphasis on encouraging young and emerging artists to interact with established artists. Electrofringe occurs as part of This Is Not Art, Australia’s largest annual gathering of young media makers, musicians, artists, activists, writers and commentators.
(<http://www.electrofringe.net>)
LAB.30 - GERMANY
International arts laboratory for media and installation artists, for sound, electronics, technicians and digital artists
<http://www.lab30.de>

LES TRANSNUMERIQUES - BELGIUM
The Belgian festival of digital emergences and electronic cultures. Hanging two months and a half of interventions (spectacles, performances, conferences and installations) between the towns of Brussels, Mons, Lille and Paris, the Transnumeriques festival reflects the diversity of electronic cultures and explores their movements. The Transnumériques Festival is conceived and organized by the association Transcultures with the support of the Wallonia-Brussels Community.
<http://www.transnumeriques.be>

NEW NEW! - Brno
A festival dedicated to new images, AV performances and radical electronic musics…
<http://www.newnew.cz>

SHARE - Italy
Piemonte Share Festival : Digital Art and Culture International is an event dedicated to the awareness and promotion of art and digital culture, developing the creativity fuelling the new expressive possibilities offered by new media and technological innovation in general.
<http://www.toshare.it>

WROCLAW INDUSTRIAL FESTIVAL - Poland
The Wroclaw Industrial Festival is a multimedia live action festival. It shows avantgarde art: music, plastic art, video art, performance, happening. The estival refers to action of the artists from the beginning of the XX century: futurists, Enviromental Art and industrial art. As well critics as media appreciate this kind of action as a convention of contemporary avantgarde art.
<http://www.industrialart.eu/Festival>
Ars Electronica was celebrating its 30 years. Digitalarti was there.

How to Experiment Chaos with the Nemo Observatorium at Ars Electronica
You enter a round room surrounded by plastic walls, you sit in the middle and press "start". Suddenly you are in the eye of a storm of styrofoams beads. Quite fascinating. In the center of this "meditation machine" everything is calm and safe but you are surrounded by thousands of small flying objects creating waterfall or desert storms like sounds, moving visual patterns... with the wind. The artist comment on his work reflects the current habit of order, organization... He wantsto provide new ways to experiment chaos. Lawrence Malstaf from Belgium has been awarded the golden Nica 09, Cyberart category for this work. <www.digitalarti.com/m0_2>

FabLab the new individual factory
At the Ars Electronica center, the Fablab explores design with the new generation of 3Dprinters. The material used by this printer: plastic wires of various colors. No this camcorder does not work it was printed on a 3D printer but is only a prototype. Those 2 functional large clocks were entirely produced on a 3D printer by the MIT labs. All this shows the start of an entirely new field as also presented. <www.digitalarti.com/m0_3>

Prix Ars Electronica 09
The 2009 Prix Ars Electronica received 3,017 entries from 68 countries. Since the start of the awards more than 42,000 projects were received by the festival. The enclosed cartography shows the leading categories for the works submited.

The Golden Nicas 09:
- COMPUTER ANIMATION / FILM / VFX: HÀ’Aki / Iriz Paabo (SE/CA) / National Film Board of Canada www.nfb.ca/haaki
- DIGITAL MUSIC: Speeds of Time Versions 1 and 2, Bill Fontana (US) http://resoundings.org/
- HYBRID ART: Natural History of the Enigma Eduardo Kac (US) with his scientific partners Neil Olzewski, Department of Plant Biology, and Neil Anderson, Department of Horticultural Science, University of Minnesota, St. Paul MN http://www.ekac.org
- INTERACTIVE ART: Nemo Observatorium Lawrence Malstaf (BE) Courtesy Galerie Fortlaan 17, Ghent (BE) http://www.fortlaan17.com/eng/artists/malstaf
- DIGITAL COMMUNITIES: HiperBarrio http://hiperbarrio.org
- Media.Art.Research Award Eye hEar: Music, Art, Film & the Culture of Synaesthesia Simon Shaw-Miller (UK) u19 – freestyle computing In den Tiefen Matej Petrek (AT)
- DIGITAL COMUNITIES: HiperBarrio http://hiperbarrio.org
- [the next idea] voestalpine Art and Technology Grant Open_Sailing_Crew http://www.opensailing.net
- Awards of Distinction 09:
  - HYBRID ART: EarthStar David Hines (UK), Joyce Hinterding (AU)
  - DIGITAL COMMUNITIES: Piratbyrån http://www.piratbyran.org
  - u19 – freestyle computing When Having A Wonderful Time Tarek Khalifa (AT)
  - DIGITAL COMUNITIES: Sound Machines Benedikt Hageneder, Matthias Jungwirth, Christoph Matscheko, Sigrid Probst, Doris Wimmer, Anna Kitzmuller, Ulrike Rossrucker, Martina Hutterer, Stephanie Figl, Dominik Rainer, André Mayr, Daniela Leitner, Thomas Rupp, Daniela Schmid, Helene Wild, Viktoria Preuer (AT)
  - DIGITAL COMMUNITIES: WikiLeaks http://wikileaks.org
  - u19 – freestyle computing “Having A Wonderful Time” Tarek Khalifa (AT)
  - DIGITAL COMMUNITIES: Sound Machines Benedikt Hageneder, Matthias Jungwirth, Christoph Matscheko, Sigrid Probst, Doris Wimmer, Anna Kitzmuller, Ulrike Rossrucker, Martina Hutterer, Stephanie Figl, Dominik Rainer, André Mayr, Daniela Leitner, Thomas Rupp, Daniela Schmid, Helene Wild, Viktoria Preuer (AT)

Gerfried Stocker Interview, Ars Electronica Artistic Director
Gerfried Stocker, Ars Electronica Artistic Director, presents the Ars Electronica center, the festival and its influence on the city of Linz, Austria. See the video interview on: <www.digitalarti.com/m0_1>
FESTIVAL @RT OUTSIDERS 2009
(IN)HABITABLE?
L’ART DES ENVIRONNEMENTS EXTREMES

MEP
5-7, rue de Fourcy
75 004 Paris
www.art-outsiders.com
The municipal gardens
It's best to get to the British pavilion early to reserve a seat for the screening of Steve McQueen's latest mid-length film entitled "Giardini". The film, projected in Split Screen, juxtaposes two zones in cinematosope format, so the image, which is particularly long, evokes video installations that are more often seen in a given environment or in performance works. But the work of the English artist has a beginning and an end. As for the décor of this narration, it is entirely coherent with what is happening outside because it is indeed the municipal gardens of Venice, the same in which the "historical" international pavilions are situated that are being addressed. But the action takes place in the midst of winter when the gardens are closed to the public, when there is no question of art or architecture, in this dead season when even the passage of time seems affected, as though languidly drawn out. The main actors are errant dogs in the alleys with the sound of cheers coming from the stadium in the background. Life then is elsewhere in this city where the smallest square metre is worth a small fortune.

The Australian pavilion
There is an exact replica of the Ford Falcon that the policeman Rockatansky drives in the film Mad Max by Georges Miller (1979) in front of the Australian pavilion. What a strange idea to park a car in a city without streets, but you understand the reason for this odd presence once you’re inside the exhibition watching the video sequence entitled "Interceptor Surf: Daydream Mine Road" by Shaun Gladwell. We find the powerful V8 travelling along one of those emblematic roads of the Australian desert landscape where the orange coloured sand harmonises perfectly with the blue summer sky. A man, dressed in black from head to toe, climbs slowly out of the window to surf on top of the racing car, the images evolving in the languor of slow motion even though the car is moving at top speed. The slight hesitations in the gestures that the slow pace makes perceptible have a certain grace.

Mark Lewis
Some recent films by Mark Lewis are silently loop-screened in the Canadian pavilion. The artist, who lives and works in London, is known for the interest he takes in the visual codes inherent in various cinematographic practices. In this exhibition called "Cold Morning", a title taken from one of his films, he explores the strangeness inherent in the relationship between foreground and background shots in the technique known as Back Projection, which was so dear to Alfred Hitchcock.
Mark Lewis used this trick, which consists of projecting previously shot sequences in the background of a scene, in the making of "The Fight". Two time frames thus overlap: in the foreground, two groups of men and women are energetically provoking each other, while passers-by in the background pay no attention to this emerging scuffle. It will not come to blows because the action consists of prolonging the tension where the gestures are under the control of actors playing with self-restraint, and the verbal provocations are also contained by silence...

**Col Tempo**

"Surprising enough, western civilisation at the beginning of the 21st century is displaying signs of growing ethnic suspicion and paranoid xenophobia", claims the curator of the "Col Tempo" exhibition in the Hungarian pavilion by the artist Péter Forgács. An habitué of Found Footage, Péter Forgács here exploits still and animated images from mug-shot archives taken by an Austrian Nazi in 1939. The portraits of prisoners of war are set alongside those of the Weirmarth guards and local villagers. Nudity is contrasted with uniforms, humility by arrogance with looks that are predominantly haggard. Not far from this video wall that gathers 96 of these supposedly scientific studies, there are a few portraits offering a more "intimate" relationship to spectators. The status of these images oscillates between painting and photography and photography and video. The subjects, like the frames, give them the allure of paintings and the imperceptible movements of the rotating faces in their extreme slowness places them in the fragile interstice that separates the photographic from the filmic.»»
The Polish pavilion
The video installation "Guests" was specially conceived for the Polish pavilion by the artist Krzysztof Wodiczko who was born in Warsaw in 1943 and who is today a professor at MIT in Cambridge Massachusetts. The artist has literally "opened" the interior space of the exhibition with the help of video "windows" where little scenes are played out. The somewhat milky aspect of the virtual windows only allows us to perceive fuzzy silhouettes of those who remain outside. The actors outside, filmed previously, are immigrants living in Poland or Italy and coming from various regions around the world. "People who, according to Bo ena Czubak, not being in their own country, remain "eternal guests". The title of the exhibition then gives a social character to this video installation, which is also of rare effectiveness and true beauty. It is moreover, one of the works that continued to haunt me during my return from Venice when I contemplated the perfect gradation of the setting sun going from orange to a cloudless blue sky. This is because the "eternal guests" of the "Guests" installation are in fact bathed in a similar light behind virtual windows evoking the inner walls of our fears of the foreign, along with our fears of others.

The Palazzo Michiel dal Brusà
A good number of the international pavilions, like the one for Iceland, are located outside the Giardini in Venice. The Icelandic artist Ragnar Kjartansson has taken over the ground floor of the Palazzo Michiel dal Brusà, which gives on to the Grand Canal, with a video installation entitled "The End". We find the artist accompanied by the musician David Thor Jonsson in the Canadian Rocky Mountains. The five video projections of the installation correspond to five shots where the two musicians interpret the same Country and Western song with different instruments. The snow and the music then participate in unifying five distinct temporalities. We inevitably think of musicians who, through the magic of recording studios, find themselves on the same album without ever having met. But this reunification of different moments in time can also evoke, through image as well as sound, the sharing of the same moment that communication networks enable people who are in different places around the world to have.

The Arsenal
Daniel Birnbaum, the curator at the Arsenal, who was given utter free reign for this exhibition, takes up the challenge with the exhibition "Making Worlds", which brings together relatively diverse works. Among them there is an animation piece by Paul Chan called "Sade for Sade's Sake" which is projected right on the inside wall of the Arsenal. The title is inspired by the celebrated phrase, "Art for art's sake". As for replacing the word art with the name of the celebrated Marquis, it makes sense once one perceives the activities of the silhouettes that people the images in which sexual practices are mixed with religious rituals. There are rectangles that appear and then disappear at a height where works of art would normally be hung because art in fact, like sex and religion, is a practice that is common to all worlds and Daniel Birnbaum is underlining its plurality with the title of this exhibition.
Lastly, there are a few rare side events like the exhibition “Animated Scene” by John Gerrard found on the island of Certosa, that require taking a vaporetto. The Irish artist here presents three scenes in real time that he "launched" at the beginning of the exhibition and which have slowly evolved since. The visitors to the exhibition can go back as often as they like, but will never exactly see the same spectacle. Time in the images, which are highly pictorial, appears to us in a dimension that must be that which precedes its suspension. The decor is borrowed from the vast landscapes of the great American plains: a dust storm, a corn silo and an industrial feed lot. These representations subscribe to the tradition of painting and photography of natural or industrial landscapes, but the tools exploited by the artist are similar to those of the world of video games. But these "calculated" scenes by John Gerrard are among the rare works at this 53rd biennale to evoke the evolution of the digital and network era of artistic practices. Not to mention the Internet pavilion initiated by the artists Miltos Manetas and Rafael Rozendaal, that one can visit at padiglioneinternet.com.

**The Island of Certosa**

Paul Chan, “Sade for Sade’s Sake”, 2008-2009


**John Gerrard**

The Venice Biennale: <www.labiennale.org>
British Pavilion: <http://venicebiennale.britishcouncil.org>
Australian Pavilion: <www.australiavenicebiennale.com.au>
Mark Lewis: <www.marklewisstudio.com>
Peter Forgacs: <www.forgacs peter.hu>
Ragnar Kjartansson: <http://this is/ rassi>
John Gerrard: <www.johngerrard.net>
Internet Pavilion: <www.padiglioneinternet.com>

**[Links]**

Written by Dominique Moulon for "Images Magazine" and translated by Geoffrey Finch for "DigitalArti.com"
Understanding machines
Everything really started back in 2004 when Benjamin Weil approached Téléférique, co-funded by Étienne Cliquet in 1999, for them to take part in the exhibition Zones de Confluence during the biennial festival Villette Numérique. To better outdistance himself from technological escalation, he decides then to make origami – without scissors nor glue, nor scotch – with components of computers: motherboard, keyboard or Ethernet card… Later on he made more folds representing technologies around us documenting them scrupulously, as for assimilating them better, on his website ordigami.net.

Apprehending networks
What's the point of understanding machines if we don't understand networks? So Étienne Cliquet folds, again and again, tirelessly. One day to figure out the Penetration rate of Internet in thirteen countries, under the form of statistics, another day anticipating the transition from norm IPv4 to the very promising IPv6 theoretically authorizing the attribution of 667 132 000 billion addresses a mm². And then, he invests Second Life in 2007 under the name Étienne Joubert, an artist with no head who wanders endlessly in the virtual world while his brain, in origami, lies at the Hotel d’Albret, in the fourth arrondissement of Paris.

Entertaining and political
Most of the time Étienne Cliquet authorizes downloads of his origami folds, where the valley folds are red and the mountain folds are blue or black. Doing so, he spreads the source codes of his creations that then become "Open Source". In 2006 he's even going to broadcast the fold called ? without letting anyone see the result. The following year, during the festival Mal au Pixel, he turns the Ars Longa gallery into a folding studio where people are invited to make their own Origami x26, a replica of the Taser x26. And the artist recalls us that this weapon called “un-lethal” has in fact been put in service in France by the Brigade anti-criminalité (homicide brigade) despite the condemnation of Amnesty International!

Excesses
In May 2008, Étienne Cliquet invests the garden of the Cité Internationale Universitaire de Paris tracing on the ground huge origami folds. I remember having asked myself what could be the sport that was generating these strange things on the ground.
As for the artist, he confessed to me his surprise when he noticed that the students, lying down on the grass in little groups, seemed to respect those white lines naturally going more near the centre of the zones recently demarcated. Already convinced that the practice of folding allowed understanding the world better, he then noticed his capacity to act, via origami, on others, without even approaching them.

From decept to disappearance
Sometimes Étienne Cliquet hides his origami as he did in Lisbon in 2006 or in Paris in 2007. But he then takes care to leave some indications to the possible searchers under the form of GPS coordinates or maps to fold. Just enough information to preserve a part of mystery inherent to his work. A part of mystery that is at its peak when the artist, during a studio performance, creates Air Origami: a camera takes his hands while he folds an imaginary paper sheet. And his moves, though, are strangely precise.

Étienne Joubert,
2007.

La boîte géante,
2008.

NOT TO BE MISSED:
The association N'habite Pas à L'Adresse Indiquée (NPAI) organizes a personal exhibition of Étienne Cliquet, on the occasion of the festival Electronik, that will take place from the 15th to 25th October in Rennes.
(http://npai-npai.net)
Smoking Lamp
When Helen and Heiko created the Smoking Lamp installation in 2005 they tackled the most pathetic smoke generated by men. They however emphasized that smoking had never been neutral, as it successively was a sign of virility for ones and then emancipation for others, before becoming a threat for everyone. This lamp equipped with a smoke captor totally similar to those installed in public spaces that became non-smoking areas. It illuminates and crackles when it perceives smoke. But how many museums refused to show this artwork because that could “lead to a slow and painful death”?

Ozone Fields
It’s with the installation Champs d’Ozone that HeHe took part in the tribute exhibition to Marcel Duchamp, Air de Paris, in 2007. One of the sixth floor window of the Centre Pompidou was then “extended” with a translucent film receiving colourful lights particular to visual codes of representation of atmospheric pollution detected by the association Airparif.

This window, extended by a connection to ozone captors based in the local area near the Halles, makes visible, perceptible, the level of pollution which became invisible with time.

Toy Emission
Helen and Heiko, during a residence at the New York Eyebeam in 2007, imagined the urban performance Toy emissions of which subtitle My friends all drive Porsches, is slightly ironical. They controlled together a scale-down Porsche Cayenne equipped with yellow, red and blue smokes in this city where everything is possible. And lots of passers-by reacted when they saw this “artist toy”, in distress in the endless flow of other vehicles of which noxious emissions are totally invisible. Some even talked about All Gore mentioning global warming.

Nuage Vert (Green Cloud)
In 2008, after years of discussions, Hehe had finally the possibility to focus our attention on a factory chimney similar to those on the film poster An Inconvenient Truth. But it was the chimney of a thermal power station of Helsinki.

The two artists, during Pixelache festival, redesigned the outlines of the "cloud" that it produced with a green laser ray. The inhabitants of the area were then encouraged to reduce their energy consuming. And the green outlines, of fluctuating form, of the "cloud" stopped growing thanks to the effort of the inhabitants who turned into actors.

Million Parts
Years after years the members of the group started to get interested in the scientific analysis of the air that we are breathing to realize that the level of pollution, most of the time, was measured in PPM for "Parts Per Million". Hence the title Million Parts for an installation that highlighted pollution, rarely denounced, of our own rejection of carbon dioxides when we breathe out. The luminosity of a pink neon light, installed in 2008 at France Fiction, is modulated according to the level of CO₂ in the gallery. It makes us realize that the only fact of existing, being, could also be interpreted as pollution for others, pollution for ourselves.

Helen Evans is British and Heiko Hansen is German, together they form the group HeHe based in Paris. Their artistic researches articulate around themes like light, transport or pollution. They currently initiate new experimentations at Ars Longa. It’s with the "Pollstream" project, gathering a series of installations and performances around what they call "Man-Made Clouds" that they were awarded last year with the very expected Golden Nica in hybrid art at the Ars Electronica festival.
Nuage Vert.
urban installation,
St. Ouen, France
2009.

INFO:
Nuage Vert:
<www.nuagevert.org>
Site:
As famous for his abstract audiovisual installations as for the expert precision of his live performances, the young multimedia Japanese artist Ryoichi Kurokawa develops an original aesthetic line, where digital technology and environmental influences interpenetrate themselves for our senses pleasure. A hybrid experience that reveals itself as a real diving in the heart of a very personal investigation field.

All of a sudden, as in a waking sensorial dream, images freeze and blur. A waterfall simultaneously takes shape on the three screens, then a river winds in the middle of cliffs in chiaroscuro, in an abstract universe of graphical rhizomes and evanescent pixels.

Dense Vegetal convergence lines pierce the substance and weave in an epidermal way, even organic, on the digitally treated environment that we perceive in filigree. Accompanying those improbable visual links, between nature and modernism, an electronic music as minimal as granular reveals its reactive and spatiality waves.

With Rheo, his last live multimedia creation recently presented on the occasion of Exit in Créteil then Elektra in Montreal, the Japanese artist Ryoichi Kurokawa reaches the edge of the sensual and hybrid expression, sensitive and smoothly hermetic, that is his own. Interview.

Ryoichi, as it’s the case again for your recent creation “Rheo”, what I like the most about your work is this capacity to generate a complex visual and sound piece, where pierces a certain poetry, notably through the use of environmental elements (images of landscapes, waterfalls). We immediately feel a great balance between the technologic modulation and this naturalist inspiration, between a modernist combination and an atavistic cultural minimalism. Something very Japanese in fact. How do you proceed to reach this degree of interpenetration?

In fact it’s something very cerebral. In general, I mentally work a lot on my ideas before concretizing them. I make them under a tangible form but, thanks to this process, the result remains quite abstract. Digital tools that I use allow me to keep this orientation, even if course, sometimes, the production work can alter the first visions that I had about the project. Nature is my principal source of inspiration, and has always been. Mixing in a hybrid way analogical material and digital treatments is as well particularly important. All my work lies on this notion of hybridization. Between analog and digital, but also between time and space, the full and the fragmentary, the simple and the complex, the reactive and the contemplative, the auditory and the visual. »»
In general, I mentally work a lot on my ideas before concretizing them. I make them under a tangible form but, thanks to this process, the result remains quite abstract.
However, has your creation work evolved through your different productions, notably concerning your famous audiovisual performances? For example, I noticed that you more and more tend to give priority to multi-screens environments. Can we talk about new steps about each of your pieces, between "cm: av_c" then "Parallel Head", and now with "Rheo"?

Even if it's true that I can give priority to the multi-screens aspect for my audiovisual concerts or my installations, I can sometimes work only from a unique source of screening. As it happens to me to work in collaboration with other artists. I especially believe that my work is more en more searching for spatialized expressivity. cm: av_c, for example, used a diptych format (two screens) and one stereo soundtrack performed live. It was quite easy to understand the connections between screening and sound, and it's true that if we compare it to my following works, it was quite a simple access approach.

At the beginning, Parallel Head was an installation, corresponding to a cinematographic environment with ten screens and a surround sound.

I have a concert version of this piece in diptych and quadritych format (4 screens) in 5.1 sound, stereophonic or quadriphonic. For this piece, I therefore made my work evolve towards more spatialization than in cm: av_c, as far as the sound is concerned, and as far as the image is concerned.

Rheo is my most recent work. I kept the idea of spatiality and temporality in the audiovisual synthesis, but I moderated the synchronized aspect if we compare it to my previous pieces. My technical approach also evolved by the way, because digital technology better itself every day and allow a consequent quality gain, for the sound and for the image.

I read that you had recently developed a kind of instrument that would allow you to create/compose in real time real audiovisual sculptures while mixing lots of other sources. Do we need to see here the care to have the approach as tactile as possible on your creation work?

Yes because this tactile approach allows to go beyond the limits of our physical perceptions, the audience's one in any case. I try to treat those simultaneity and audiovisual stimulations principles in order to offer the audience an aesthetic as sensible as possible, on the basis of a synaesthetic experience.

Talking about this synaesthetic experience between sound and image, what are you the most interested in: synchronizing contradictory or complementary audiovisual elements or playing with their collision effects?

In fact I think I especially try to conceive a space where two different materials coexist. It doesn't mean that these two sound and visual materials have to come to a kind of synthesis, it means they have to be synthetic and enter in collision one with the other AT THE SAME TIME.

In the frame of my audiovisual work, I consider each of these materials as the part of a same unity, different vectors of a unique piece.

In this context, what has been you artistic development to arrive where you are today? Did you have particular influences in you multimedia progression?

I don't have any particular artistic training. I did not study design nor
music at university. In fact, I taught myself everything. At the beginning, I started creating pieces for the fun of it. But it’s true that I’ve always liked architecture, design, photo or cinema, and they all were without a doubt a great influence. Before becoming an artist myself, I was besides more interested in contemporary art than digital art. I liked Joseph Beuys a lot for example.

Going back to your synaesthetic approach, your DVD “Copynature” represents a great example of this aesthetic orientation. Do you work on sound and image simultaneously or do you give a certain priority to one of these supports?

Both of them are indivisible. I create audio pieces as well as visual pieces, but the main thing remains the audio-visual concordance. As I was saying before, I start my work by building my audiovisual work in my head, in an abstract way, but in a way sound and image are already present. The idea is to get this way, intellectually, to the most concrete structuration possible, before really building the structure, with my digital tools and my analogical material. Then, inspiration can follow different flows, more visual sometimes, more related to sound at other moments.

However in “Copynature” you pointed out the fact to work on the musical way on the retinal persistence phenomenon; those images that remain fixed in the retina under the effect of their excessive luminous visualization. The visual idea therefore seems predominant, here and joins even a reflection more precise on memory...

It’s true that for this work I interested myself in this notion of persisting images, linked to memory reminiscences. According to me, vision is not only used to see what eyes reflect. Vision simultaneously takes to all the other perception fields and may be to an expression field as well for blurred memories. It joins my stimulation work. In Copynature, I translate this vision principle in an emphatic way in a way. I suppose that all our memories remain anchored in us as images placed side by side on our retina. Those persisting images also being the reflection of our imagination a bit.

Your work can also be very progressive if we consider a same live performance. Your "interpretation" of "Rheo" during the Elektra festival in Montreal was different from the one given at the Exit festival in Créteil. It notably seems that you have reworked the piece with new images?

In fact, I presented Rheo four times in beta version in France, then in final version at Elektra. So of course, some parts of the piece are different, but I kept the same guidelines. Given the places where the concerts took place were very different [a small room where the audience seated for Exit, a big room giving priority to the standing position for Elektra,], different audiences had also a very different perception of the piece. And as I always keep a live latitude concerning sound mixing in surround, it allows me to bring the audience towards new impressions.

When we see the evolution of your work towards always more spatiality, with the use of multi-screens or "surround" sound effects, we can ask ourselves what is the interest to produce pieces in monoscreening more classical, as for “Color-Field Variations 2” for example?

My interest in my work doesn’t necessarily change depending on the format. But to tell you the truth, it is much harder to apply a spatialization concept to a simple screening work than to a live multimedia performance or even an installation. For me, this simple screening work is more related to cinema. In this perspective, not always but often, I like to work the video as a luminous source.

It’s not rare to see you working on projects with other Japanese artists, coming from the techno music scene like Aoki Takamasa or Yoshihiro Hanno from Label Progressive Form, or from a contemporary scene more general public, like Ryuchi Sakamoto ou Haruomi Hosono. What brings you those collaborations in particular?

Making collaborations always give me a feeling of novelty. The simple fact to have exchanges, discussions, allow me to draft new artistic ideas that my solo work wouldn’t have allowed me to imagine. Working with others also allows me to be more flexible in terms of methodology. Sometimes I feel more free. And for me there is no difference between the fact to work with an artist from the techno music scene or actual music because, from the time that I work with musicians, I treat music for what it is, meaning sound, simply.

To conclude, can you tell us few words about your next projects? Is a new step in your evolution working process already on the way?

I’m going to keep on presenting Rheo and prepare an installation version of this piece. I’m also working on a theater play for the end of the year, on the occasion of a collaborative work. I will start working on a new piece for live concert and on a new installation next year.
Basing its work on the relationship between new technologies and art, the Belgium entity Lab[au] has succeeded in centering its reflection and its production around principles linked to architecture and urbanism. A multidisciplinary approach conveying the innovating character of architects active in the field of digital art, as demonstrated by their installation Binary Waves, last year on the Canal Saint-Denis.

Els Vermang, one of the four members of Lab[au] (with Manuel Abendroth, Jérôme Decock and Alexandre Plennevaux) says that the work of Lab[au], form of "transarchitecture" of an extended space, made by and around events that it hosts, is inspired by the idea of a certain continuity of a project like the Poème électronique (Electronic poem) by Le Corbusier, by a collaborative work of design for the Philips pavilion of the Universal Exhibition of 1958 in which took part artists like Xenakis, Agostini or Varèse, and by the prefigured conception of space, sound, image and movement in a coherent and multidisciplinary whole.

Lab[au] is based in Brussels and has a dedicated space. In this place, the MediaRuimte ‘011 XYZ’, are located our office and our studio, as well as a gallery space managed by Lab[au]. It’s a platform for art, design and digital culture, with a programming focused on this media and its multiple forms of expression. MediaRuimte hosts different activities, exhibitions (MR.xpo), artists presentation (MR.ini), concerts or audiovisual performances (MR.wav), conferences (MR.txt), essays and studies published on line (MR.www), artists residences / artistic works production (MR.tmp), workshop (MR.exe) and our own research and development platform (MR.lab). This platform exists since fall 2003 and is located in the center of Brussels, the space open to the public is divided in 3 levels for a total surface of 300m². The main intention of Lab[au] was to create an experimental platform made BY artists, FOR artists, and were experiences are shared with the public.

...earlier you were talking about "Framework 5*5*5", recently presented at the Numeris Causa Gallery in Paris. It seems particularly significant of the action of Lab[au] to me. As much as the artistic result carrying out of "unlimited" serigraphies generated by a computer, and obtained from those turning frames, it is the principle of reflection around concepts of spatial and light configuration that seem to be the most important? Indeed, the sculpture F353 and the "notations" are complementary and of...
equal importance in the transcription of spatial configurations. Both medias – installation luminous-kinetic for one part, impression for the other part – visualize the concept of space and luminous configuration of a volume, of a frame in a frame. In addition, one of the aims of this work is the transposition of a construction and a bi-dimensional format towards a construction and a tri-dimensional format. A correlation that we can perceive in the cubes of Joseph Albers as well as in the cubes of Sol LeWitt or the hypercubel n-dimensional of Manfre Mohr.

You also worked a lot on projects of visual and Luminous covering around the Dexia Tour in Brussels...

The projects on the Brussels Dexia Tower are developing three axes: interactive light (the Touch project), generative (Who’s Afraid of RGB) and performing (SPECTRAlium). We have inaugurated this cycle of projects of luminous artworks on this administrative building of 145m high, at the end of 2000, with Touch. The project allowed people to create, via a multi-tactile screen put opposite the tour, animations from points, lines and surfaces, viewed in real time on the 4200 windows composing the luminous infrastructure of the tour. Who’s Afraid of RGB was created as a series of generative works of art aiming to a permanent lighting of the tour, and centered on the abstract transcription of contextual data, like time or weather forecast. As for the SPECTRAlium project, it included audiovisual concerts and luminous art works made by a selection of international artists — Holger Lippmann, Limiteazero and Olaf Bender — and musicians, Balanescu Quartet and Frank Bretschneider, organized by LAb[au], that were created to view in real time sounds produced by the musicians in a specific software called “silo” (Sound In, Light Out). It is clear that the scale of those projects allows to touch a large audience. But it’s impossible to measure the quality and the accessibility of a project on the base of the size of its audience.

The Dexia Tour was also one of the broadcasting stands of the “Chrono project”...

The Chrono series presents base unities of time in the primary colours of light: hours in red, minutes in green, seconds in blue. Following the principle of the synthesis of additional colour, the superposition of colours created the yellow (red and green), cyan (green and blue), mauve (red and blue), white (red, green and blue). The reduction to an abstract and geometrical language of primary colours allow to associate Chrono to the "hard edge" movement of the 60s (cf. Barnett Newman), confronting it at the same time to the parametrical approach of the programmed art. Chrono exists under different forms: luminous art exhibited of the twilight till dawn on the Dexia Tour in 2007, generative art turning in real time on Nintendo DS consoles or on a widget to download and finally under the shape of 24 impressions generated by computer, viewing the 24 hours, equaling 86400 seconds in a day.

You were quoting Frank Bretschneider of Raster-Noton: I heard that you were still working on another project together.

Can we say that there is a certain collaboration in time between Frank Bretschneider / Raster-Noton and Lab[au]?

We met Frank at the beginning of 2006 on the occasion of a Liquid Space, our collaborative design sessions during which we associated ourselves to local artists to create performances and audiovisual installations, during the ClubTransmediale event in Berlin. This was the starting point of our collaboration and of our friendship that still exist today. It took us to SPECTRAlium and, I hope, other future collaborations. There are several projects in sight with Raster-Noton, among which a collaboration with Olaf Bender (Byetone) and Mika Vainio, of Pan Sonic, who released several albums on the label.

Any new projects in progress?

We are currently preparing an exhibition at the BOZAR, the Palais des Beaux Arts of Brussels, in the context of the Prix de la Jeune Peinture Belge, the most prestigious award dedicated to arts in Belgium, in which LAb[au] is selected as one of the 7 nominees and where we will be the first to present digital artworks in this context.

LAURENT CATALA
First of all, can you explain WJ-SPOTS to us, what makes this device (that we mentioned in MCD #47) special?

WJ-SPOTS is a drift of my more global project WJ-S. This time, instead of presenting performances of WJs (webjays) who surf live in contents (audio, visual and textual) coming from the huge hard disk that is Internet, I turn the multi-screen device into a reflection space and I invite artists, critics, thinkers, inventors, searchers, artistic commissioners and organizers of events to answer 4 questions and to evaluate the first 15 years of Internet. While they comment, analyze and retrace "the assessment" of internet and the way it was invested as creation space, my two collaborators, Anne Laforet and Isabelle Arvers navigate, in real time and at the same time, on several screens, in a selection of internet websites chosen before by people participating.

About this "assessment of the arts in network", what conclusion do you draw of these numerous interventions?

The WJS and WJ-SPOTS projects invite the audience to discover Internet in a different context than the office or the house, and offer an experience shared and visible of the navigation on Internet. WJ-SPOTS #1 allowed the guests to show their work, to speak about their experience and to show the singularity of their project and of their thought. This event put in perspective and in resonance the richness of the different steps. We had a great time at the Maison des Métallos and I warmly thank those who participated and those who allowed this first edition to happen.

Just like a "mirror game", I'm now going to ask you the questions you asked the artists...

So first, who are you and what can you tell us about yourself?

I started creating situations for artists 13 years ago, notably for networked artists, so that they could show their work. Between 1995 and 1999, I was charged of the artistic programming of the Webbar. There I was regularly presenting digital creations and online projects... It was as well the occasion to organize with Atau Tanaka and a dozen of musicians a 3 hour networked concert of electronic music on line, between Paris and Tokyo, and to offer with DJ Choum a weekly programming of live mixes from sounds coming from the internet. In 1999, with the support of Pierre Oudart, I created 10 mots. One of the first virtual exhibitions hosted on the Ministry of Culture and Communication server that was presenting 30 projects created specifically for the network.

I then joined Pierre Bongiovanni's team at the CICV (centre de production et d’expérimentation artistique – production and artistic experimentation centre) and we programmed in 2000, at the occasion of the International Festival of multimedia art Interférences, more than thirty conferences and performances with international networked artists. Between 2002 and 2005, I worked on Cosy Corner, a series of network performances involving dozens of artists that were sharing sounds and images simultaneously from several cities and several continents. Then, at the first Nuit Blanche in Paris, the project Sleep-less-net where artists installed in a Parisian hotel showed the audience, during 24 hours non-stop, on line creations in the intimacy of the bedrooms. Then Le Tour du Monde du Web, a year of programming at the Centre Pompidou with "net-artists" coming from all over the world, and a series of conferences around the history of online performance organized by Villette Emergence and the Ososphère festival.

I am now developing the project of web performances WJ-S that I present in museums, festivals and art centers around the world. At the same time and for the past 3 years, I also coordinate, with Peter Sinclair and Jérôme Joy, the project Locus Sonus. A laboratory of art audio research.
Talking about that, can you give us news about Locus Sonus and the other different projects?

This year we are going to continue the Locustream project that allows to an international community of about thirty people to record sound at their home, 24 hours a day, and to send it via Internet on Locus’ server. These sounds (streams) are one of the research raw materials of the laboratory and give rise to all kind of studies and artistic creations.

One of the last installations is the Locustream Promenade: a dozen of "parabolas" installed in the public space allow the audience, by positioning themselves under each "sound shower", to listen to these sounds from elsewhere and to go cross sound landscapes of the entire world. This installation is presented until the end of September at Aix-en-Provence and will be shown at the Citysonics festival of Mons in Belgium next summer.

We are also working on the next symposium of which theme this year is around the "field spatialisation". We will invite, like every time for the conferences, figures of sound creation and sociology.

To get back to the questionnaire, from an artistic and social point of view, what do you think about the Web? What do you keep of this technical revolution?

The first time I went on the Internet, I felt dizzy, it was as a kind of revelation on the artistic potential to explore... The real time, the simultaneity, the ubiquity generated new behaviours, new reflexes, new forms of addictions as well... I like the aesthetic of flow, the brightness of screens, the vibration and particular grain of the images. Their altered quality, the unpredictability of the media, the latency, the potential accidents and instabilities, the fluctuant side of the network...

The rhythm, the movement, the clicks and the progression in the substance and the twists and turns of the virtual world.

What is, for you, the theoretical (political, philosophical, etc.) and practical relationship with the world, uses, etc., impact of the notion of network?

The arrival of Internet favored collaborative projects, ideas exchanges, the political involvement, the intelligence mobilization (see the development of open source programs to oppose to the monopoly of owner softwares). Network artists are committed and critic on their media and on our society, they know how to work in the interstices and corners of the web to resist, to assert themselves, to invent models, to upset monopolies and standardization. With sometimes a lot of impertinence, they inform us and tell us how it is important to preserve the web as a free space, lots of them join the hacktivists and denounce the forms of repression, of censor, that rife more and more on internet.

How do you see Internet in the future, in terms of possible explorations and hybridizations?

Forms of hybridizations already exist, besides with embarked systems like GPS or 3G telephones that artists have started to hijack and critic. Game fields are moving, spaces are overlapping, hybridizing, locative media and tactical media currents are developing and inspire new artistic attitude. The future will be, I hope, full of surprises and inventiveness.

Seeing your career and the structures/projects in which you got involved, how do you judge the "institutional" support (centers, subventions, Festivals, etc.) given to the digital arts in France?

Apart for few exceptions, web artists were in general less helped than others, but that did not prevent them from being productive and creative, and to find means to self-produce themselves and to work together for their project to grow. It is important to be the intermediary among artists, to encourage their commitment. Freedoms on Internet are weakened. The exchange, sharing and collaboration potential is threatened. We don't control data that we are producing. We can use interfaces of publication extremely functional and important storage capacities, but the compensation of this conviviality is that our data, once online, are not ours anymore. Our traces become indelible and the possibility to erase our sedimentation becomes impossible.

INTERVIEW BY LAURENT DIOUF

15 EMBLEMATIC WEBSITES:

- Nettime: <www.nettime.org>
- Rhizome: <www.rhizome.org>
- Spectre: <http://post.openoffice.de/cgi-bin/mailman/listinfo/spectre>
- Ada Web: <www.adaweb.com>
- Walkerart Center: <www.walkerart.org/index.wac>
- Turbulence: <http://turbulence.org>
- Artstalker: <www.artstalker.org>
- Incident: <www.incident.net>
- The Thing: <www.thing.net>
- UbuWeb: <www.ubu.com>
- Panoplie: <www.panoplie.org>
- We Make Money Not Art: <www.we-make-money-not-art.com>
- Fluctuat: <www.fluctuat.net/blog>
- Neural: <www.neural.it/www.neural.it>
- Archec: <http://archec.qc.ca>
- Poptronics: <www.poptronics.fr>
Beyond the already very famous example of the game *America’s Army*, used by the American Army to enroll future soldiers, those two powerful industries can meet on the same playing field as shown by the researches lead by the Institute for Creative Technologies, created in 1999 on a partnership between the University of California, the game and film industries and the American army. The goal of ICT is to consider the potential of simulation and artificial technologies combined to game and narration, in terms of education and training for the army. This gives birth to virtual human beings, army trainers or to learning the methods to behave well with hostile populations.

In the middle of these two industries, several generations of individuals meet: those born with the first video games and those born within the digital era, for whom interactivity, ubiquity or multimedia are a way of life. For some of them, video games have a predominant place in their personal development and in their life in society. The game is not only a question of entertaining, but intervenes in the construction of their imaginative faculty and in their way to apprehend knowledge.

In such a context, we have to ask ourselves on the way games are created and on the stake they represent, whether on the control or mind development. Today videogames play a similar role as yesterday’s tales and legends, in the sense that they allow the imagination – a cultural imagination – to escape from the real and from ourselves. Lots of teenagers and young adults say they dream in computer animation images and prefer 3D images to video or to images of the real. They also have a more active relationship in consuming these cultural goods. It is therefore fundamental to give priority to diversity in games to allow this imagination to develop and not only be a way to control the minds.

During the past few years, the usual talk about video games fortunately changed a bit and tends to progressively abandon a judgment hitherto tenacious, considering games as a subculture for retarded teenagers. In parallel, more and more titles appeared, giving favour to the creative aspect such as *Ico*, *Shadow of Colossus*, *Katamari*, *Loco Roco*… Players changed too, especially with the arrival of the last games consoles Wii or Nes: more girls and/or older people, more occasional players that were not recognizing themselves in games considered violent or sports games. This concomitant evolution also allows to surpass recurrent critics around violence or addiction, linked to video games.

It was indeed proved that addiction to video games is minor compared to the addiction to television for example, and it was also proved that the few cases were largely given publicity in the media in order to facilitate the work for media suffering from lack of information and views on this subject. This over-exposure looks like the treatment of information around illegal downloading in 2000: over-exposing isolated cases in order to play with people fear. As for the violence of games, that really exists, it seems to be hiding more delicate issues: authorizing weapons, children soldiers, errors of strategic targets for the army… The violence of real revealing itself much more serious that the one of games that are only a mirror image of it or a representation. Children have always played war, but with video games realism is more obvious.
Games are by the way often criticized because of their ultra-violence or free violence like in Silent Hill or Resident Evil.

And yet, lots of Grand Theft Auto players admit they prefer to explore streets and districts, rather than blowing up their rivals! Moreover, more than deadening or making violent, researches tend to prove today that games develop children various cognitive faculties: reading, being logical, observation capacities, maps reading, orientation, taking notes, problems resolution and last but not least working in a team, because to be successful in network games, it is important to get together, communicate and interact.

It is how sociologist and psychologist have used network games – CounterStrike for example – to recreate the social link for disadvantaged youngsters. Indeed, playing to Counterstrike means being part of a team, respect some rules, listen to the others to work together, to develop strategies and finally progress in the game and win.

The new vague or ‘serious games’ in education, armament and governmental institutions tends to confirm this tendency.

There are called serious games, not because other games aren’t, but because game is used in a pedagogical way for political, social, marketing, economical, environmental or humanitarian purposes. The game Darfur is dying made to understand better the conflict in Darfur, or Food Force, a game created by the UN in which users play to distribute food are few examples. Similarly, artists create games that are social or political critics. McDonald the video game, the satire of Mac Donal restaurants by the group of Italian activist artists Molle Industria or the games of Gonzalo Frasca September 12 or Madrid prove the capacity of games to expose ideas.

Perfect examples of mass consuming object, sentenced to have given birth to a generation of "no life" or to a generation of "molle" of passive consumers, games can be used to become a way to express oneself. The Machinimas, films created with video games engines or 8bit music – still called chip tunes – embezzle the primary function of games, to turn them into musical instruments or machines to create films. This is how a young graphic artists from the north of Paris created a film in a week thanks to the game The Movies, in order to give his own vision of the suburbia riots back in 2005. This film was downloaded more than one million times and Alex Chan, the author of Machinima The french democracy was interviewed by the international press in order to give his point of view on the events.

In another Machinima — This Spartan Life — a talk show directed by the New Yorker artist Chris Burke in the network game Halo 2, Malcolm Mc Laren is invited to express himself on 8bit music. He explains that in the karaoke world in which we are living, his only hope lies in the new generation of hackers. The one that use Gameboy consoles to create music with. According to him, the entertainment world starts having sense again with them. Because a bit like situation diversions, codes and popular culture are used to give political messages. A current issue necessary to give conscience back and arm ourselves with knowledge!

Playing…

ISABELLE ARVERS

*INFO:*

<www.isabelle-arvers.com>
You've been managing the CNES since 2007, can you tell us about your career?

I've been interested in the relationship between theater and new technologies for the past fifteen years. I inaugurated in 1996 a section on this theme in La Revue du Théâtre (Actes Sud).

In lots of publications in magazines and collective books, I was putting the theatrical basis of the action that I am developing today at the CNES.

I've been convinced for a long time that the digital environment calls a deep transformation of the theatrical art.

What is the device that you created and called “sondes”?

No conferences, no training sessions, no studios, “sondes” are confrontation spaces, of encounters, shocks and collisions. "Sondes" design utopias of a scene in the middle of arts and technologies of its era. Most of the time from questions asked by great theater reformers, "sondes" put in tension theater with stakes that can seem to be antinomic: robotic, Internet, information flows… Those tensions create resonance, energy, a living process of exploration. This experimentation develops itself on three research axis: a put in perspective of the mutations of the written work and theater, links between dramaturgy and technology, and the question of the interpreter through the relationship man/machine. "Sondes" mix residents and non-residents, scientists and artists from all artistic fields, authors and engineers, sparking off encounters creating their own alchemy.

In this sequence, they are permanently accessible to the public.

Where does this name come from?

Mc Luhan, author of The Gutenberg Galaxy and Understanding media, was seeing theater as a "multi-probe" exploring in a unique manner, because of its capacity to combine several media, from the actor performance to the visual arts, from the music to the dance, its cultural environment, media-related and technological. This term — as its use proves in the nautical, air, medical or spatial vocabulary — covers the idea to go from an environment to another, from a media to another. Which is in the heart of our enterprise. Exploring contemporary conditions of the stage, it's about recovering the specific and diehard space of the performing arts, even if it can move in different media and technological environments that deeply modify the audience's behaviors (that became television-viewers and internet users as well).

How do you choose the authors in residence?

Our residences are linked to the creation support device, like the Dicream for example, when it comes to digital. The choice is made depending on the constraints linked at the same time to the companies and to the Chartreuse. All the writing processes are represented...
at the Chartreuse. In 2008, we hosted, accompanied and supported 30 authors in individual residence and 30 theater and choreography companies. The writing of the show, in relation with all the technologies of writing available nowadays for artists, is therefore a crossroads notion. My utopia (sometimes reached), is to create an environment where forms interrogates themselves and comment each other.

**What are your better and worst memories of the “sondes”?**

Some “sondes” are built around a specific device uniting all of the participants in a collective construction that can produce show, writing or performances. The most difficult experience was with the first “sonde” on the mutations of the writing of which restitution in front of an audience proved very difficult. Now there are no restitutions of the “sondes”, the public can come at any time.

Other “sondes” are offering themselves as an experimentation frame in itself, for the artists as well as for the institution thanks to the Chartreuse News Network, which transforms La Chartreuse in media. In March 2009 we had an unforgettable experience and an extraordinary solidarity: some authors worked nights and days, there was an emulation and a collective surpassing. Since then, the traces accumulated have been published on a dedicated site.

**What are the ongoing projects?**

We are developing projects around installations that will be presented in August 2010 and that are a link between monuments and artistic projects. During our summer encounters, readings and performances gathered under the name *Du côté de chez soi* offer a large spectrum of the new writings. On this occasion, monuments become in a way a media between the author and the public.

In 2011, we will organize an event called *mcluhan multisondes* that will gather authors, searchers, dramaturges, actors, economists, video artists, philosophers, trade unionists, cinema artists, directors, photographs, performers, choreographs, heritage specialists, plastic artists, technicians, mass media theorists, politicians, company directors and executives, dancers…

We would like this theater house to become a place of prospective on cultural policy issues. We would like to see these questions and those encounters allow offering a frame for tomorrow’s theater adventures.

*Interview by Anne-Cécile Worms*

**INFO:**

Website: [www.chartreuse.org](http://www.chartreuse.org)

Les Sondes: [http://sondes.chartreuse.org](http://sondes.chartreuse.org)
Platform dedicated to networked actual art, Synesthésie decided to promote in an original way its online Centre of Virtual Art on the occasion of the release of a presentation DVD. A good opportunity to get interest in the citizen action engaged by this structure on the front of the "confrontation between contemporary art with the specificities of networks and digital".

**Manières de Fleur**

Last autumn, the digital news tool arrived at the Biennale Art Grandeur Nature, organized by the Conseil general de Seine-Saint-Denis. Among the participating structures, the Dionysians of Synesthésie had chosen to orientate us in a seducing route called *Manières de Fleur*, where we could notably find the installations *Interludes* by Jérôme Joy in the Synesthésie space, created in 2006; *Plaine* – *Sans Tête* by Marie Preston at the Gérard Philippe theater, and above all the very impressive device of reactive luminous mobiles of urban moves *Flux, Binary Waves*, created by the Belgium group La[bau] and installed on the bank of the Saint-Denis canal (see MCD #53). Through its reflection on the interaction between the city, its urban development and its inevitable "technologization", this was as well the occasion to get more interested in the durable and original action of this platform, created in 1995 with the idea to become a real interface between artists, the audience and digital technologies. In this context, the Internet tool was of course the ideal media for a structure having been developed over the course of the extending over of internet...

**Rebel CAV**

Because Internet constitutes the heart of the Synesthésie nebula, they want themselves to be an observation laboratory, of reflection and creation around the world technologization and changes that it makes in our relationship with the living being and the society via the put on line of textual and artistic contents that permanently enrich. Which proves the growing importance given to their resources pole on line, the CAV (Centre of Virtual Art), of which recent release of a presentation DVD constitutes the perfect business card. It is indeed the first time that a collection of artistic pieces of art on line, 45 in this case, is presented this way. Created in 2002, the CAV is a consultation of pieces of art space specifically created for Internet and allowing to have a coherent outline of the possibilities of artistic creation that it supposes. For an artist, integrating the CAV means responding to certain obligations like the formal constraint to use for every creation of virtual piece of art a specific software allowing to simplify the access to the content for all. The internet user is indeed in the heart of a system because, according to the leitmotiv of Synesthésie, those new practices, artistic, virtual, only exist when [the internet user] updates them by connecting to them.

**Interactive navigations**

Several themes are specified this way on the DVD, allowing to introduce in a didactic and fun way works exhibited by artists on the CAV of Synesthésie: Navigations interactives, inducing interaction in real time between the user and the digital data put on line (Gestes by Djamel Kokene, *Le temps d’une chanson* by Régine Cirotteau); Propositions informelles inédites, inviting to discover instable forms and unique representation systems (Réserves et garnisons by Simon Boudvin, *Signal/bruit* by Jessica Label); Pratiques du détournement, giving priority to the intrusion modes of art in spaces not conceived for it (Neuromix by Jean-François Cherrian, *Synthetic* by Pascal Lièvre et Alexis Amen); *e-art* (bar codes games by Cécile Babiole); *Flux du direct* (*streamings* of Jérôme Joy); *Nouvelles écritures documentaires* (La ville en perspective by Serge Lhermitte); and finally musics of home page (Vincent Epplay, etc.).

Interesting program made to attract curious people in the subliminal web of Synesthésie.

**INFO:**

Website: [www.synesthesie.com](http://www.synesthesie.com)

CAV: [www.cav.synesthesie.com](http://www.cav.synesthesie.com)
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THE INTERNATIONAL DIGITAL ART COMMUNITY

Digitalarti welcomes digital art pros, artists, festival organizers, journalists, collectors, galleries, institutions, digital art fans and all festival-goers around the world, and invites them to share experiences, information, artworks presentations, to use the tools and data bases.

The site includes information and blogs about hundreds Digital Art festivals, Artists and art centers worldwide including text, videos, pictures and more. Videoblogs can be opened for free, and everyone benefits from free space and video storage. DigitalArti also has its own blog, where you can find out more about this site for Digital Art professionals, learn about its community features, get help and more.
< www.digitalarti.com/en/blog/digitalarti >

To contact Digitalarti, thanks to send an email to < info@digitalarti.com >

We always welcome comments, suggestions, problem reports, partnership proposals, etc. Feel free to email us.

The DigitalArti team

DIGITAL ARTWORK ACQUISITION AND PROMOTION

Digital Art International also manages a digital art acquisition and promotion company: Digital Art Promotion.
< www.digitalarti.com/en/blog/digital_art_promotion >
TOTAL MEETING
3 > 6 décembre 2009 6e édition
FESTIVAL
concerts danse installations performances vidéo
Le Petit faucheux (Tours)

CHARLEMAGNE PALESTINE
FRANK BRESTSCHNEIDER
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the international community dedicated to digital art

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