« *Good Luck, Archaeologists!* »

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GROUP   EXHIBITION   at   UGM

PERFORMANCES / CONCERT
NIGHT at CULTURAL CENTER
PEKARNA   by   OTTO-Prod

otto prod

OPENING 09/09/16
PERFORMANCES 10/09/16
EXHIBITION 10/09 _ 06/10/16

With :

Fouad Bouchoucha
Gilles Desplanques
Paul Destieu
Quentin Destieu & Sylvain Huguet
Harm van den Dorpel
Yves Duranthon
Jérôme Fino & Arnaud Rivière
Antonin Fourneau
Anne-Valérie Gasc
Lucien Gaudion
Janez Janša, Janez Janša & Janez Janša
Jankenpopp
Labomedia
Yann Leguay & Pacôme Béru
Monsieur Moo & Louise Drubigny
Luce Moreau
Pierre-Étienne Morelle
Olivier Morvan
son:DA
Guillaume Stagnaro
Veli & Amos
Artie Vierkant
Zombectro

Good Luck, Archaeologists!

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To future archaeologists

"What remains of the artist's experience, as he creates a work? Once free of its intention, what becomes of it? There's its existence, marked by an environment, geography, an era, technicity. But is it meant to be discovered and taken into account by the rest of humanity, as future archaeologists?

After ten years spent working with artists, friends, activists and others, OTTO-Prod was unsure of how to transcribe its history, and could see the vacuity of any attempt at theorising it, aside from mythologies. It thus decided to ask a variety of people to study this art 'through its technique, based on a repertory of material remains which occasionally has to be revealed.' [1]
This celebratory event gives an overview of an ecosystem whose sensitive mapping will show artefacts—paradoxically, works whose materials and fabrication make light of their time, and of contemporaneity, but provide a glimpse of liberty.

If this is a call to potential future archaeologists, and not just to specialists in the realm of art, it's because we want to emphasise the ways in which these artefacts can be interpreted in their complex relationships with the society, its modus operandi and the collective imagination it produces. At the cost of destabilising the coherence of an age, it's important to reconsider its codes and references, places and dominant aesthetics, which can gradually appropriate a legacy and its commons. Flows and river courses, exchange currencies, electricity, celestial movements, public spaces, private spheres, technologies, mode of expression: fundamentals whose accessibility the artists defend through the mechanisms they reveal.

Dear archaeologists to come, watch over these objects like a space whose topology and history you need to recreate. Their geography's variable; their migration's a journey through life; their visions are sometimes anachronistic. It's by foregrounding the experience of the work as something lived, and its raw substance, rather than any imposed definition, that we invite you to celebrate 10 years of shared living."

OTTO-Prod

[1] Wikipedia, french definition of *Archaeology*.

(Original version of the text:)

Aux archéologues à venir

Que reste-t-il de l'expérience vécue par l'artiste lorsqu'il œuvre ? Une fois libérée de l'intention de son auteur, que devient-elle ? Son existence propre, marquée par un entourage, une géographie, une ère, une technicité, est-elle destinée à être découverte et constatée par le reste de l'humanité, par autant de futurs archéologues ?

Après dix années vécues aux côtés d'artistes, d'amis, d'activistes et des autres, OTTO-Prod ne sait comment retranscrire son histoire et touche à la vacuité de toute tentative de théoriser l'expérience, au-delà des mythologies. Ils préfèrent s'en remettre à l'expertise de tout un chacun, à qui ils proposent d'étudier cet art « à travers sa technique grâce à l'ensemble des vestiges matériels ayant subsisté et qu'il est parfois nécessaire de mettre au jour ». (wikipedia, Archéologie)
Ce grand rassemblement anniversaire propose aux visiteurs l'observation d'un écosystème dont le quadrillage sensible révèlera les artefacts ; paradoxalement, des œuvres dont les matériaux et la facture se jouent de leur époque, de la contemporanéité, et qui offrent à voir un moment de liberté.

Si cet appel s'étend à de potentiels futurs archéologues plutôt qu'aux seuls spécialistes de l'art, c'est que nous privilégions la lecture de ces artefacts dans les rapports complexes qu'ils entretiennent avec un ensemble : une société, ses modes de fonctionnement, ainsi que l'imaginaire qu'elle produit. Quitte à déstabiliser la cohérence d'un âge, il est sans doute important d'en nuancer les codes et références, lieux et esthétiques dominantes qui peu à peu s'approprient un patrimoine et ses communs. Flux et cours fluviaux, monnaies d'échanges, électricité, mouvements célestes, espaces publics, sphère intime, technologies, parole : fondamentaux dont ces artistes défendent une liberté d'accès par les mécanismes qu'ils donnent à voir.

Chers archéologues à venir, veillez ces objets dans leur ensemble à l'image d'un milieu dont il vous faudrait recréer la carte et l'histoire ; leur géographie est variable, leur migration un parcours de vie, leurs visions parfois anachroniques. Car c'est en vous témoignant de l'expérience de l'œuvre comme vécu et de sa substance brute, privilégiées à toute définition imposée, que nous vous invitons à célébrer dix ans de vie commune.

OTTO-Prod

Introduction

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 In September 2006, a group of young artists came together in Maribor, in the framework of an invitation by the Pekarna Cultural Centre. In response to the Carte blanche handed by the team involved in the former Yugoslav bakery, Paul Destieu, Monsieur Moo, Luce Moreau, and Olivier Tura founded the art group OTTO-Prod within the month following their first visit. The three artists decided then to settle down in Maribor and beside a regular programme of exhibitions, performances, concerts, the group developed itself as a structure dedicated to art production with the annual and ongoing art season 'Working Holidays'.
Since then, Maribor hosts every summer the latest creations by international artists, within the four hundred square meters space of the Hladilnica Gallery at Pekarna. Most of the art production is related to site-specific responses and original realizations, which take turn in spreading over different exhibition contexts in Slovenia, France and Europe.

All of these projects were realized thanks to the significant input of local synergies; the result of interactions between the guest artists and Slovene individuals: local artists, scientists, members of a Drava club divers, beekeepers, local fireman, randomly encountered seismologists..., among many others.

In 2016, OTTO-Prod will celebrate its 10th anniversary of activity in the field of art between cities of Maribor and Marseille. The group proposes an ambitious group show, gathering at Umetnostna Galerija Maribor a selection of thirty noticeable art works created during the last decade here in Slovenia and also elsewhere, together with a night of live performances and concerts at Pekarna Cultural Centre in Maribor. This group exhibition is an invitation to discover a selection of contemporary works reactivated for most of it in their original city of birth, together with the artists and their new creations. The retrospective does not only hand out a ticket for a travel in time among this selection of artworks but also an exploration of their origins in Maribor as their barycentre.

Group exhibition at UGM
Performance and concert night at cultural center PEKARNA
by OTTO-Prod
Opening: **friday september 9th**
Perfomance & concert night: **saturday september 10th**

Selection of works

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Group show at UGM
from 9th September
until 6th November
2016

Burst

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Performance - 2011 - rubber straps, tent, sawdust - variable dimensions

Pierre-Étienne Morelle
Artist-in-residence during Working Holidays 2014, Maribor, Slovenia.

Performance scheduled on opening night.

Pierre-Etienne Morelle pulls meticulously long rubber strings, hooking them step by step together with an undefined blue package located in the centre of the exhibition space. After a minutious and physical fastening, the performer sits in the heart of this installation, lying down face to the ground, getting ready for the triggering of the package. In the frame of the show Good luck archaeologists, this performative device will remain in the exhibition space, after its activation on the opening night, together with a video documentation of the performance.
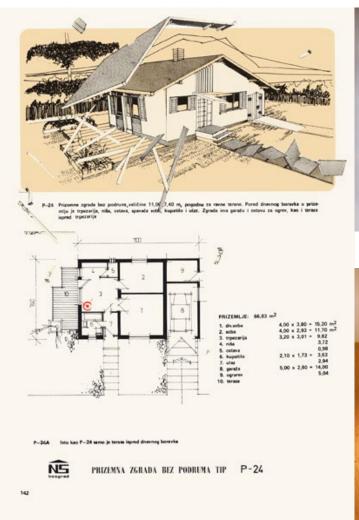
"As a well-informed experimenter, Pierre-Etienne Morelle tests the elasticity of all kinds of objects and bodies (including his own). He restricts (*BodyConstrictor,* 2005), subjects (*Stepping up the Pressure*, 2005), and tries to check the societal and mechanical forces he bestirs. But since nature and society are thus made, their pressures are always the most powerful, and artistic work is thus often written like a presentation of disappointment and failure. There is no disenchantment, however: just folly. "Reason is the strongest form of folly. The reason of the weakest is folly," wrote Ionesco. And the reference is cast, as if to remind us that, for the writers of the Absurd, only the resignation of reason can save man from despair." *Footlights* (extract) by Guillaume Mansart

Overland

Series of 40 collages - 2009 - red ink stamp - 21.5 x 31.5 cm each

Anne-Valérie Gasc & Gilles Desplanques
Artists-in-residence during The Branch programme in 2009, Maribor, Slovenia.

As guest artists in Maribor in 2009 (The Branch programme by OTTO-Prod), Anne-Valérie Gasc and Gilles Desplanques have created a series of artistic and architecture based interventions in different spots of the city. These experimentations were based on demolition protocols and emergency evacuation tactics from the city centre via the river Drava.
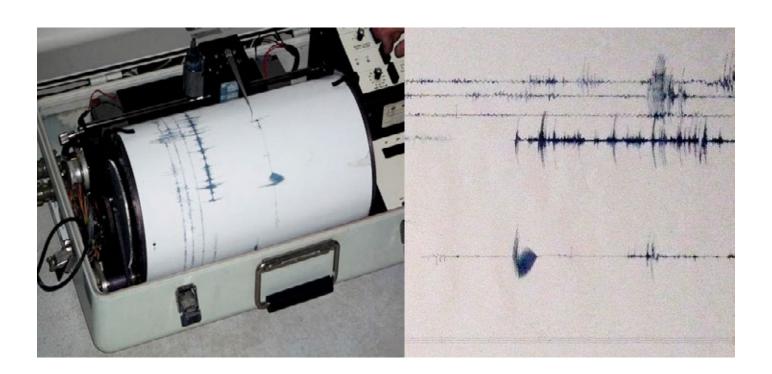
"On deadly ground, the two artists turn aimed points into targets. They blast each of the Slovenian typical architectures by cutting the catalogue of a building contractor in thousand pieces. They illustrate effects of missile impact: the gallery becomes the ultimate focal point of their proposal."

194 dB

Seismogram, thermal paper, ink - 2009 - 34 x 62 cm, framed

Anne-Valérie Gasc
Artist-in-residence during The Branch program in 2009, Maribor, Slovenia.

In 2009, during the residence programme The Branch, Anne-Valerie Gasc has experimented with a site specific demolition protocol at the Hladilnica exhibition premises. The experiment took place in the context of the controversial renovations of Pekarna Cultural Centre in Maribor, planned at the time of Maribor being the European Capital of Culture 2012.

The intervention was entitled *194 dB*: it is level at which sound turns into a shock wave. The seismogram remains as a unique documentation of this public performance. It is a graphical record of the seismic waves going through the ground of the space during 2.8 seconds, generated by a massive blast produced by a 72000 watts powered sound system.

Description d'un paysage

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(Description of a landscape)

Video 16/9 - 7.11 min - stereo sound

Fouad Bouchoucha
Artist-in-residence during Working Holidays 2012, Maribor, Slovenia.

Panorama #1 – Paysages Topographiques is an immersive installation that Fouad Bouchoucha created in Maribor in the frame of his residency during ECOC 2012. The presented videos document the making of field recording sessions taking place in Slovenian mountains; a series of blasts that echo through the singularity of each landform.

The French Cultural Institute Charles Nodier, Ljubljana, wrote about *Panorama #1*, presented at Vetrinjski dvor (Maribor): "Bouchoucha's new artistic creation is based on audio recordings of explosions, set off to reveal the spatial imprints of Slovenia's different topographies and landscapes. As sounds reflect and reverberate differently in different places, the artist will observe each landscape's potential for resonance, depending on how entrenched or wide it is. These observations will be used to create sound boxes. An immersive environment, created at the Vetrinjski dvor mansion, will be designed so recordings of these spatial echoes and reverberations can be played back, thus engaging our auditory reflexes. Using architecture and psycho-acoustic phenomena, the artist encourages us to assess landscapes through sound, observing the power of spatial suggestion. The installation engages memory-related deductive processes and reflexes reconstructing these imaginary panoramas."

Resurrection

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Videos - 2007 - mute - loop

Harm van den Dorpel
Guest artist at the collective show Contre-Temps in Marseille (France), 2012.

Resurrection is a series of seven animated collages based on photos found in the Inter-net. Are these persons sleeping, are they drunk, dead, ghosts? The still bodies, hiding in the web's underground (but found by the artist), are getting slowly dismantled. As ectoplasms, the dematerialised souls of these anonymous subjects begin to float away, out of their frame, away from their fate.

"While the 'net artists' of the early 2000s designed art expressly for the web, today's post-Internet artists work in many mediums, from painting and illustration to pho-tography and video, using web-based content as their source material. In this vein, Berlin-based Dutch post-Internet artist Harm van den Dorpel creates not only live we-bsites, but also tangible, three-dimensional objects, like sculptural assemblages and photo collages, that both reference and target emerging technologies."

Test Tone

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Installation - 2016 - variable dimensions

Yann Leguay
Artist-in-residence during Working Holidays 2014, Maribor, Slovenia.

"1000 Hz is a frequency commonly used as a test tone in audio perception experiments. Rigorous research into human sensitivity to sound and auditory thresholds has often used 1000 Hz as a reference point for determining the quietest tones a person with perfect hearing can perceive. Test tones are also commonly used for configuring audio equipment, PAs, speakers and digital audio interfaces. This frequency is also sometimes used as a test tone for radio or TV stations. Yann Leguay's installation piece *Test Tone*, *1000 Hz*, *33 rpm* consists of a vinyl record and a record player whose respective motions have been reversed. The player, arm and stylus revolve around the static record in order to create a 1000 Hz test tone frequency, albeit with a momentary glitch at a slightly higher frequency on each revolution. The role reversal here suggests a Dadaist impulse and the contradictory deconstruction of utility proposes a re-modification of the perceptual expectations of sound in relation to the materiality from which it arises. Yann refers to himself as a 'media saboteur' working counter to accepted norms in auditive performances. He appropriates the utility of different kinds of media in his installations while releasing a variety of dysfunctional sound recordings. His non-conventional output includes a 7-inch record without a hole as well as performing a live disintegration of a microphone with an angle grinder." Paul Prudence

R R (The Headbanging Simulator)

Interactive installation - 2011 - mixed material - variable dimensions

Antonin Fourneau
Guest artist during Sloveniarof in 2008, Maribor, Slovenia

R R is an interactive installation presented as a headbanging simulator. Two long hair wigs are available to the public, both of them are connected to a playlist of heavy rock tracks; more the public gets involved in his headbanging dance, the more intense the music gets. Left player: drum & bass. Right player: guitar & vocal.

Artist Antonin Fourneau is the creator of the art fun fair *ENIAROF*. The festival *SlovENIAROF* took place in Maribor in 2007 at Pekarna Cultural Centre in Maribor. The artist created then a prototype of the participative installation *R R*.

"*Eniarof* is an experimental funfair, a revisited lunapark in which the concept of amusement arcade is reconsidered with an artistic concept. The creators of each *Eniarof* sessions are getting inspirations from ancient and recent popular rituals, and they work considering the rules of 'Dogmeniarof'."

E-Drumming Is Not a Crime

Sound installation - 2014 - video, headphones - variable dimensions

Jérôme Fino in collaboration with Arnaud Rivière
Guest artist at L'Improbable Vadrouille 2011, Maribor, Slovenia.

Jérôme Fino, author of the films *Eyes for Ears* (ongoing since 2006), follows the performer Arnaud Rivère in the streets of different cities. Behind his electronic drum kit, Arnaud Rivière, is performing a surprising live beat wearing headphones. His original overdriven sound, non-existent for the passers-by, is recorded and then edited together with the video material. The work questions the notion of surrounding noise within public space.

"*E-Drumming Is Not a Crime* is a collaborative work between the video artist Jérôme and the musician Arnaud Rivière. A. Rivière's practice is based on free improvisation since the late 1990s, using different rudimentary electronic devices. In *E-Drumming Is Not a Crime*, he performs on a self-powered 12 V electronic drum kit wearing headphones, in different street locations without any other audience but himself. The urban surrounding is included in his approach, facing the rhythm of the city itself. *E-Drumming Is Not a Crime* finally releases his energy, his intensity and physical involvement, along with his appeal for 'nonsense', enabling a combination of drama and comedy. Silent wanderings."

About Arnaud Rivière: Using various primitive electronics from a repaired turntable (pickup) and a prepared-mixer to a electronic customized drum kit, Arnaud Rivière practises free improvisation, plays noise and noises, acting solo, in groups and through collaborations, since the late 1990s.

TOC

installation/performance - 2015 - Variable dimensions

Lucien Gaudion
Artist-in-residence during Working Holidays 2013, Maribor, Slovenia.

<u>Performance scheduled on opening night.</u>

The initial loudspeaker diaphragms are replaced with custom designed 3D-printed strikers. Space turns into a percussion instrument as these strikers hit on the archi-tecture's elements.
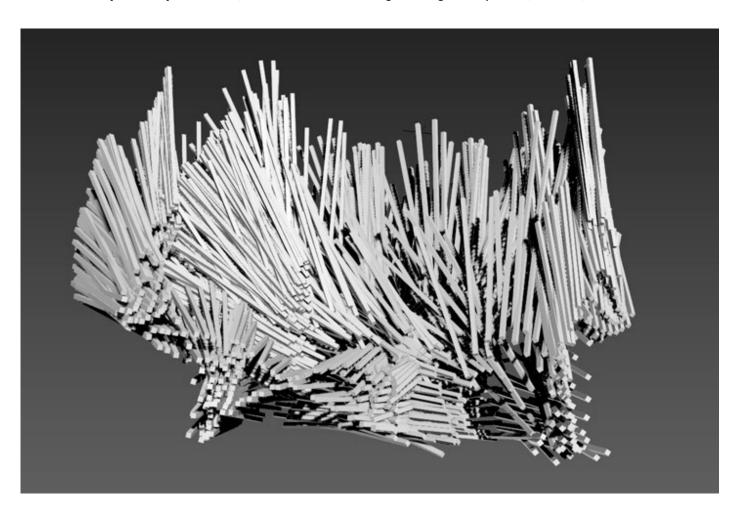
Archive d'une frappe

(Archive of a Hit)

Modèle #1 (hi-hat, snare drum and tom tom solo by Damien Ravnich)
PLA 3D-print – 2015 – variable dimensions

Paul Destieu
Co-founder of OTTO-Prod, artist-in-residence during Working Holidays 2010, Maribor, Slovenia.

The project *Archive d'une Frappe* (Archive of a Hit) gathers a series of polymorphous creations, resulting from the capture and the motion analysis of a drummer, focusing on the emerging tensions between the musician and his instrument.

"*Archive d'une frappe* is a research cycle questioning the materialisation of sound and musical forms. The project undertakes several collisions between physical and sound structures, calling visual practices and contemporary media for a sensitive interpretation of music languages. [...] This experiment enables the unfolding of a given gesture in space and time; drumsticks sequencing time through the performed rhythm and sound through its physical output. Each of the successive steps along the production process proposes a gradual digital appropriation from a unique gesture.
Once captured, synthetized and 3D-printed, the hit is extracted as a physical counter-form both from the interpreter and the instrument. The archive gathers a series of these shifting processes, between listening and sight."

Morituri

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Series of drawings - 2015 - Ink on paper - 15 x 20cm each

Olivier Morvan
Guest artist in La Vitrine N°5, Pekarna, 2007, Slovenia

The escapological project by French artist Olivier Morvan is endless and borderless: simultaneously thread & labyrinth, crime & investigation, shovel & hole. Blending into the same chorus the single voice of fugitive and pursuer, delinquent and figure of authority, patient and asylum, Morvan explores power relations and instruments of control, just as he might explore leaks and holes in the walls. This open-ended workshop slowly exhumes the skeleton of a pulp fiction narrative or tale.

"Each exhibition of the escapological project is like an episode that builds the blurred outlines of a story; the mapping of an uncharted territory progressively emerges. It's a story that forms a map and a map that forms a story, a space as well as a duration, an attempt to tell (a) stor(y/ies) in another way. [...] I consider meaning as one material among others, I wear it down like graphite, mix it like clay, cut and join it like wood, filter and direct it like light. I tinker with it. It's about what we miss. I don't know where I'm going and that's why I'm going: to know. We abandon the wreck to explore the island. There is something cosmogonic about it. Is any global view necessarily a fiction? Fiction as a (vain?) attempt to establish a logic, a consistency, a totality (a will to control?) and at the same time a deconstruction of fiction, it's clichés, it's social and political uses: to embark the spectator, to build myths, entertain and carry along pieces of a collective unconscious, to manipulate, divert, combine, transform: to negotiate with reality." Olivier Morvan, 2013

Trapset

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Installation - 2014 - sound speakers, wires, amplifiers, digital programme – variable dimensions

Yann Leguay
Artist-in-residence during Working Holidays 2014, Maribor, Slovenia.

The project *Trapset* by Yann Leguay has been produced and exhibited by OTTO-Prod in the frame of the residence programme at the Cultural Centre Pekarna, during summer 2014.

Trapset is a rudimentary electro-drum prototype made of transformed second hand speakers and available to the public. Its DIY (do it yourself) nature alters our common behaviour with such usual equipment. By switching the original function of these products, the hack is as immediate as simple, a subversion of passive consumer habits turned into the potential of a performance.
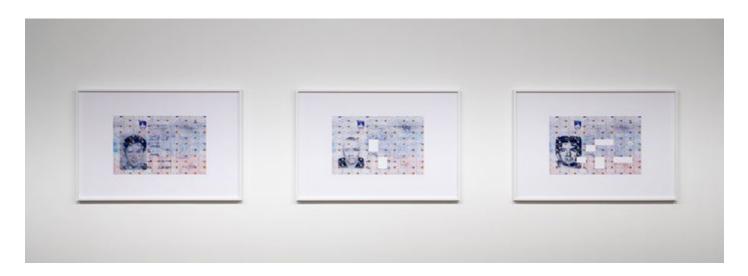
All About You

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Installation - 2016 - variable dimensions

Janez Janša, Janez Janša & Janez Janša
Guest artists at the collective exhibiton Refonte, 2015, Marseille, France.

In May 2013, the Nigerian National Identity Management Commission (NIMC) and MasterCard announced as part of a pilot programme the rollout of 13 million Master-Card-branded National Identity Smart Cards with electronic payment capability: the new multipurpose identity card which had 13 applications including MasterCard's prepaid payment technology. The enrolment process involved the recording of an individual's demographic data and biometric data, which would provide the basis for a 'National Identity Database'.

Around the same time, the United Bank for Africa (UBA) announced the 'All About U' Debit MasterCard: a personalized debit card which allows Customers to carry around their fond memories while using their Debit Cards. Deputy UBA Managing Director Mr. Kennedy Uzoka said: "We are giving you something to own—a card that truly reflects your own personality. You do not need a bank logo, but your personal logo or identity"; and he concluded: "Using design software which seamlessly integrates with the bank's card management system, the UBA 'All About U' card perfectly blends the UBA brand with the customer's creative imagination, making the customer a 'partner-in-design' while creating a sense of loyalty and enhancing affinity." In February 2015, borrowing the title from the name of the UBA debit card, the three Slovenian artists Janez Janša, Janez Janša, and Janez Janša started *All About You*, a project that takes advantage of the personalized card service offered by their bank: Nova Ljubljanska Banka. Each of them magnified the image of his ID-card tenfold, then partitioned it into a hundred equal parts, and finally started applying for a new personalized Visa®, Maestro® and MasterCard® every week.

Each request was subjected to the scrutiny of bank's employees who could accept or deny the submitted image in accordance with what is stated in the bank's image guidelines. This turned the production into a time-based relational performance where the relation between the artist and the producer coincided with the relation between the bank's customer and his bank.

The triptych *All About You* is a specific kind of ready-made that brings up several social and subject/object relations, such as money circulation, artwork status, identification and citizenship. We could say it represents a "self-portrait as a citizen" with the Republic of Slovenia used as a mirror.
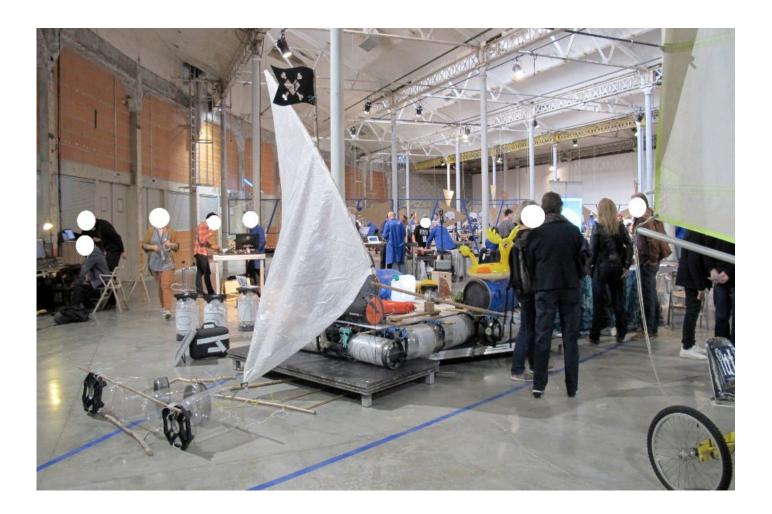
Projet Bidons

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(floated projects)

Performance - 2015

Chico & Roberto for La Labomedia
Guest artists during Sloveniarof in 2008, Maribor, Slovenia

The *Projet Bidons* is an artisanal raft made out of assembled beer barrels (floats) and a PVC deck. Both robust and light, its structure has to carry two passengers on-board with sensitive digital data and leaks from the media lab Labomedia based in Orleans, down to the hack lab Ping, based in Nantes. A raft trip lasting more than ten days and a three hundred km long shipping down the Loire River.

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Installation - 2011 - Screen printed banknotes - variable dimensions

Maxime Berthou & Louise Drubigny
M. Berthou : Co-founder of OTTO-Prod.
L. Drubigny : Artist-in-residence during Working Holidays 2014, Maribor, Slovenia.

5/10 is the result of a collaboration between Monsieur Moo and the art-printmaker Louise Drubigny during a residence at Tchikebe, Les Éditions du Tingre, Marseille. This project consists of twenty editions of a '5 euros' screen printed over the front of authentic '10 euros' banknotes.
Under the appearances of a high technical print counterfeit, usually meant as an artisanal and illegal wealth production, the artists lead a symbolic operation of currency depreciation, letting the back of the '10 euros' note untouched.
The project stresses the paradigm of currency within society: a fragile balance between symbolic and economic values.

Opération pièces jaunes

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(Small Coins Campaign)

Installation - 2013 - melted euro cents - variable dimensions

Quentin Destieu & Sylvain Huguet
Guest artists at the collective exhibitons Refonte and OCCUR, 2015, Marseille and Paris, France

Opération pièces jaunes (Small Coins Campaign) is a series of arrowheads made out of coins. 1, 2, 5, 10, 20 and 50 cents of euro coins melted and moulded, thus appropriating thousand-year old techniques of weapon fabrication with copper, steel and aluminium alloy.
Between contemporary archaeology and anachronic gesture, this small coin devaluation campaign changes our currency into a simple utilitarian tool.
This transformation gives our small coins their supremacy back. The citizens return to the Bronze Age, opposing natural to social state in the fierce contemporary time of ʻeconomic warʼ.

Hardware

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Hand-engraved stone series - 2013 - variable dimensions

Yann Leguay
Artist-in-residence during Working Holidays 2014, Maribor, Slovenia.

Hardware is a series of hand engraved stones, collected during hikes and engraved by Yann Leguay while guest artist at Skaftfell residency art centre in Seydisfjordur, Iceland. Most of these stones were brought back and remain in their original locations after engravement, disseminating anachronical and time confusion as each of them carries a different contemporary code extracted from the digital era.

Les Palais

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(Palaces)

Prototype of a sculpture to be made by bees - 2015 - beeswax, wooden frames, inox cable
120 x 90 x 15 cm

Luce Moreau
*Co-founder of OTTO-Prod, artist-in-residence during Working Holidays 2010 and 2015,
Maribor, Slovenia.*

Les Palais (Palaces) is a sculptural bio-art project extracted from the research cycle
entitled *Nature ordonnée*. The artist worked with Slovenian bees to work out their own
wax organisations, starting with the architecture plans of socialistic utopian buildings,
such as the Phalanstère by Charles Fourier. Contrasting with the undisputed and wild
'natural order of things', *Nature Ordonnée* (Ordered nature) proposes interactions with
natural living systems by experimenting different reflexes. The project focuses on fas-
cinating natural phenomena, such as bee organisms and eusociality, leading diverse
processes towards disrupted results and questioning how instincts could possibly react
to human models.

"[...] One must also question anthropocentrism through the exploration of geometrical
cosmoses. She proposes structures conceptualised by man, but where bees apply their
rationalisation in their construction. Luce Moreau suggests a geometrical base cor-
responding to the laws discovered in nature by humans, taking a cosmic order, but the
bees apply to it their own cosmos. According to her: 'We then look at the constructions
in return, still according to our own cosmos. The artistic dimension opens up here,
it is beyond human design and its anthropocentric functionalism. In actual fact, the
patterns are separated by a radical alterity.'" Makery (extract) by Ewen Chardronnet

Fade-Out

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Video HD - 2011 - sound - 12 min (loop)

Paul Destieu

Co-founder of OTTO-Prod, artist-in-residence during Working Holidays 2010, Maribor, Slovenia.

Fade-out is a technical term both used in cinema and sound as a transition or an end: the decrease of a signal until silence or complete disappearance. The scene focuses on the progressive burying of a drum set under a gravel flow where each impact is amplified and recorded as crashing on the different instrument's parts. The sequence proposes the immersive experience of a raw technical process, by materializing the transition between two states. The flow produces a rhythm section which slowly turns into a sound and visual chocking.

La Boucle d'Hilbert

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(Hilbert's Buckle)

Sculpture - 2013 - cement, plexiglass and metal - rotating 1 tour / 10 min

Fouad Bouchoucha
Artist-in-residence during Working Holidays 2012, Maribor, Slovenia.

La Boucle d'Hilbert (Hilbert's Buckle) is a clear cylinder half-filled with sand. By slowly rotating on itself, the cylinder shapes an endless series of mountainous landscapes. This continuous and serial process, which never produces an identical resulting pattern, finds a direct connection with the accumulative loops of transcendental music.
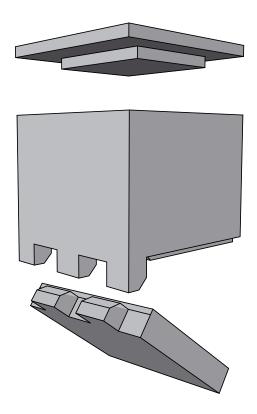
Schémas de principe

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(Proof of Concept)

Installation - 2016 - variable dimensions

Guillaume Stagnaro
Artist-in-residence during Working Holidays 2013, Maribor, Slovénie.

Schémas de principe (Proof of Concept) gathers a series of prototypes or experimentation steps excavated from Guillaume Stagnaro's studio and developed for the last fifteen years, in the frame of commissioned works by different artists, for art students or for his personal projects.

A selection of four of these works, originally developed for the purpose of other artists, is disseminated within the exhibition *Good Luck, Archaeologists!* Each of these 'extracted' pieces is presented by itself, free from their final state of objects and standing for their independent beings.
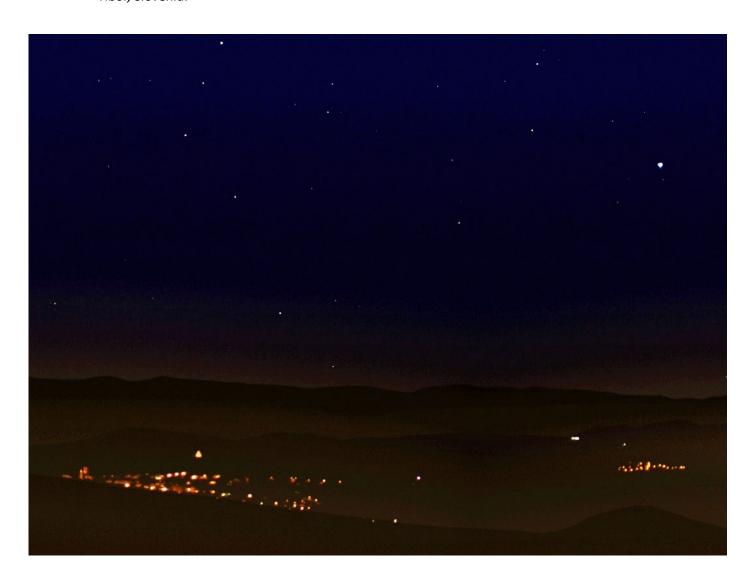
- *Machine à jouer de la guitare* (Guitar player machine) is an electro-mechanical device based on an arm that replicates the movement of a hand while strumming the strings of a guitar.

- *Machine à larguer de la poudre* (Powder dropping machine) is a polystyrene box equipped with a countdown timer and a hatch enabling its content dropping at any time of the exhibition.

- *Machine à lire du morse* (Morse code player machine) is an electronic switch that is able to turn any connected electrical device into a Morse message transmitter.

- *Machine à rendre la vie à des objets morts* (Dead objects raising machine) is a plug-in device that enables the animation of objects thanks to random vibrating activation.

Volta

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Video HD - 2011 - mute - 71 min

Luce Moreau

Co-founder of OTTO-Prod, artist-in-residence during Working Holidays 2010 and 2015, Maribor, Slovenia.

Volta is a 'real time' video shot at the space Observatory of Haute-Provence in France. The surrounding nocturnal landscape is filmed on a specific tripod which counter-balances the rotational movement of the Earth, as if it was without gravity; the video shows a seventy minutes travelling, the Earth progressively slipping off-camera.

"*Volta* gives a static point of view on our moving planet. The project's particularity is the use of a motorized equatorial mount initially used by scientists for astronomical imagery. This simple tool's motorized axis follows the exact rotation of the Earth. It thus compensates for the planet's rotation (our own imperceptible movement) and makes it possible to study the stars in paradoxical lack of movement. While our well-known landscapes are slowly slipping out of frame, the stars in the sky keep stationary, as does the viewer's sight of *Volta*, a new and weightless view on Earth."

The Song of the Second Moon

Installation - 2011 - 120 LP records - 32 x 45 x 32 cm

Yann Leguay
Artist-in-residence during Working Holidays 2014, Maribor, Slovenia

The song of the Second Moon consists of a vertical 33 LP stack, from which few vinyl discs have been gradually pulled from their lined up covers, cutting out the linear skeleton of a dark half-sphere. The title of the installation *The Song of the Second Moon* refers to the cover of the front record disc. This installation has been exhibited in the solo show Zero dB (at Les Instants Chavirés, Paris) among other unplugged sound devices (speakers, LP discs, cables, etc.), eclipsing the potential of sound by a muted and evocative occupation of our surrounding space.

Choeur Itinéris

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(Choir Itinéris)

Sound - 2012 - loop

Maxime Berthou & Louise Drubigny
M. Berthou : Co-founder of OTTO-Prod.
L. Drubigny : Artist-in-residence during Working Holidays 2014, Maribor, Slovenia.

The choir *Choeur Itinéris* is a vocal ensemble consisting of 6 professional female opera singers interpreting the most classical and popular mobile phone ringtones.

"For the past fifteen years, our daily sound environment has been enriched by new melodies: mobile phone ringtones. Easily memorable, instantly recognizable, they follow us everywhere, and by consequence become actual modern lullabies.
These ringtones have also become a nuisance as they invite themselves in museums, places of work, planes, trains, cinemas..., until being prohibited during access to most confined spaces. It is impossible nowadays to let our phone ring freely anywhere, a fortiori in sacred places. While it is advisable to turn off our phone when entering a room, *Choeur Itinéris* locate 'traditional ringtones' at the centre of attention. The public is invited to follow the unique performance of these melodies sang by a choir of professional singers. By revealing a sensational dimension to these disenchanted tunes, the *Choeur Itinéris* treats our point of view on these familiar songs with humour. By reinterpreting and magnifying the 'conventional ringtones' *Choeur Itinéris* aims at anticipating the sacralisation of these profane objects."

Object Nr_18

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Stained glass - 2015 - 100 x 50 cm

son:DA
Guest artist at the collective exhibiton Refonte, 2015, Marseille, France.

Object Nr_18 is a mouse drawing by the Slovene duo son:DA, adapted from its digital form into a stained-glass work, for the collective show *Refonte* organised by OTTO-Prod in the Friche la Belle de Mai, in 2015.
The work depicts a vision of our contemporary word saturated with electric wires, and organizes a confrontation between this dystopic view and the sacred dimension of such ancestral stain-glass technique.

"It is not style that makes a drawing an icon, it is subject, meaning and use." Toni Soprano

Le Cercle de Craie

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(The Chalk Circle)

Installation - 2007 - mixed media - variable dimensions

Olivier Morvan
Guest artist in La Vitrine N°5, Pekarna, 2007, Maribor, Slovenia

The escapological project by French artist Olivier Morvan is endless and borderless: simultaneously thread & labyrinth, crime & investigation, shovel & hole. Blending into the same chorus the single voice of fugitive and pursuer, delinquent and figure of authority, patient and asylum, Morvan explores power relations and instruments of control, just as he might explore leaks and holes in the walls. This open-ended workshop slowly exhumes the skeleton of a pulp fiction narrative or tale.

"Each exhibition of the escapological project is like an episode that builds the blurred outlines of a story; the mapping of an uncharted territory progressively emerges. It's a story that forms a map and a map that forms a story, a space as well as a duration, an attempt to tell (a) stor(y/ies) in another way. [...] I consider meaning as one material among others, I wear it down like graphite, mix it like clay, cut and join it like wood, filter and direct it like light. I tinker with it. It's about what we miss. I don't know where I'm going and that's why I'm going: to know. We abandon the wreck to explore the island. There is something cosmogonic about it. Is any global view necessarily a fiction? Fiction as a (vain?) attempt to establish a logic, a consistency, a totality (a will to control?) and at the same time a deconstruction of fiction, it's clichés, it's social and political uses: to embark the spectator, to build myths, entertain and carry along pieces of a collective unconscious, to manipulate, divert, combine, transform: to negotiate with reality." Olivier Morvan, 2013

Méditation sur la Méthode

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(Meditation on the Method)

Video HD - 2013 - datamoshing, mute - 10 min (loop)

Paul Destieu
Co-founder of OTTO-Prod, artist-in-residence during Working Holidays 2010, Maribor, Slovenia.

Méditation sur la méthode (Meditation on the Method) explores the practice of Tai-Chi-Chuan (that could be translated as 'boxing shadow') and based on a video found in the Internet. The work is presented as a re-edited version of the method thanks to video compression processes. The encoding of its data rate and time references is modified in order to generate corruptions of the original content and of the visual frame according to the sequence of movements executed by the martial master. *Méditation sur la méthode* reveals a concrete representation of the encounter between body, space and movement. Thanks to the erratic video encoding method, the work proposes to capture and visualize the mechanism of different flows in play.

Exposure Adjustment on a Sunset

Video HD - 2009 - mute - 35 min (loop)

Artie Vierkant
Guest artist at the collective show Contre-Temps, 2012, Marseille, France

"*Exposure Adjustment on a Sunset* by Artie Vierkant is a 35-minutes real time video of the sun going down over the ocean gradually breaks up as the camera's 'exposure adjustment' algorithm struggles to keep the light constant in an image that is fading to black. What should be a calm bath for the eyes becomes increasingly, violently agitated—an accidental psychedelic light show."

Action Paintings

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Installation - 2013 - variable dimensions

Veli & Amos

Three videos remain as the documentation of three furtive painting actions by the artistic duo Veli & Amos. The explosion of dynamite in a quiet lake, the triggering of an extinguisher next to a wall, two smoke canisters held by a dancer are the real time subjects for a painter to seize. These video shots as a whole spot and question the fragile balance between figuration and abstraction.

"The works look simple and raw at first glance, but they go deeper. They question our system and the world we are living in, by showing contrasts, romanticizing problems and twisting the perception of everyday moments. We are always trying to contradict our knowledge and experience of daily life. We are not thinking about the things which we cannot influence. We use language, codes, words, personalities, landmarks and transform them into our own new context and aesthetics, mostly in a funny self-ironic way. We draw attention to reflecting problems and borders of our present reality. Materials we use in our works are always subordinate to the main idea of the work and are always carefully chosen. Our origins are in graffiti and throughout many years we were researching public space, borders, activism and demonstrations. Whether it is about art in public, or art inside the gallery, we always play with the location and try to transform the spaces from one to another. The audience is very important for us. With the help of our work, we try to make people think about certain topics and questions, but we do not moralise the situation."

The Tune the Old Cow Died of

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Video of the performance - 2009 - 6:33 min (loop)

Yann Leguay & Pacôme Béru
Artist-in-residence during Working Holidays 2014, Maribor, Slovenia.

A listening session for cows played on a simple turntable and removable loudspeaker which took place in a pastoral landscape reminiscent of old Flemish paintings. The title comes from the Vernon & Burn's record, played during the performance, which is also an English expression taken from an old rhyme:

"There was an old man, and he had an old cow,
But he had no fodder to give her,
So he took up his fiddle and played her the tune—
'Consider, good cow, consider,
This isn't the time for the grass to grow.
Consider, good cow, consider."

Landmarks

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Video series - 2010 - loop

Luce Moreau
Co-founder of OTTO-Prod, artist-in-residence during Working Holidays 2010 and 2015, Maribor, Slovenia

Landmarks is a project which sets up an anamorphosis made of light marks in the landscapes around Maribor. After selecting the point of view of one landscape she will keep until the end, the artist, assisted by her team, installs mirror systems according to pre-established brands that reflect sunlight towards the lens. Various generic and geometric shapes then emerge from a commonplace landscape: a rectangle homothetic to the picture frame, a diagonal joining both ends. The areas reflected in the landscape are like so many areas of resistance, and the sunlight in its natural inclination is thus deflected and thereby transformed into a signal. The dialogue between the light source—the sun—and the photographer becomes intimate and privileged, because it is only accessible from the view originally taken.
This series has been realised in Slovenia during the artist's stay there in summer 2010, thanks to a minutious exploration of the hilly countryside around Maribor. Villages, such as Jazbine, Fram, or Kalše, appeared to be perfect environments for the *Landmarks* project.

Performances & CONCERT NIGHT at Cultural Centre PEKARNA

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Saturday September 10th / HLADILNICA & GUSTAF HALL

BOOKFIGHTING

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Yves Duranthon, participative performance, Orléans, France

http://www.yvesduranthon.net/en/bookfighting-2/

Men, women and children fighting with books. The show is captivating and you cannot manage to turn a blind eye to these objects being handled in such a manner. Is this the way to treat culture and the great minds of our civilization? It's outrageous and you want to react, but you keep it inside, because you don't know how to release your anger.

The show goes on, regardless of your uneasiness and good judgment, and eventually you succumb to the spectacle. You are fascinated by the disturbing yet beautiful event of fighters energetically chucking books at each other.

You come back later, armed with books taken from your own library, and get involved in the fighting yourself so that you can discover the flip side of culture.

A DISC AND
A MIC

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Yann Leguay, sound performance, Brussels, Belgium

http://www.phonotopy.org/disc-mic.html

A disc, a mic and the other way around, the total slicing of a full amplified microphone with the use of a grinder... Yann Leguay performs the ultimate erosion of a mic, used as the reading head of an abrasive disc.

POSTCOÏTUM

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(Daath Label), live concert, Marseille, France

http://postcoitummusic.tumblr.com/

Damien Ravnich is a drummer involved in several collaborations of various genres and Bertrand Wolff is an electronic musician nourished by the complete history all the way back to Pierre Henry. Together in Postcoïtum, they construct a virtuoso electro that is also torrential, striking, spectacular, liberated from all dance floor utilitarianism, wholly gauged towards audacity and vertigo.

WINDOWS 93

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Multimedia sound performance by Pierre-Erick Lefèbvre a.k.a. JANKENPOPP & Noé Oréglia a.k.a ZOMBECTRO, Marseille, France

http://www.windows93.net/

Jankenpopp and Zombectro bring your favourite operating system to stage, blasting techno, punk and chiptune with dank memes. A few months ago, a pair of French hackers teased a new project called *Windows 93*. It was a wonderfully weird web-based operating system, some sort of spoof on Windows 95, packed to the gills with insidery internet jokes. And late last night, the digital artists released the full version. It's still wonderfully weird, thank God.

DJ RACHID ADATA

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After concerts // A booty tech Triple-A DJ Set

Good Luck, Archaeologists! Group exhibition at Umetnostna Galerija Maribor by OTTO-Prod

Artists (bio & cv)

Fouad BOUCHOUCHA

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http://www.eric-dupont.com/biography/id_43/Fouad-Bouchoucha

Born in 1981 in Marseille, France.
Lives and works in Marseille.

Fouad Bouchoucha graduated from the École supérieure
des beaux-arts of Marseille in 2007 and founded the inde-
pendent label "Le saut du tigre" in 2005. In 2009, he was
the winner of the Lausanne Jardin competition for integra-
tion and sound composition, and has taken part in several
exhibitions, specifically in Marseille and Geneva. In 2010,
he attended the postgraduate course at the École natio-
nale de beaux-arts of Lyon. At the intersection of music
and the visual arts, Fouad Bouchoucha's work is "a free-
fall descent into the interior of forms and sounds".

STUDIES
2010 : Post graduate from the National School of Fine Arts, Lyon (FR)
2007 : Graduate in DNSEP with congratulations of the jury, National School of Fine Arts, Marseille (FR)
2005 : Graduate in DNAP with congratulations of the jury, National School of Fine Arts, Marseille (FR)

SELECTED EXHIBITIONS
2014 : Trouw invites Palais de Tokyo, solo exhibition, Trouw Amsterdam (NL)
Les artistes de la galerie, collective exhibition, Galerie Éric Dupont, Paris (FR)
2013 : Mes possibles, Galerie Eric Dupont solo exhibition, Paris. (FR)
Dans un monde sonore, Où exhibition center for Actual Art, Marseille (FR)
Opening of Frac PACA (La Fabrique des possibles), Marseille (FR)
Prerecorded Universe, École Nationale Supérieure d'Art de Paris, Paris (FR)
Ondio[Ligne], Refectoire des Nonnes, Lyon (FR)
Salle d'attente III, curator: Elvire Bonduelle, Laurent Mueller Gallery, Paris (FR)
Le Pont, MAC, Marseille (FR)
2012 : Rendez-vous 12, South African National Gallery, Cape Town (FR)
Les Modules-Fondation Pierre Bergé-Yves Saint Laurent, Palais de Tokyo, Paris (FR)
2011: To Hug a Snake, within the framework with the 11th Biennial of Lyon, Réfectoire, École nationale su-
périeure des beaux-arts of Lyon (FR)
Rendez-vous 11, 11th Biennial of Lyon, Institut d'art contemporain, Villeurbanne (FR)
Au fil de la bave, Curators : Anita Molinero, Galerie Alain Gutharc, Paris (FR)
2010 : How to make an exhibition, CNAC Grenoble, France (FR)
Réalités confondues, performance with Damien Grange et Andrew « Duracell » Dymond, Festival Les nuits
sonores, Lyon, France (FR)
Réalités confondues, La BF15, Lyon, France (FR)
2009 : Artissima in partnership with UPE13, Palais de la Bourse CCI, Marseille, France
Project The wall with landscape gardeners Romain Legros, Arnaud Michelet, contest Lausanne Jardin
2009, Lausanne, Switzerland. (CH)
Squelette, in collaboration with Stéphanie Raimondi, Théâtre National Grutli, Geneva, Switzerland (CH)
Mauvaises résolutions, at the instigation of Sextant et plus, Friche la Belle de Mai, Marseille, France (FR)

SELECTED PERFORMANCES
2014 : XYZ, Installation by Fouad Bouchoucha for the manifestation Geneve Villes et Champs (CH)
2012 : Air de Jeu, Opening of Palais de Tokyo, Paris (FR)
2008 : Performance Hybridsound for the party Meeting Sonic, G.R.I.M., Montévidéo, Marseille (FR)
Performance Hybridsound, Pekarna Festival, Maribor, (SLO)

AWARDS
2009 : Laureate of the contest Lausanne Jardin 2009

Gilles DESPLANQUES

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http://www.gillesdesplanques.com

Born in 1977 in Lille, France. Lives and works in Marseille.

Desplanques is a French artist based in Marseille. His artistic career started as interior designer, he graduated from the school of Beaux-Arts in Marseille. Ranging from sculpture to video, installation, photography and performance, his practice is based on architecture and focuses on the relationship between body and space. By creating humorous fictions, Desplanques's process conveys the desire to interact and play with the normative models, responsible for constructions, society, and individuals. His creation is an invitation to re-think common space. Often site-specific, his works connect with object, suburban housing, interior decoration and mass-produced furnishings, elements then corrupted, mistreated, and reinterpreted as paragons of present-day society. Gilles Desplanques is the owner of L'histoire de l'oeil, a gallery-bookshop concept located in downtown Marseille, he is the co-founder of the project Marseilleexpos, network of art spaces in Marseille.

SELECTED EXHIBITIONS
2015 : Site specific intervention, School of art, Dignes-les bains (FR)
2014 : Les nations unis recrutent, site specific intervention, GAD Gallery, Marseille (FR)
Azurance, intervention, solo show, Diagonales 61 Gallery, Marseille (FR)
2013 : Le Km 0 du monde, artistic 1% for the Vieux Port High school, Marseille (FR)
Overland, Florence Loewy Gallery, Paris (FR)
Issue de Secours, solo show, Carte blanche, Artcade Gallery, Marseille (FR)
2012 : Pop up House project (Euroméditerranéen Marseille Provence 2013) (FR)
Un casque bleu à mont-Dauphin installation and film Blue Border in military arsenal, Mont-Dauphin (FR)
2011 : Overflow: poster print in collaboration with Anne Valérie Gasc, Burozoique edition.
Immixtion: collective edition, commissioned by Charline Guibert
2010 : Etat des lieux, Ugot Gallery, Marseille (FR)
Video Salon, Paris Nuit Blanche at the Point éphémère, Paris (FR)
Archist, ART-CADE Gallery, Marseille
Get Wet, Gallery of modern art Maribor, (SLO)
Festival Art éphémère, Maison blanche, Marseille (FR)
D'après nature, Château d'Avignon en Camargue (FR)
Recover, Maison de l'Architecture, Marseille (FR)
2009 : Partition éléctrique, VM Gallery, GAMERZ festival, Aix-en-Provence (FR)
OVERFLOW, project in collaboration with Anne Valérie Gasc, (SLO)
Phenix, Mas de Cadenet, Trets, (FR)
Piste bleue, installation and performance at Pinson Chapuis High School, Passage de l'art, Marseille (FR)
Mauvaises résolutions, by Sextant et plus, Friche la Belle de mai Gallery, Marseille (FR)
2008 : Astérides, Friche la Belle de Mai Gallery, Marseille (FR)
2007 : Camouflage, Musée de l'Artillerie, Draguignan (FR)
Screenings, Ateliers de Lorette, Marseille (FR)
2006 : A vendre, opening at Ateliers d'artistes, Château de Servières (FR)

RESIDENCES & GRANTS
2013 : Atelier de l'Euroméditerranée Marseille Provence 2013 (FR)
2012 : Maribor, Slovenia, program The branch by Otto-Prod and Mécènes du Sud (SLO)
2009 : Astérides, Marseille, (FR)2009 : Laureate of the contest Lausanne Jardin 2009

Paul DESTIEU

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http://www.pauldestieu.com

Born in 1982 in Cahors, France.
Lives and works in Marseille.

Paul Destieu is a multimedia Marseille based artist. His work has been exhibited internationally in France, Slovenia, Germany, the United Kingdom, and the United States. His practice includes the creation of installations, video and sound works. His research questions the evolution of media and their situation within our contemporary environment. His work is noticeably influenced by the history of technologies, languages, sound and cinema. His work grasps tensions between the emergence and disappearance of tools from different times, exploring the border between emergence and collapsing of systems, as many attempts to shift our perceptions over modern history. He has graduated from the Institut d'Arts Visuels in Orléans (DNAP in 2004 and DNSEP in 2006) and also studied at the Academy of Fine Arts in Warsaw, Poland. He is co-founder and active member of OTTO-Prod, a structure dedicated to art production, residence programmes and exhibitions between France and Slovenia since 2006.

SELECTED EXHIBITIONS
2015 : Occur, group exhibition, Galerie 22,48m2 , Paris (FR)
LOUD !!!, video screening program, Nothing To See Here, Toronto (CA)
Refonte, group exhibition, Friche belle de mai, Marseille (FR)
2014: Eternal September, group exhibition, Skuc Gallery / Aksioma, Ljubljana (SLO)
NIME 2014, New Interfaces for Musical Expression, group exhibition, Goldsmiths, University of London (UK)
Les 20 ans du [mac], group exhibition, [mac] Musée d'art contemporain , Marseille (FR)
bruits de fond, group exhibition, Printemps de l'art contemporain 2014, FRAC Provence-Alpes-Côte d'Azur, Marseille (FR)
LOUD !!! , video screening program, Nothing To See Here, Denver, (US)
2013 : GAMERZ 09, École Supérieure d'Art d'Aix-en-Provence , Aix-en-Provence (FR)
Pioneering values, International Video Program, WRO 15th Media art biennale, Wroclaw (PL)
Mapping Time, group exhibition, EMAF 2013, Kunsthalle Osnabruck (DE)
Rien à Voir, Solo Video Program, Les Instants Chavirés, Montreuil (FR)
2012 : Weird Scenes Inside the Gold Mine, group exhibition, Parker's Box, Brooklyn, NYC (US)
Paul Destieu at Seconde Nature, GAMERZ 08, solo exhibition, Aix-en-Provence (FR)
Photogenus, group exhibition, Gallery D.A.A.P. , Cincinnati (US)
SPORTS FACTORY, group exhibition, Lille 3000, Gare Saint-Sauveur, Lille (FR)
2011 : AMBER'12, Istanbul (TK)
Jour de Fête, Group show, Gallery The Private Space, Loop Festival, Barcelona (E)
BYOB Marseille, Galerie des Grands Bains-Douches de la Plaine, Marseille (FR)
BYOB Paris, La Plateforme, Paris (FR)
2010 : Installation EC-101, La Criée, National Theater of Marseille (FR)
Panorama de la jeune création, 5th biennale of contemporary art, Bourges (FR)
MASHUP, solo show, Gallery H.O. , MArseille (FR)
NADAL, solo show, Multimedia Center KIBLA, Maribor (SLO)
Get Wet , U.G.M. , Slovene National Gallery, Maribor (SLO)
2009 : ENTER4, DOX museum of contemporary art, Prague (CZ)
VIDEOFORMES, Palmarès de création video 09, Clermont-Ferrand (FR)
2008 : AMBER'08, Istanbul (TK)
Nie Ma Sorry, Museum of Modern Art Warsaw (PL)
Jeune Création, Grande Halle de La Villette, Paris (FR)
The Mirror Stage, International Video Art Exhibition at Limassol (GR)

RESIDENCES & GRANTS
2014 : Production grant, CAC arts visuels region PACA (FR)
Production grant, DICREAM, dispositif pour la Création Artistique Multimédia , CNC (FR)
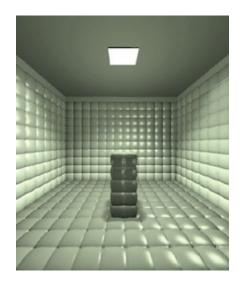Residency at Seconde Nature, Aix-en-Provence (FR)

Quentin DESTIEU & Sylvain HUGUET

http://dardex.free.fr/

Quentin Destieu born in 1980 in Cahors, France. Lives and works in Aix-en-Provence, France.
Sylvain Huguet born in 1979 in Champigny-sur-Marne, France. Lives and works in Aix-en-Provence, France.

The Dardex artists' collective, was founded in 2003 by Quentin Destieu and Sylvain Huguet while students at the Art School of Aix-en-Provence. Their collaborative works, involving various other artists and researchers, includes installations and multimedia performances making use of interactivity and real time in the field of media arts. Mainly re-using existing materials, their artistic strategy is based on the ideas of appropriation and hacking. Their work questions with sarcasm our 'media and technology saturated world', exploring the borders and relations between technology and popular culture.

Dardex are the founding members of M2F Creations and GAMERZ Festival. They regularly present their works at various exhibitions and festivals in France and abroad.

SELECTED EXHIBITIONS
2015 : Anarchronisme, group show , IMAL, Bruxelles (BE)
Occur, group show, galerie 22,48m², Paris (FR)
Refonte, group show, Friche de la belle de mai, Marseille (FR)
2014 : Disnovations, group show, Pau, France (FR)
Art Hack Day, Parsons School, Paris, France (FR)
Fête des 01, solo show, Labomedia, Orléans, France (FR)
2013 : Nuit blanche, solo show, Metz, France (FR)
Enter 6 Festival, Biopolis, NTK Gallery, Prague, Czech Republic (CZ)
«20 ans de la Galerie Susini», group show, Galerie Susini, Aix-en-Provence (FR)
2012 : Le Hublot, Nice (FR)
Ciotat Digital, La Ciotat (FR)
Festival GAMERZ 08, Aix-en-Provence (FR)
2011 : ENIAROF, Poitiers (FR)
Nuit Blanche, Amiens, France (FR)
Lift Experience, Palais du Pharo, Marseille (FR)
Enter 5 Festival, Datapolis, NTK, National Technical Library, Prague (CZ)
Festival Bouillants #3 est Corpus Numerica. Le Diapason, Rennes (FR)
Festival Bouillants #3 est Corpus Numerica. Vern sur Seiche, Rennes Métropole (FR)
Festival Bouillants #3 est Corpus Numerica. Station Vaste Monde, Saint-Brieuc, France (FR)
Maison Populaire de Montreuil, Montreuil(FR)
2010 : Festival ISI, Rétrospective, Montpellier, France (FR)
Festival Bouillants #2, Brest, France (FR)
Festival Bouillants #2, Vern sur Seiche, Rennes Métropole (FR)
Festival Bouillants #2, Le Diapason, Rennes (FR)
Festival Micromusic et Pixel Experience #4, Gare de Coustellet (FR)
2009 : Sensations Inouïes, El Mediator, Perpignan (FR)
Festival GAMERZ 05, Fondation Vasarely, Aix-en-Provence (FR)
Playground, solo show, Nuit Blanche, Metz (FR)
2ème concours artistique du CCI, Palais de la Bourse, Marseille (FR)
Festival Enter 4, D.O.X., Centre for Contemporary Art, Prague (CZ)
Fête de l'Animation, Lille (FR)
Hybrides, Kawenga, Montpellier, (FR)
2008 : Festival GAMERZ 03, Istanbul (TK)
Salon Jeune Création 08, Grande halle de La Vilette, Paris (FR)
Exposition Crossover Urban Art, Galerie Nikki Diana Marquardt, Paris (FR)
Festival Web Flash, Centre Pompidou, Paris (FR)
Festival Norapolis, Nouveaux Trinitaires, Metz (FR)
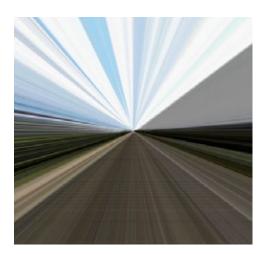Pixel Experience #2, Gare de Coustellet (FR)

Harm van den DORPEL

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http://harmvandendorpel.com/

Born in 1981 in Zaandam, the Netherlands.
Works and lives in Berlin.

Harm van den Dorpel is a Berlin-based conceptual artist. His work has been exhibited internationally in Germany, the United States, Italy, United Kingdom and Holland. His broad practice includes the creation of sculpture, collage, computer animation, computer generated graphics and interaction design. He is regarded a key figure in Post-Internet art. In his work he investigates how algorithms can analyse digital archives and guide the artist in aesthetic decision taking, leading to a symbiosis of man-machine art creation.Using computer programming he describes traditional notions in art, such as for example the free use of intuition and expression. Conclusions from this research are then fed back in the production of new work. His ultimate goal is to reveal the reasoning structure of his own consciousness, and his implicit associations and assumptions. In this process he borrows ideas from psychoanalysis, the writing of Jacques Derrida, and Artificial Intelligence (which he studied). He's had institutional exhibitions at the New Museum in New York, The Ullens Center for Contemporary Art in Beijing, China, the Museum of Modern Art, Warsaw, and the Netherlands Media Art Institute, Amsterdam.
Harm van den Dorpel is represented by gallery Neumeister Bar-Am in Berlin, and American Medium in New York. From 2006 - 2010 he has been a creative programming teacher and interaction design teacher at private training centres and at the Gerrit Rietveld Art Academie in Amsterdam.

SELECTED SOLO EXHIBITIONS
2015 : Just In Time – American Medium, New York (USA)
Ambiguity points to the mystery of all revealing - Neumeister Bar-Am, Berlin (DE)
Loomer - Young Projects, Los Angeles (USA)
2014 : Emergent Conclusions – room.thecomposingrooms.com
2013 : Release Early, Release Often, Delegate Everything You Can, Be Open To The Point Of Promiscuity – Abrons Art Center, New York (USA)
2012 : About - Wilkinson Gallery, London (UK)
Watch The Throne - Grouphab.it, Berlin (performance) (DE)
The Mews Project Space, London (UK)
2011 : You're so beautiful, and so on...(with Bas van den Hurk) - Rod Barton, London (UK)

SELECTED GROUP EXHIBITIONS
2015 : Little Strokes Fell Great Oaks – Lord Ludd, Philadelphia (USA)
Relational Changes – Christine König Galerie, Vienna (curated by Cointemporary) (AT)
The Human Condition – Vienna Biennale, MAK, Vienna (AT)
Dissolution / Disruption – D21, Leipzig(DE)
Inflected Objetcs #1: Abstraction - Istituto Svizzero, Milano (IT)
Shifting Optics II – Upstream Gallery, Amsterdam (NL)
2014 : Criminal Sunday - Satellite Space, Los Angeles (USA)
Collecting Mode - Neumeister Bar-Am, Berlin (DE)
Unoriginal Genius - Carrol / Fletcher, London (UK)
Private Settings - Museum of Modern Art, Warsaw (PL)
In Its Image - American Medium, New York (USA)
Art Post-Internet - Ullens Center for Contemporary Art, Beijing (CHN)
Surplus Living - KM Temporaer, Berlin (DE)
The New Beauty of Our Modern Life - Higher Pictures, New York (USA)
They Live (online exhibition) - Shanaynay, Paris (FR)
Driving Fast Nowhere - Polansky Gallery, Prague (CZ)
2013 : Image Employment - MoMa PS1, New York (USA)

Louise DRUBIGNY

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http://dardex.free.fr/

Born in 1982 in Paris, France.
Lives and works in Berlin, Germany.

Louise Drubigny is an artist specialized in the field of art-printing.
Her work questions the concept of original and copy, authenticity and fake. Her practice is based on the recycling of codes and pictures, most of her work is developed in collaboration with other artists, she has been working on many art print projects by artists and for european instituions such as Angela Bulloch, Adrien Missika, Jody Barton Cyril Larchauer, Leo Kaufman, Matt Jones, Parker Ito, Anne Claire Gambet,Graffiti Museum, Backjumps Exhibition, Morten Hemmigsen, Roman Moriceau, Jonone, kaspar Mueller, Michael Hakimi,Trevor Lloyd, Enrico David, Oyvind Rendberg, Carston Fock, Renaud Regnery, Stine Tranekjaer, ZEVS, Helle Mardhale, Husk mit Navn, Sofie Hannibal, Mads Westrup, Santiago Serra, Fuzi UVTPK, Mickael Müller, Shanta Rao, Democra-cia, Andreas Elemius, Robin Rhode, John Isaacs, Marc Bijl.

SELECTED EXHIBITIONS
2015 : Group show Refonte - Petirama, Friche de la belle de mai – Marseille (FR)
2014 : Train writting with Markus Butkereit Tys Exhibition Space, Copenhagen (D)
Performance «Choeur Itineris» in collaboration with Monsieur Moo, Festival Acces, Pau (FR)
Meet the artists - with Pierre Etienne Morelle & Yann Leguay Galerie Hladilnica, Maribor (SLO)
2013 : Screening of the project «Yolande», Vienna Independant Short Films festival, Vienna (AT)
«shifting Frames» group show, Berlin (DE)
Videoformes, Clermont Ferrand, France (FR)
IZI, FRAC Languedoc Roussillon (FR)
2012 : Print is a print is a print is a print, Galeries des Bains Douches, Marseille (FR)
Panorama 14, Le Fresnoy-Studio national des arts contemporains, Tourcoing (FR)
Performance « Yolande» in collaboration with Monsieur Moo (FR)
2011 : Exhibition 5/10 in collaboration with Monsieur Moo. Les Editions du Tingre, Marseille (FR)
Performances «Choeur Itineris» in collaboration with Monsieur Moo, Concert in Eglise Sait Eugène, Paris
Gamerz festival, Aix en Provence (FR)
2010 : Installation in Stockholm of «le souffle», curated by Kollectivet Livet (SE)
Performance of Nothing but in the galery Urban Art Info - Berlin, curated by Akim Nguyen (DE)
2007: «the cardbord project» with Emile Parchemin, Berlin (DE)
Bourges biennal off , Bourges, France (FR)
2005 : ABBAB spring tour 05, Bruxelles, Amsterdam, Hertogenbosh (NL)
Performance at «Nuit musicale» musée de l'Hospice Saint Roch à Issoudun (FR)

SELECTED EDITIONS
2014 : Drawings Vol 2
2013 : Group edition, Salon Feat, La Panacée, Montpellier
Drawings Vol 1
The world, the flesh, the fridge, Börne & Worst Zeitung.
2011 : Project 5/10 in collaboration with Monsieur Moo. Les Editions du Tingre, Marseille
2010 : Project «Paper Tigers», Matthieu Tremblin
Kratz - les éditions du Tingre, Marseille
2006 : Edition Typo Gras Free fanzine «RVB»
Vives Laha Franc Seux
Images Orphelines

Jérôme FINO

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http://azertyuiopqsdfghjklmwxcvbn.org

Born in 1981 in Versailles, France.
Lives and works in Marseille, France.

Jérôme Fino is a video artist based in Marseille (France). His activity runs on various artistic fields (videos, documentaries, radio programs, organization of concerts ...), focusing on sound phenomenons produced by musicians in specific geographical and social contexts. Through its series "Eye for ears" (ongoing since 2009), his documentation articulates an index reflecting on John Cage's words "Is sound enough? What do I need more?"
Between "listening sight" and "augmented land-art " it's by practices and experiences that Jérome Fino diverts, makes visible, gives or changes the direction of our surroundings, by creating, using and combining objects, images and sounds. The question of experimentation remains essential as space of suspended freedom.

SELECTED EXHIBITIONS
2015 : «Aletr Nauseam» , MAC VAL, Paris (FR)
2014 : «Galeries Nomades, Opus 3 : Substrat Ad Hoc» Galerie des Grands Bains Douches de la Plaine – Art Cade. Marseille (FR)
«Bouyeah!» with Emilien Leroy - Les Instants Chavirés – Montreuil (FR)
 2013 : "Dans un Monde Sonore" curator : Anna Colin, Galerie Où - Marseille (FR)
«CCrash TV» en collaboration avec Yann Leguay, Sonic Protest, Paris (FR)
2012 : «Rock the block» Backjump Issue, Berlin (DE)
2011 : Technè, Upgrades! Bruxelles, Paris, Marseille (FR)
«3ème édition du Printemps de l'Art Contemporain (PAC)» - Atelier Tchikebe! Marseille (FR)
«Working Holidays» curator Otto-Prod, Pekarna, Maribor (SLO)
«Relaxation Situationnelle» in collaboration with The Wa, Ateliers Lorette, Marseille (FR)
«Beau Delay» Galerie de la Marine, Nice (FR)
2010 : «5e Biennale d'Art Contemporain de Bourges» (FR)
«Chansons de Geste» curator Arnaud Maguet & Olivier Millagou, Galerie Sultana, Paris (FR)
«Eye For Pixel» video installation, curator Marie Romer Westh, Copenhague (D)
2009 : «Tag your it» with Brad Downey, festival Bandits-Mages, Bourges (FR)
2008 : «Wir Kriegen's Gebackenn!», Urban-Art Info, currator AkimOneMachine, Berlin (DE)
«Pkg_04:Sweet Train», RFR, currator Philippe Zunino, Nuit Blanche de Metz, (FR)
«Nothing But Filming», Nothing But Printing, Berlin (DE)

SCREENINGS :
2013 : «Petites Résistances» Hans-Peter-Zimmer Foundation, Dusseldorf (DE)
«macro-videos#2» HS63, Bruxelles (BE)
2012 : «MUSIQUEPOINTDOC» La Gaîté Lyrique, Paris (FR)
«Désert-Vidéo» Festival Désert-Numérique, Saint-Nazaire-le-Désert (FR)
«Projection Improbable» Festival Sonic Protest, Marseille (FR)
«macro-vidéo pour musicien en 4:3» HS-63, Bruxelles (BE)
2011 : «Compétition Internationale» Festival Filmer à Tout Prix, Bruxelles (BE)
«Filme Ton Travail» Festival Filmer le Travail, Poitier (FR)
2010 : «Disk-Serie» Festival Docencourt, Lyon(FR)
«Eye for ears On tour» Dodeskaden, Lyon (FR)
«The art of listenning», Soundpocket, Hong-Kong 2009

Antonin FOURNEAU

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http://atocorp.free.fr/

**Born in 1980 in Marseille, France.
Lives and works in Paris, France.**

In 2005, Antonin Fourneau graduated from Aix-en-Provence Art School followed in 2007 by a postgraduate diploma in interactive art from the Design School of ENSAD Paris. Since his graduation, Antonin has been focused on the interaction and relation with popular culture. He created a collaborative project about innovation and a new form of funfair, named Eniarof. Most of his research focuses on the pleasure to interact with a large group of people. In continuation of his research, he was selected for a residency in Japan in 2007 at the Tokyo Wonder Site, followed by a residency at Medialab Prado in Madrid as part of the research project *Oterp* (a geolocalised music game) in 2008. He took part in various exhibitions related to digital art. He is currently professor of digital arts at ENSAD in Paris and guest teacher at several schools, such as the CAFA in Beijing.

SELECTED EXHIBITIONS
2015 : "WLG" (Water Light Graffiti), – Barcelona (ES)
"WLG", Nuit de la Lumière – Paris (FR)
"WLG", French May - Hong Kong (CHN)
"WLG", PolyTech Festival – Moscow (RU)
"WLG", RGLAB - Roland Garros – Paris (FR)
2014 : "WLG" Ars electronica, Linz, (AT)
"WLG" Space Junk, Fondation EDF, Paris (FR)
"WLG" Nuit Blanche, Riga
"WLG" The family, Hacker on the runaway, Paris (FR)
"WLG" Wireless Festival, Summer Ignis, London (FR)
2012 : Maker Carnival, China museum of digital art, Beijing (CHN)
Géographies Variables, Chambre Blanche, Québec (CA)
2011 : Play it Yourself, Centre Pompidou, Paris (FR)
Eniarof 12 / Poitiers (FR)
Paranoia, Gare St. Sauveur, Lille 3000, Lille (FR)
Géographies Variables,incident.net, Lorient (FR)
2010 : Mode Demo, HEAD, Geneva (CH)
Tripostal, Lille (FR)
VIA Festival, Mons (BE)
2009 : Slick Artfair, young artist selection ARTE, Paris (FR)
DIY, Galerie Ecole de design, Amiens (FR)
R/R, Galerie Susini, Aix-en-Provence (FR)
Eggregor, LiftLab, Marseille (FR)
2008 : PlayLab, Medialab Prado / Madrid (ES)
Solo show at Galerie Duplex / Toulouse (FR)
OTERP Festival du Cube, Issy-les-Moulineaux (FR)
2007 : Digital Art Festival Japan,Tokyo (JP)
OTERP, Digital art festival, Tokyo (JP)
GameboyPong, Pong Mythos, Bern (CH)
Madness, Festival Emergence, Paris (FR)
Eniarof 5, Maribor (SLO)
2006 : Noisy Nucleus, Dorkbot 05, Tokyo (JP)
Eniarof 3, Festival Arborescence, Marseille (FR)
2005 : Eniarof 1, Aix-en-Provence (FR)
2004 : Power Villette Numérique, Paris (FR)

Chico & Roberto / LABOMEDIA

La Labomedia

At the crossroads of art and digital practices, Labomedia association is hinged since 1999 around a medialab dedicated to artistic creation, research and developments, a hackerspace oriented towards knowledge sharing techno-political issues, a fablab "l'Atelier du C01n" focused on manufacturing objects, an online and IRL resource center. The main purpose of Labomedia is to save the world by favouring the critical and poetic appropriation of technologies.

Labomedia's mission is to help people to determine their place in the world and define their identities, so that they can enhance their self-respect and their respect for others. Coherent and complementary actions are set up in order to achieve these objectives: from ICT's familiarization to cultural projects and technical development, as well as collaboration with active national and international networks and associations. In the context of a fast-expanding world of digital technology, globalization also represents new "cultures" at the cultural level; singularities are appearing while others are vanishing. How to preserve and develop our cultural ecosystem without cutting its roots? How to transform the power of digital communities/tools/networks into fertilizing, collective intelligence, common good?

Chico and Roberto work for a secret organization. Their job, essentially, is to save the world, by protecting the love that unites computers and human beings. Before joining this organization, they played music (Chico) and painted (Roberto). Chico and Roberto were not born as "Chico" and "Roberto". They needed to change names and lives in order to continue their activities. These false identities have allowed them to elaborate projects out of the reach of any administrative, political or egotistical agendas. In order to protect their lives, we cannot disclose the nature of their real nationalities, ages, or career paths. Anonimization is one of the seven pillars of their art.
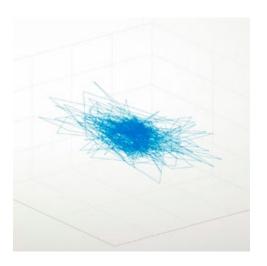
Anne-Valérie GASC

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Born in 1975 in Marseille, France
Lives and works in Marseille, France

According to Anne-Valérie Gasc, art is a fulguration during which our relationship to the world is deeply disturbed. Each piece of art can thus be understood as an oxymoron: what happens appears simultaneously in its inability to appear.

SELECTED SOLO EXHIBITIONS
2016 : «Anne-Valérie Gasc», Galerie Gourvennec Ogor, Marseille, (FR)
2015 : «Feu – Principe de contradiction», Les Mécènes du Sud, ARTORAMA FAIR, Marseille, (FR)
2014 : «La Fuite», LOOP FAIR, Galerie Coullaud & Koulinsky, Barcelone, (ES)
«Crash Box», PANORAMA, Friche Belle de Mai, Marseille, (FR)
2013 : «Anne-Valérie Gasc – Photographe» (curated by Alain Julien-Laferrière), RueVisconti, Paris, (FR)
«Decazeville / 2012-08-01 / 11:00:00», CCC, Tours, (FR)
«Overland» (with Gilles Desplanques), Florence Loewy, Paris, (FR)
2011 : Bouquet Final, Foire Internationale d'Art Contemporain ART-O-RAMA, Les Éditions du Tingre, Marseille, (FR)
2010 : État des lieux, (avec Gilles Desplanques), Espace Ugot, Togu Architecture, Marseille, (FR)
DOM, atelier de sérigraphie Tchikebe !, Marseille, (FR)
2009 : Overflow, (avec Gilles Desplanques), Centre Culturel de Pekarna, Maribor, (SLO)
Overland, (avec Gilles Desplanques), Plevnik-Kronkowska Galerie, Celje, (SLO)
2008 : Boum Blocs, Quatorze jours avec..., VF Galerie, Marseille, FR)

SELECTED GROUP EXHIBITIONS
2015 : «Dimensions variables» (curated by Didier Gourvennec Ogor), Pavillon de l'Arsenal, Paris (catalogue), (FR)
«FOMO» (curated by Sextant & Plus), Friche Belle de Mai, Marseille, (FR)
«Ed. Ruscha – Books & Co», Gagosian Gallery, Paris, (FR)
2014 : «Photographes non photographes» (commissariat : Alain Julien-Laferrière – CCC), Eglise Saint-Etienne, Beaugency, (FR)
«Des images sans images» (commissariat : Sally Bonn), ART-CADE, Galerie des Grands Bains Douches de la Plaine, Marseille (catalogue), (FR)
«Presser aujourd'hui», Editions Tchikebe, URDLA, Villeurbanne, (FR)
2013 : «Faire le mur» (commissariat : Sally Bonn), La Vitrine, Paris, (FR)
«Slick Art Fair Brussels», Wild Gallery, Tchikebe, Bruxelles, (FR)
«Various Small Books» (commissariat : Phil Taylor), Gagosian Gallery, New York, (USA)
«Esthétique du livre d'artiste» (commissariat : Anne Mœglin-Delcroix), FRAC PACA, Marseille, (FR)
2012 : Les copains d'abord, commissariat Marc Pottier et Alain Julien-Laferrière, La Vitrine a.m., Paris, (FR)
Slick Art Fair Paris, Le Garage, Tchikebe, Paris, (FR)
Print is a print is a print, Les Éditions du Tingre, Glassbox, Paris (catalogue), (FR)
2011 : Print is a print is a print is a print, Les Éditions du Tingre, ART-CADE, Galerie des Grands Bains Douches de la Plaine, Marseille (FR)
2010 : Get Wet, UGM, Maribor Art Gallery, Maribor, (SLO)

GRANTS
2012 : DICREAM, CNC, project «Crash Box», CNC, Paris,
2011 : DICREAM, CNC, project «Crash Box», CNC, Paris

Lucien GAUDION

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http://cargocollective.com/luciengaudion/Lucien-Gaudion

Born in 1981 in Vaison La Romaine, France
Lives and works in Marseille, France

Lucien Gaudion leads a practice based on sound, including creation of installations and electroacoustic compositions. Founded in 2010 and since then, his label *daath records* edits sound creations inspired by his studies of 'musique concrète' at the Marseille conservatoire. Since 2014, his researches focus on the conception of mechanical and electroacoustic instruments, such as the performative project *TOC* and the installation *Rotor*. His work has been lately exhibited at Friche la Belle de Mai in Marseille as part of the exhibition *Refonte,* at the FRAC PACA as part of the exhibition *Bruits de fond*, at the Galerie des grands bains douches, at the Galerie HO, and at the multimedia festival GAMERZ. In 2013, he has conducted the instrument conception programme OMNI, created by Patrice Moullet and directed by Guy Reibel. His sound piece *Vulcanologie* has been selected for the Art, Science and Technolgy Award by the Destello Foundation. He has recently performed at Festival Reevox, invited by the GMEM. Between 2009 and 2014 he has signed numerous soundtracks for the perfomances *Trade Me, Taste Me and Touch Me* by Gurshad Shaheman and *Tribunes I, II, Machin la Hernie* by Thomas Gonzalez.

SELECTED PERFORMANCES AND EXHIBITIONS
2015 : Artist in Residence at «la Ferme du Buisson» [Paris], (FR)
Sound Performance at Gamerz Festival [Aix-en-Provence], (FR)
Sound Performance at Sonic Protest Festival [Marseille], (FR)
Artist Residencie at art-cade Gallery [Marseille], (FR)
Solo exhibition at HO Gallery [Marseille], (FR)
Acousmatic Concert at C.N.R.R [Marseille], (FR)
Exhibition «Refonte» at Petirama Gallery Friche Belle de Mai [Marseille], (FR)
Performance «Trade me» with Gurshad Shaheman at centre culturel ABC [la Chaud de Fonds], (FR)
Exhibition at Post Tenebras Lux Gallery [Baux de Provence], (FR)
2014 : Performance at «Les Rencontres à l'échelle» festival [Marseille], (FR)
Exhibition Gamerz festival [Aix-en-Provence], (FR)
Exhibition and performance «Bruits de fond» at FRAC PACA [Marseille], (FR)
«electronic composition» at la maison numérique [Aix-en-Provence], (FR)
Performance «Taste me» with Gurshad Shaheman at National scene of Vandœuvre les Nancy [France], (FR)
2013 : «Wave Ways» duo exhibition with Guillaume Stagnaro [Maribor], (SLO)
Art residence with ottoprod at Maribor [Maribor], (SLO)
Acousmatic festival Reevox GMEM [Marseille], (FR)
Concert at skylab [Marseille], (FR)
Concert at grand temple de l'oratoire [Nîmes] (FR)
2012 : Performance «Touch me» with Gurshad Shaheman at festival ZOA, la Loge [Paris], (FR)
Sound performance for «Contre temps» exhibition. [Marseille], (FR)
Sound performance for «speed data» exhibition [Maribor], (SLO)
Acousmatic festival Reevox GMEM [Marseille], (FR)
2011 : Sound performance «Tribunes #2» with Thomas Gonzales at Festival Actoral [Marseille], (FR)
Concert «Etrange Etat» Festival [Marseille], (FR)
2010 : Exhibition BYOB,galerie des Grands Bains Douches [Marseille], (FR)
Sound performance «Tribunes» with Thomas Gonzales at Imaginez maintenant Festival [Marseille], (FR)
2009 : Sound performance «Machin la Hernie» with Thomas Gonzales at Montevideo [Marseille] , (FR)

Janez JANŠA, Janez JANŠA, Janez JANŠA

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http://www.janezjansa.si/about.html

Janez Janša is a conceptual artist, performer and producer living in Ljubljana, Slovenia. He is the author of numerous videos, performances, installations, and new media works which have been presented at several exhibitions, festivals and lectures around the world. He is the director of the film *My Name Is Janez Janša*, co-founder and director of Aksioma – Institute for Contemporary Art, Ljubljana, and artistic director of Aksioma | Project Space (www.aksioma.org).

Janez Janša is an artist, writer, performer and director of interdisciplinary performances as well as conceptual and visual artworks. His work contains strong critical and political dimensions and it is focused on the relation between art and social and political context. He is author of the book *JAN FABRE – La Discipline du chaos, le chaos de la discipline* (Armand Colin, Paris 1994) and has been editor in chief of MASKA Performing arts journal from 1999 to 2006. He is the director of Maska, Institute for publishing, production and education based in Ljubljana, Slovenia.

Janez Janša is a visual artist, working in the cross-section of traditional visual art practices, conceptual art and new media. In 2003, he represented Slovenia at the 50th Venice Biennial. He also presented his work at the biennials in Sao Paolo, Prague, Limerick, and at numerous other venues.
www.zigakariz.com

SELECTED EXHIBITIONS

Dražba, 23. 10. – 15. 11. 2013, Projektni prostor Aksioma, Ljubljana, Slovenija
Vmesna postaja 1:1, kustosinja Zdenka Badovinac, 17. 10. 2013 – 12. 1. 2014, Muzej sodobne umetnosti Metelkova, Ljubljana, Slovenija (projekt Credits)
Making Use: Life in Postartistic Times, kustosi Sebastian Cichocki, Kuba Szreder in Stephen Wright, 19. 2 – 1. 5. 2016, Museum of Modern Art in Warsaw, Varšava, Poljska
Draga umetnost, kustosinje WHW, 25. 9. – 15. 11.2014, Galerija Nova, Zagreb, Hrvaška
Getting rid of ourselves, kustosinja Helena Reckitt, 16. 7. – 11. 10. 2014, Onsite Gallery, OCAD University, Toronto, Kanada
My Fiction is Real, 8. 5. – 7. 6. 2014, Art Exchange, University of Essex, Essex, Velika Britanija
Ich bin eine andere Welt/I am another world, kustosinji Georgia Holz in Claudia Slanar, 21. 11. 2013 – 12. 1. 2014, Akademie der bildenden Künste Wien, Dunaj, Avstrija
Draga umetnost, kustosinje WHW, 29. 9. – 8. 12. 2013, Calvert22 Gallery, London, Velika Britanija
Expanded Cinema 3 – Mocumentary: Reality Is Not Enough, kustosinja Olga Shishko, 25. 6. – 26. 7. 2013, Muzej moderne umetnosti Moskva, Rusij

SELECTED PROJECTS

9. 12. 2015, Paralelni Polis, Praga, Češka
19. 2. in 8. 3. 2016, Museum of Modern Art in Warsaw, Varšava, Poljska
19. 3 - 7. 4. 2015, reFrag: Glitch, Parsons Paris - The New School, Pariz, Francija
19. 1. 2015, Teatro Tascabile di Bergamo, Bergamo, Italija
17. 12. 2014, Forum Stadtpark, Gradec, Avstrija
8. 12. 2014, Gorvy Lecture Theater, Royal College of Art, London, Velika Britanija
12. 9. 2014, Cortile di Palazzo Pallavicino, Parma, Italija
16. 7. 2014, Festival Santarcangelo dei Teatri, Santarcangelo di Romagna, Italija
4. 6. 2014, Concordia University in Montréal, Montréal, Quebec, Kanada
17. 5. 2014, Dance and Theatre festival Skogen, Gotenburg, Švedska
14. 5. 2014, University of Essex, School of Philosophy and Art History, Essex, Velika Britanija
10. 5. 2014, Road to Ruins Film Festival, Cinema Aquila, Rim, Italija
2. 5. 2014, Gallery12HUB, Beograd, Srbija
1. – 4. 5. 2014, Bellaria Film Festival, Bellaria Igea Marina, Italija
25. 3. 2014, San Francisco Art Institute, San Francisco, Kalifornija, ZDA
22. 3. 2014, Union Docs Center for Documentary Art, Brooklyn, New York, ZDA
7. 3. 2014, Duncan of Jordanstone College of Art and Design, Dundee, Škotska
13. 1. 2014, Werkstattkino, München, Nemčija
12. 12. 2013, Kino Kunstmuseum, Bern, Švica
27. 11. 2013, Cinélux, Ženeva, Švica
24. 11. 2013, Kino Riffraff, Zürich, Švica
16. 11. 2013, Filmski festival Lo Schermo dell'Arte, Firence, Italija
15. 11. 2013, Neues Kino, Basel, Švica
9. 11. 2013, Festival "The Influencers", CCCB – Centre de Cultura Contemporània de Barcelona, Barcelona, Španija

Yann LEGUAY

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www.phonotopy.org

Born in 1981, France.
Lives and works in Brussels, Belgium

Brussels based sound artist Yann Leguay, defined as a me-
dia saboteur by the Consumer Waste label, seeks to fold
reality on itself using basic means in the form of objects
and videos or during installations and performances. His
flagrant disregard for the accepted norms of audio be-
haviour appropriates industrial machinery for the play-
back of audio media, using an angle grinder to perform the
live destruction of a microphone or using a hard drive as
a turntable. His release activity is equally deviant, releas-
ing a 7" single without a central hole and a record com-
posed from recordings of vinyl being scratched by scalpel.
His Phonotopy label proposes a conceptual approach to
recording media and he also curates the DRIFT series on
the Artkillart label which overlays several grooves onto a
single record, causing randomised playback.

SELECTED SOLO EXHIBITIONS
2014 : « fallback », Greylight Projects, curated by Wouter Huis, Bruxelles (BE)
2013 : « Test Tone »,Titanik Gallery, curated by Kimmo Modig, Turku (FI)
2012 : « Sonora Povera » , Glassbox , curated by Sabrina Issa, Paris (FR)
2011 : « Zero dB », Instants Chavirés, curated by G. Constantin, Paris / Montreuil (FR)
« 33cm3 », Espace rien, curated by Insubordinations, Genève (CH)

SELECTED GROUP EXHIBITIONS
2015 : « Trapset » et « Hardware », Refonte , Otto-prod à Petirama, friche belle de mai, Marseille (FR)
« Trapset », Alter Nauseam, Mac Val, Vitry / Paris (FR)
2014 : « Electrical sound act », Tsonami Festival, Valparaiso (CL)
« Propaganda », YAP biennal internationale, Daegu / Seoul (KR)
« Test Tone », Galerie Plateforme, Paris (FR)
« Trapset », Working Holidays, Hladinica, Maribor (SLO)
« Container», Galleries nomades, Artcades, Marseille (FR)
2013 : « Pixel of Noise », Antagon festival, curated by Kimmo Modig,Turku (FI)
2012 : « compact disc », L'imprimerie éphémère, Les Alices, Bruxelles (BE)
2011 : « Take Away » Capsule Project, Kibla multimedijski center, Mobile Institute, Maribor (SLO)
« Era Uma Vez », Oi Futuro, Ipanema Galeria, curated by Ivo & Pronnier, Rio de Janeiro (BR)
2010 : «Mal au Pixel 5» , Galerie Nuit d'Encre, curated by Kevin Bartoli, Paris (FR)
2009 : ¨You've Got a Light», FRAC aquitaine, curated by : B.Grimault, Bordeaux (FR)
«Dans la nuit, des images», Le Grand Palais, curated by A. Fleisher, Paris (FR)
2008 : «Panorama 9/10», Le Fresnoy, curated by Bernard Blistène,Tourcoing (FR)
«Don't Kill The Vinyl», Technopol / ArsLonga ,Paris (FR)
2007: «Panorama 8» , Le Fresnoy, curated by Dominique Païni, Tourcoing (FR)
City Sonic, curated by Philippe Franck, Mons (BE)
«Our Voices», Hong-Kong Art Center, curated by Loïc Sérot, Hong-Kong (CHN)
2005 : «Radio Days»,DeApel Art Center, curated by Claire Staedler, Amsterdam (NL)

Monsieur MOO

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http://www.monsieurmoo.com/

Born in 1981 in Perpignan, France.
Lives and works in Paris, France.

Monsieur Moo's work is based on collaborations with plasticiens, dancers, musicians and artisanal practices. Through these collisions, he attempts to provoke interferences, conflicts between his own universe and the one he connects with. The result of these crashes is set up and video recorded. Rising from chimeric atmosphere, these sequences are generally distorted by the concrete aspect in which they are displayed. The codes—either social, urban, cinematographic or mythological—are telescoped. These severals interferences give birth to the "nonsense" poetry, in opposition with any moral or didactical intention. These works confront the audience with their outrageous, absurd, and fantastic everyday life reflections, and place it between incongruous and onirical universes.

SELECTED SCREENINGS AND EXHIBITIONS
2015 : Biennale du design de St Etienne, Musée d'Art et d'Industrie, Saint Etienne (FR)
2014 : DISNOVATIONS, Accès, Pau, (FR)
2013 : Contre temps, Galerie des grands bains douches, Marseille (FR)
2012 : Elasticités, Panorama1 14, Le Fresnoy, Tourcoing (FR)
Arte Video Night, Arte & FIAC @ Palais de Tokyo, Paris (FR)
Schifting Frames, curated by Katrin Oberruch commissaire, waterways's Berlin, (DE)
Vienna Independant Short, curated by Danniel Ebner, Museums Quartier Vienne (AT)
Print is a print is a print, Rectangle gallery, Bruxelles (BE)
Silent Room, curated by Gregory Diguet, Kawenga, Montpellier (FR)
Vidéoformes, Clermont Ferrand (FR)
Vidéoformes @ CinéPéniche, Paris (FR)
Tampere Film Fest, (FI)
One minute film Festival, (CH)
2011 : Maison Européenne de la photographie, @rt-outsider, Paris (FR)
BYOB, Galerie des Grands Bains douches, Marseille (FR)
5/10, Atelier Tchikebé ! Marseille (solo) (FR)
Chœur Itinéris @ Festival de chants sacrés, Eglise saint Eugène sainte Cécile, Paris (FR)
Kontact Sonore, Chalon sur Saône (FR)
BYOB, La plateforme , Paris (FR)
Paparuda, Saint Honoré de Chicoutimi, Galerie Séquence, Québec (CA)
Gamerz 7, Fondation Vasarely, Aix-en-Provence (FR)
2010 : PS1 MoMA, Here is always somwhere else, New-York (USA)
2009 : Skopje 2009, Biennale des jeunes créateurs d'Europe et de la Méditerranée. Catalog published, (MK)
WRO 09 , Biennale internationale de Wroclaw, Pologne. Catalog published. (PL)
Mauvaises résolutions, curated by Sextant et plus, Friche la Belle de mai, Marseille (FR)
GAMERZ 3, galerie Suzini, Aix-en-Provence, (FR)
It's the Bench ! Muséum of modern art, Rijeka, (HR)
Sélection BJCEM, carré saint Anne, Montpellier (FR)
Showroom #2, Art-O-Rama 2009, Marseille (FR)
Dertmont 09, (DE). Catalog published
Printemps de l'art contemporain, Friche la belle de Mai, Marseille.

GRANTS
2009 : Project Paparuda, Awarded by Mécènes du Sud, Marseille (FR)
2008 : Project Naufrage, Awarded by Mécènes du Sud, Marseille (FR)

Luce MOREAU

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http://www.lucemoreau.com/

Born in 1982 in Paris, France
Luce Moreau is a photographer and artist based in Marseille.

Luce Moreau is a photographer and artist based in Marseille. She is the co-founder of OTTO-Prod, a structure dedicated to art production, artist-in-residence and exhibition programmes between France and Slovenia, since 2006. After several years of exhibiting at festivals and foreign art programmes (Backlight Festival – Finland, Italy, Germany, European Month of Photography – Luxembourg), she directed the video *Volta*, at the Space Observatory of Haute Provence – CNRS in 2011; this work offers a real-time and weightless sight of the surrounding landscape. In fall 2012, she has been invited by Vol de Nuits gallery on the Frioul Island for a 45-days residence that ended with a solo show entitled *Continuum*, exhibiting her research and works about retinian persistence on optics and gathering her observations in conditions of isolation. In 2013, Luce Moreau's work expanded to the thematic *Soleils Numériques (Digital Suns)* at the festival Accèss. DICRéAM grant support and M2F Créations-La-bGamerz partnership allowed the artist to present the landscape scale light installation *Constance*; this project implemented a graphic clue to the nightern hills, connecting space to time. *Les Palais (Palaces)*, as the first chapter of the project *Nature ordonnée (Ordered Nature)*, is supported by a CAC grant and is an ongoing and longterm research project in collaboration with local and foreign beekeepers; it crosses utopic architectures and wild instincts of eusocial organisms, such as beehives.

SELECTED EXHIBITIONS
2015 : Rien à Voir, screening programme at Instants Chavirés in Montreuil, (FR)
Occur, collective exhibition at the Gallery 22,48m2 in Paris, (FR)
Festival Tropismes, collective exhibition on Thierry Fournier interactive dispositive Fenêtre Augmentée at La Panacée in Montpellier, (FR)
2014 : Les 20 ans du MAC, collective exhibition at the Contemporary Art Museum of Marseille, (FR)
BRUITS DE FOND, collective exhibition at the FRAC PACA, (FR)
L'horizon des évènements, collective exhibition on Thierry Fournier interactive dispositive Fenêtre Augmentée at Collioure, (FR)
2013 : Multimedia Festival GAMERZ 9, collective exhibition, Aix-en-Provence, (FR)
ACCÈS-S Cultures Électroniques 2013, collective exhibition, Pau, (FR)
BALADES LANDMARKS, performances and photographic commands in the frame of Marseille-Provence 2013 European Capital of Culture, , (FR)
2012 : CONTINUUM, solo exhibition at Galerie Vols de Nuits, Marseille, (FR)
CONTRE-TEMPS, collective exhibition, Artcade, Marseille, (FR)
NOUVEAUX COLLECTIONNEURS, collective exhibition, Ateliers Lorette + highschools, Marseille, (FR)
2011: BYOB Marseille, collective exhibition in Marseille, (FR)
ARCHIST, solo show + intervention organised by Artcade, Marseille, France (FR)
Landmarks, solo show in SCIENCES-PO, Paris XII, France (FR)
2010 : Décomposition, solo show Hladilnica Gallery, Pekarna MM, Slovenia (SI)
GET WET, collective exhibition at the National Gallery of Maribor - UGM, Slovenia (SI)
2009 : EUROPEAN MONTH OF PHOTOGRAPHY, «Modèles, modèles» in the National Museum of History and Art - MNHA, Luxembourg (LU)
MAUVAISES RESOLUTIONS La collection s'expose, La Friche Belle de Mai of Marseille with Sextant et Plus (FR)
2008 : BACKLIGHT 08 PHOTO FESTIVAL, «Tickle Attack» , International photography event

RESIDENCES
2012 : Continuum Residence on the FRIOUL Islands (Marseille)
2011 : Haute Provence Astronomical Observatory / CNRS, Saint Michel l'Observatoire ; directing video Volta.
2010 : Maribor, Slovenia, program The branch by Otto-Prod

GRANTS
2015 : Grant for specific Visual Arts project creation « CAC » (Comité d'Aide à la Création) Arts Visuels.
2014 : Grant for professional equipment by DRAC PACA
2013 : Grant for digital and visual art « DICRéAM » for the interactive installation « Constance »

Pierre-Étienne MORELLE

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http://www.pemorelle.com/

Born in 1980 in Château-Thierry, France.
Lives and works in Berlinn, Germany.

Pierre-Étienne Morelle explores predicted failure through actions, performances and installation. His works face physical characteristics of raw material (such as cardboard, wood, rubber) and challenges methodically elementary forces through absurd and experimental outcomes, involving the audience in the accomplishment of the process. Pierre-Etienne Morelle is co-director of the project-space NUN since 2012. His work has been exhibited in different institutions such as Le Cyclop de Jean Tinguely, 2013; Kunstraum Enblanco, 2012; Frac Lorraine, 2011; La Condition Publique, 2010.

SELECTED SOLO EXHIBITIONS
2014 : Abriss - Ozean - Berlin (DE)
2013 : L´heure bleue - le cyclop de Jean Tinguely - Milly-la-Forêt - (FR)
2012 : Gravity III - curated by Adrian Nabi during rock the block´s festival - Berlin - (DE)
Split - enblanco - Berlin – (DE)
2011 : A serpentine gesture and other prophecies, FRAC Lorraine, Metz, (FR)
Burst - Ozean (Atelierhof Kreuzberg) - Berlin (DE)
2010 : La Condition Publique, Roubaix, (FR)
PMGalerie, Berlin, Germany (FR)
2009 : MAC/VAL Vitry-sur-Seine, France (video screening program) (FR)
2008 : Parc Saint Léger, Pougues les Eaux, (FR)
2005 : Festival Image au Centre, Castle of Azay le Rideau, (FR)
Le Lieu Unique, Nantes, (FR)
2004 : Abbaye Saint André, Meymac, (FR)

SELECTED GROUP EXHIBITIONS
2015 : Geliebter Feind - Greusslich Contemporay - Berlin - (DE)
Refonte - Petirama, Friche de la belle de mai - Marseille - (FR)
The Tools - Tête - Berlin - (DE).
2014 : Objects in a Room - Kunstraum Kreuzberg/Bethanien - Berlin - (DE)
 Plastic Bertha - with Yann Leguay GALERIE HLADILNICA, PEKARNA, MARIBOR (SLO)
Meet the artists - with Louise Drubigny & Yann Leguay GALERIE HLADILNICA, PEKARNA, MARIBOR (SLO)
2013 : ʻEpisode 2: sabotageʼ - Insitu - Berlin - (DE)
ʻDisplaying the Instantʼ One Month of Performance Art - L´Atelier - Berlin (DE)

PUBLIC COLLECTION / PUBLIC ART
2014 : Passage Wanderlust , sculpture in public space - Elementary school of Fère-en-Tardenois
2006 : Ether (1 video 14ʼ00ʼʼ & 5 drawings 30x40cm each) collection FRAC Champagne Ardenne
2005 : Faire monter la pression (1 video 2ʼ20ʼʼ) collection Images-au-Centre

Olivier MORVAN

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http://escapologique.net

Born in 1973, France.
Lives and works in Orleans, France.

The "escapologic project" has been developing in the shape of exhibition episodes since 2006. Escapology is the art of escaping, as prestigitigators do, when they tied up manage to get out of a locked chest plunged into water. The "escapologic project" progressively designs a puzzle with blurred outlines, the pieces of which seem to combine differently and endlessly. It is an augmented fiction. Assuming that "digital art is what flickers", you won't find any digital art in there. Having a close look at it, this fiction strangely resembles video games: episodes are also places and look like boards, the territory unfolds as you walk through it: a labyrinth, the accumulation of clues, investigation, quest, wandering, threats, an avatar and a mask. And also, the way subjectivity intrudes flaws (game between the pieces) to create the spectator's own coherence. The audience becomes the actor, and sometimes glitches, holes, missing elements occur: something is missing. One may see in there the outlines of far older archetypes, such as those of Ulysses or the Divine Comedy, or in the tradition of picaresque novels. Far beyond the video game, the "escapologic project" belongs to an old history of mythical and collective representations...

SELECTED SOLO EXHIBITIONS
2014 : À TON IMAGE (escapologic project #VIII) GAMERZ, Aix-en-Provence.(FR)
2013 : WATCHTOWER (escapologic project #VII), L'ŒIL DE POISSON, Québec (CA)
2012 : TOUTE SORTIE EST DÉFINITIVE (escapologic project #VI), CDN, Orléans.(FR)
N 47.90225 / E 01.91304 (escapologic project #V) CCN, Orléans.(FR)
2010 : POINTS NOIRS (escapologic project #IV), NEON, Lyon (FR)
2009 : PAPIERS, SKOL, Montréal. (CA)
2008 : PISTE (escapologic project #III), LE 108, Orléans (FR)
2007 : FUITE (escapologic project #II) ARS LONGA, Paris (FR)

SELECTED GROUP EXHIBITIONS
2012 : HORS-CARTE I & II, LE 108/espace public, Orléans (FR)
A LAPSE OF ABSENCE GLOGAUAIR, Berlin (DE)
2011 : ANTHROPOCENTRISM, POCTB, Orléans (FR)
THE HIDDEN MODEL, LAGE EGAL, Berlin (DE)
2007 : EQUATION, HLADILNICA, Maribor., (SLO)
2006 : +/-, L'ATELIER, Apt. (FR)
2005 : CULTURES, ARBORESCENCES, Aix-en-provence.(FR)
2004 : VANITAS ARTCORE, Paris (FR)
DANS L'INDUSTRIE DU SPECTACLE DEPUIS 1984, médiathèque d'Orléans.(FR)
2000 : NOUS UTILISONS LE MOT SEXE POUR ATTIRER VOTRE ATTENTION, NEON, Lyon.(FR)

son:DA

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http://sonda.kibla.org/

Metka Golec born 1972 in Maribor, Slovenia.
Miha Horvat born 1976 in Maribor, Slovenia.

A collaborative duo based in Maribor, Slovenia, son:DA is a creative alliance of Metka Golec and Miha Horvat. son:DA uses modern technology both as a theme and a mode of creative production. Their anxious heavy contour lines and deliberately simple flat forms depict the symptoms of an absurdly overwhelmed society struggling with alienation. Recently exploring the fields of installation, computer drawing and audiovisual performance, son:DA's work is permeated by a sense of raw underground culture.

SELECTED SOLO EXHIBITIONS (2005-2012)
2012 : «over.psd», A_EX Dono, Udine., (IT)
«over.psd», EschbornK, Eschborn. (DE)
2011 : «space intervention», Peek&Poke, Rijeka.(HR)
«more items of the room», Mario Mauroner Contemporary art, Vienna (AT)
«maribor is the future», Kulturni Inkubator, Maribor (SLO)
2010 : «lift.psd», Galerija Kapsula, Ljubljana (SLO)
«items of the room», Vaska Emanouilova Gallery, Sofia (BG)
«last supper alias not so recent works», Mario Mauroner Contemporary art, Vienna (AT)
2009 : «PRINT», UGM Maribor (SLO)
«RECENT WORK», Mario Mauroner Contemporary art, Salzburg (AT)
2008 : «.psd», bitfroms gallery, New York. (USA)
«situacija risbe», Galerija Simulaker, Novo mesto (SLO)
«how to destroy a gallery», LaVitrine, Pekarna (SLO)
2007 : «skuc.psd», Galerija Skuc, Ljubljana (SLO)
«situation slovenska_35», Mala galerija, MOMA, Ljubljana (SLO)
2006 : ˝PLATFORM #1. Semiconductor + son:DA˝, C/O Careof, Milano.(IT)
˝cityspaces. son:DA + Ziga Kariz˝, Skuc gallery at ARCO-06, Madrid (ES)
2005 : ˝room nr_001.psd˝, Mario Mauroner Contemporary Art, Vienna (AT)

SELECTED COLLECTIVE EXHIBITIONS (2009-2012)
2012 : The Present and Presence - Repetition 1, MSUM, Ljubljana (SLO)
Muzej robotov, A+A, Venice (IT)
2011 : Muzej robotov, UGM, Maribor (SLO)
ART-O-RAMA, Salon international d'art contemporain, Marseille (FR)
Meet everyone at once, 0GMS Projects, Sofia (BG)
Tonspur expanded, FreiRaum MQ, Vienna(AT)
curatedby_ vienna 2011, Vienna (AT)
255.804km (curated by A.Gregoric), Brotkunsthalle, Vienna (AT)
2010 : Nomos et Physis, Galerie de l'ugam, Montreal.(CA)
255.804km (curated by A.Gregoric), Mestna Galerija, Ljubljana. (SLO)
Astronomical frontiers, Copenhagen (DK)
Iz stalne zbirke (curated A.Borin), UGM Maribor (SLO)
2009 : 3.biennale kvadrilaterale (curated by C.Paul), MMSU, Rijeka (HR)
Arzenal Depo 2K9 (curated by J.Krpan), Studio Viba, Ljubljana (SLO)
To be continued... (curated by S.Vidmar), MMSU, Rijeka (HR)
Poletje (curated by T.Brejc), UGM, Maribor (SLO)

Guillaume STAGNARO

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http://www.stagnaro.net/

Born in 1975, Aix-en-Provence, France.
Lives and works in Marseille, France.

Guillaume Stagnaro is a visual artist, teacher and re-searcher, he conducts a practical, speculative and the-oretical exploration in the field of cybernetics through the realization of digital art pieces and installations. For several years, he has been working with many artists for whom he designs and manufactures computing, robotic and electronic systems. He was a residency artist at the Zentrum für Kunst und Medientechnologie in Karlsruhe between 1999–2001 (within the collective ´esc to begin´). He currently leads the Hypermedia Department at Aix-en-Provence Art School (ESAA).

SELECTED EXHIBITIONS ANS PROJECTS
2015 : ¨occur¨, Galerie 22,48m2, Paris, (FR)
2014 : «Fluorescent Umwelt #2», UGM (Maribor Art Gallery), Maribor, (SLO)
«Bruits de fond», Frac Paca - Marseille, (FR)
2013 : «Fluorescent Umwelt», gallery Hladilnica, cultural center Pekarna, Maribor, (SLO)
«Residence Working Holidays/Otto-Prod,» Maribor, (SLO)
Realisation for Anne-Valérie Gasc, DECAZEVILLE - 2012.08.01 - 11:00:00, CCC,
Tours 2013, (FR)
Realisation for Nicolas Moulin, SUBTERANNEAN, Galerie Chez Valentin, Paris 2013, (FR)
2012 : «Commissariat pour un arbre #2» – Curated by Mathieu Mercier, Club 7.5 Isabelle Suret, Paris. In collaboration with Lina Jabbour.(FR)
2011 : «encodage / décodage / transcodage». L'observatoire de l'image numérique , Enclos Saint-Césaire, Arles, (FR)
«Bring Your Own Beamer», Marseille,Galerie des Grands Bains-Douches (FR)
«Festival Gamerz», Aix-en-Provence, (FR)
2010 : Realisation for Mr Bruno Peinado, 1% artistique, D.R.A.C. Champagne Ardenne, (FR)
«Faite main», Maison populaire de Montreuil. In collaboration with Marie Reinert (FR)
Mur Communiquant, collaborative intervention, ¨City Media¨, Aix-en-Provence (FR)
2009 : Conception and development of the interactive scenography and interfaces for the exhibition» Picas-so : Métamorphoses», Musée Granet d'Aix-en-Provence (FR)
Festival ¨Les Informelles¨, Marseille (FR)
«objet(s)d´échange» à l'Observatoire de Haute-Provence, St Michel de l'Observatoire, (FR)
Collaboration with Marie Reinert, Film vidéo ¨Roll on, Roll Off¨, Festival de Marseille, (FR)
Creation for Katharina Christl and Simon Courchel, choregraphy «Get Ready I´m Done», Festival de Mar-seille (FR)
Creation for Lina Jabbour, ¨Still Life With a Skull¨, Ecole supérieure d'art de Clermont-Ferrand (FR)
2008 : «Eclipse», Galerie La Blanchisserie, Paris (FR)
«Eclipse», Galerie HO, Marseille (FR)
«Gamerz», Aix-en-Provence (FR)
Creation for Bruno Peinado, ¨Suicidal Tendencies¨, Ecole Municipale des Beaux-Arts/Galerie Edouard Ma-net, Gennevilliers (FR)
Creation for Virginie Yassef, ¨La seconde partie est la première¨, Jeu de Paume, Paris (FR)
Creation for Marc Etienne, «kkltpzyxm !», Galerie Boneau-Samames, Marseille (FR)
Creation for Matalie Crasset, «Another logic of eating rituals n°1/2», Rabih Hage gallery - Londres, (UK)
2007 : «luxe, calme et v...», La Panacée, Montpellier (FR)
Creation for Saâdane Afif, Hours, Fondation Pierre Prince de Monaco (FR)
Creation for Saâdane Afif, ¨Lycée enchanté¨, 1% Artistique, Lycée Pierre Bourdieu, Fronton (FR)
Creation for Saâdane Afif, ¨Black Chords¨, Documenta 12 - Cassel, Allemagne (DE)
2006 : National Museum of Pernambouc, Recife, (BL)
Installation «Forêt» in collaboration with Julien Hokim, Festival Arborescence, Aix-en-Provence, (FR)
Installation «l'Homme Machine», La Sous-Station, Nice (FR)
«Retour de Naples», Ateliers de la ville de Marseille (FR)
Creation for Francesco Finizio, «Ringworm», La Force de l'Art, Grand Palais (FR)
2005 : «Biennale des Jeunes Créateurs», Naples (IT)
«Biennale des Jeunes Créateurs», Carré St Anne, Montpellier (FR)

Veli & Amos

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http://veli-amos.net

Veli Silver, born in 1983, in Banja Luka, Bosnia and Herzegovina.
Amos Angeles, born in 1986 in Zurich, Switzerland.

Veli & Amos is a Swiss-Slovenian artist duo, based between Maribor and Zürich. Their work uses language, codes and the energy of graffiti and activism to draw attention to problems and borders of our present-day reality. They research public space and pop culture, where they adapt their knowledge into a site- or media-specific art practice. Their work has been shown at the Museum of Contemporary Art, Ljubljana; Kiasma, Helsinki; Rotor Gallery, Graz; HVW8 Gallery, Los Angeles; Helmhaus, Zürich; Migros Museum für Gegenwartskunst, Zürich; P74 Gallery, Ljubljana; Message Salon, Zürich, and W139, Amsterdam.

SELECTED SOLO EXHIBITIONS
2015 : Ho Chin Minh is Saigon, Kunstraum Walcheturm, Zürich (CH)
2014 : Flipper is a dolphin, P74 Gallery, Ljubljana, Slovenia (SLO)
Add something, Kunst 14, Zurich, (CH)
2013 : Follow the outline, Message Salon, Zurich (CH)
A New Watch, Nano Gallery, Zagreb, Croatia (HR)
Another Picasso, Up State, Zurich (CH)
2012 : Circlestances, Kunsthaus Kule/Moonlight Lounge, Berlin (DE)
Money collection, Wemakeit, Zurich (CH)
Transparents, Galerica, Makarska, Croatia (HR)
2011 : Live in Galleries with no Ceilings, Kunsthof, Zurich(CH)
Live in Galleries, Kibla, Maribor, Slovenia (SLO)

SELECTED GROUP EXHIBITIONS
2015 : Werkschau, Fachstelle Kultur Kanton Zürich, Museum Haus Konstruktiv, Zürich (CH)
Stipendien Ausstellung der Stadt Zürich, Helmhaus, Zürich (CH)
Ne jej rumenega snega, P74 Gallery, Ljubljana, Slovenia (SLO)
Special show, Roth Bar, Hauser & Wirth, Zürich (CH)
Transmediale, Careof / Organization for Contemporary Art, Milano, Italy (IT)
2014 : SVART METALL, Kallio Kunsthalle, Helsinki, (FI)
URB, Kiasma Moca, Helsinki, (FI)
Don't be Afraid You Are the Best, Kibla Portal, Maribor, (SLO)
Style Wars 2, Migros Museum für Gegenwartskunst, Zurich 5CH)
Solutions from Zürich VIII, Solutions, Prag, (CZ)
Art of bombing - New performative drawing, P74 Gallery, Ljubljana (SLO)
Hosts on the bench, Galerie Weiss, Zurich (CH)
Made in China, MGLC, Ljubljana (SLO)
DEEP BLUE, Reykjavik International Film Festival, Reykjavik, Iceland (ICL)
N E W S W I S S W O R K S,Akademski filmski centar, Belgrade (SRB)
2013 : Alternative Nomadi, (curated by Alessandro Castiglioni), MA*GA Museum. Gallarate, (IT)
Mediterranea 16 Young Artists Biennial - Errors Allowed, Mole Vanvitelliana, Ancona, (IT)
Live in Los Angeles, HVW8 Gallery, Los Angeles
Oho award, P74 Gallery, Ljubljana (SLO)
U3, 7th Trienaal of contemporary art in Slovenia-Resilience, MSUM, Ljubljana (SLO)
2012 : «LESSON 1: A temporary, improvised context of communication «, Rotor, Graz, (AT)
«LESSON 2: CREATING REALITIES»,Temporary ArtLab, Maribor (SLO)
«Vogelfang/fowling», Kunstraum Bellerive, Zurich (CH)
«Catch a glimps of me», Barry @ W139, Amsterdam (NL)
«Echo Bloomers», Galerie ArtSeefeld, Zurich CH)
«Portraits», ZHdK ,Zurich (CH)
«Live on the Streets», Fumetto Internationales Comix-Festival, Luzern (CH)

Artie VIERKANT

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http://artievierkant.com/ng_exploits2013.php

Born in 1986, in Breinerd, USA.
Lives and works in New York, USA

Artie Vierkant makes art that is centred upon the impor-
tance of representation across media. This is evidenced
throughout his practice, whether in the documentation or
the process of creating his works. The interaction between
physical and digital entities propagates debates related to
both the development of art in a "Post-Internet" age and
to its contemporaneous intellectual property rights. Vier-
kant's work often exists within the nexus of the physical
and the digital, resulting in a hybridisation and illustrat-
ed in his decisive exhibition *Image-Object*, in which works
were photographed and then transformed. There is a defi-
nite tangible element, communicated through photogra-
phy, which necessitates the capturing of a physical object.
However, by altering the compositions digitally, something
fundamentally different and physically non-existent is cre-
ated: a digital-image-only existence. Accordingly, Vierkant
subverts the conventional teleology of art, which usually
ends with the exhibition. This speaks to the evolution of
an increasingly digitised culture, in which online interac-
tions are rapidly overtaking physical encounters. In *The
Image-Object Post-Internet* Vierkant views his work as a
part of a system of meaning, where "Post-Internet objects
and images are developed with concern to their particular
materiality as well as their vast variety of methods of pre-
sentation and dissemination". As a result, the materials he
uses, such as aluminium, stainless steel and fibreglass,
become representatives of the current technological apex.

SELECTED SOLO & TWO-PERSON EXHIBITIONS
2015 : Centre d'art Galerie Edouard Manet, Gennevilliers (FR)
2014 : Untitled, New York (USA)
Higher Pictures, New York (USA)
Weekends, Copenhagen (DK)
2013 : New Galerie, Paris (FR)
Configure - Exile, Berlin (DE)
2012 : Higher Pictures, New York NY (USA)
Possible / Similar / Image Objects - The Green Room, London (UK)
2011 : Artie Vierkant - China Art Objects, Los Angeles (USA)
Copy Protection / Kopierschutz - Club Midnight, Berlin (DE)
Image Objects - REFERENCE Gallery, Richmond, (USA)
2010 : REAL PROPER - PRETEEN Gallery, Hermosillo, (MX)
 The Image Object Post-Internet - JSTChillin.org, The Internet (part of Serial Chillers in Paradise)
Artie Vierkant & Constant Dullaart -Â Extra Extra, Philadelphia, (USA)
Line Item in a Table of Opposites - VAF Gallery, La Jolla, (USA)

SELECTED GROUP EXHIBITIONS
2015 : 2dHD, Kunsthalle Friburg, (CH)
 Milk Revolution - American Academy Rome, Rome (IT)
2014 : Art Post Internet, Ullens Center for 1y0-a25 exam Contemporary Art, Beijing, (CHN)
Speaking Through Paint: Hans Hoffman's Legacy Today, Lori Bookstein Fine Art, New York (USA)
What is a Photograph?, International Center of Photography, New York, NY (USA)
Winter Hang - New Galerie, Paris (FR)
2013 : Galerie Andreas Huber, Vienna (AT)
Photo Levallois Festival, Paris (FR)
Display - Galerie Hussenot, Paris (FR)

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