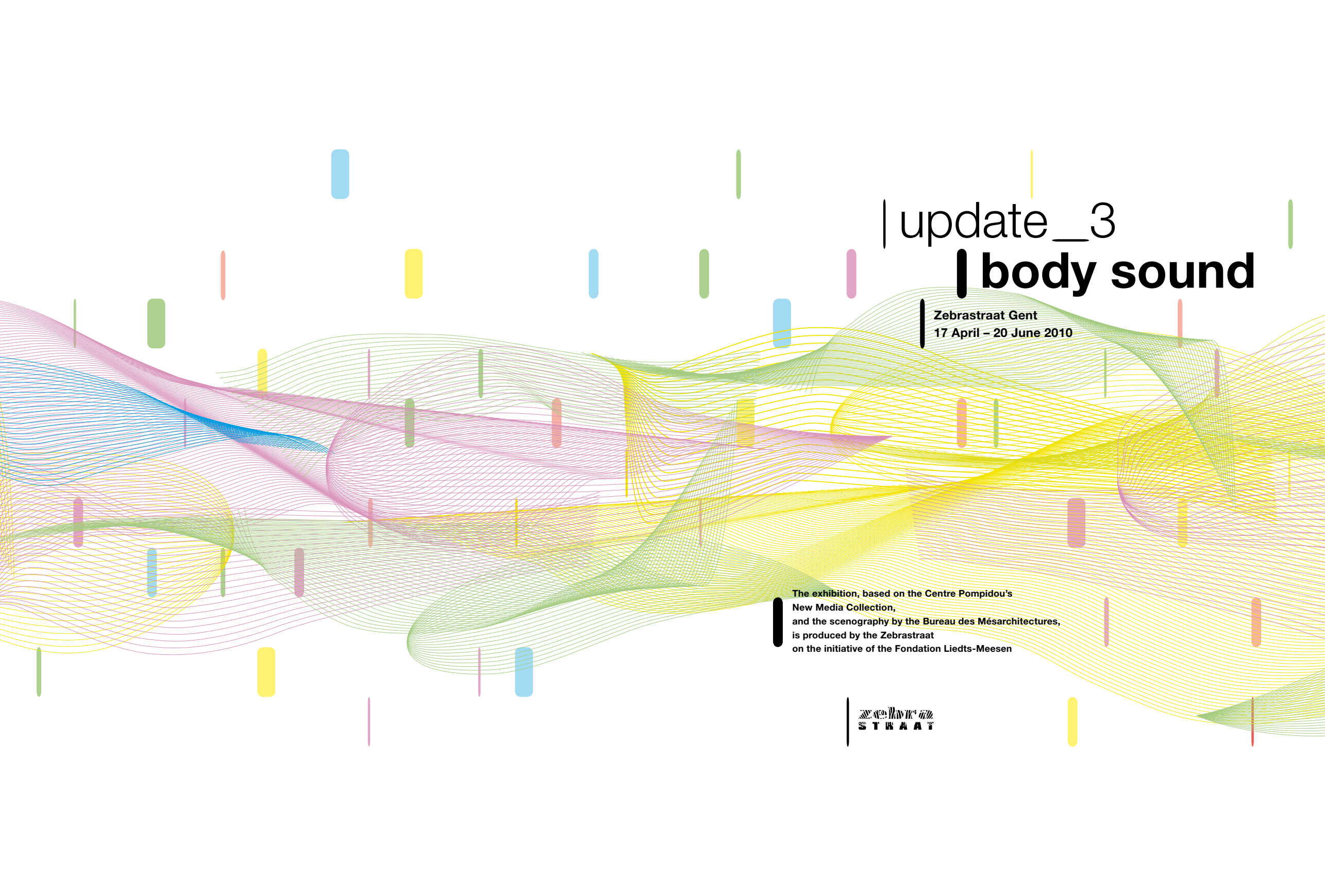


update\_3 / **body sound**



| update\_3  
**| body sound**

Zebrastraat Gent  
17 April – 20 June 2010

The exhibition, based on the Centre Pompidou's  
New Media Collection,  
and the scenography by the Bureau des Mésarchitectures,  
is produced by the Zebrastraat  
on the initiative of the Fondation Liedts-Meesen

STRAAT

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## Introduction

**F**or the Zebrastraat project, the Fondation Liedts-Meesen has elected to pursue a development based on housing, economy and culture. This cultural element consists of readings and performances held on Thursday nights; of allowing young contemporary artists to exhibit their work in the Zebrastraat's meeting area for a month, and of systematically providing 750 m<sup>2</sup> of exhibition space to third parties for cultural manifestations that are compatible with the goals of the Fondation Liedts-Meesen.

However, we would like to focus our artistic identity around the Fondation Liedts-Meesen biennial centred on Technological Art. There is a limited interest for diverse forms of artistic realisations, but it is growing. Contemporary art is just a small part of the spectrum although it is gaining importance. Nevertheless, contemporary art based around modern technological advances remains largely unknown to the general public.

From its inception, the Fondation Liedts-Meesen has adopted this uncommon form of artistic expression. This is a conscious decision, which ties in with the Fondation Liedts-Meesen's transgressive goals, because both the foundation and the Zebrastraat are aimed at the future, and because my professional career based on a scientific

education pursued the use and development of new technologies in information and telecommunications.

Finally, this choice takes into account the fact that the means and the infrastructure available at the Zebrstraat do not allow us to best or to equal classic, subsidized institutions. We have consciously chosen a limited fringe of contemporary art, aimed at the future, which has seen significant growth in diverse fields of the arts.

## What is Technological Art?

What is meant by Technological Art? A daring description, but by definition limited. It is undoubtedly easier to start from a new philosophy, or simply factor in the contemporary, ever-accelerating evolution. In the past, artists had very few means to express their emotions, commitments and values.

What words, letters could not express, was supplemented by artistic talent, but durable expression came in the form of a two dimensional image of paint and canvas, or by sculpting wood or stone into three dimensional objects. The visual arts were complemented only by music and theatre, with that crippling disadvantage that the artistic creations had to be repeated, to varying degrees of success.

New forms developed: architecture, photography, cinematography, broadcasting, multimedia... all of which broadened the boundaries of artistic expression, erasing limitations of the past. It is only natural that today, new materials such as steel, glass, plastic and fluids are being used, along with new techniques.

Better suited than a definition, a personal choice of examples is more appropriate. And so, one finds examples of various origins, based on scientific truths from the past:

*Rivelatore Cromolinettico* (1965) by Piero Fogliati (Italy): this work consists of a vertically hung, taut elastic and a projection that evoke the illusion of a colour spectrum through vibrations. *Le cube électronique A et B* (1967) by Piotr Kowalski (France): for the first time, diodes from electronics are integrated for decorative purposes, which results in an evolution in public attitude. *Untitled (1 tetrahedron + 1 cube + 1 octahedron = 1 icosahedron)* (1999) by Attila Csorgo (Hungary): the kinetic structure is an example of mathematical propositions and mechanical ingenuity. The artist constructs a moving model in order to come to a visual presentation.

The knowledge of life and ecology are also a source of inspiration:

*The Telegarden* (1995) by Ken Golden (United States) is installed in the Ars Electronica Center and allows gardeners from all over the globe to grow and manipulate living plants over the Internet. In *Ecosystem* (2005) Nella Steil (Romania) delivers a burlesque performance through a combination of telecommunications, random number generators, virtual machine guns and domestic waste. *Nomadic Milk Cameroon Version* (2004) by Esther Polak (The Netherlands) is an investigation into the visual and narrative possibilities of a GPS (Global Positioning System) applied to the nomadic Fulani family in Cameroon.

Of course, we find applications in the world of data processing, electronically managing and manipulating data, images and sound.

*Electronic Superhighway* (1995) by Nam June Paik (Korea): The continental part of the United States is represented by 313 televisions, Alaska by 24, while Hawaii is represented by one television per island. Joined by 50 CD players, approximately 60 VCR's, 20 ventilators, a video camera and scaffolding, the "borders of the States" are marked by steel and neon, and a 200 watt sound system. Paik's work is strewn with waste products of mass media culture, but they do not stop revealing images that bring wars and cultural crises to public attention. *Hello* (1991) by Tony Oursler (United States): Oursler's video images in this installation, which are charged with political resonance, but full of humour, are not shown on a monitor as might be expected, but instead, are projected on the surface of everyday objects or people. *Messa di voce* (2003) by Golan Levin (United States), Zachary Lieberman (United States), Jaap Blonk (The Netherlands) and Joan La Barbara (United States) is an audiovisual installation where a computer mouse is replaced by real voices, and where tone, intonation and resonance are translated into computer instructions that created three dimensional images on the screen. *Je souffle à tout vent (plume, pissenlit)* (1996) by Michel Bret (France) and Edmond Couchot (Algeria): a dandelion or a plume is blown away on the video monitor through interaction between a spectator and a pressure sensor. In this work, the image is digitally inscribed. This also means that from now on it can be deformed using computer programs. *The Gate (or Hole In Space)* (2007) by Yves Bernard (Belgium) and Yannick Antoine (Belgium) is both an installation and a collective performance platform, which functions as an interactive portal between the real world and the universe of

Second Life. An image from the Second Life Gate is projected permanently in the real-life space; when a user comes to the Gate in Second Life he can actually be seen in the public space and vice versa.

## Technological Art transcends boundaries

In the catalogue for *Stippels en Pixels* (2005), Stef Van Bellingen wrote: “The mathematical orientation of artists during the Renaissance, with the development of perspective being the single most salient feature, has defined the reorganisation of the different arts in that period. As far as hierarchy goes, the digital world seems to resemble the Renaissance, since mathematics bind several kinds of art together (for now). Many works of art are made with the help of a computer and its tools. This does not mean that there are and continue to be no differences, but it is striking that these tools connect several disciplines.”

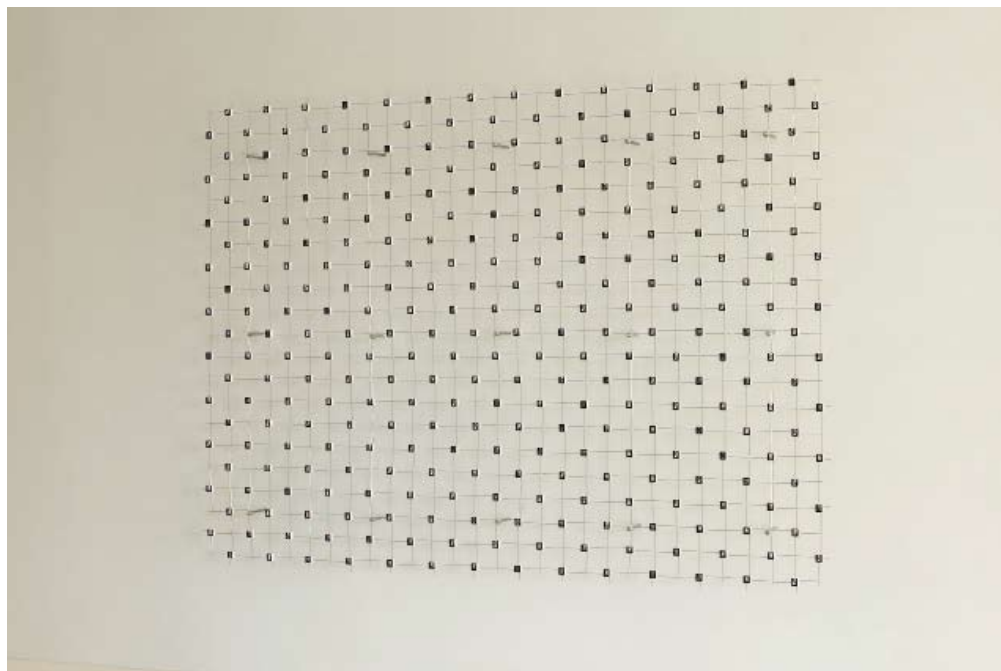
All this leads to unbridled forms of art, that sometimes turn into games, gadgets, new communication media, computer material and virtual creations. For the artist, the banks are becoming ever wider and vaguer. Let us hope he does not drown in this sea of creativity, freedom and means. In this multitude of forms, colours and sound on ever

### This page

Tatsuo Miyajima  
*C.F. Lifestructurisme*–  
no. 5  
2008

### Pages 11-12

Nick Ervinck  
*Warsubec*  
2009



new media, a classification is almost impossible, yet certain characteristics recur.

The creations have transgressive or universal properties: boundaries of religion, philosophy, economic background and geographical borders are meaningless. This is due to the fact that the chosen media are universally distributed. Artists of this kind belong to a group that has become cosmopolitan thanks to the Internet. Technological Art transcends boundaries with relative ease and must be open to diverse sensibilities. A work of Technological Art belongs to the cosmopolitan culture, not to a tradition of minorities.

In the past, a painting or a sculpture had the ability to evoke emotions, to make an adolescent blush, but the interactivity was not reciprocal or was in any case very limited. In works of Technological Art, the spectator can intervene, directly or indirectly, in that which he sees, hears, smells or feels. By moving around, blowing, screaming... he can influence the result of the creation.

Indirectly, he can intervene in the chemical, electronic or software-based procedures, thus influencing the necessary degrees of freedom to make interactivity complete and reciprocal. This was impossible in earlier forms of art, not even in music, film or broadcasting. There have been some attempts in theatre and architecture, but these have always been limited and usually not constructive.

The large diversity and its resistance to being classified are characteristic of Technological Art, and may be seen as two of its properties. The designs are unlimited, every day media are being improved and innovated. New means and technologies are developed. In the majority of the works, originality and the uses of several parallel procedures or techniques are key. These means are being used in many different existing forms of art, after all. This combination of means and forms of art are at the basis of diversity.

## Multimedia Award Liedts-Meesen

Parallel to the biennial of Technological Art, started off by *Stippels and Pixels* and “Update\_1”, “Update\_2” was combined with presenting the Multimedia Award Liedts-Meesen.

The first time the Award was presented, in 2008, was a success, with 70 submissions, 10 nominees, an audience award and a jury award. These prizes afterwards allowed for the presentation of these works in several locations all over the globe, which in turn led to widespread



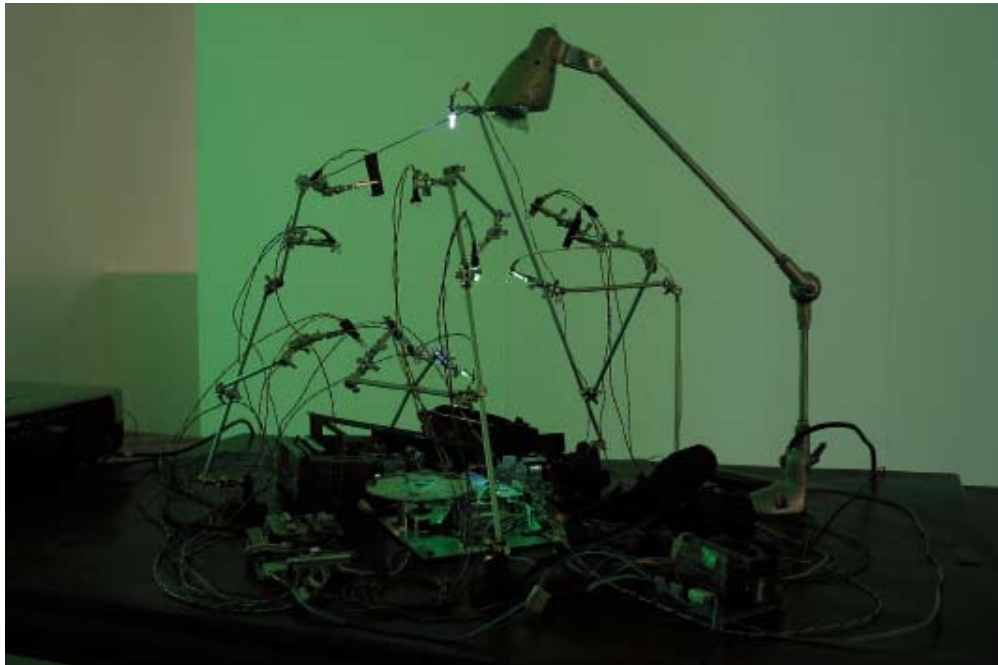
communication surrounding this award culminating in an Internet campaign spanning some hundred websites from across the world, finally producing 262 submissions from 47 different countries for the Technological Art Award 2010.

An international jury chose 10 nominees whose works will be exhibited in parallel to the exhibition "Update\_3: Body Sound". The ten artists contribute diverse forms of Technological Art. Aside from three Belgians, seven artists from abroad have been nominated. At the end of the biennial, a jury award as well as an audience award will once again be presented. The complete list of candidates is included in this catalogue, as well as an introduction of the ten nominees, with a description and illustration of their work.

## Fondation Liedts-Meesen's art collection

For over 20 years, the Fondation Liedts-Meesen has been expanding its art collection, contemporary art in its diverse guises. Of course, some of it belongs to what has been described above as Technological Art. In the context of this catalogue, we would like to bring some noteworthy works of the collection to your attention:

Julien Maire  
*Exploding Camera*  
2007



*Exploding Camera* (2007) was the work which won Julien Maire (France) the Fondation Liedts-Meesen Multimedia jury award in 2008. For Maire, the camera that exploded in the assassination of Massoed has continued to record, producing a war movie during the next six years. This vision, like the death of the mythical figure of Massoed, has brought the artist to producing the installation *Exploding Camera*, a destroyed medium capable of making a live experimental historic film, that sheds new light on the events of the post-2001 war. The Audience Award went to several designs by Nick Ervinck. At the Fondation Liedts-Meesen's request, Nick Ervinck installed the organic structure *Warsubec* in the Zebrastraat in 2009. *Warsubec* (2009) by Nick Ervinck (Belgium) is the name of two identical, but mirrored, glossy framework constructions, sits on the roofs of the Zebrastraat. Characteristic is the fact that Ervinck did not produce an actual scale model of Warsubec, but designed it entirely on a computer. Warsubec is hybrid in every way: structure and sculpture, blob and box, function and form, fiction and reality. *Life-structurisme (3)* (2008) by Tatsuo Miyajima (Japan) is a framework construction made of LED-units, referring to both spiritual as well as mathematical notions. There are three defining elements: constant change, the connection to everything and the everlasting existence of objects. The digital digits continue to change between 0 to 9 at a fixed rate.

For the past few years, the Fondation Liedts-Meesen has been purchasing digital art in the form of CD-ROMs and DVDs. In that context, we would like to mention *Stria* by Golan Levin, *Poeros* by Plumage, *Paintshape*, *Paintscape* by Stephan Balleux, *Orquideas* by Ben Dierick, *E-Volver* by Driessens & Verstappen and *Rem 13* by Liu.

Finally, we prefer projects that feature technology for our month-long exhibitions aimed at young artists wanting to present their work to a broad audience in the Zebrastraat lounge. In 2009 this concerned: *Internet Mozaiek* by Wim Vanhenden and *Cinema Sonore* by Stefan Martens.

## A dedicated effort at Zebrastraat

The Fondation Liedts-Meesen has taken the first humble step in the chosen direction. Our name is no doubt more readily recognised in specialized and international circles.



The Fondation Liedts-Meesen means to continue to strive forward in this direction. We can already announce the 2012 biennial, which will again be accompanied by an award, presented for all kinds of artistic expression. Now more than ever, we must focus on candidates that stress the properties of Technological Art, interactivity, diversity of means and media, combinations of technologies and forms of art. In order to reinforce this bi-annual event, it seems fitting to organise fringe activities at the location and during the period of the next biennial, within a forum of lectures, colloquia and unique presentations. We would like to involve other sites than that of the city of Ghent for this purpose.

Every day, the Zebrastraat, under the guidance of the Fondation Liedts-Meesen, strives to uphold these key values of Technological Art, and to maintain them as a common thread for all the events held at the Zebrastraat. A dedicated effort will be made to ensure that young artists continue to be given the chance to exhibit their work for an entire month in the Zebrastraat lounge, within this atmosphere of innovative and rapidly evolving art, whenever quality and means are present to make it possible.

**Alain Liedts**

## Digital Daedalus

**D**oes contemporary art still connect with today's technological advances? And if so, where are these new forms of art exhibited? This question led to the inception of the "Update" Biennial, with its focus on artistic creations broadly categorised as "new media". The Biennial has a dual purpose; on the one hand it displays the organizer's vision, on the other it exhibits a selection of works competing for the Technological Art Award, presented by the Fondation Liedts-Meesen at the Zebrastraat in Ghent.

A unique housing accommodation, the Zebrastraat has living, meeting and culture as its keywords. Residents, or visitors using the Zebrastraat's infrastructure, are met with a surroundings where state of the art technology is structurally embedded everywhere. In our day to day lives, this is a normal, even desirable condition. Many artists interact with new cultural conditions that have arisen from technological advances. Especially the digital technology develops at a pace that is hard to follow for some. Some opinion leaders claim it is the biggest generational difference since rock & roll. Because of an already extended portfolio of functions, a lack of financial vigour and an art historic conditioning, many museums face that selfsame alienation. And so, "Update" wants to literally contribute to giving an update on contemporary evolutions.

In the Zebrastraat's central lounge, there is a sculpture by Panamarenko. It clearly references the mythical figures of Icarus and Daedalus. The latter, with his ingenious machines and creative thinking, can be seen as a forerunner of the type of artist featured in the "Update" exhibitions. Like engineers, artists usually start from practical problems, and yet there is a difference between engineers and artists. The former must reach a practical solution, while the latter may start from a practical problem, (s)he will always end up with a "plastic" solution. Art does not need to be a practical, useful tool; it succeeds if it leaves a surprising mark on how we experience reality. This reality is today's reality, which is obviously diverse and complex. Means of communication such as letters and emails continue to co-exist, yet the letter can hardly be considered typical of the 21st century, despite the fact that messages still tend to get delivered through that channel. To put it differently: the Stone Age did not end because we ran out of stones, but because other developments came to dominate human existence and culture.

In contemporary society, information, and its processing, evolve from visual to auditory and even tactile components with astonishing ease. If we choose to discuss lineage, we should not only look at the past, but also at the future, which is what the "Updates" are aimed at. Cave paintings became canvas painting, photography, film or video, but the evolution continues beyond that. This journey of discovery is the Zebrastraat's creed, specifically manifested in the Biennial. A first summary was made by Professor Jean-Marie Dallet of the European School of Visual Arts (Poitiers, France). The exhibition gave an overview of art where instruments, machines and technology all played key roles. Icelandic pop star Björk's video clip *All is full of love*, produced by the artist Chris Cunningham is exemplary. The evolution of the prosthetic creates possibilities of man becoming a little more machine, while machines become aware.

These exhibitions have always gone hand in hand with special attention to the architecture of the exposition, and a redesigning of the Zebrastraat's exhibition space. This was also the case for "Update\_2", which featured the first collection presentation. Peter Weibel, artist and director of Karlsruhe's ZKM (Germany) selected several works from his museum to be presented at the Zebrastraat. His approach and genealogy stems from the performance art of the 1960's and 70's. Whereas performance uses a few rules that are executed, a computer works with numerical parameters. Despite a clear connection to preceding expressions of art, an exploration of contemporary technology

enriches traditional categories of art. Despite the temporary nature of the exhibition, "Update\_2" leads to a permanent integration, as in Nick Ervinck's case. His participation and nomination in the new media contest led to the creation of a completely new architectural sculpture on the Zebrastraat's roof.

The current edition is led by Christine Van Assche, chief curator of Centre Pompidou. A selection of works of art from that museum will be enriched by loans from additional collections. The exhibition "Body Sound" chooses to focus on auditory works. The provided architecture of the exposition is possibly even more drastic than before. It is exactly this flexibility which marks the engagement and care given to allowing these new forms of art to come into their rights in a stimulating habitat. It shows, once again, how the Zebrastraat is building a place where contemporary art can be at home.

**Stef Van Bellingen**

## “Body Sound”: A Laboratory

*Sound fills the space where it resounds, all the while resounding in me. [...] In the interior or exterior space, it resounds [...].* Jean Luc Nancy, in “À L'Écoute”.<sup>11</sup>

Since La Monte Young (*Dream House*), Karlheim Stockhausen (*Symphony for 20 Rooms*), John Cage (*4'33"*), Nam June Paik (*Exposition of Music, Electronic TV*), artists, be they visual artists or musicians, have been concerned with the spatial environment devoted to their sound works and the “sensory” reception thereof by the listeners/spectators in the room.

Exhibiting sound stems from an experimental enterprise or research laboratory. Evidently, contemporary art institutions are increasingly interested in this vast domain highly valued by artists. Several exhibitions have recently taken place; “Voices” by Witte de With of Rotterdam (1998), “Lost in Sound” at the Galego Centre of Contemporary Art in Santiago de Compostella (1999), “Sounds and Files” at Vienna’s Künstlerhaus (2000), Sonic Boom at the Hayward Gallery in London, “Sonic Process” (2002) and “Sons et Lumières” (2005) at the Centre Pompidou, “Sound of Music” at Kortrijk’s Broelmuseum (2007). This list is far from exhaustive, and represents only a small part of the projects that research the intersection of sound and visual art.

Today, artists have shown a growing interest in works that integrate sound. And the devices that put into effect these interactions are ever more present in the art world. Furthermore, and more importantly, the technologies used in the creation of sound works have certainly been democratized and broadcasting equipment has also been perfected. To be sure, museums can no longer ignore audio works where a relationship is drawn between sound and more visual elements, as they did in the 1970’s and 80’s.

<sup>11</sup> Jean-Luc Nancy, “À L'Écoute”, Galilée Edition 2002

Accordingly, the Centre Pompidou has acquired, and continues to acquire audio works, whether they are in the form of spatial devices, CD’s or sound files by artists specialized in sound like Eliane Radigue or Mika Vainio, but also of multi-disciplinary artists such as Ugo Rondinone or Emmanuel Lagarrigue.

Exhibiting sound means: creating relationships between the material space of the exhibition, the physical and mental “body” of the spectator or listener, immaterial auditory elements and the visual elements of the works, thus bringing together seemingly incompatible parameters. Given that sound resounds in a space at the same time as it resounds in the body of a spectator/listener, to return to Jean Luc Nancy’s quote, in view of its expansionist and ubiquitous nature, it is necessary to reflect upon the multiple connections between the external space, the place of the spectator/listener and his internal space and this sensory domain.

“Listening” Jean Luc Nancy writes, “is entering that spatiality by which I am, at the same, penetrated.”

The body of the spectator/listener is put to the test in the “Body Sound”, whether he wants it or not, whereas when he only looks at a work, he can maintain a relative distance.

La Monte Young  
& Marian Zazeela  
*Dream House*  
1962–1990  
Exhib. “Sons & Lumières”  
Centre Pompidou, 2004



Making sound “corporeal” in an exhibition means rendering the spectres of sound audible through different means and transmitting the echoes, vibrations, timbres, resonances, waves, etc to the audience in their totality.

Moving from spatial listening to bodily listening, from spaces specially designed by the artists in order to achieve the exact conditions necessary to transmit the work, to an internal space where listening resonates within the body and spirit. Recreating a “grand body” in the white cubic space, destined for the exhibition of visual works is one of the objectives of this project.

The Bureau des Mésarchitectures (Didier Faustino and Cláudia Martinho) have come up with a global physical, sensory and conceptual space for a collective and narrative experience for the entirety of the works, but also for the creation of individual receptive spaces.

This is not a retrospective of sound art, nor is it a historical exhibition, but rather a “laboratory” exhibition, mainly based on the works from the New Media Collection of the Centre Pompidou, a collection that is constantly evolving and growing. Here, audio-visual works, multi-disciplinary works stand side by side with purely audio works. The works can be divided into four large categories, whose limits are

Nam June Paik  
*TV Experiments*  
(*Mixed Microphones*)/  
*Sound Wave Input*  
on two TVs (*Vertical*  
and *Horizontal*)/  
*Horizontal Egg*  
*Roll TV/Vertical*  
*Roll TV/Oscilloscope*  
*Experiment /*  
*Magnet TV /*  
*TV Experiment (Donut)*  
1963–1995  
Exhib. “Sons & Lumières”  
Centre Pompidou, 2004



sometimes hard to define: the first of these (de-materialisation) draws attention to the “white cube”, a reference to the museum space of the 1960’s and 70’s and to anechoic rooms. This “white cube” is deconstructed, work after work, until it is immaterial.

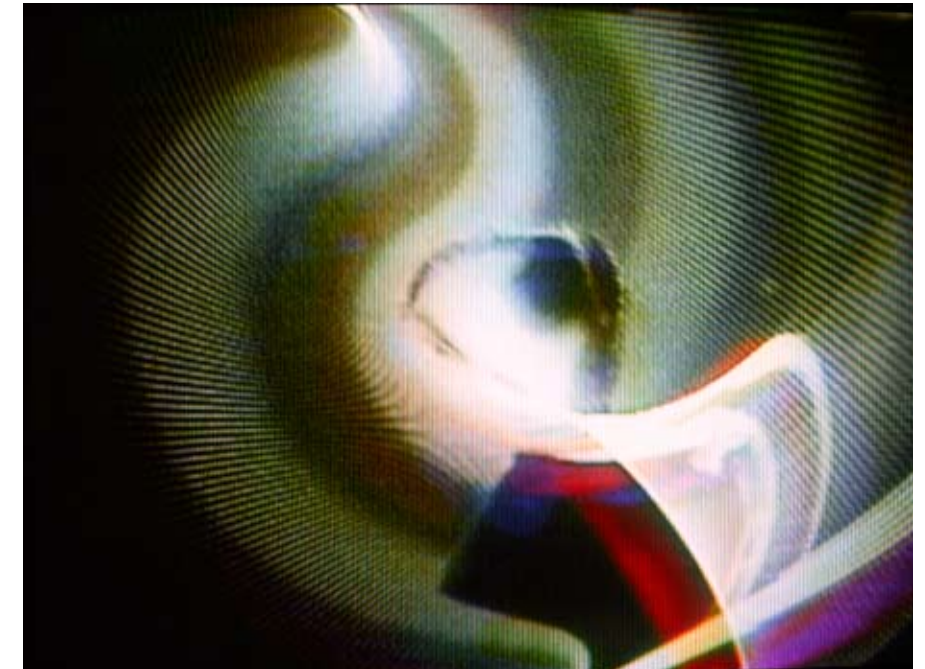
The second section (immersion/internal listening) looks for the intersection between the visual and the auditory, through several propositions by the artists, conditioning the spectator to share in common experiences, as a medium for experimenting.

The third part (silent geography) is “an empty theatre”, to cite Didier Faustino’s expression, in which the immaterial work from Chris Marker’s “second world” and the artists’/architects’ individual listening devices stand side by side and interact.

The fourth division (spatial listening) proposes a phenomenology of space, a sound vibration whose intention it is to progressively dissolve the architectural space.

The narrative trajectory of the exhibition guides the visitor/spectator/listener by means of a common thread: that of an imposed passage of sound in *Get out of my Mind*, *Get out of this Room* by Bruce Nauman, transmitted in a traditional museum space (the celebrated white cube), specially conceived for this work created in 1968,

Nam June Paik  
*Global Groove*  
1973



simultaneously attracting and rejecting the spectator. The tension between the interior and the exterior is here so obvious that it reaches a kind of paroxysm. “While not quite conceptual, Nauman’s work on sound and space gains mental connotations in the paranoid passive-aggressive wordplay of his first acoustic installation”, writes Douglas Kahn. *Get out of my Mind, Get out of this Room* is a completely empty room, where a sound recording tirelessly repeats the same text in different tones, progressively becoming more aggressive.

Vito Acconci, a sound poet since his début, has made several recordings of sound performances, such as *Under-History Lessons* (1976), staged by the Bureau des Mésarchitectures in a fake cube made of foam that incorporates the listener in reserved spaces. Vito Acconci’s voice is itself the symbol of a bodily voice, a voice that little by little unfolds in the space-time of the work.

“Silence is not a deprivation, but an arrangement of resonances, like a perfect condition where one can here his own body resound”, writes Jean Luc Nancy in “À L’Écoute”. In *Two Times 4’33”*, Manon de Boer chooses this emblematic piece by John Cage where silence is considered to be a sound in itself, because it allows the non-intentional sounds of the surrounding environment to be heard as well as the

12 Douglas Kahn, “Plénitudes vides et espaces expérimentaux. La postérité des silences de John Cage”, dans le catalogue *Sons et Lumières*, Centre Pompidou Editions, Paris, 2004



**Left page**  
Mathieu Briand  
[[SYS\*11. MiE>AbE/SoS\  
[SYS\*10.MeE/SoS\BoS]]  
2002

Exhib. “Sonic Process.  
Une nouvelle  
géographie des sons”  
Centre Pompidou,  
2002–2003

**This page**  
Flow Motion  
(Anna Piva, Edward  
George)  
*Ghost Dance*  
(*Hallucinator mix*)  
2002

Exhib. “Sonic Process.  
Une nouvelle  
géographie des sons”  
Centre Pompidou,  
2002–2003

sound of one’s own body, like in an anechoic chamber. We perceive that celebrated silence from the point of view of the performer and the listener. In order to prolong the “non-space”, the work is presented in a transparent glass box, thus broadening the listener’s or spectator’s vision beyond the first glance.

Artists also experiment with the modes of sound creation where vibrations transcend the architectural boundaries, walls and ceilings, in order to take part in a communal experience. In *Schizoframes*, Céleste Boursier-Mougenot invites us to meditate in front of a wall of sonorous images, generated by the auditory frequencies themselves in a 180° environment, allowing the sound to invade the spectators, seated on a sofa stuffed with loudspeakers, as well as the surrounding space. Here, the experience of the work becomes “political”, in the sense that the spectator / listener from now on participates in a shared experience.

∞ [*Infinity*] by Noto aka Carsten Nicolai consists of 72 recordings transmitted by small loudspeakers, repeating itself infinitely. They are spread throughout a space designed by the Bureau des Mésarchitectures, an acoustic labyrinth in homage to Robert Morris and Joseph Beuys, where the visitors hear without seeing, wandering endlessly.



Sound “helmets” were conceived by Didier Faustino, as a specific place for listening to works by Owada/Martin Creed, Mika Vainio and Mike Kelley/Scanner, with no regard for anything but the interior.

*Me +* by Anouk de Clercq is a metaphor for the electric body, disembodied, reduced to the + symbol, walking in the space of the screen, which here becomes the space of the room. The electronic sound by Anton Aeki mixes with a warm and sensual voice, and is transmitted in such a way that the spectator/listener is captivated by the intimacy of the sonorous space.

Two environments, entirely designed by the artists as phenomenological spaces, emit a hypnotic ambiance. Here, the walls dissolve into infinity. In the environment *The evening passes like any other...* Ugo Rondinone offers the audience “an experience of the body as a source of knowledge, thus making the spectator a participant in this ‘performance poem’”, writes Gaby Hartel in the exhibition’s catalogue. Sounds and a voice play on loudspeakers, hidden in enormous white rocks that hang inside a room delimited by a horizon of uncertain yellow.

In the environment *I never Dream otherwise than Awake* the artist Emmanuel Lagarrigue transmits sounds, melodies, music, from small

Ugo Rondinone  
*The evening passes  
like any other...*  
1998  
Musée national d’art  
moderne,  
Centre Pompidou, 2001



suspended loudspeakers, responding to one another, in a slightly surreal space, inviting the audience to meditate and dream.

The exhibition ends with *Brilliant Noise*, a visual and auditory 180° projection by Semiconductor (Ruth Jarman and Joe Gerhardt). Scientific images of the sun are reconstructed and given a rhythm according to particular frequencies and pure electronic sounds. *Brilliant Noise* pulls the spectator into a cosmic vision/listening, where the difference between sounds and images are eradicated, and space dissolves into a multitude of entropic effects.

Between the second and fourth sections there is a visual and auditory voyage on the Second Life platform *L’Ouvroir 123/63/39* by Chris Marker. “Guillaume”, the famous 3D cat, invites the Internet user to participate in a number of collective experiences. “Now, I have my island in SL”, Chris Marker writes on the site [www.popotronics.fr](http://www.popotronics.fr). “I have had gatherings with people from all corners of the world here. It is beyond doubt that we have achieved something completely new in the history of communication. It is not quite reality, and yet... The telephone, e-mail, even video conferencing do not abolish distance, rather, they highlight our effort to overcome it. In SL, it has been eradicated. We are there and we are not there at the same time. Like my other cousin, Schrödinger’s cat, no-one had ever proven this.”

The exhibition starts by “exhibiting the body of sound”, to pursue, throughout the exhibition, sounds as shared experiences of bodies that have become actors in collective works, in reality and – why not – in the virtual world.

Christine Van Assche

# Music Exhibitions from Music Hall Seats to Sound Installations<sup>\1</sup>

**E**xhibiting music, is it possible? If so, what exactly is exhibited under this designation of “music”? In fact, what do we expose music to when we expose music to techniques, which might be considered alien to it, that is to say, exhibitions and installations, characteristic of the visual arts<sup>\2</sup>?

## Nam June Paik: “I exhibit music”

In 1962 Nam June Paik published a text entitled *On the exposition of music*<sup>\3</sup> in the journal *Décollage*, edited by Wolf Vostell. Paik, having studied musicology and written a master’s thesis on Arnold

<sup>\1</sup> Some parts of this text have been published in a different form in *Résonance*, no.12 (Ircam/Centre Georges Pompidou, 1997) and in *Espaces (Les Cahiers de l’Ircam, 1994)*. That the value of an exposition in the broad sense constitutes a musical, is what I am attempting to show, by reading, most notably, Adorno and Benjamin in *Musica Practica*.

<sup>\2</sup> *Arrangements and Phonographies from Monteverdi to James Brown*, “Esthétiques”, L’Harmattan, 1997. The matter at hand then is the exhibition in a strict sense (or at least, more constrained in appearance): that of the museum and the gallery.

<sup>\3</sup> Reprinted in Nam June Paik, *Du Cheval à Christo et autres écrits*, Lebeer Hossmann edition, 1993.

<sup>\4</sup> Among the “howling”, “electoral campaign discourse”, “birds”, “female Italian presenter”, and other “railway station public announcements”, and also found here as auditory material Stockhausen’s *Gruppen* and Cage’s *Concerto pour Piano*.

Schoenberg, spent a few years in Cologne (Wolfgang Fortner had recommended him to the electronics studio of the West German Rundfunk, to which, however, he was not admitted) and Darmstadt. His letters to Wolfgang Steinecke, the driving force behind the celebrated summer courses at Darmstadt (Messiaen, Boulez, Stockhausen, Pousseur, Nono, Maderna taught there as well as organized conferences), revealed the impact a meeting with John Cage had on Paik. On the eight of December 1958, he wrote to Steinecke:

“Schoenberg wrote ‘atonal’. John Cage has written ‘a-composition’. Me, I write ‘a-music’. To achieve this, one needs a normal piano, or a grand piano and a very bad ‘prepared’ piano and a scooter. [...] The musicians read the paper, ‘speak with the audience’, push the grand piano around, knocking over a piano, which falls off the stage onto the venue floor. The audience throws fireworks against the stage, fires pistols, breaks glass. The scooter arrives from behind. On top of all that, plenty of toys, the weather forecast, some boogie-woogie, water, the sound of a megaphone etc., that is to say, functional sounds freed from their functions. Of course – it’s a very sad ‘a-music’ (musical art), a Schwitters sound. John Cage has shown much interest in this idea”.

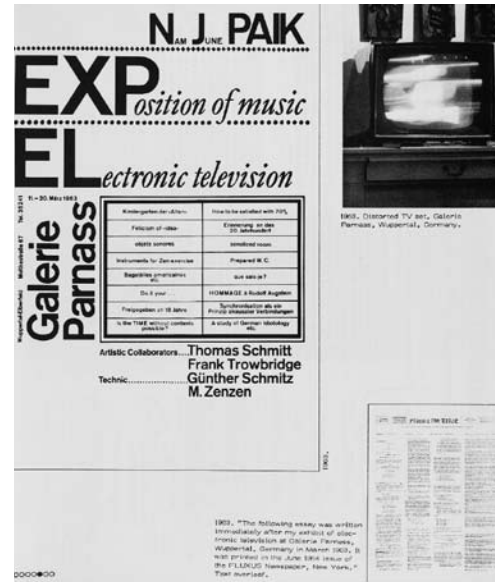
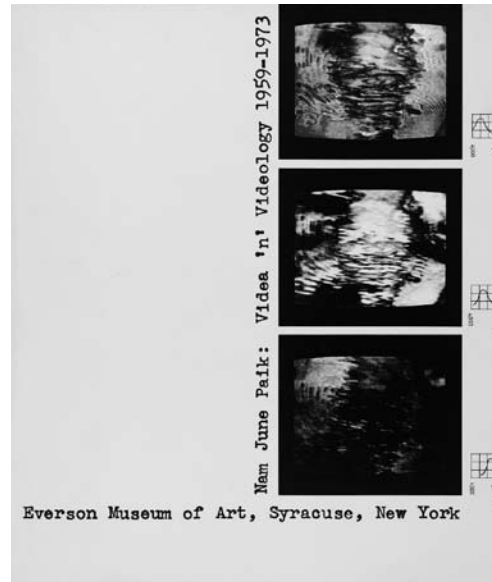
On the second of May 1959, Paik wrote to Steinecke again, to suggest an “anti-music” entitled *Homage to John Cage* for the summer course of that year, which was never completed:

“I hope, or I believe (if you will allow it) that you give this serious (and non-restorative) antithesis of ‘dodecaphonic mannerism’ a chance. (Although I still really like Schoenberg and Stockhausen).”

In a text on the subject of his *Symphony for 20 Rooms*<sup>\4</sup>, Paik pays homage to the “Stockhausen Idea” consisting of “allowing listeners to enter and exit as they please”. It is from this idea that the text entitled *On the exposition of music* draws its conclusions: it constitutes “a step towards abandoning that form of blindness”, denounced by Paik as a blindness which “most often” condemns the indetermination so exalted by so-called open works to consider none other but the performer:

“The audience has no other choice but that of listening or not listening to music, a very antiquated liberty that he enjoyed, or was forced to enjoy even when listening to tedious music such as Brahms’ symphonies or ‘Tristan and Mélisande’”.

Moreover, according to Paik, “if the performer were to rehearse if only once, the degree and character of the indetermination no longer distinguishes itself from that found in classical music, baroque,



15 That cruising of the space of the *concert exhibition* which reunites sounds that are in themselves changing and shifting was one of the demands made by Mondrian, when he described the concert hall adapted to the music of neo-plasticism: "The place for performing neo-plasticist music must satisfy new needs. The 'hall' must be completely different from the traditional 'concert hall'. [...] It will be possible to come and go without disturbing others, to listen and to observe comfortably." ("Neo-plasticism: Its realization in Music and in Future Theater", in *The New Art The New Life*, The Collected Writings of Piet Mondrian, edited and translated by Harry Holtzman and Martin S. James, Thames and Hudson, 1987, p.163; the original text was translated into French by Mondrian in *La vie des lettres et des arts*, August 1922.) And Mondrian added, not without a touch of humor, that he did not know whether it was a church or a theater, that if it were a buffet it must be an automatic one. Or rather, "Not a buffet at all, since we may leave this place without missing out on anything: the compositions must be repeated, like in modern cinemas."

renaissance or medieval". Adding, "That is why I have not composed any undetermined music, nor graphic music, despite my large respect towards Cage and his friends". Stockhausen, then, cleared that path for Paik, which he followed in the first draft (spring 1961) of his *Symphony for 20 Rooms*, "where the audience had the choice between at least twenty different sources of sound, in which they were free to circulate"15. Paradoxically (especially considering what Benjamin described about the exhibition as a loss of a certain "here and now"), by exhibiting music of this kind (with or beyond Stockhausen – we will return to this point), Paik attempts to render it as an absolutely unique and irreproducible performance by jumping over its Western history: "One single time", every time.

The next step (and undoubtedly the last) on this path will soon consist of "letting the audience [...] interact and perform himself". This step, we introduce in Paik's own words: "I have thus renounced the performance of music. *I exhibit music*. I create all kinds of musical instruments, sonorous objects in order to exhibit them in a room where the public may play with them as they please."

The difficulty that catches up to Paik here in his euphoric line of thought, step by step, is situated in the caesura between these two phrases: "I exhibit music", an astonishing phrase – impossible even – that is effectively replaced by "I exhibit instruments" or other objects that produce sound.

**Karlheinz Stockhausen: "The practice of a concert [...] is relayed by a practice corresponding to visiting a painting gallery."**

*On the exposition of music* reversed the question of the open oeuvre or the indetermination to one of the place where music is situated. The idea that "the position of the listener is no longer fixed", and that he may "move around in situ and choose his acoustic perspective freely"16, that idea developed by Stockhausen, notably in *Ensemble*, can be understood as a resistance to the unfolding of multiple and complex paradigms of the open oeuvres in syntagm: "The simultaneity of the compositions [*Ensemble* is in fact a collective 'oeuvre'] demands that we listen to different 'pieces' at the same time, and connect them. This 'verticalisation' of the perception of events



\6 Karheinz Stockhausen, *Texte*. Vol. 3, DuMont, p. 212.

\7 Ibid.

\8 Ibid. p. 216.

\9 Ibid. p. 144

\10 Ibid. p. 154

\11 Numerous other texts by composers might be cited as going in that direction. Thus, Konrad Boehmer writes, in an article entitled *Raum-Formen*: “By renouncing the traditional concept of authenticity, partitions have been composed where the succession of formal sequences happens in such a way that their combination becomes mobile. Performance only gives but one version of the piece, not the piece in its totality. However, the affirmative character of each of these versions partially contradicts the project of mobile construction from which they originated [...]. The performance of several versions one after another also fails because of their being too alike, or strenuous to the memory capacity of the listener [...]. This chain of contradictions can not be solved, unless the *praxis* of performance changes as well as the form of the work.”

as well as the relativisation of the definitive form (a ‘piece’, signed by an individual), are also relevant in other domains other than that of music.”\7

A year later, in 1968, *Musik für ein Haus* continued in the same vein, by specifying the spatial conditions:

“The compositions of 14 different authors will be executed simultaneously in four rooms, over several hours [...]. The optimal conditions for *Musik für ein Haus* would be different sound-proofed spaces, spaced out next to and on top of each other, separated by a network of corridors, without an obligatory order for the listener. Each listener comes and goes as he chooses in his own time, and changes his auditory perspective freely within the house. The instrumentalists’ performance is more or less amplified in each room, by microphones and loudspeakers. Each of the four rooms is connected to the other three through loudspeakers. Not only do the performers interact with one another, but they also react to the music from the other rooms. In a fifth room (Klangbox), all the music from the four rooms can be permanently heard, from four different loudspeakers. [...] Thus, the house in *synchronized*.”\8

This idea for a “musical house” (*Musikhaus*) was also revisited in *Musik für die Beethovenhalle* in 1969:

“A house where music can continuously be heard, a house made of a complex of several auditoriums which are used separately or at the same time for a composition; a sound labyrinth of spaces, corridors, balconies, bridges, mobile platforms, nooks and crannies, caves, ‘sound attics’ (*Schallspeicher*), ‘vibratoriums’, ‘sound-boxes’ (*Klangboxen*). [...] We must begin to try new forms of collective listening to music, contemporary forms. The ancient form is not put into question, it merely becomes one particular case.”\9

Finally, when Stockhausen elaborated his project for the International Exhibition in Osaka (1970), he resolutely turned towards new architectural spaces for music; writing:

“Like this, the practice of the concert, as it has remained until present – in terms of listening to spatial electronic music – would be relayed by a form, which corresponds to that of a visit to a painting gallery.”\10

The ideal form of the concert would have become that of the museum. The museum, with its space open to all sorts of routes, would become a metaphor for a new musical concept of the open form. Aiming to reduce the indecision, even to be rediscovered elsewhere.\11

## Listening Point

One may perhaps judge the metaphor of the museum to be ill-suited to the idea of openness, when considering museums as institutions and a practices of “collecting and imprisonment”\12. One could see, like Valéry, “this abuse of space that constitutes a collection\13”, one might think, according to another museum-musical metaphor by Valéry that “the ear could not handle listening to ten orchestras at once”\14. But *for music*, one must understand this metaphor with regards to a contradiction revealed by Konrad Boehmer; which is that the majority of the “mise en espace” in a concert situation (including the most eccentric) reconfirm the existence of a kind of *listening point* (similar to a talking point), seen even to accentuate the uniqueness, centrality and the specular character:

“The internal multiplicity of musical structures, their several stratifications, have lead these past years (especially in electronic music) to a *praxis* of execution where auditory sources (groups of loudspeakers), scattered in a space, separately broadcast (*Ausstrahlen*) the different layers of its structure. Here, still, traditional concert halls are dreadfully inadequate. If, for example, four groups of loudspeakers are distributed over the four walls (or in the four corners) of a room, *the most advantageous position for the listener to be in is very close to the center*. That position is however always occupied by the composer, who regulates the dynamics of each channel from a mixing table.”\15

An interesting paradox, for we find ourselves thus with a *listening point*, no longer decentralized, but *radically re-centralized*: the surroundings would establish the composer as the principal subject, *around* which the listeners convene. It is exactly the contrary of that situation that the museum represents as a metaphor of *passage*.

## Alphabet, or How to Move from Passage to Route

Having barely established this metaphor and its efficiency in musical practice, we must nevertheless take into account an inflexion, a sort of inverse movement: that which transforms a *passage* into a *route*. Yet, the route always supposes the existence of a common core to the multiplicity of deployed perspectives, even if it complicates the analysis thereof.

(*Das böse Ohr*, DuMont, 1993, p.83). And that is why Boehmer proposes a “simultaneous performing of those versions in auditory spaces, separated from one another, but which remain accessible to the listener by the shortest route”. (Ibid., p. 85, emphasis mine).

\12 These are the words of François Dagognet, in *Le Musée sans fin*, Champ Vallon, 1993, p. 31.

\13 “Le problème des musées”, in *Pièces sur l’art*, Œuvres, p. 1291.

\14 Ibid.

\15 “Raum-Formen” op. cit., p. 84. Emphasis mine.

It is exactly that reinterpretation of passage as route that we can see in progress in Stockhausen's compositions after 1971.

*Alphabet*, indicates Stockhausen's<sup>16</sup> was conceived as a journey through the cellars of the Belgian Radio, connecting thirteen "situations" where "acoustic vibrations [...] modulate a matter (or a 'living being')". The majority of situations then were aimed at *giving sound body*: "revealing the specters of sound" in *Situation 3*, "shattering the glass with sounds" in *Situation 4*, "transmitting the vibrations from an instrument to the body of a dancer" who thus becomes a living loudspeaker in *Situation 6*, etc. And the audience's wandering is directed this time (Stockhausen states that there is a separate entrance and exit), becoming a kind of journey of initiation: it is a matter of "refusing and keeping away thoughts through sound" in *Situation 10*, and of evoking the spirits of the dead with sound" in *Situation 12*, and finally, in *Situation 13*, of "praying with sound".

Since the creation of the *Ensemble* at Darmstadt in 1967 up until that of *Alphabet* in Liège in 1972, there is a notable reorientation.<sup>17</sup> Undoubtedly, it is not a coincidence that *Alphabet*, operating a reversal or conversion in regards to the preceding musical-spatial experiences, re-transposes precisely that notion of the *interior* to the auditory space: the "leader" of the musical game (*der musikalische Leiter*) marks the time between "pillars of sound" (Klangssäulen), that must provide the music with an "acoustic frame", Stockhausen writes<sup>18</sup>; framing, that is to say, by defining an *internal space of levels*, through alternating between the extremes of a "deep" sound and a very "high" sound. By making the passage a route (with a clearly marked entrance and exit), Stockhausen, after having toyed with the framework of the concert; after having exhibited music by taking it out of its framework (understood as a place where it is meant to be heard), strongly reaffirms that that framework is *primarily* a matter of *melos*, that it is governed *first and foremost* by the laws of music (*melos-centrism*). In other words: after having wavered in its status, the framework of the concert once again becomes a kind of function of the musical context in the strict sense. The passage, in Stockhausen's work, did nothing but pass.

## So,

"Exhibiting music", for Paik and Stockhausen, tends to break away from the principle of the enclosure and teleology in a musical oeuvre. It would be to restore sound to its "one single time", to its *here and now*.

Stockhausen however, leaves the gates wide open for the imminent return of an *orientation* of listening, where the exhibitions are conceived as a route rather than a free passage.

Paik, then, by cheerfully making the leap from exhibiting music to exhibiting "sonorous objects" moves towards the *installation*. Instead of reducing the confusion surrounding the nature of music, which makes it impossible to exhibit, it draws attention to it once again.

## So What is an Installation?

Despite what one may think, the word ("installation") is far from self-evident. The dictionary states that its primary meaning is "Relig. Solemnly establishing sth. or s.o. in its dignity. ex.: *Installing a pope, a bishop.*" It also mentions its etymology, from medieval Latin *installare* "to place in its stall".

So what is a stall? Again, according to the dictionary: "1. Each of the wooden high-backed seats that line the choir of a church, reserved for the members of the clergy." In regards to its etymology, it goes from the Old French word *estal*, meaning "stall, or table where merchandise is displayed at a public market."

"Installation", then, means both the solemn establishment of authority (religious) as well as the display of merchandise, seemingly lawless and governed only by chance (or the market). No doubt it is pointless to look for the initial use of such a word to describe a work of art. It is equally futile to attempt to present a rigorous definition of this word, which seems to extend (almost) without limits to *every* contemporary oeuvre placed somewhere.

The authors of *Installation Art*, the "first" book on that subject in general<sup>19</sup>, cautiously state in their preface, that the term is "relatively new" and that the process of establishing a "history of the installation" may seem "curious", considering its "relative youth". However, they state that such a history could be established on the condition that it be more than a mere inventory of "similar forms" – assemblages, happenings, land art, "*arte povera*"... – which would simply be "a history of modern art, no more, no less". Their work, they claim, does not strive towards giving a "definitive definition" of installation art either. The word has been in use to describe a "kind of artistic practice, rejecting the focus on an object in favor of a focus on the connection between several elements or the interaction between things and their contexts"<sup>20</sup> for barely a decade. Indeed a non-definitive definition, but it allows a field to be marked out, without being overly defining.

<sup>16</sup> *Texte*, vol. 4, p. 193.

<sup>17</sup> It can also be found in other works, notably in the project *Sternklang*, *Parkmusik* for Berlin, in 1971: "*Sternklang* is a spiritual music (geistliche Musik), written for five groups of singers and instrumentalists, very distant from each other in terms of spacing. [...] *Sternklang* is music for concentrated listening in meditation and immersion (Versenkung) of the individual of the All of the cosmos. Moreover, it is destined to become other stars in their place. (Ibid., p. 172-174).

<sup>18</sup> Ibid., p.196.

<sup>19</sup> *Installation Art*, Nicolas de Oliveira, Nicola Oxley and Michael Petry (ed.), Thames and Hudson, 1994. "This first book on the subject", read on page 7.

<sup>20</sup> "It is really only in the last decade or so that it [the term of installation] has been used to describe a kind of art making which rejects concentration on one object in favour of a consideration of the relationships between a number of elements or of the interaction between things and their contexts." (p. 8)

An artist like Ilya Kabakov writes: “Basically, I don’t know what an installation is, although I have, for several years now, practiced it with enthusiasm, even passion”<sup>\21</sup>. This means a singular extension of the genre (if installations may be called a genre), for which the boundaries are, at this point, indefinable, but which we can affirm nonetheless, as Kabakov does:

“For me it [installation] heralds a new period in the history of art, of equal importance as the three big eras which have succeeded each other throughout the centuries: the icon, the fresco and the painting. In that genealogy, I believe, the installation will have its place by replacing the painting, and absorbing it.”

In order to find its place among the genres and their genealogies, the installation must include them all, with its “capacity” which Kakabov recognizes as that “of attracting and assimilating, besides visual arts (drawings, paintings, objects), other genres (literature, music, show), in short, becoming a *Gesamtkunstwerk* (the complete oeuvre) that was dreamt of at the beginning of the century.”

## And What is a Sound Installation?

What happens when we place a frequently used substantive next to this unstable word “installation”? How should we understand that phrase: “Sound Installation”?

Let us pay attention first to another meaning of “stall”, which was not mentioned at first:

“2. In a theater, separate numbered seats. Renting a stall. Stall in a music hall, gallery or amphitheater. Stall ticket. Sell one’s stall.”

Thus, hidden in the heart of the word “installation” and its history, a tendency towards the theater, and the concert st/(h)all. Yet, the etymology cannot erase the eminently paradoxical character of the phrase “Sound Installation”.

To be sure, in an (obvious) sense, every installation is or can be sonorous (the phrase “sound installation” has something of a redundancy, particularly in the perspective of a “complete” installation). The enthronement or the display may, evidently, produce some noise or be accompanied by sound. In fact, it is exactly that *production*, as in *produce sound* that Robert Morris attempted to retain in *The Box with the Sound of its Own Making* (1961):

“The box, Morris writes, is made up from six pieces of walnut assembled into a closed cube. I made it with the tools at hand: hammer, saw, etc. It took me three hours. During this work, I recorded the

sounds of the construction onto a tape recorder. Before I sealed off the box, I placed a small loudspeaker inside of it. I left an opening in one of the sides in order to be able to connect a tape recorder to the loudspeaker. In this manner, the recorded sounds can be played back. The measurements of the box are approximately 23x23x23 cm and the thickness of the walnut about 2 cm.”<sup>\22</sup>

By recording the “accompaniment” of the *production*, by reproducing it and placing its sonorous history at the heart of the object, Morris welds sounds of inadequacy or disjointedness to its hollow body: the object precedes (or succeeds) itself; beyond its presence (solid, hard and closed), it dislocates itself. This is undoubtedly contrary to Morris’s intentions, conflicting as it does with his *unitary* designs (the box, as well as the sound of its fabrication); the dislocation is situated exactly at the inexpressible point between the integrity or the dignity of the object (its “installation” in the sense of solemn enthronement) and its sonority. That which does not hold, that is to say, that which undoes the box itself, is the fact that the sound is neither real nor false it belongs to a different time.

Admirable music box! If it is not yet a sound installation (one could qualify it rather as a sculpture or an assemblage), this dislocation that works away at it, tends to make it explode to, according to the authors of *Installation Art* “reject the focus on an object in favor of a focus on the connection between several elements or the interaction between things and their contexts”, in the words of the authors of *Installation Art*. Driven by the sound that disjoins it, the Morrisian music box already tends towards installation. Not only does it contain its own history (if that history is truly its own), but also all the difficulties which are characteristic of sound installations. They are just waiting to spread when the box opens (and that opening is a *structural* element, as Morris explains.)

## With Hidden Noise, or the In-exhibitability of Sound

Difficulties arise when we strive to understand the word “sonorous” as anything other than a simple qualification applicable to installations in general; and regard the installation as *sound as installation*. These difficulties are not “conceptual”, they are not to be shrugged off as “theoretical”, or strangers to “realistic practice”: what sound installations (not mere installations with sound) make visible, or rather, audible, are exactly those difficulties. If they are not the theme of

<sup>\21</sup> “L’installation totale” (Conference held at the Staatliche Hochschule für Bildende Künste, Frankfurt), French translation in *Et tous ils changent le monde*, catalog of the second biennial of contemporary art, Lyon, 1993, p. 268 onwards.

<sup>\22</sup> Quoted in *Écouter par les yeux. Objets et environnements sonores*, catalog of the exhibition at the Musée d’art moderne de la Ville de Paris, 1980, p.106.

sound installations, they are at least a kind of recurring and privileged motif, either implicit or explicit.

What are those difficulties? They can be summed up in an impossibility: *sound does not show itself as such*. In that sense, Morris's box echoes Marcel Duchamp's work entitled *A Bruit secret* (1916):

"This ready-made, Duchamp explains during a conversation with James Johnson Sweeney<sup>\23</sup>, is a spool of thread between two squares of copper... Before I finished it, [Walter] Arensberg put something inside the spool; without ever telling me what it was, and I never wanted to know. It was a sort of secret; it makes noise, so we called that ready-made "with hidden noise", and we can hear why. I will never know whether it is a diamond or a coin."

What this title (*With Hidden Noise*) expresses, through a strange sort of metonymy, is the in-exhibitability of sound. But when one tries to decipher the title, to explain or to expose it, what hides is no longer the sound, but "something": its source, the object that produces it. If then the sound is secret, it cannot hide itself like an object. Sound withdraws into its own shelter. Although, as Duchamp says "something" instead of sound, it is not a metonymy like others (perhaps it can no longer rightly be called metonymy): Duchamp asks without answering the question that is at the root of every *sound* installation.

Despite the fact that the sound itself neither hides nor shows itself, sound installations show in a privileged way the basis for sound, the mechanisms that produce sound, the physical phenomena that are linked to the propagation of sound. In this manner Sarkis, who conceived an "end of the century sculpture" for the exhibition *L'Œil musicien* held in Charleroi that arranged "the entire oeuvre of Webern in silence on tape" on several thousand bricks. Christian Marclay for his part, covered the floor with empty vinyl records at the Shedhalle in Zurich in 1989 (once they were trod upon, they could be played back). Takis, then, exposed the moment when a percussionist strikes the resonating body, in all its purity. Bill Viola, finally, in his *Hallway Nodes*, exploited the heterodyne effect on very low frequencies to render sound tactile (rather than audible) in nodes in a corridor.

Viola's sound installation dates back to 1973. He writes<sup>\24</sup>: "In 1973, I met a musician, David Tudor, and I participated in his project "*Rainforest*", which was performed in a number of concerts and performances throughout the seventies". *Rainforest* existed in several versions, and in that evolution of the project, it is the musical instrument that becomes a kind of installation. A first version (1968), composed

<sup>\23</sup> Quoted in Arturo Schwarz, *The Complete Works of Marcel Duchamp*, Thames and Hudson, 1969, p. 462.

<sup>\24</sup> Bill Viola, "Statements", in *Reasons for Knocking at an Empty House. Writings 1973–1994*, Thames and Hudson, 1995, p. 151.

for Merce Cunningham, connected audio transducers to small objects, which thus became resonators for sound signals giving them a specific "voice" (in Tudor's words). In *Rainforest IV*, those objects grew and thus had "their own presence within the room", so Tudor could describe that fourth version as "an environmental work". And this time, not only do the several objects hanging from the ceiling (such as kegs, watering pipes, gas canisters,...) give "voice" to the signals that they receive, but the resonating nodes of the materials are detected by contact-microphones and re-transmitted into the surroundings.<sup>\25</sup>

What Viola claims he learned from Tudor, is an "understanding of sound as a material thing". And that search for the impossible (and untraceable) materiality of sound seems to be one of the rare recurring characteristics in sound installations, maybe even their only truly distinctive trait. But it is an attribute, which is always hollow, empty. It is in reserve. *In reserve*.

## By Assumption (Entrances and Exits)

1. What is called an exhibition has, as its principle, the (theoretical) infinite series; the collection: the object is an example in a succession of examples, it represents by metonymy the reason behind the series; that is to say, the principle of the exhibition-collection. The installation, on the other hand, upholds a principle of closure, even if that principle is overwhelmed by the reception of the work, owing to the presence of random contextual variations at the heart of the installation. In other words (in a formal way), an exhibition attempts a process of infinite cataloging through a collection which is in reality always finite; while an installation, despite the disturbance of infinite contextual variations, has the possibility of closure.
2. Those principles of exposition and installation, *imported* into the field of music ("exhibition of music", "sound installation"), causes the basics of musical practice to move in two opposite directions: that of the "one single time", never to be repeated; and that of permanence, the availability of an object.
3. And one is always lying in wait for the other.

## P.S.

It is without a doubt one of Viola's earliest sound installation projects that comes closest to a "sonorous" version of that "enigma": worded very well by Lyotard on the subject of Buren:

<sup>\25</sup> These quotations and descriptions are taken from texts featured on the website devoted to David Tudor: [www.emf.org/tudor](http://www.emf.org/tudor).

“Problem: supposing that the presuppositions of a visual art exhibition are not visible, create an exhibition of visual art that exhibit these presuppositions.”<sup>26</sup>

*In the Footsteps of Those Who Have Marched Before* is an installation (1973) where at least four contact-microphones re-transmit the footsteps of the visitors and mixes them with a recording of a pounding and resounding footfall: “That which returns” Viola writes, “is a decision of synchronization; people being either in sync or out of sync with the recording”<sup>27</sup>. What also recurs – and as an irreducibly sonorous mode – is *the passage itself*.

*In the Footsteps...*: That title can be translated and understood as: “In the footsteps of those who have already passed”.

Peter Szendy

<sup>26</sup> *Que Peindre ?*,  
La Différence, 1987,  
p. 99.

<sup>27</sup> Op. cit., p. 34.

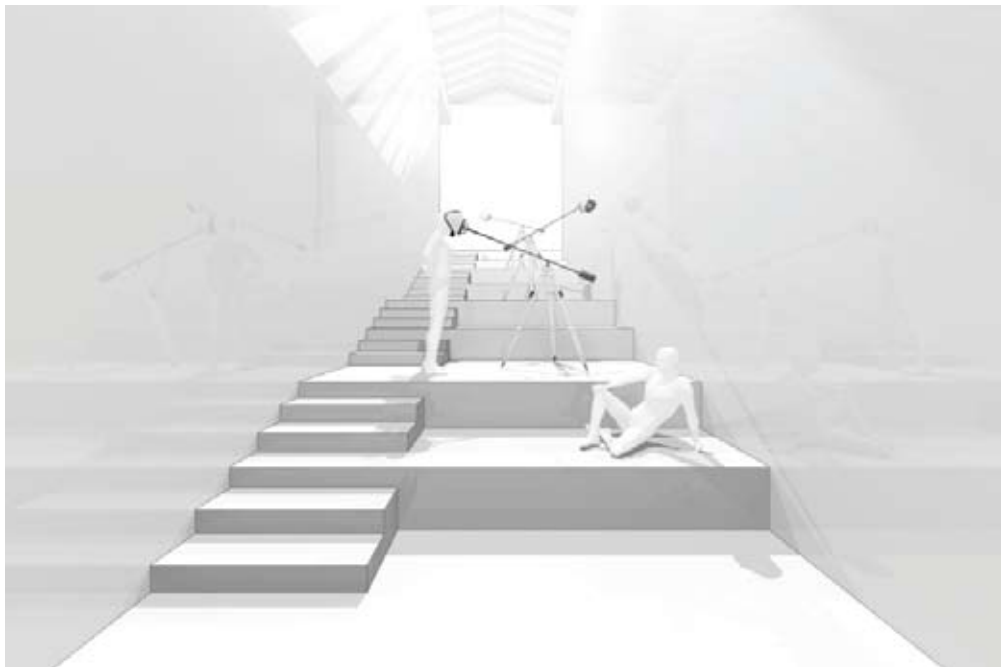
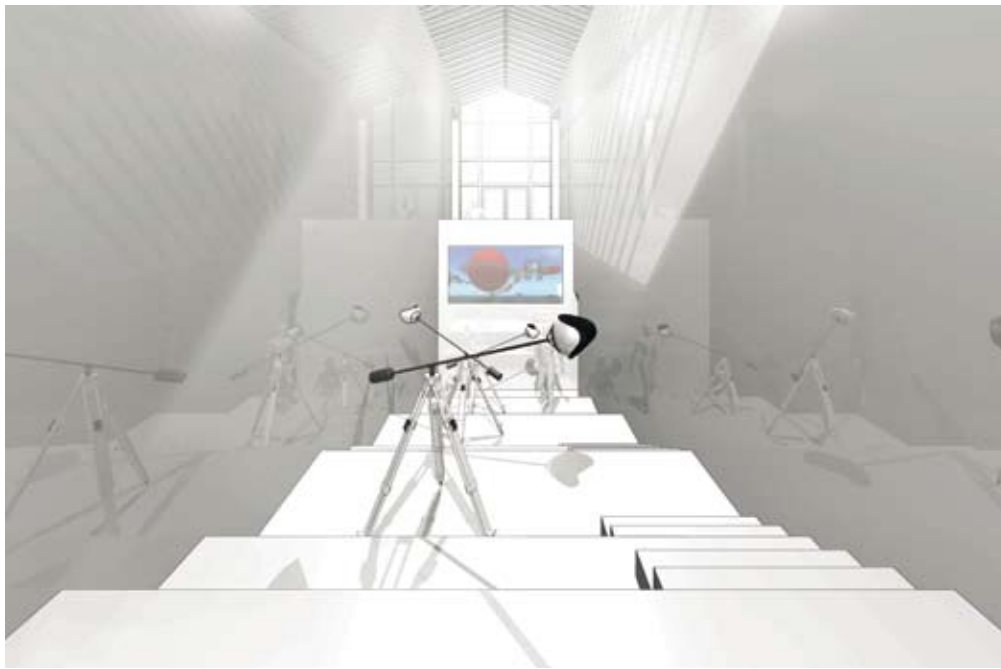
## Scenographic Principles The Bureau des Mésarchitectures

**F**or this exhibition, where it is a matter of making sound “corporeal”, the scenographic principle rests on a game of perceptible amplification of auditory sensitivity by exacerbating or neutralizing the other senses. This perceptual experience is close to that of synaesthesia, a neurological phenomenon where two or more senses are joined together. Here, the experience of the “invisible” dimension of sound, is explored not only through modes of listening, but also through the psycho-physical way in which the body is (de-) conditioned.

This “invisible” dimension takes form thanks to a spatial device linked to sensory listening, unique to each work. A succession of micro-environments invites the public to explore different perceptions of sound through their interactions with the materials, their position when listening and the movement of their body within the space. The journey develops in four sequences:

### 1. [de-materialization]

The point of departure is the installation *Get out of my Mind, Get out of this Room*, where Bruce Nauman’s voice resounds in a white cube. The de-materialization of that same cube takes place all along the journey. First through erosion: a cube that incorporates intimate



Left page  
Didier Faustino  
*Erase your Head /  
An Instrument for  
Blank Architecture*  
2010

alcoves where Vito Acconci's work can be heard. Next through the disappearance of its visual boundaries: a glass cube whose emptiness amplifies the silent dimension of Manon de Boer's work, echoing John Cage.

## 2. [immersion | internal listening]

Immersive environments submerge the body into an internal listening: the installation of the meditative auditory sofa by Céleste Boursier-Mougenot, the felt envelope suspended in an infinite loop by Alva Noto, and the timidness of the loving words whispered by the walls, by Anouk de Clercq; that come to inscribe themselves into the proportions Bruce Nauman's cube.

## 3. [silent geography | individual listening]

The central space, in the middle of the journey, materializes a silent geography. An immaculate stand reveals an overexposed void of white light, to a soundtrack of amplified silence. Contrary to a showroom, here, the public finds itself in an empty theater; a sensory reset. The individual sound devices, conceived by Didier Faustino come to occupy the space of the stands, in a fragile and precarious equilibrium. Exacerbating the dimension of sound by nullifying the sense of sight, they offer an intimate listening experience of the works of Mika Vainio, Martin Creed and Mike Kelley/Scanner. In front of the stand, Chris Marker's work on *Second Life* and his world of avatars and networks connect the body to a parallel reality.

## 4. [sonorous objects | spatial listening]

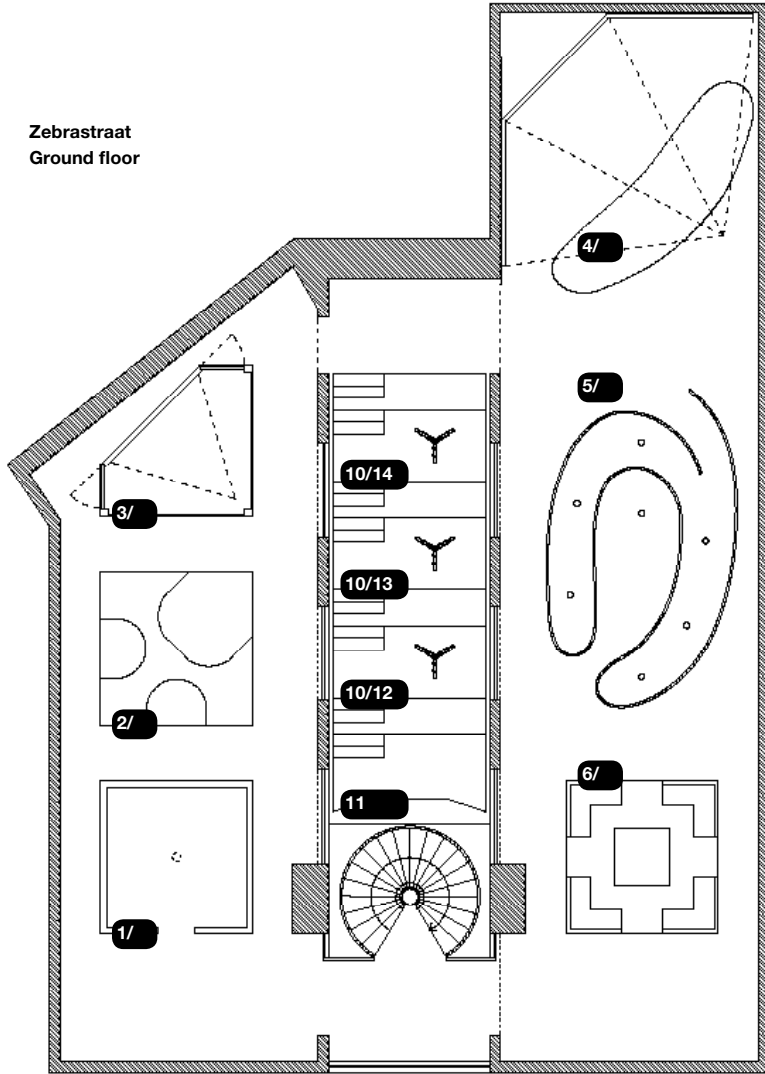
The journey continues with Ugo Rondinone's and Emmanuel Lagarrigue's installations of sonorous objects, which call upon the body to listen in movement. Ugo Rondinone's enormous, suspended sound rocks slow the body's rhythm and its place within a timeless universe. Emmanuel Lagarrigue scatters a multitude of auditory and luminous sources that cause the body to drift between attraction and repulsion.

The journey comes to an end with the audiovisual work by Semiconductor, where a horizon of projections and cosmic drones produce a material disintegration and return to a spectral spatial-temporal dimension.

Didier Faustino and Cláudia Martinho

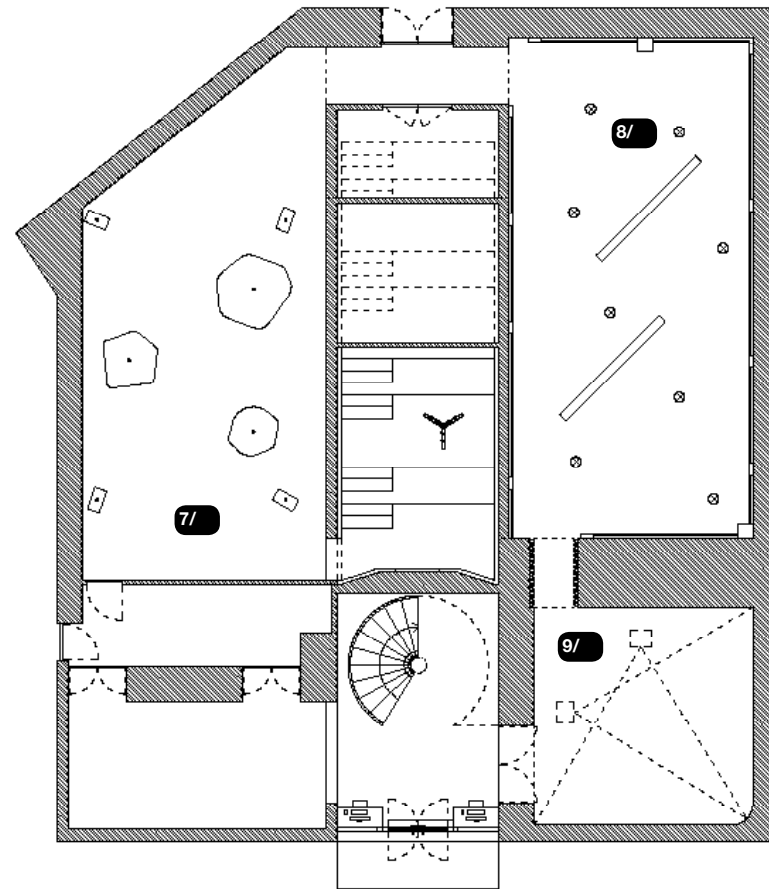
# Exhibition floor plan

Zebrastraat  
Ground floor



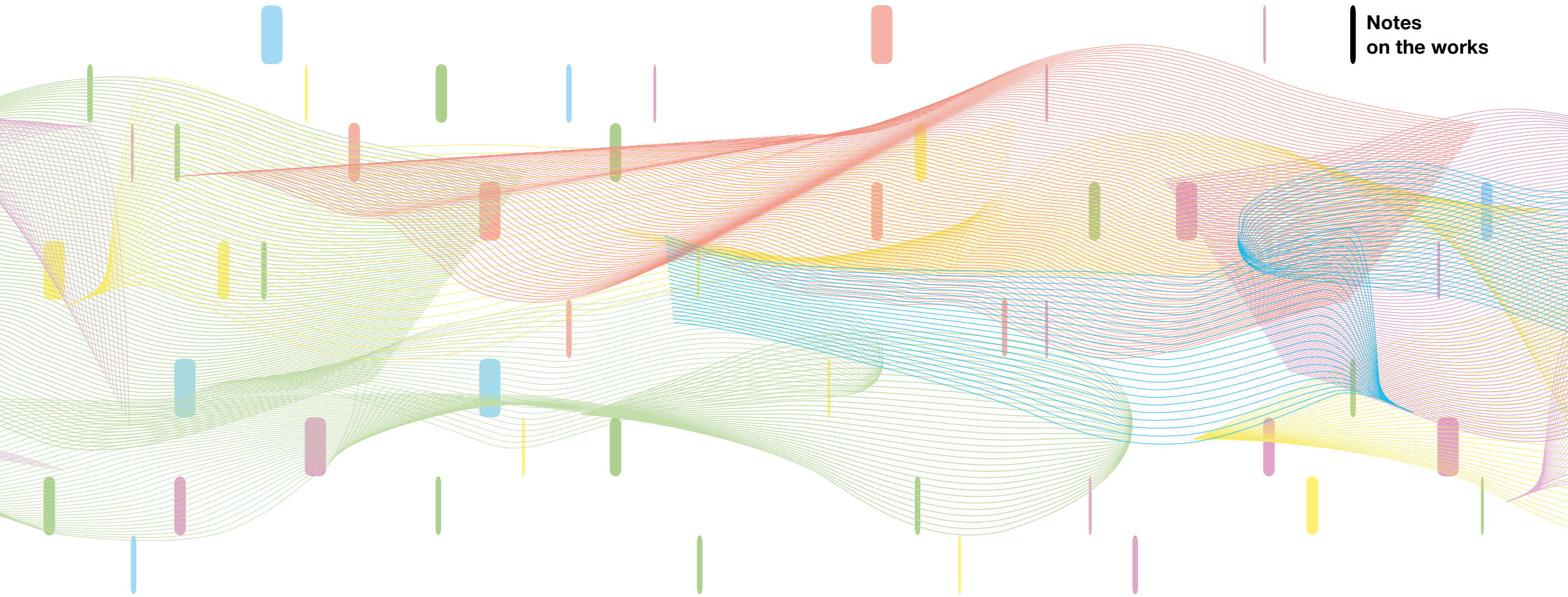
- 1/  
Bruce Nauman  
*Get out of my Mind,  
Get out of this Room*  
1968
- 2/  
Vito Acconci  
*Under-History Lessons*  
1976
- 3/  
Manon de Boer  
*Two Times 4'33"*  
2008
- 4/  
Céleste  
Boursier-Mougenot  
*Schizoframes*  
2003
- 5/  
Noto aka  
Carsten Nicolai  
*∞ [Infinity]*  
1997
- 6/  
Anouk de Clercq  
*Me +*  
2004
- 7/  
Ugo Rondinone  
*The evening passes  
like any other...*  
1998

Zebrastraat  
First floor



- 8/  
Emmanuel Lagarrigue  
*I never Dream  
otherwise than Awake*  
2006
- 9/  
Semiconductor  
(Ruth Jarman  
Joe Gerhardt)  
*Brilliant Noise*  
2006
- 10/  
Didier Faustino  
*Erase your Head/  
An Instrument for  
Blank Architecture*  
2010
- 11/  
Chris Marker  
*Ouvrir 128/63/39*
- 12/  
Mike Kelley/Scanner  
(Robin Rimbaud)  
*Esprits de Paris*  
2001
- 13/  
Owada  
(Martin Creed,  
Adam McEwen  
Keiko Owada)  
*Nothing*  
1997
- 14/  
Mika Vainio  
*Three Compositions for  
Machines (Track 01)*  
1997

Notes  
on the works





# Vito Acconci *Under-History Lessons*

Vito Acconci is a part of the generation of artists from the 1960's who have tried to radically redefine the form and direction of art, by going beyond painting and conventional sculpting, abandoning the established aesthetics. He turns his body into a means of experimentation through photography, video and sound recordings. His work is provocative, and often destabilizing in the way it evokes a reaction from the spectator, by submitting him to mentally and sometimes physically uncomfortable situations that cause a resurgence of primary emotions. The presence of the spectator as a witness and a voyeur is incorporated into the work. *Under-History Lessons* is a part of a pooling of works, entitled *Early Audio Works* of which *Running Tape*, an auditory performance set in Central Park, New York, is a notable piece. While Vito Acconci is running with a microphone in hand and a tape recorder on his belt, he counts his steps out loud, while breathing loudly into the microphone. The artist captures the reactions of his body to the physical and mental effort that such an endurance exercise demands; transforming his voice and breath. The recording becomes a testimony to Vito Acconci's discrete intervention in the urban space. In *Under-History Lessons*, Vito Acconci once again uses his voice in a different context.

This auditory work was realised for an inaugural exhibition for the opening of a new art gallery on Long Island, New York, situated in the classrooms of an old school building. The installation consists of the rough reconstitution of a classroom, through loudspeakers that transmit reminiscences of a lesson learnt by heart. From one of the loud speakers, the artist's voice is clearly heard, expounding on the main points of the lessons, like a teacher; while from the other loudspeaker, Vito Acconci is heard consciously repeating the lessons like a good pupil. The artist's different voices respond to each other during the recitation, thus tracing out a history of indoctrination.

In this work, Vito Acconci employs his voice, through different tracks and tones, using persuasion and good cheer which is both cynical and ironic. The sound mixing techniques that are used allow the artist to reduce the bias of his voice and its effects. Through repetition and pronunciation, he plays with the musicality of words, and gives the work a disturbing quality.

In this conceptual auditory piece, Vito Acconci, both teacher and student at the same time, recites a series of twelve short non-conformist lessons, going from lesson no. 1 "Let's Believe We're in This Together" over "We are suckers" and "Don't give anything away" to lesson no. 12, "Let's be Oppressed". The artist suggests an unusual point of view on the ideological basics of education and the teaching methods which hide a purpose other than the purely didactic. He critiques education that assumes an uninviting learning, based on knowledge, rather than understanding. A kind of brainwashing where words lose their meaning.

Priscilia Marques

Vito Acconci  
*Under-History Lessons*  
(*Early Audio Works*)  
1976

Next page  
Vito Acconci  
*Open Book*  
1974





# Céleste Boursier-Mougenot

## *Schizoframes*

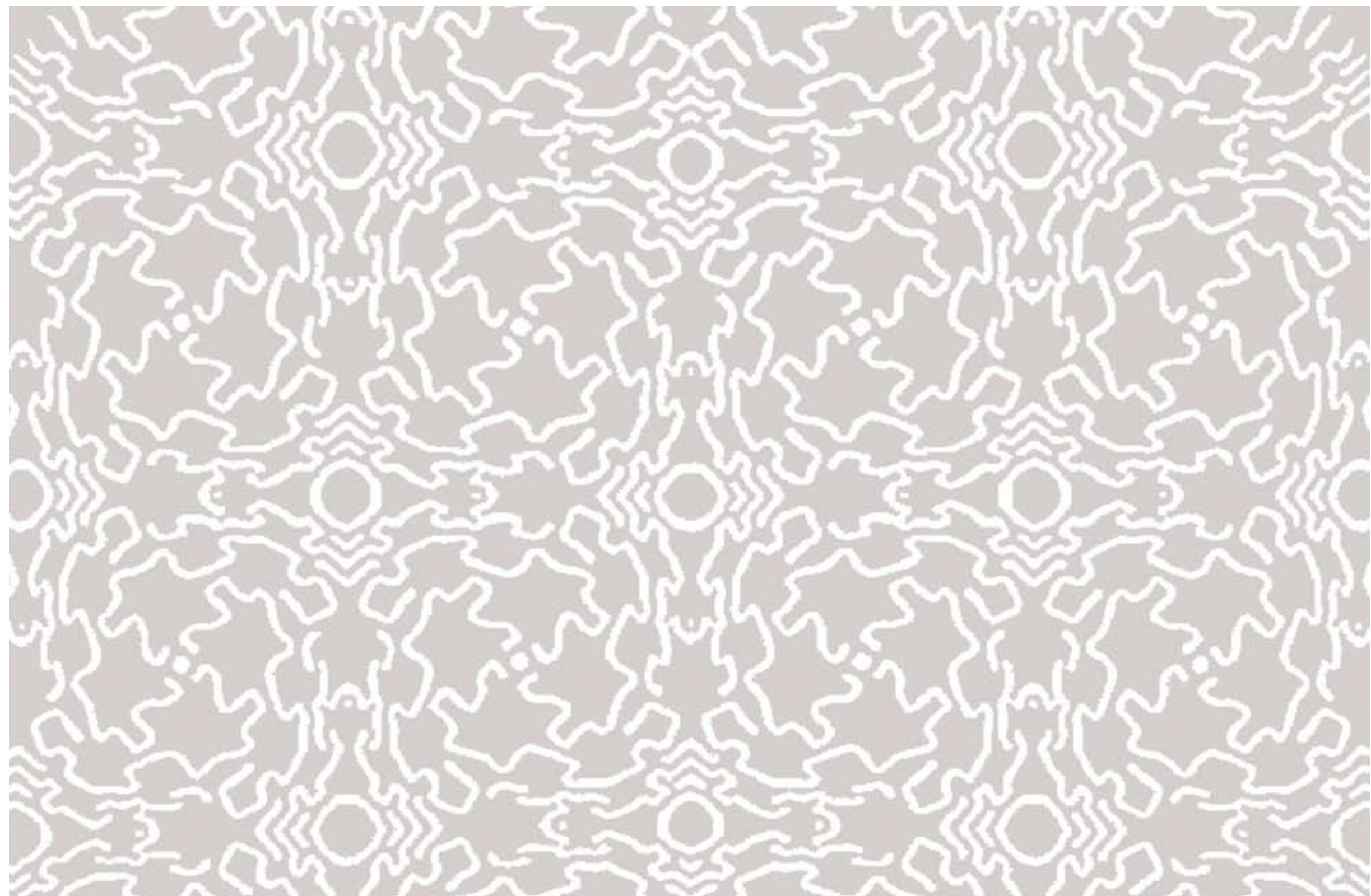
Upon entering the room which houses the work *Schizoframes* by French artist Céleste Boursier-Mougenot, one is struck by the sight of spectators lounging on a big white sofa. Seeing their abandoned bodies and peaceful faces, an urge to join them and observe what is being shown on the opposite wall is felt. Once installed on that large couch, the spectator feels strange vibrations in his or her body, vibrations which seem to sound in unison, with sweeping abstract forms tending towards the psychedelic, and triple projection. Is the artist trying to send us back to the sixties? Is he enjoying himself by reactivating the synaesthetic works of *Monte Young*? Céleste Boursier-Mougenot is a trained musician, who started his career in theatre, where he was the composer for the theatre company "Side One Posthume Theatre", led by choreographer and stage director Pascal Rambert. Since 1994, he has developed into the field of visual arts, introducing his own auditory experiments through complex installations. He has not, however, lost his sense of dramaturgy. In each of his works, the artist develops a taste for the *mise en scène* and reflects on ways to make the visitors pause over it.

All they have is indications, which are all integrated. In their own right, the chair or the sofa are central elements that invite taking possession of that place, to install oneself at leisure, thus welcoming the perceptual and sensory proposition. Céleste Boursier-Mougenot adores the hidden potential of new media, and revisits some of its flagship protocols, such as the closed circuit installation, the Larsen effect or the principle of feedback. *Schizoframes* is the generic title of a series of audiovisual installations, started in 2003, that explore the possibilities of feedback video. Here, projected images are generated by a process that has its origin in video art. A camera is placed opposite a monitor on stand-by, which reproduces the images filmed by said camera. Abstract and hypnotic signs appear, infinitely changing and morphing, at different rates. As for the music that accompanies the life and loss of those forms, heavily charged Zen, humming and clear, is obtained by transduction of images and audio frequencies. A video signal is converted into an audio frequency and treated to generate sub-base pulses, broadcast by loudspeakers, integrated into the sofa. The system is a whole, each manifestation is a translation of another. The works of this artist all share this principle: what you see, is what elaborates the music. *Schizoframes* is heir to the experiments of *Monte Young*, in the sense that it can not be reduced to a principle, nor to the sound it creates or records. The works exists as a phenomenon, like a living organism which is self-regenerative, subject to danger; depending on the person experimenting with it, who is both coiled up and projected there, who shows his birth and conditions his present.

Florence Parot

This page and following pages  
Céleste  
Boursier-Mougenot  
*Schizoframes*  
2003





## Manon de Boer *Two Times 4'33"*

**A** soloist settles at a grand piano with his rear to a panoramic, rain-wet window. He repeatedly clicks a chess watch, stays silently concentrated for an interval while hearing the storm outside, and releases the tension momentarily with a new tick marking a "pause". After about five minutes the whole scene replays meticulously, except the contextual soundtrack – apart from the clicks – is now left out, painstakingly articulated as the camera makes a gentle turn passing the audience to capture the muted, windy outdoors.

The precise simplicity of Manon de Boer's film universe and her slow editing of the analogue rushes is striking. In *Two Times 4'33"* (2008) she re-enacts John Cage's seminal piece *4'33"* (1952) – a three interval "silent" composition – twice. Each performance is filmed in one long take. No cuts.

In the first epigraph, while the camera focus is set on the pianist, the spectator is spatially embraced by the potentially romantic, blustering rainy day filling Cage's quiet intervals. In the second epigraph as the image begins to pan, the spectator is deprived from the typical illusion of the "moving image" naturally followed by an audio track, thus bringing the very nature of cinematic sound-image hierarchy into question.

The juxtaposition of the toned, yet almost static shot and the moving, silent scene demonstrates how the image turns flat, when stripped bare of the mimetic sounds that our Hollywood heritage grants. The visual realm is no longer bracketed by an emotionally suggestive flow of noise and the space is no longer felt – although it is now carefully depicted.

Inspired by Chris Marker and Marguerite Duras, in particular the latter's endearing use of voice-over and tone, de Boer often focuses on unsynchronized and elaborate sound exemplified in *Resonating Surfaces* (2005) – her portrait of the Deleuzian psychoanalyst Suely Rolnik whose recounting voice continuously discords with the imagery screened. This approach crystallizes in the musical trilogy *Presto*, *Perfect Sound* (2006), *Attica* (2008), and *Two Times 4'33"*.

In the latter, the dual re-interpretation of Cage's piece by celebrated contemporary instrumentalist Jean-Luc Fafchamps creates a strong focus on the spectator. The concert is, in the second take, stripped bare of contextual sounds and the intimate (bodily) silence of the beholder in the screening room thus becomes the focal "music" at play. The camera's eye is no longer kept on Fafchamps – instead it confronts the film audience (breathing, moving, coughing, or whispering) with

his muted public. By diligently registering each of the attentively pondering listeners, de Boer highlights the starring role of the parallel audiences; the attendees immortalized on celluloid in addition to the actual current public.

Simultaneously, the film's second run evokes the spectator's memory of ambient sounds of life, priorly heard through the leaking quietness of the composition, adding his or hers imaginary sounds to the screened (numb) *tableau vivant*. Through an almost compulsory longing for mimesis, the viewer overcomes the muted distance to the rough, November day displayed. The recollection of past audio sensations melts with the spectator's presence.

This point, where remembrance and (re-)construction meet, is negotiated by the soon-to-be anachronistic, yet pregnant colorscale of the 35mm rushes. Via the analogue medium, de Boer pushes re-enactment by not only reviving the modernist music piece from the 1950's, but also merging the nostalgia of the representational time on celluloid film with the contemporary time of its spectator. The present day resonance of postwar avant-garde thus becomes unavoidably actual.

Rheal Dall

Manon de Boer  
*Two Times 4'33"*  
2008



# Anouk de Clercq *Me +*

**A**nouk de Clercq constructs imaginary universes through the use of digital technologies. She creates landscapes and architectures that are ever-changing, making them much more than invented three-dimensional spaces; they are mental landscapes, exploring new visual approaches. Anouk de Clercq presents her work in different forms, from large-scale projections to tiny screens, from huge immersive spaces to more intimate ones. Space is essential to her work, whether it be monumental (*Kernwasser Wunderland*, 2004), very small (*Me +*) or virtual, on the Internet (*Typospace*, 2005). The choice of black and white allows the artist to work with nuances of grey and with shadows, to remain within universes which are always neutral, in which she can confront different forms of art. Indeed, in this way, she assembles text, music, architecture and visual arts. In her minimalist works, Anouk de Clercq always leaves room for the interpretation and identification of the spectator. Her subtle and imaginary universes are invitations to think, comment and react.

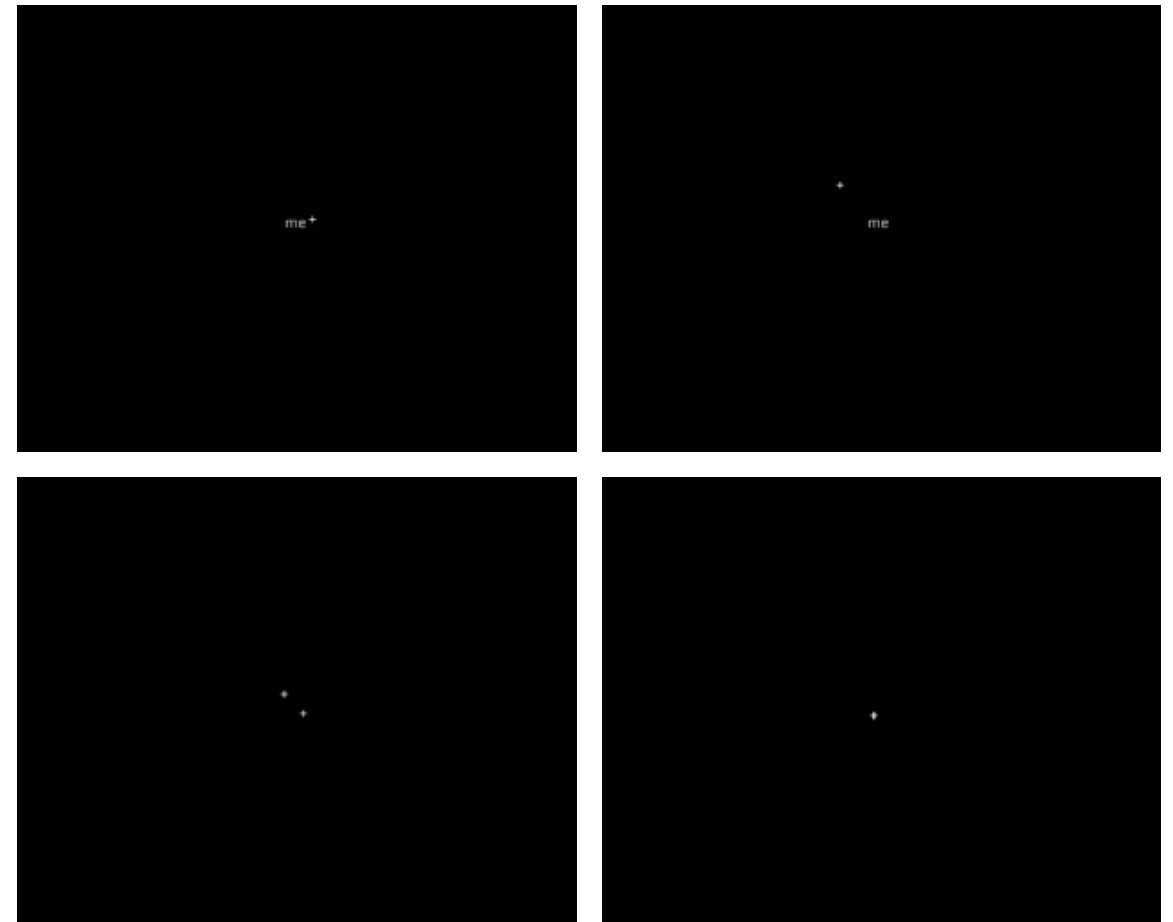
*Me +* was created for an exhibition where artists were invited to present a self-portrait. Anouk de Clercq chose to present a very intimate work, in contrast to the monumentality of her prior works, such as *Building*

(2003). Thus, she created this delicate and sober video, describing a love story with few technical or visual means. In a few minutes she tells the universal story of a romantic meeting through very abstract forms. This work defies the classic images of love stories such as those we see in Hollywood films where everything is shown. The artist prefers to leave room for the spectator's personal interpretation, which she achieves through rudimentary graphic elements. "Me +" is a white inscription on a black screen, where "Me" which represents the artist, quickly disappears, leaving the symbol "+" floating in space. The symbol splits in two, and the second "+" symbol comes to woo the first. Next, they circle each other, gravitating towards one another, disappearing in symbiosis until they finally meet.

The sound is dealt with in the same way as the images, Anouk de Clercq creates sound landscapes. For *Me +*, she collaborated with Anton Aeki, a Belgian musician, with whom she has worked for ten years. The treatment of the sound respects the idea of creating an atmosphere, which is at the same time as intimate as a room and yet immense like the universe. A text, read out loud, mingles with a minimal soundtrack, giving an impression of space. The text, written by Anouk de Clercq, is whispered by the artist herself but her voice is modified to achieve a unisex timbre. A neutral voice in order to better tell a universal story of love, open to imagination and interpretation. Thanks to the influence of the text and the electronic music on the two dimensional image, the rudimentary graphics and animation reveal themselves as being very expressive and suggest a narrative, a universal story in an infinite place.

Priscilla Marques

Anouk de Clercq  
*Me +*  
2004



## Didier Faustino *Erase your Head / An Instrument for Blank Architecture*

**E**rase your Head is a mobile listening device, adaptable to the space which it occupies. A tripod that is equipped with a balancing system and is generally used by a land surveyor to document landscapes and topographies, here, becomes an instrument dedicated to the exploration of mental landscapes. The device has been modified with a padded helmet, which is fitted on top of it, thus making it possible to listen to sound works.

Its use requires the intervention of the spectator, who must grab hold of it in order to assume the listening position. The spectator, then, accepts isolation from the world for a while, in order to access new sensory territories, his personal heterotopias.

Didier Faustino

Next page  
Didier Faustino  
*Erase your Head /  
An Instrument  
for Blank Architecture*  
2010

Pages 64-65  
Didier Faustino  
*Silent Room*  
2009







# Mike Kelley / Scanner *Esprits de Paris* 2001

**E***sprits de Paris* was conceived for the exhibition “Sonic Process” presented in 2002 at Centre Pompidou. That exhibition examined the development of electronic music in the past ten years, and the effect thereof on the visual arts. American artist, Mike Kelley, famous for his installations that blend together sculptures, video and sounds, collaborated on this piece with Robin Rimbaud, alias Scanner, a musician and visual artist, who elevated ambient music to the ranks of conceptual art, using auditory elements in his installations and performances. From his first works

onward, he worked with a scanner to divert extracts of phone calls and radio broadcasts, in order to capture and mix them immediately at the time of their occurrence.

The auditory work which they have designed together is built around recordings of silences and urban sounds, made at several spots in Paris that were witness to historic and esoteric events. Their starting point was the premise that these places preserve a memory of these events, but also of well-known people that lived there; a premise which led them like a mysterious guide through Paris, bringing them to Serge Gainsbourg’s old home, as well as that of Tristan Tzara, past the address where Lautréamont died and to the tomb of Jim Morrison.

*Esprits de Paris* references the *Electronic voice phenomena*, the recording experiments attempting to record the voices of spirits, held at the end of the 1950’s by Friedrich Jurgenson, Swedish artist and medium, and Konstantin Raudive, Latvian psychologist and pupil of Carl Jung. They tried to communicate with the dead by using electronic devices such as the telephone or the radio as a medium, with the disembodied voices manifesting themselves through rumbling on the tapes or broadcasted radio waves. The recordings of Konstantin Raudive were unused until William Burroughs reinterpreted them in his essay *It belongs to the Cucumbers* (1976). The ten thousand recordings that Raudive made did not gain scientific value, but they did influence the work of artists such as Genesis P-Orridge and The Smiths. Mike Kelley for his part, has been interested in experiments on tape since the middle of the 1970’s, when he was making noise music and “musique concrète”. He assimilated the study of emitted sound with the bias of a machine

designed to enter into contact with a world of unknown dimensions through use of ambient music. Moreover, the auditory buzzing, repetitions, characteristic of the use of machines, is often used in minimalist music, mainly synonymous with fantasy.

The places chosen by Scanner and Mike Kelley were simultaneously recorded on video and digital sound recorders. Attempting to amplify the properties of recordings, the artists left the lens cap on the video camera and disconnected the microphone from their digital sound recorder. At the end of the recording, the blank signal is amplified by the artists, resulting in a recording of white noise, an obstreperous sound that contains all the frequencies of the auditory spectrum. The transmission’s volume is exaggerated to such an extent that the smallest sigh or whisper is accentuated. Thus, all the anomalies detected on tape are looped, treated in the same way that the voices recorded by Konstantin Raudive were, provoking a mystical and wondrous effect.

Priscilia Marques

Mike Kelley / Scanner  
*Esprits de Paris*  
2001

**Next page**  
Mike Kelley / Scanner  
*Esprits de Paris*  
(installation)  
2002  
Exhib. “Sonic Process.  
Une nouvelle  
géographie des sons”  
Centre Pompidou,  
2002-2003





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# Emmanuel Lagarrigue *I never Dream otherwise than Awake*

If the works by French artist Emmanuel Lagarrigue often borrow from cinema or literature, *I never Dream otherwise than Awake* borrows only from the imagination of the artist. Emmanuel Lagarrigue himself says that he does not dream, or rather he does not dream unless awake. Have we come to assist him in one of his dreams? This vast audiovisual installation brings us into a dreamlike world where each word that might qualify it seems to come from the aquatic lexical field. A blue light, coming from a line of neon lights on the ceiling, reveals the road that is to be travelled and the horizon which may not be passed. Wire structures, hanging from the ceiling, descend like sea algae from a fictional surface. In some of the electrical sockets, some loudspeakers resembling sea-shells are placed. The strange sensation of being submerged in an aquarium overtakes us. Is the artist trying to drown us, to drag us towards an abyss in order to release us and prepare us to listen? He does not want us to observe the work in its totality at first glance. He encourages moving around, and the possibility of getting lost. Advancing into the work, the spectator is stopped by voices, sometimes close by, sometimes far off; sometimes female, sometimes male, all

murmuring a song. They come from suspended speakers, which are reminiscent of mouths, hanging from the vocal cords, seeming to answer one another and striking up a conversation.

Unlike other works, the artist did not use pre-existing sources of sound, taken from films or books. He asked people close to him to allow him to record them humming a song of their choice. He then divided the music into several slots and lightly reworked them, composing a melody for each one, in order to make them into something unrecognisable. It is a very personal work, hence the title, thanks to the collaboration of his friends that confided a piece of the unconscious to him, thus allowing *I never Dream otherwise than Awake* to be an intimate experience, where the spectator himself can project his own emotions.

The melodies spread through the room and arrive at our ears without us ever being able to identify the true source, like hushed whispers, lullabies told by sirens. These unstable voices that come from everywhere are united through a soft and clear sound recording installed in the periphery that allows it to unify everything, as did the luminous surroundings of a "Blue Velvet".

Emmanuel Lagarrigue is not a trained musician, he studied art philosophy. What he is interested in most in all his auditory works, is not so much the music, as the words that are thus formulated, the language and shared experience. He considers himself a minimalist artist rather than a visual artist of sound. Our apprehension is expected, in order to put together the work's story. If he did not wish to sink us, he certainly succeeded in submerging us.

Florence Parot

This page and  
following pages  
Emmanuel Lagarrigue  
*I never Dream  
otherwise than Awake*  
2006





# Chris Marker

## Ouvroir

128 / 63 / 39

“**B**ioy’s world: a ghost-world, these people who we know nothing of, whose appearance is clearly a lie, but where it is precisely so easy to lie that certain perverse souls, I am sure of it, feel malicious pleasure in telling the truth, knowing they will not be believed. Now, I have my island in Second Life. I meet with people from the four corners of the earth. And it is a fact that we are accomplishing something absolutely new in the history of communication. It is not quite reality, and yet... The telephone, emails, even video-conferencing do not nullify distance, but rather they highlight our efforts to overcome it. In SL, distance is abolished. We are there and not there at the same moment, like my other cousin, Schrödinger’s cat. Never before had it been attempted.” \1

The author of numerous films such as *La Jetée* (1962) and *Level Five* (1996), Chris Marker is also a writer, poet, photographer and ethnologist. Through his documentaries and his cinematographic essays, he is the witness of his time and throughout his career strives to capture social, political and cultural revolutions.

He defines himself as an artisan producing “handiwork”, collections of documentary images and literary commentaries. It is thanks to these montages that he is the guardian of our collective memory. With the “Petite Planète” collection, published by Éditions du Seuil, he proceeds in the same manner by offering a layout inspired from cinematographic montages. The image overrides its role as illustration.

Using different formats – gelatine-silver photography, digital photography, video, film and archival images – he gives the commentary an essential role thanks to a voice-over which delivers his personal reflection on the contemporary world, like in *Sans Soleil* (1982), with its montage which combines documentary and fiction accompanied by philosophical commentary.

Driven by new aesthetic practices and advances in technology, he created *Immemory* (1998), an interactive CD-Rom in which he intertwines fictions and archival images. Recently, Chris Marker has become interested in real life simulation on the Internet website Second Life. There, he created his avatar, Serguei Murasaki, and his island, *Ouvroir (Workroom)*, so-called in reference to l’Oulipo (*Ouvroir de Littérature Potentielle*). He spoke in these terms during a live interview in Second Life:

**Les Inrockuptibles:** How did you come to exhibit on Second Life?

**Sergei Murasaki:** Curiosity, at first. Then it becomes addictive.

**Les Inrockuptibles:** In what way?

**Sergei Murasaki:** Have you read *The Invention of Morel* by Adolo Bioy Casares? [...] Well, it is exactly the world from his masterpiece that we find in SL.

**Les Inrockuptibles:** Could you elaborate?

**Sergei Murasaki:** Fantasy, onirism. The sentiment of permeability between reality and virtual reality [...]

**Les Inrockuptibles:** This island, the objects we find there, the museum... Are you the creator or the proprietor?

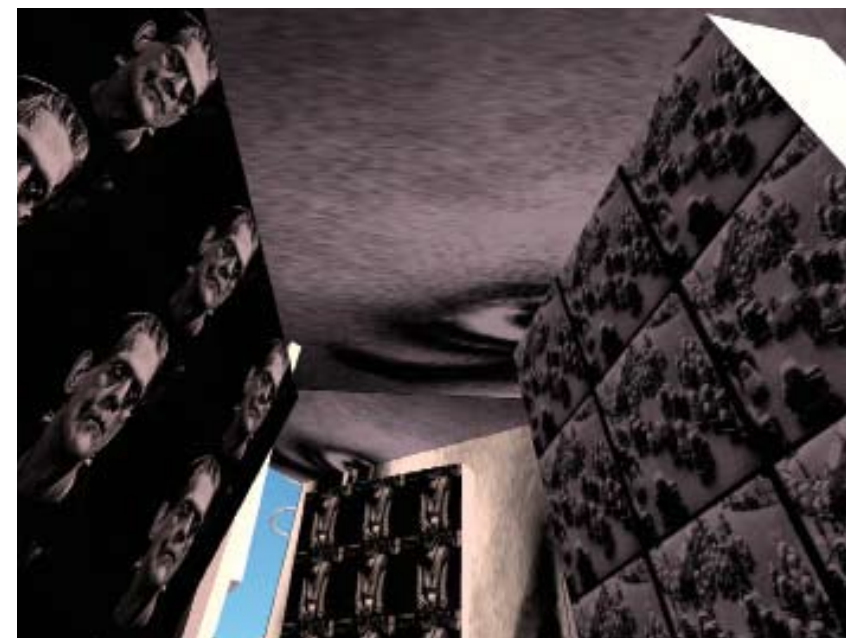
**Sergei Murasaki:** No, I have never been the proprietor of anything. A group of Viennese friends are in charge of its administration. They’re great, by the way.

**Les Inrockuptibles:** How do you understand the way in which this virtual space and its users invented a life for themselves, an economy, a virtual commerce of body and currency?

**Sergei Murasaki:** The commerce aspect bores me as much as in RL. Besides, I don’t understand it at all. But seeing as though I already don’t understand the economy of the real world...

**Priscilla Marques**

\1 Excerpt from Guillaume-in-Egypt’s interview, conducted by Poptronics, “Pop’lab Sao Paulo extension”, October 2009.



Previous page  
and these pages  
Chris Marker  
*Ouvroir 128/63/39*



# Bruce Nauman *Get out of my Mind, Get out of this Room*

**B**ruce Nauman is fascinated by the ambiguities and imprecisions of language. He has been influenced by the works of Samuel Beckett and philosopher Ludwig Wittgenstein since the beginning of his career. In the majority of his works, whether they are auditory or visual, made with neon-lights, he uses words and frequent repetitions to question the nature of art and notions of body and identity. He turns language into a powerful tool to manipulate and control the spectator. In his performance *Body Pressure* (1974), Bruce Nauman invites the spectator to follow a list of actions to carry out. They press different parts of their body against a Plexiglas wall, while striking different poses. As the descriptions of the artist are followed, the exercise is transformed into a dance which is almost erotic. In *Get out of my Mind, Get out of this Room*, the artist addresses the spectator by giving him an order, demanding an answer. The spectator has no choice, neither to accept nor to refuse the order. Throughout this work, Bruce Nauman underlines the degree of control that he can achieve over a spectator by toying with their disorientation. They enter into a closed space, confined, lit, and empty.

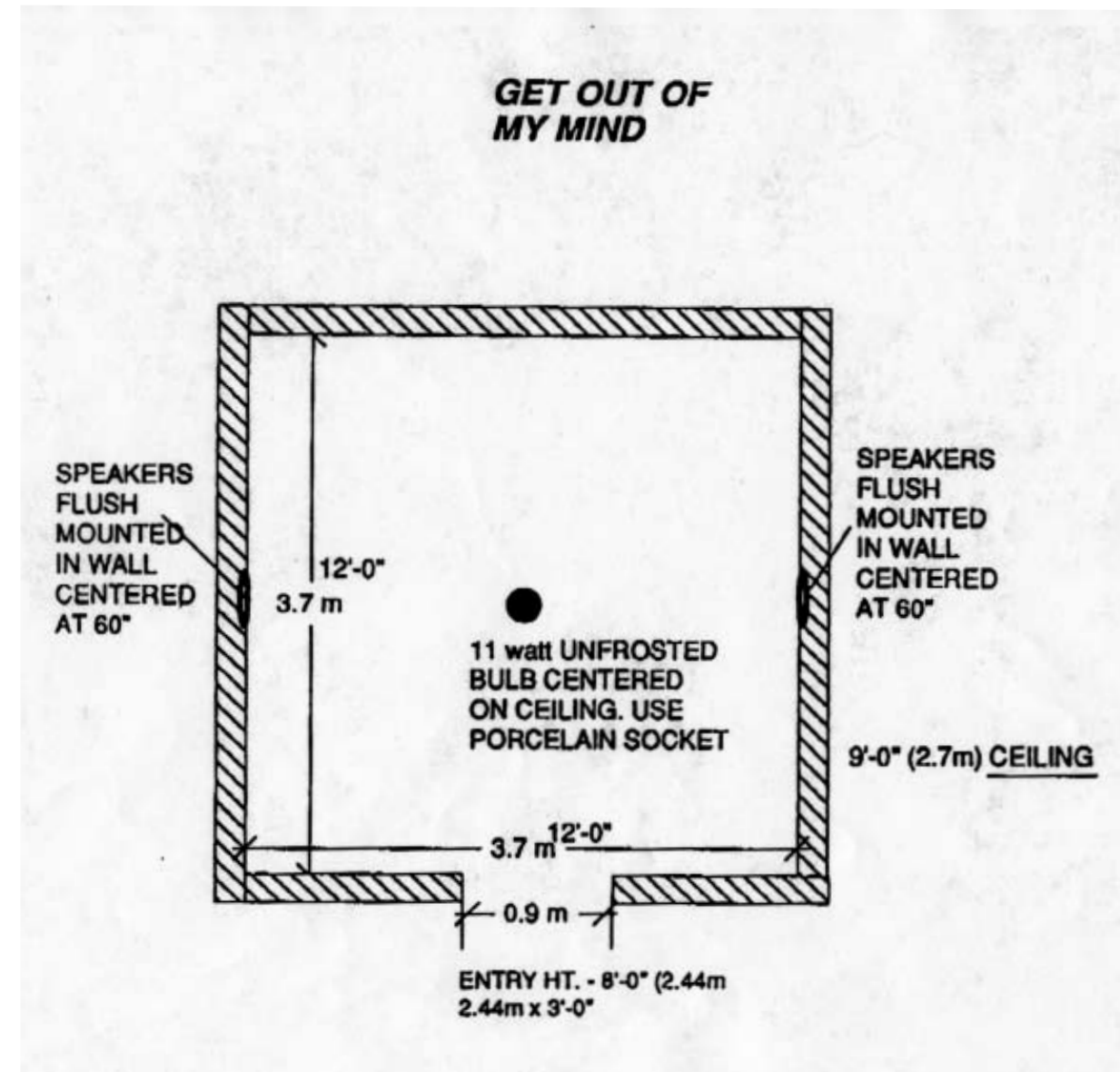
Only sound occupies this space, through two loudspeakers concealed in the walls. The auditory work starts by the sound of footsteps, followed by two exclamations by the artist, tirelessly repeated, ranging from mild to menacing in tone.

The voice of the artist is more or less distinct, sometimes firm and comprehensible, sometimes hushed, inaudible, like a repeated murmur "Get out of my mind, get out of this room". The artist orders the spectator to leave the room, and consequently the work. This is in contradiction to the demands of a work of art, which is realized to be contemplated, and depends on the spectator. However, Bruce Nauman's message clearly invites the public to flee the work. His voice is all the more hostile because it is invisible within the system and plays with different rhythms and tones to reinforce the weight of his words; the artist wails, groans, roars and mutters. He also uses his breath to accentuate the oppressive aspect of the work, reminiscent of the *Mégapneumes* of poet and filmmaker Gil J. Wolman, created in 1950. Those auditory poems were realized by replacing the words by sighs uttered in different respiratory cadences.

*Get out of my Mind, Get out of this Room* was conceived when Bruce Nauman was hugely in demand by American and European galleries, which caused him a lot of stress. Symbolically, the space created in *Get out of my Mind, Get out of this Room* is that of the artist's body. It is a mental space in which the spectator is invited, but as soon as he enters, he is asked to leave. The work deals with notions of attraction and repulsion through the bias of language, capable of influencing our mind and our judgment.

Priscilia Marques

Bruce Nauman  
*Get out of my Mind,  
Get out of this Room*  
1968





# Noto aka Carsten Nicolai ∞ [Infinity]

**C**arsten Nicolai is a German visual artist and musician, creating auditory works published by electronic music labels Raster-Noton and Mille Plateaux. His artistic approach is a cross-section of science and contemporary music practises. Throughout his auditory installations and his music, he exploits the limits and creative potential of codes, crypted formulas and other logical systems that structure our world. In order to do this, he bases himself on solid knowledge and surrounds himself with engineers, scientists or musicians for his projects and expositions. He has collaborated with musicians such as Ryoji Ikeda and Mika Vainio. Carsten Nicolai is also a member of the band Signal along with Frank Bretschneider and Olaf Bender. He signs his music productions with the pseudonym of Noto, when the focus is on sound as a physical phenomenon, while he uses Alva Noto when he is attempting a more musical approach, integrating arrangements and rhythms. Interested by the principles of Cymatics, a procedure that renders sound waves visible, in a coordinated manner, he often accompanies his minimalist sound compositions with bright visuals generated by software that he himself designed. His music is composed of digital sounds which are reworked and modified with looped

oscillations and tone generators and by making them evolve in time and space. Through these procedures, he renders sound palpable, almost like matter which surrounds us. Carsten Nicolai tries to get beyond the existing distinctions in the perception of the human senses by creating scientific phenomena in the form of frequencies of sound or vision, perceptible to the hearing and sight at the same time.

The sound experiences which he has created under the name of Noto allow him to develop a language that is wholly his own, composed of acoustic codes and visual symbols. In 1997, he created an auditory work entitled ∞ [Infinity] which was spread across the city, in railway stations, airports, galleries, boutiques and on local radio, for Kassel's Documenta X. Seventy-two tracks of forty-five seconds each make up the work. These "spins" as the artist calls them, are derived from several sources of communication, such as telephones, fax, radio waves and modems that are then reworked by the artist, sampled and looped. It is that circular repetition that gives the work its title, giving it a sense of the infinite. The resulting sounds that are produced are familiar to a contemporary environment throughout which they are spread, their signalling function usually turned into an injunction to a user. They are sound signals of communication, charged with information or awaiting response. In ∞ [Infinity], the message that they are transmitting is no longer meant to be recognizable to the auditor. It is transformed into a compact mass of sounds, taking part in the construction of a musical environment. The different sounds then underline the density of sound in our contemporary environment.

Priscilia Marques



Noto  
(Carsten Nicolai)  
∞ [Infinity]  
1997

# Owada (Martin Creed Adam McEwen Keiko Owada) *Nothing*

In 1997, Owada produced its first album, *Nothing*, under the label of composer David Cunningham. Conceived as a minimalist work, it consisted of 23 songs, composed and written by Creed. The artist's work follows the example of the conceptual and minimalist art of the 1960's and 70's, such as that of Sol Lewitt. When creating a work, Creed avoids taking an aesthetic direction. His approach relies on the question of the consistencies within a work of art and the relationships it forms with those around it. His works take on several shapes, all the while remaining restrained. The artist often uses materials available at the place of exhibition: the air in *Work No. 200, Half the Air in a Given Space* (1998), the light in *Work No. 227, The Lights Going On and Off* (2000), which won him the Turner Prize in 2001, as well as walls, doors and sound. To describe his reasoning, Martin Creed likes to quote Michelangelo, saying that a sculpture is already present in a block of marble. It's just a question of getting it out. Martin Creed considers sound and music a continuance of his approach to visual arts. In

this principle of complementarity, his auditory works often stem from visual works and vice versa, for example in *I Like Things*, or *Everything is Going to be Alright (sic)*. He also designs auditory installations, such as *Work No. 189. Thirty-Nine Metronomes Beating Time. One at Every Speed* (1998) in which 39 metronomes, placed on the floor, each beat a different time. In 1994, he formed a band, Owada, with two friends. Martin Creed was the singer and guitarist, Adam McEwen the percussionist and Keiko Owada the bass player and backing vocal. He had already written and composed pieces before forming the band, but Owada allowed him to perform them. The band soon split, as it was too far removed from Creed's artistic aspirations, who continued to develop his own musical projects as singer and guitarist in the context of his exhibitions.

In the album *Nothing*, the titles of the pieces also revealed the lyrics of the song (*1,2,3,4*), its characteristics (*Short g, 0'06"*) or the context of recording (*30 Seconds with the Lights Off*). In the same vein, the piece *X* consists of the letters of the alphabet from A to Z and *1-100* of the list of numbers sung in order. In *Circle*, the artist evokes the world of art and refers to artists who are distinguished within the field of conceptual art.

The album is a mixture between dada and pop music. The lyrics revolve around repetition, counting and reciting, but reduced to the strict minimum: few notes and no superfluous words. Creed wanted the guitar to be as pure as possible, and chose not to use reverb or distortion. Through this neutral approach, the sound is finer, purer. It is that absence of musical aestheticism that gives the album its name.

Priscilia Marques

This page and  
following pages  
Owada  
*Nothing*  
1997





\1 ...Men and women float alone through the air. They drift past my window like the weather. I close my eyes. My heart is a moth fluttering against the walls of my chest. My brain is a tangle of spiders wriggling and roaming around. A wriggling tangle of wriggling spiders. (Still Smoking, Part IV), 1998.

Pages 88-89  
Ugo Rondinone  
*The evening passes like any other...*  
1998

## Ugo Rondinone *The evening passes like any other...*\1

**T**he artist as sleeper, dreamer, or else as a clown, prostrate on the ground – in his works Ugo Rondinone often ventures into the uncertain terrain of emotions. The ground vibrates with his undulating lines, voices coming from unexpected sources sing in the visitor’s ears, and the installations are made up of objects which

seem as alien as they do familiar. They present themselves to the visitor like impressions of déjà-vus and sensations which are indefinable and yet familiar: in front of the visitor are balls, walls and columns of smithereened mirrors, or else, as here, highly suggestive spaces with huge pebble-like stones from which wafts a voice, and which, flying in the face of all physical probability, seem to be in mid-air beneath the ceiling. Rondinone confidently sketches snippets of experience that are both subjective and archetypal: dreamlike realities. By urging visitors to touch, look at and listen to, this art gives priority to their instinctive perception. So the visitor experiences his/her body as a source of knowledge, and becomes a participant in this kind of “performance poem”.

In Rondinone’s titles we already sense the poetic and nostalgic suggestion of his works. And like the men and women who, in the subtitle, float past the awareness of the lyrical “I”, we too slide into this square installation space. An artificial dayglo yellow horizon surrounds the three huge river pebbles painted dazzling white which hang from the ceiling. In order to pass them, we involuntarily slacken our step and hesitantly, and slightly disorientatedly, approach the four small white video monitors on which spectacular scenes are being transmitted in a continuous loop. Here, too, levity reigns: we see a car that is forever crossing the screen, a snowy landscape, a clothed man’s body adrift in the water, and a naked woman jumping tirelessly into the air. The rhythm of the images is accompanied by a sentence that also goes round and round: “What could be better, nothing is better.” In the almost hypnotic magic of this linguistic music, the scenes give the impression of being universal memories.

If it so happens that in other works we are witnesses to an inner quest (as in *Roundelay*, 2003), in this one we come on stage like real protagonists. We walk along this brief circuit that leads us in repeated circles around three pebble-sculptures as if they were mermaids – but at the same time in ourselves as well. The unusually large scale of the stones ideally slows down our progress, and little by little we are floating rather than walking. The private and enigmatic character of this white world surprises and bestirs us to fill the space with our own reality. We know this procedure full well in the interference of his black-and-white photos, the trembling of his neon poems and his target paintings, and the use of immaterial music and voices which create an atmosphere. Those who let themselves be surprised, and drawn for a moment into Rondinone’s work feel throughout their bodies that conviction held by Mallarmé: “To name an object is to get rid of three-quarters of the enjoyment of the poem. [...]; to suggest it – there’s the dream.”

Gaby Hartel

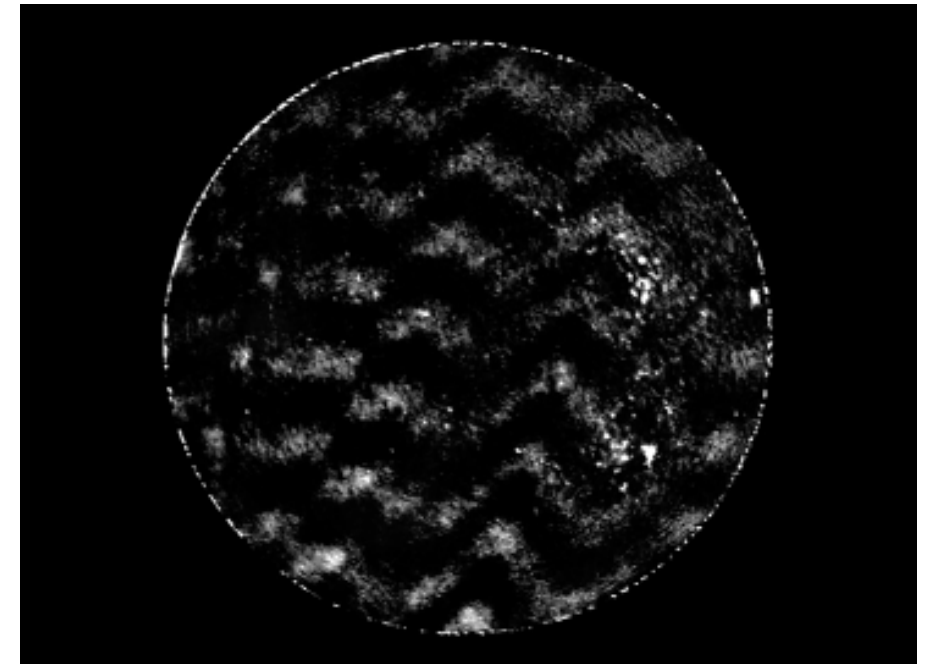
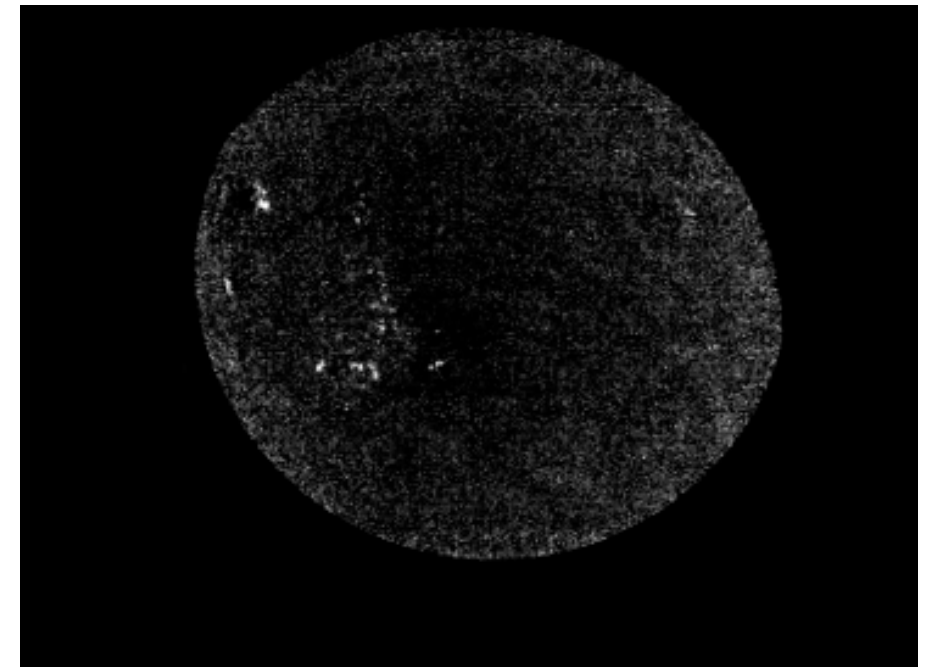


## Semiconductor *Brilliant Noise*

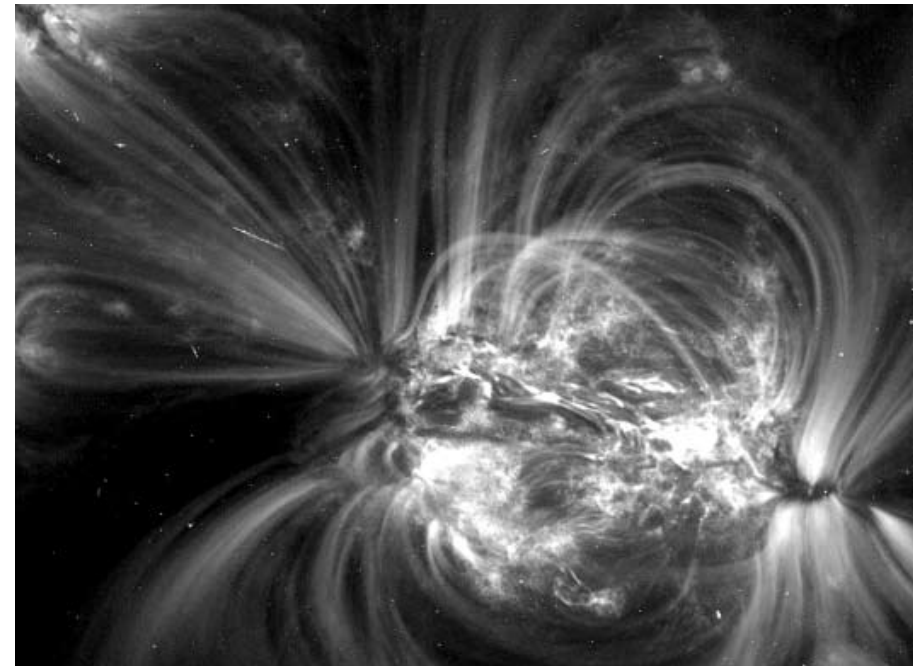
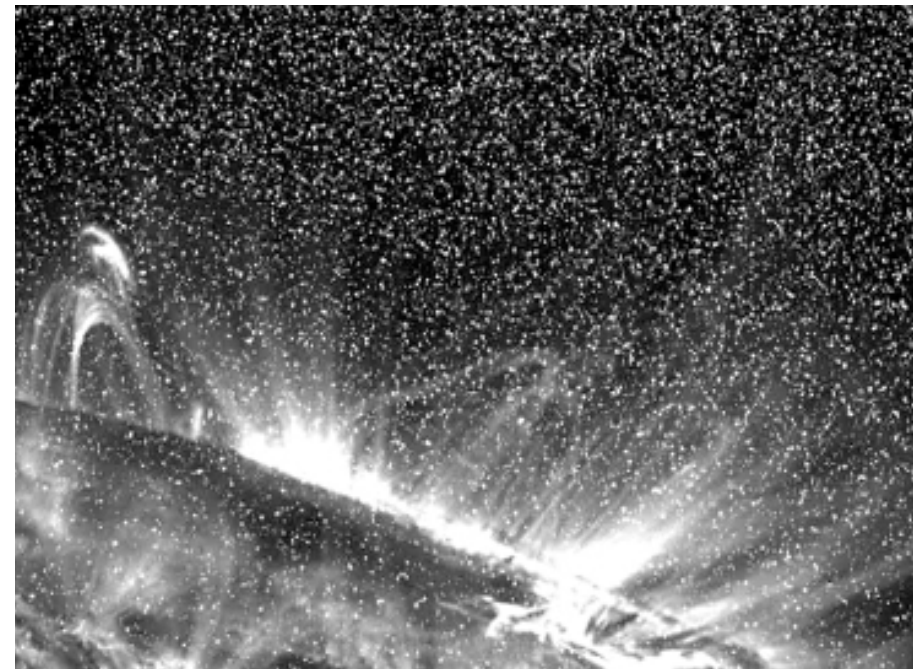
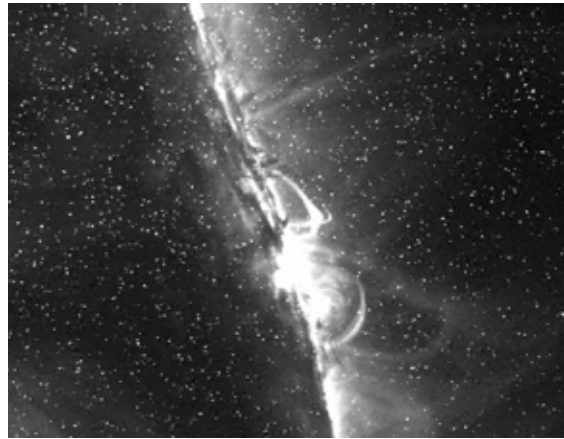
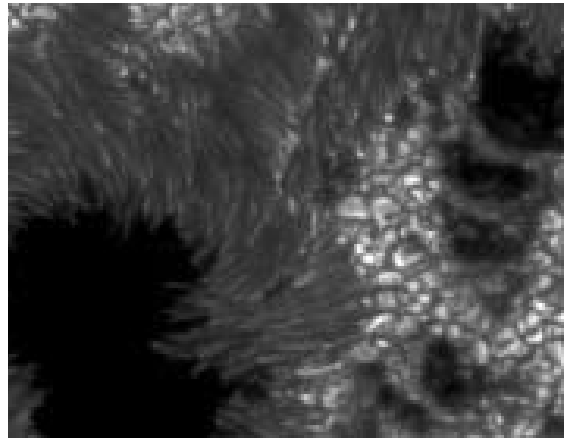
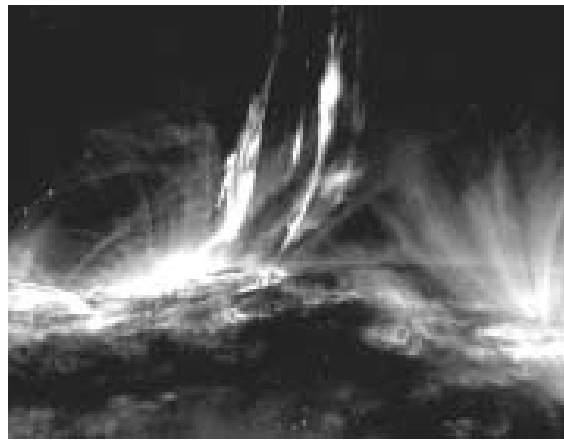
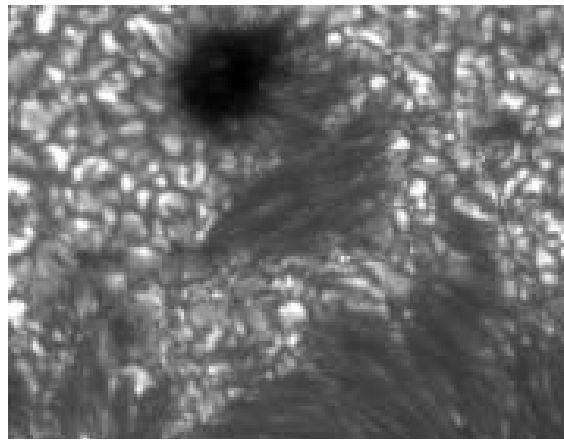
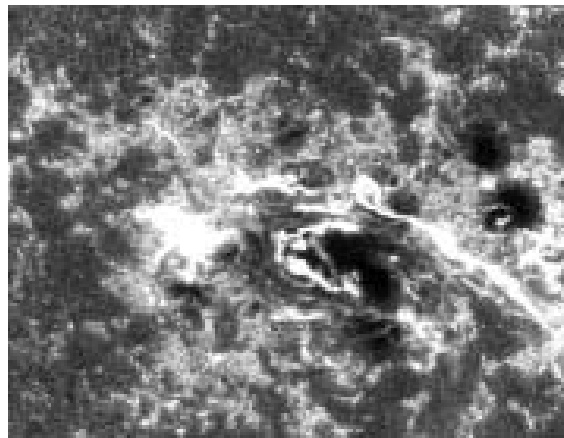
**L**ike the terrifying basis of an engraving by English artist and poet William Blake, the audiovisual work *Brilliant Noise* pulls us towards cosmic confines. Two English artists, Ruth Jarman and Joseph Gerhardt, collaborating since 1996, are the driving force behind this “UFO”, working under the science-fiction name “Semiconductor”. Originally, this collaboration was meant for musical purposes, and Semiconductor began by creating *Sound Films* where the connections between sound and image were systematically explored. They bring up the structural relationships between music and architecture, transform sound tracks into visual materials and explore the idea of abstract moving landscapes. Since 1999, they have worked on digital animations in order to transcend the constraints of time, trying to explore the physical world beyond the human experience through that bias, thus hoping to question our actual existence on Planet Earth. In *Brilliant Noise* the artists propose an astral symphony to us, re-enacting some of the sun’s finest moments. This work was

made in the context of a residency programme initiated by the British Art Council at the Department of Space Sciences of the University of Berkeley, California, in collaboration with NASA, giving them access to a multitude of solar pictures taken by orbiting satellites. With the help of astronomers, the artists went through countless gigabytes of archives, and compiled some of these digital scans in order to compose a video animation on the oscillations of the sun. *Brilliant Noise* may be perceived as a documentary, without taking into account the audio recordings and the montage. Through a process of audio data processing, the artists have used images to control the fluctuations of sound; according to the brightness of the image the sound varies, crackles, buzzes and falters before harmonising. The sound material first provides natural radiation from the sun. The interaction between sound and image is perfect and allows for an elaborate fiction of sound and visuals, with each burst of particle energy coating a sound in colour; a ground noise which is almost constant throughout all of the sequences, revealed as terrestrial or extra-terrestrial interference, is illustrated through a white grain. The compilation of images itself is “chronological”, driven by the spectral frequencies of the data documents. It is a universal natural history, interpreted by the artists, wishing to make us conscious of the sublime chaos of our cosmos. Semiconductor delivers to us a fused landscape, made of geysers of fire that move and disappear by the grace of astral winds and the artists’ audio-visions. The spectacle that takes place in *Brilliant Noise* is extraordinary, and will seduce romantics that exalt in mysterious forms and turbulent landscapes.

Florence Parot



This page and  
following pages  
Semiconductor  
*Brilliant Noise*  
2006



# Mika Vainio

## Three Compositions for Machines (Track 01)

**M**ika Vainio is a Finnish musician, composer and producer. Since 1994 he has been a member of the experimental electronic music duo Pan Sonic, together with Ilpo Väisänen. The formation feeds off of different musical sources, from concrete music to hip hop, over reggae to 1980's industrial. Their music is characterised by a sound composed by cold loops, essentially made possible by drum computers, synthesizers and other transformed appliances.

In order to experiment with other forms of creation, Mika Vainio has also recorded albums under his real name or under pseudonyms (Ø, Kentolevi, Philus, Tekonivel) and constructed installations. For example, *Onko* is an album comprising of a recording of a performance which took place in the Netherlands in 1996.

Mika Vainio's work is recognizable by his analogue recordings, evocative of the minimalist productions which preceded the start of techno music. He manages to create moods and original musical universes without using sound processing software. Mika Vainio has worked with different labels, notably Touch, Wavatrapp and Sähkö, and has collaborated with musicians like Björk, Alan

Vega from the band Suicide and dancer Cindy Van Acker.

In September 1997, he participated as composer and performer on the album *Three Compositions for Machines*, recorded at a performance at the Korzo Theatre of Den Hague. Auditory work by Mika Vainio, Charlemagne Palestine, minimalist music composer and visual artist, and Peter "Pita" Rehberg, founder of the industrial, electronic and experimental music label Staalplaat, based out of Amsterdam, for the Masterclass Festival, a festival meant to bring artists from different disciplines together. Those pieces were composed and performed on the inventions of Christof Schlaeger, German composer and for many years inventor of machine-instruments which he reunites with an orchestra. Indeed, his auditory sculptures are set off against a scenic space in order to create computer controlled visual and musical installations.

Mika Vainio has composed and performed with "Rustler", a wind device, taking its name from the German word "Rauscher" (noise). This auditory machine, whose purring evokes motors and pistons, produces white noise, droning, bells and sound evoking the whistling of a flute, gives Vainio's piece a fascinating and dramatic character. Pita, for his part, used the instrument named "Schellebaum", a strange and imposing apparatus, made of metal and covered with little bells. Charlemagne Palestine, finally, presents a composition made with the "Siren", an instrument that produces variations on tones. The album also contains a track with a recording of the audience's applause after the last performance at Korzo.

Priscilia Marques



Mika Vainio  
*Three Compositions  
For Machines (Track 01)*  
1997

**Next page**  
Mika Vainio  
*Performance at Korzo*  
The Hague,  
The Netherlands  
September 27, 1977





**New Technological Art Award  
Liedts-Meesen 2010**





#### Jury

**Peter Weibel**  
Director of ZKM Karlsruhe

**Jean-Marie Dallet**  
Professor and  
Commissioner of "Update\_1"

**Philippe Van Cauteren**  
Director of SMAK Gent

**Françoise Meesen**  
Fondation Liedts-Meesen

**Dirk De Wit**  
Director of BAM,  
Flemish Institute for visual,  
audiovisual and media art

**Stef Van Bellingen**  
Consultant for  
Zebrstraat-artistic leader  
VZW Warp

**Christine Van Assche**  
Chief curator  
New Media  
Centre Pompidou, Paris

**Art Yan**  
Organiser of the exhibition  
*E-Arts Festival*, Shanghai

**Nick Ervinck**  
Artist, winner of the  
"Update\_2" public award

**Julien Maire**  
Artist, winner of the  
"Update\_2" jury's award

**Peter Beyls**  
Belgium  
*Petri*

**Dominika Sobolewska**  
Poland  
*RGB (Red-Green-Blue)*

**Go Eun Im**  
South-Korea  
*SEE(N)*

**Christoph De Boeck**  
Belgium  
*Staalhemel*

**Arthur Elsenaar**  
The Netherlands  
*Face Shift*

**Julien Gachadoat**  
France  
*Gravity*

#### Nominees

**Perry Bard**  
USA  
*Man With a Movie Camera:  
The Global Remake*

**Félix Luque Sánchez**  
Spain  
*Chapter I:  
The Discovery Installation*

**Boris Debackere**  
Belgium  
*Probe*

**Peter Alwast**  
Australia  
*Everything*

Ten works were  
selected  
from a total of  
262 submissions

During the third  
biennial for  
contemporary  
technological  
art, "Update\_3",  
at the Zebrstraat  
art platform, the  
New Technological  
Art Award  
will be awarded  
by an international  
jury

more than once, infinite versions of the film are possible.

*Man With a Movie Camera* was selected because of Vertov's intentions as a filmmaker to document daily activities. The film, subtitled *An Excerpt From the Diary of a Cameraman*, traces a day unfolding from sunrise to sunset using footage shot in a number of cities, often using the same shot more than once. For the remake, Vertov's archive becomes the database, 3 cities translate to the world, the cameraman is everyone and the camera ranges from cellphones to HD video. To achieve global collaboration non-western foreign correspondents were commissioned to spread the word on their continents. In creating the database version, Vertov's experiment marches into the 21st century raising issues about the nature of media production / distribution in the age of youtube.

**Perry Bard** (1944) is an artist living in New York. She works individually and collaboratively on interdisciplinary projects for public space. She has exhibited video and installations internationally, in New York at the Museum of Modern Art, P.S.1 Museum, Sao Paolo Biennial, Montreal Biennial,

Reina Sofia Museum Madrid. Her project *Man With a Movie Camera: The Global Remake* won Honorary Mention in the Digital Communities category at Ars Electronica '08, was presented at Transmediale '09, File '09, Media Forum at Moscow International Film Festival '09, Doclab at IDFA '09 and has been installed in museums and galleries and shown on public screens worldwide. For more information, visit [www.perrybard.net](http://www.perrybard.net)

**Perry Bard**  
*Man with a Movie Camera: The Global Remake*  
Internet project, 2009

## **Perry Bard *Man With a Movie Camera: The Global Remake***

Perry Bard's *Man With a Movie Camera: The Global Remake* is a participatory video shot by people around the world who are invited to record images interpreting the original script of Vertov's *Man With a Movie Camera*. These images can then be uploaded to [dziga.perrybard.net](http://dziga.perrybard.net), where software developed specifically for this project archives, sequences and streams the submissions as a film. As people can upload the same shot



## Félix Luque Sánchez

### Chapter I: The Discovery

The installation *Chapter I: The Discovery* consists of a sculpture representing an unidentified object in the shape of a dodecahedron and a number of videos re-staging the moment of its discovery. The sculpture is a polyhedron-shaped piece, a regular dodecahedron whose edges are fluorescent lamps. As the viewer gets closer, the machine detects the movement and tries to engage in communication by generating a light and sound code. The sculpture responds to presence, demonstrating a will to communicate. The resulting interaction and behaviour are an imitation of artificial intelligence. They are expressed as extremely simple rules capable

of generating apparently complex behaviours. But, what is its degree of intelligence? Is it a tool for communication? How autonomous is it? Is it alive? Does it exist?

The work also addresses feelings like the irrational fear of “the other”, of the foreigner, of the barbarian, from which the image of the humanoid, of the robot, of the unidentified object is derived. Accordingly, the installation renews an age-old cultural foundation, questioning the limits of our notions of artificial intelligence and cutting across our collective imaginary of science fiction. This popular “subculture” is a perfect framework for art expression with new technologies, for it precisely questions the role of science and technology in the definition of the human. *Chapter I* received a production grant from the French Speaking Community of Belgium (digital art commission) and was produced with support from LABoral Centro de Arte y Creación Industrial and through an artist residency at iMAL. Félix Luque Sánchez is responsible for the concept, software and electronics, with the dodecahedron design by Damien Gernay, Iñigo Biloa responsible for the 3D video and Nicolás Torres manning the video camera.

**Félix Luque Sánchez** (1976) is a Spanish born digital artist currently living in Brussels, who has presented his work in Spanish contemporary art institutions such as the CCCB, LABoral, MACBA, “Mercat de les Flors” and Metrònom, as well as at Shanghai’s island6 Gallery. He has received several digital art grants such as the Audiovisual and Musical Grant for Young Creators from Phonos (2002–2004) and the Digital Art grant from the Ministry of the French Community of Belgium (2008). Félix Luque Sánchez has worked at the Audio Visual Institute of the Pompeu Fabra University of Barcelona, teaching in the Digital Art Master. He is also active as a sound designer as well as being a software and electronics developer for artists, museums and private institutions. For more information, visit [www.othersounds.net](http://www.othersounds.net)

**Félix Luque Sánchez**  
*Chapter I: The Discovery*  
Installation, 2009



## Boris Debackere *Probe*

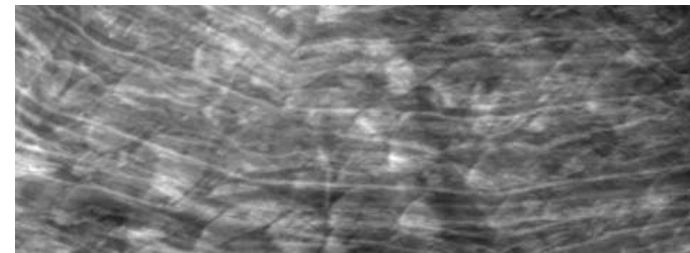
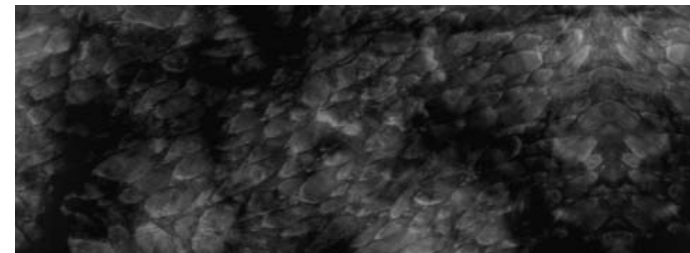
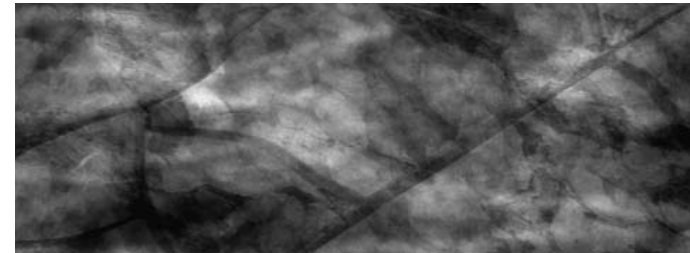
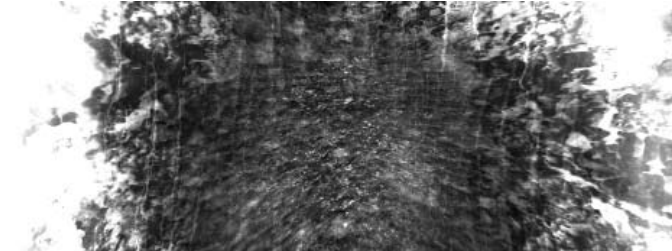
Probe – noun, an unmanned exploratory spacecraft designed to transmit information about its environment. Cinema is a virtual capsule with a projection screen as a window, which gives access to an audiovisual trip through time and space. As soon as the film starts, the projection surface becomes invisible. It becomes the magic window of the cinema capsule that engages the whole body through the eyes and ears, and abducts it to another time and space. The film machine transforms reality by generating mental activity in the viewer: cinema as a dream

machine for condensed experiences and emotions. *Probe* is an interactive installation in which the relationship between the viewer and the screen is central. The position of the viewer determines the creation of generative sound and image that physically take the viewer on an audiovisual trip. *Probe* is an Auguste Orts production and is produced with the support of the Flanders Audio-visual Fund, with sound and image design by Boris Debackere, vvvv's Sebastian Gregor responsible for the software design and the V2\_Institute for the Unstable Media supplying the sensor application.

**Boris Debackere** (1977) is an artist, lab manager at V2\_Institute for the unstable media in Rotterdam and staff of the postgraduate program Transmedia. As a media artist his main interests are the possible integration of different expression forms, with an emphasis on electronic sound and image. Most recent work and research is concentrated on translating and transforming the cinema concept into other forms like live cinema and audiovisual installations. His work includes *Vortices* a reactive installation, *Exposition gorge(l)* at the

KMSKA, *Probe* an installation dealing with the relationship between the viewer and the screen, and the research project, *The cinematic experience* (lectures and publication). He collaborated with Brecht Debackere on the live cinema performance *Rotor* (performed at several international media festivals, ([www.rotorscoop.net](http://www.rotorscoop.net)) and is currently working on a new performance *Vector* ([www.vectorscoop.net](http://www.vectorscoop.net)). Boris Debackere also did the programming and sound design for Marnix de Nijs' installations *Run Motherfucker Run* (2004), *Beijing Accelerator* (2006) and *Exploded Views* (2008). He did the sound design for Noud Heerkens' feature film *The Last Conversation*. The composition and sound design for Herman Asselberghs' films *a.m. /p.m.* (2004), *Proof of Life* (2005), *Capsular* (2006), *Futur Antérieur* (2007), *Altogether* (2008) and *Black Box* (2009) was by his hand as well. For more information, visit [www.mydsp.net/probe/](http://www.mydsp.net/probe/)

**Boris Debackere**  
*Probe*  
Interactive video projection, 2009



## Peter Alwast *Everything*

*Everything* (2008) is a synchronised 3 channel 3D/video animation. It brings together seemingly disparate visual forms like film, photography, abstract painting, and graphics. Across three projections, presented side by side, the work enacts a kind of storyboard presentation where 3D space is viewed through the three independently looped works. In various parts of the work, however, each frame aligns momentarily to reveal a vast panorama and unified view. The constructed human set of *Everything* presents a collision of objects,

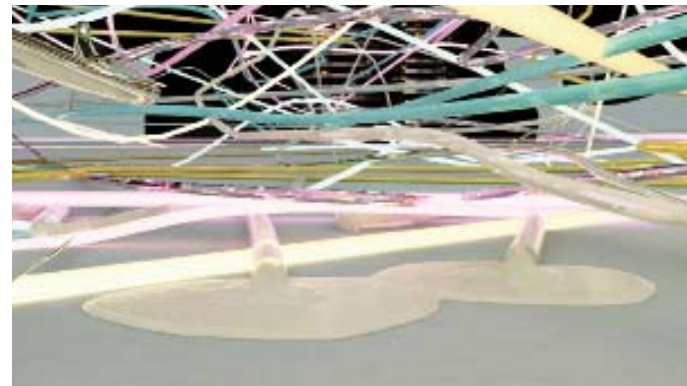
materials and structures, each with strong associative qualities. A new wooden framework of a domestic house is silhouetted against a bright sky, and its armature can only partially contain a full glowing moon whose sphere protrudes easily past the cage of one wall. Day and night coexist and undermine temporal distance. This cratered moon is, in turn, spliced with a screen showing a film where the camera circles an unattended microphone set-up in a small park rotunda at night. A soundtrack of a gospel preacher can be heard singing out like a disembodied ghost, perhaps to a small and disinterested audience, pictured at nightfall at the rear of this quaint structure. Cut-out rectangles within the screen reveal yet further scenes behind. By setting different forms of visual language mise-en-abîme, or as video within video within a computer model and so on, a complicity with forms of “hybrid media” is made paramount. The unlikely melding of objects in *Everything* invokes the active presence of a grey non-space. It operates like a green-screen on a film set where CGI effects can insert nearly anything seamlessly.

Within the landscape, convex mounds play like giant mirrored fish-eye lenses and distort real-time video of a suburban street, and the muted colour of this “real” footage contrasts with the Pantone-esque palette of the software modelled objects. Water seeps across the floor but with a convex meniscus, behaving like mercury. As cameras turn and move through this set, candy coloured tubes spill a milky liquid onto the floor, a visceral embodiment of excess and everything in the scene. In *Everything* a white, glowing, and content-less billboard announces its own vacancy, and against the equivalences of representation, both visual and auditory, we could see this billboard as the ultimate “empty sign”. This pixel and code landscape represents our world of solids while disrupting it. It is a collision of objects, materials and spaces, a simultaneity of mediated images which collapse and fragment each other.

**Peter Alwast** (1975) was born in Warsaw, but is currently based in Currarong, Australia and New York. His conceptual practice employs diverse media forms including film, video, computer graphics, painting, and drawing. His installations fold

different generations of images and footage through different objects and regimes of representation, and invoke questions about “institutions”: public space, gallery space, the spectator, new media, and painting. Peter Alwast finished his MFA at Parsons School of Design, New York in 2002. Since then he has exhibited in New York, Australia and Germany. In 2008 Peter was the inaugural recipient of The Premier of Queensland New Media Art Award, hosted by The Gallery of Modern Art in Brisbane, Australia. Alwast was also awarded a Samstag Scholarship in 1999 and an Oscar Kolin Fellowship (Parsons School of Design, New York). His work is held in private and public collections in Australia and New York. For more information, visit [www.peteralwast.com](http://www.peteralwast.com)

**Peter Alwast**  
*Everything*  
Video projection, 2008



## Peter Beys *Petri*

The present proposal expresses faith in the idea that rewarding human-machine interaction may emerge from the articulation of human originated influence over an otherwise autonomous process. This approach is in eminent conflict with most commonly observed interaction protocols that guarantee accurate control over a given process. This project views spontaneous bodily behaviour of a human interactor as complementary to the internal behaviour of an artificial world. This parallel, synthetic universe is thought of as a distributed system consisting of a population of basic entities called particles. Particles interact locally using very simple rules. However, when considering the population as undivided, simple local interactions give rise to interesting, complex global behaviour that could not be anticipated by the systems designer – emergence is said to happen implicitly without the need for global explicit human-engineered guidelines. Emergence is a key concept in the study of complex dynamical systems, and this project takes

inspiration from distributed thinking in the fields of cognitive science, the flocking model devised by Reynolds and the discipline of artificial chemistry. In addition, *Petri* takes its name from the shallow Petri cell culture dish commonly used in the field of microbiology and builds on previous research viewing human-machine interaction as interfering with colliding molecules. *Petri* is built as an interactive, adaptive audiovisual installation. The dynamics of the program are visible by way of a large-scale video projection. The external physical world is connected to the internal virtual world through computer vision. *Petri* tracks locations of change in the external world – such changes attract particles. A human inter-actor acts as a catalyst; when within one's ranges of influence, particles reproduce according to a four-gender format. When outside, particles are engaged in a process of competition, therefore, at any time, the number of particles is variable. Particles also interact locally while dissipating energy. Particles hold parametric data that is considered genotype and is thus subject to genetic manipulation in the process of reproduction. Every particle holds

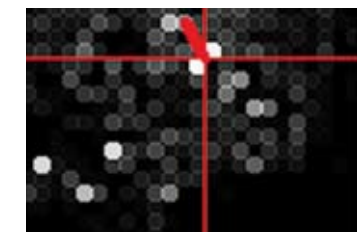
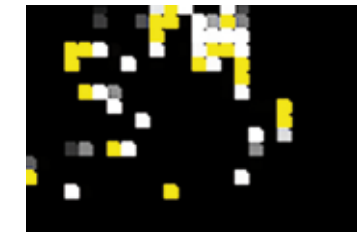
a complex FM audio synthesiser conditioned by the data, therefore, the evolutionary process echoes in the sounds produced by the installation as a whole. *Petri* is implemented as two parallel processes: one written in Java, one written in SuperCollider, both interact through OSC (Open Sound Control). Human inter-actors may develop a degree of sensitivity and fractional understanding of what is actually happening inside the population of interacting particles. However, they may never develop a complete understanding of the installation in its entirety, even given repeated visits. This particular mix of meaning and mystery acts as a source of rewarding human-machine interaction; the idea of interaction itself is extended into a profound, machine mediated aesthetic experience.

**Peter Beys** (1950) is a Belgian born artist/composer working with computer media since the early seventies. He studied music and computer science at EMS, Stockholm, the Royal Music Conservatory, Brussels and University College London. Beys published extensively on various

aspects of digital media, including computer assisted composition, real-time systems design, interface design, personal expert systems and, in general, the application of artificial intelligence for artistic purposes. He also pioneered the use of cellular automata in the field of computer music. Beys explores computer programming as a medium for artistic expression and develops generative systems in music, the visual arts and hybrid formats. His approach views computers as cognitive partners in the process of artistic creation and borrows methods from the science of A.I. His work was widely shown and performed at conferences like Siggraph, ICMC, Imagina, ISCM and ISEA. Beys was guest lecturer at the University of Quebec, California Institute of the Arts, Queens University Kingston and Osaka Arts University. Beys teaches theory and history of New Media at KASK, University College Ghent, coordinates research at the KASK Interaction Lab and currently lectures on Sound Art at the St Lukas Hogeschool Brussels. He is also a member of the evolutionary computing team at the Interdisciplinary Centre for Computer Music Research, University of Plymouth, UK. For more information, visit [www.beys.org](http://www.beys.org)



Peter Beys  
*Petri*  
Interactive installation,  
2007–2009





## Dominika Sobolewska *RGB (Red-Green-Blue)*

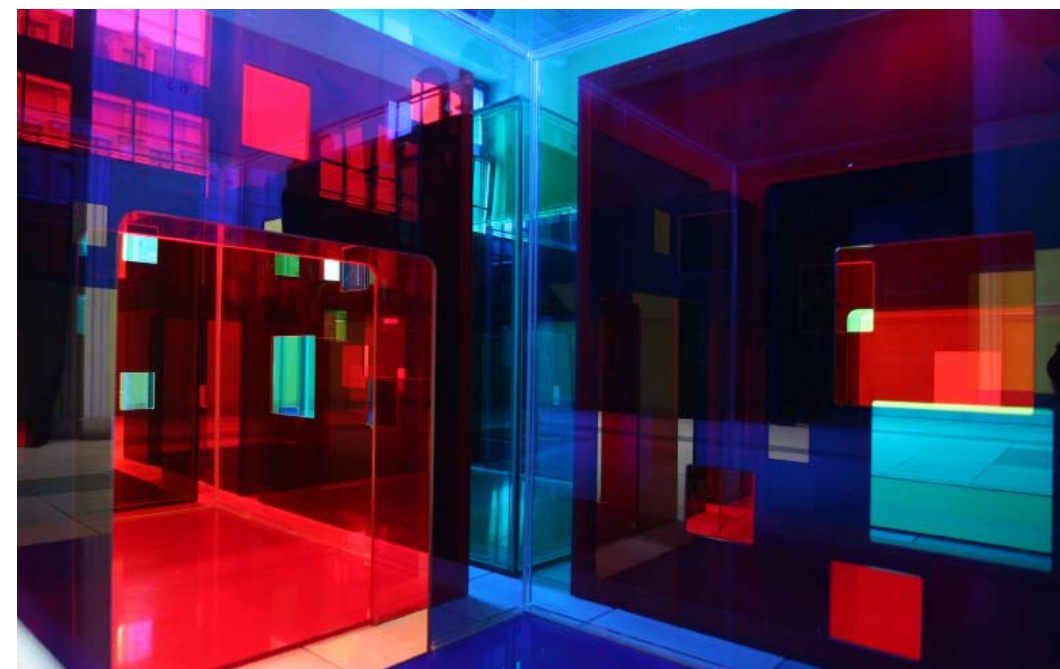
*RGB (Red-Green-Blue)* is a spatial arrangement of nine cubes made of transparent material in the three primary colours – red, green and blue – and appropriate lighting, making it a light-mixing maze. Produced by Wrocław's WRO Art Centre Foundation ([www.wrocenter.pl](http://www.wrocenter.pl)), *RGB* is a large-format interpretation of the additive method of colour mixing, based on the physiological mechanism of human-eye reception. In a sense, it also refers to the beginnings of media, when the RGB model was first used in analogue technology. The principal idea of the exposition is to play in search of

colour. Going through the maze of cubes, viewers observe the colours permeating and mixing. The phenomenon is a result of interplay among the boxes and the small windows cut out in them. The resulting colour compositions observed by the viewers are different for different cubes. Moreover, by changing the angle of vision through the square hollows, the observer is guaranteed to discover new colour compositions. This method – watching images frame by frame through little holes in the walls of a box – to a certain extent resembles the process of film making. The specially-prepared kaleidoscope is intended to reinforce this analogy. By looking through its tube, we have an opportunity to explore the observed fragments of images in an even deeper way. We notice the intricacies of colour in symmetrical reflections as well as other interesting manifestations.

**Dominika Sobolewska** (1980), graduated from the Faculty of Interior Design and Designing, of the Eugeniusz Geppert Academy of Art and Design (ASP) in 2005, specialising in interior design. She currently works in the Academy as an assistant in professor Krzysztof Wołowski's interior design atelier, after

spending the 2008/09 academic year working as an assistant in professor Marek Jakubek's painting and drawing atelier. Dominika Sobolewska works in the contemporary art and design field. Her main activities are based on combining experiences connected to design, with characteristic means of contemporary artistic expression. The artistic actions centre around an idea of creating a dialogue between a work of art and an audience. Implemented objects often occur as small architectural forms constructed in a way that provokes onlookers into a deeper interaction. Ms. Sobolewska has won numerous contests and scholarships, for example receiving a prize awarded by *Gazeta Wyborcza* in the category of Fine Arts at wARTo 2009, for a project called *Interactive Playground*, which was exhibited at the WRO Arts Centre, the Centre of Contemporary Art in Toruń and the Zachęta National Gallery of Art. For more information, visit [www.dsobolewska.carbonmade.com](http://www.dsobolewska.carbonmade.com) and [www.wrocenter.pl](http://www.wrocenter.pl)

Dominika Sobolewska  
*RGB (Red-Green-Blue)*  
Website and installation, 2008



## Go Eun Im *SEE(N)*

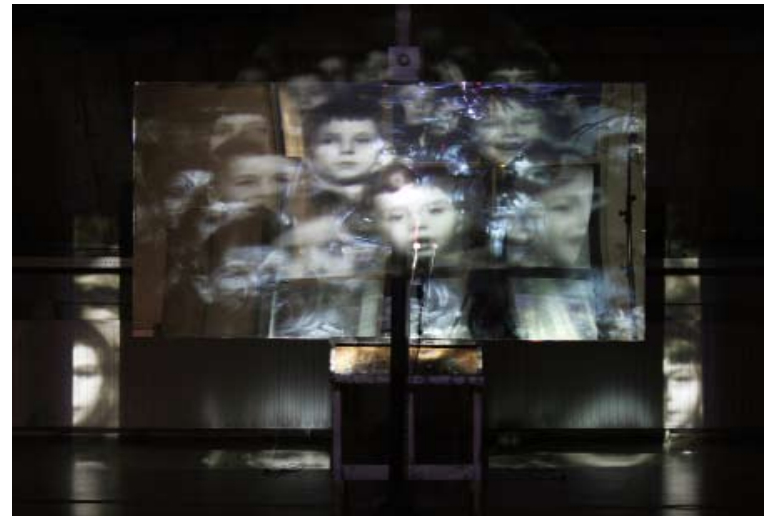
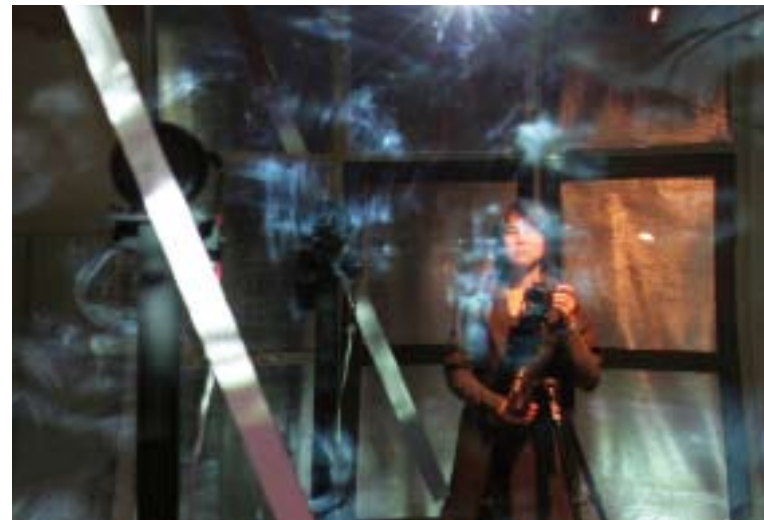
Our visual focus as an audience always tends towards the actor in a film. While seeing the film, the audience should try to forget the fact that they are watching something in order to concentrate on it, and then the actor becomes the object of the voyeuristic gaze of the viewer. How can the gaze of the audience communicate with that of the actor? This question is the starting point of the work *SEE(N)*. "The actor as audience", "the audience as actor", the locations of the subject and the object of the gaze keep shifting in *SEE(N)*.

There is a fan with a white bar placed in front of a mirror the size of 1m x 1m. A film in which the actors look at the audience is projected on the fan. The speed of the fan and illumination of the lighting constantly adjusts to changes in the audience's position. When the audience enters, the space is light and the white bar does not yet turn, so he or she can see his or her own image reflected in the mirror. When coming closer to the work, the room gets dark and the fan starts turning, revealing the film of the actors who watch their viewer. Since the mirror reflects the film images back onto the opposite wall, the audience becomes surrounded by the actors' gazes.

**Go Eun Im** (1981), born in South Korea, lives and works between Seoul and Amsterdam. She received her education at the Graduate School of Communication and Art (MFA in Media Art) of the Yonsei University, Seoul. Go Eun Im is interested in the archaeology of illusionist technologies that renew our perception. In her work, she observes the border between two things: the present and the past, seeing and being seen, subjectivity and objectivity, reality, the ideal and so on. She

has held residencies at the Amsterdam Royal Academy of Visual Arts in 2008 and 2009, as well as at the University of Luxembourg's 7th Asia-Europe Art Camp – Art Workshop for Visual Arts/Asia-Europe Foundation. In 2004, Go Eun Im was awarded the Photo, Film and Exhibition award at Seoul's World Culture open. Two years earlier she received first prize in the third Kyenggido and YTN visual Competition held at Seoul. Her work has been exhibited in Casino Luxembourg ("Moved, mutated and disturbed identities". Art Workshop for Visual Arts, 2009) and at Amsterdam's Royal Academy of Visual Art ("Rijksakademie OPEN", 2009), as well as screened at events such as VIDEOHOLICA in Bulgaria (2008) and the International Video Show "Dis-ease" held in South Africa (2008). For more information, visit [www.imgoeun.kr](http://www.imgoeun.kr)

Go Eun Im  
*SEE(N)*  
Installation, 2009



## Christoph De Boeck *Staalhemel*

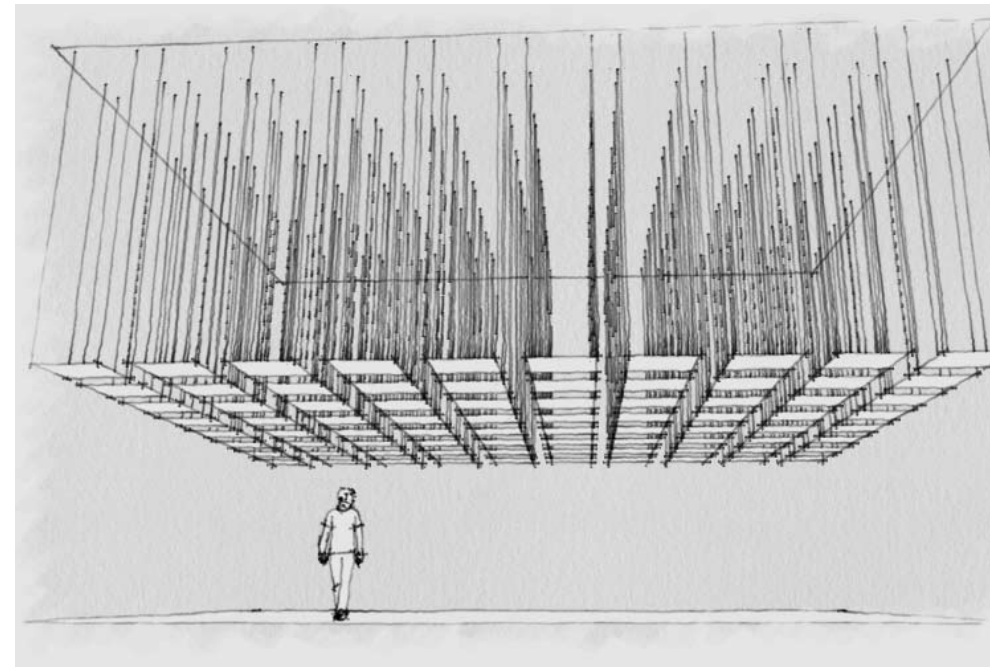
*Staalhemel (Steel Sky)* is an interactive installation with 80 steel segments suspended at regular ceiling height. As the visitor walks through the space, metal pins tap rhythmic patterns on the steel plates, activated by the brainwaves of the visitor who is wearing a portable EEG scanner. This immersive and responsive environment confronts the viewer with an acoustic representation of the electrical brain activities that can be measured at the scalp. All of our mental and physiological processes are controlled by a myriad of transitory circuits in an invisible, obscure place in the crown of our head. The most frequently recalled of these networks constitute our self-consciousness. This intimate topography is mirrored in the overhead steel matrix

as its elements are struck in shifting rhythms and combinations, transforming your being there into macroscopic dimensions. The work creates a space of reflection both on and by the operation of your mind. This double bind could then be described as a thinking that is trying to catch the moment of its own generation. The impossibility of this absolute transparency leaves the visitor chasing his focus and the machine stealing it from him.

**Christoph De Boeck** approaches sound as a visual and tactile medium. In his installations sound turns out to be a tangible presence. The spatial organization of sound sources, the choice of materials in media and the method for sound transmission are all part of De Boeck's permanent research into how sound relates to an environment and to human presence. The dynamic spatialisation of sound confronts the visitor with the idea of acoustic energy as an artistic object and even as a visual principle. His previous works include *Closer* (Deepblue, 2003), *Time code matter I* (2005) and *Time code matter II* (2007), both in collaboration with Yves De Mey. Christoph De

Boeck is also co-artistic director of Deepblue, an interdisciplinary production structure. Within this structure he has written, in collaboration with Heine Avdal and Yukiko Shinozaki, concepts for performances as well as developing spatialised installations for data and audio for them. Their best known work is *You are here* (2008), which distributes objects and text amongst spectators by means of archive boxes. For more information, visit [www.deepblue.be](http://www.deepblue.be)

**Christoph De Boeck**  
*Staalhemel*  
Interactive Installation,  
2009



## Arthur Elsenaar *Face Shift*

*Face Shift* is a live performance piece, first performed at the Slought Foundation Philadelphia USA in 2005, and is a demonstration of algorithmic facial choreography. This piece is a play on the mirror symmetry of the face, in which both sides of the face are controlled by identical algorithms, but one is executed slightly faster, over time creating visual shifting patterns from symmetry to asymmetry. Two DECTalk voice synthesizers

are deployed for each side of the face, calling out the identification numbers of the activated muscles. Acoustics play an important role in merging the phonetic sounds coming from the left and right into newly perceived but non-existent utterances. *Face Shift* has recently been acquired by the Stedelijk Museum in Amsterdam, The Netherlands, for their permanent collection. Ellen Zweig is responsible for the videography in *Face Shift*, while Remko Scha provided the necessary Max/MSP programming.

**Arthur Elsenaar** (1962) is a performance artist and facial hacker from The Netherlands. Since 1993 he has been exploring the intimate relationship between electricity and the human body. He is also the originator of Electro-Facial Choreography. ARTIFACIAL is an art and research project that investigates the computer-controlled human face as a medium for kinetic art and develops algorithms for facial choreography. By means of an innovative computer-controlled electrical muscle stimulus system developed by the author, small precisely controlled electrical impulses are employed to trigger the facial muscles of a live human

person into rendering involuntary expressions. As the human face is externally controlled by a digital computer instead of the neural brain, it can be made to perform more accurately and consistently which results in unusual and surprising facial movements. The externally controlled human face has become a site for computational expression inheriting the qualities of the digital controlling agency. Currently he is finishing his Ph.D. research laying the computational foundation of electro-facial choreography, a cross-disciplinary field bridging art, science, medicine, kinesiology and technology. Elsenaar's award winning work has been shown throughout Europe and the United States.

For more information, visit [www.artifacial.org](http://www.artifacial.org)

**Arthur Elsenaar**  
*Face Shift*  
Video/life screen, 2005



## Julien Gachadoat *Gravity*

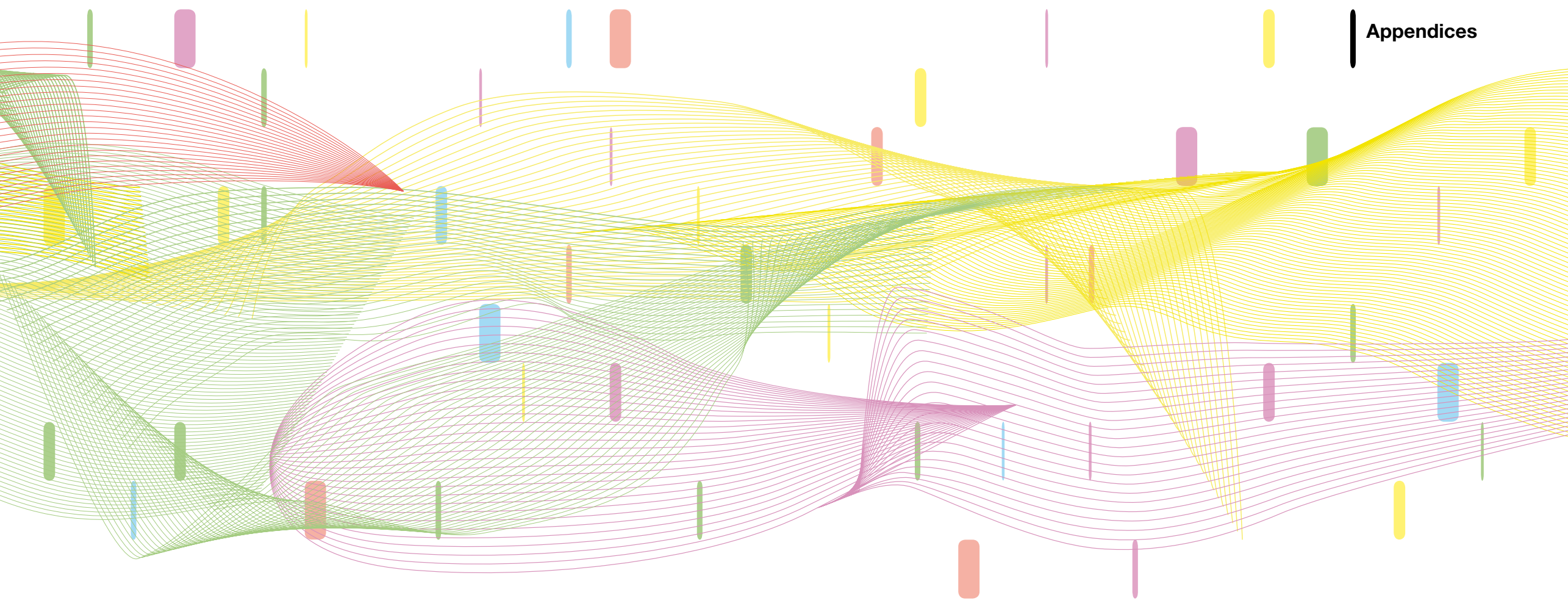
*Gravity* is an interactive real-time installation merging architecture, telephony and typography. It aims at creating a poetic dialog between architecture and the public by re-interpreting mobile phone messages sent to it.

The words making up the messages are inscribed in geometric forms and then dropped from the top of the projection. Obeying the laws of physics, they stack and orient themselves, thus creating a structural and spatial "exquisite corpse", owing to the shape of the building and the projection. The spectator becomes an actor in this monumental work. (S)He takes part in personalizing the messaging, playing with the syntax, punctuation and word length, or simply responding to other messages.

**Julien Gachadoat** (1975) graduated with a Master's degree in Microelectronics from Bordeaux. He lives and works in Bordeaux (France) as a programmer and researcher in 2Roqs studio he co-founded with Michaël Zancan and Frederic Lespine. Growing up with the demo-making scene in the early 90's on 16-bit computers rapidly made him aware of programming languages as a principal tool of visual creation. Since then, Julien has been using code as an artistic material, creating installations merging mathematics, design, graphics and sounds. In parallel, Julien teaches visual and interactive programming, using open-sources tools *Processing* and *Openframeworks*. Regularly conducting workshops in France and around the world (Ireland, Brazil, Lebanon), he also teaches courses in schools of fine arts such as the Toulouse school of fine arts or l'Atelier hypermedia d'Aix-en-Provence. For more information, visit [www.v3ga.net](http://www.v3ga.net)

**Julien Gachadoat**  
*Gravity*  
Interactive project sms,  
2009





Appendices



## New Media Collection Centre Pompidou, Paris

**E**ven before it was called New Media, the Centre Pompidou's New Media Collection was being constituted when the museum opened in 1977, through the acquisition of performances and video installations.

This corpus of works, which is part of the collection at the Centre Pompidou/Musée national d'art moderne (65,000 works of art), has amassed works from 1960 to the present day, that is to say, a half-century of creation. Totalling 1,700 works of art that include 110 multimedia installations, 1,600 videotapes, audio tapes, CD-ROMs and websites mostly created by visual artists or artists from other fields, it denotes a singular writing and vision.

The New Media Collection is one of the most important in the world due to the number of works acquired and to the artistic scope covered. It testifies to a half-century of image and sound history, reflecting the great contemporary art movements, from performances to body art, from minimal art to conceptual, post-conceptual and post-colonial art. Even if at the beginning, the artists came from the western regions (Western Europe, North America), today, they come from all over the world: Eastern Europe, South America, the Balkans, Asia and Australia, and soon, Africa. They enable us to have a global vision of our world in movement.

Its international character, the wide range of the trends represented, and its historic as well as contemporary coherence, make it a museum collection of the first order.

**Next page**  
Espace des collections  
Nouveaux Médias et Film,  
MNAM,  
Centre Pompidou





Exhib. "David Claerbout"  
Centre Pompidou, 2007



Bruce Nauman  
*Mapping the Studio II  
with Color Shift,  
Flip, Flop & Flip / Flop*  
2001  
Exhib. "Le mouvement  
des images"  
Centre Pompidou, 2006



Left  
Pierre Huyghe  
*The Third Memory*  
1999  
Shooting  
  
Right  
Ugo Rondinone  
*Roundelay*  
2001-2002  
Shooting



At the beginning, the museum turned its attention to Fluxus (Joseph Beuys, Nam June Paik, Ben, Robert Filliou), performance art (Abramovic/Ulay, Valie Export, Carolee Schneemann, Joan Jonas, Charlemagne Palestine...), and actions stemming from minimalist and conceptual movements (Vito Acconci, Dan Graham, Sanja Ivekovic, Bruce Nauman, Dennis Oppenheim, Gina Pane, Richard Serra, Lawrence Wiener...). Artists such as Stephen Beck, Gary Hill, Thierry Kuntzel, Nam June Paik and Bill Viola experimented with the medium, magnetic tape, furthering reflections on this new medium at the time.

The New Media Collection was interested in European video history of the 1970s and 1980s through artists from the cinematographic culture such as Jean Luc Godard or Thierry Kuntzel, who first experimented with video in television laboratories, or through artists from other disciplines such as Jean Christophe Averty and Armand Gatti. The years 1990–2000 saw the arrival of video and sound works coming from geographically diversified cultures such as the Asian and African continents, but also from Northern Europe, the Balkans and the Middle East in which the Musée national d'art moderne was interested from very early on (Jennifer Allora and Guillermo Calzadilla, Koken Ergun, Mona Hatoum, Sanja Ivekovic, Isaac Julien, Zineb Sedira...).

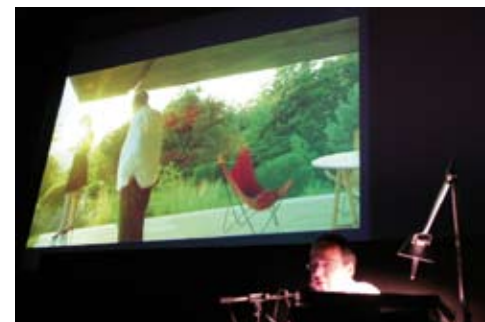
As well as video and multimedia works, the Musée national d'art moderne collects sound works produced by visual artists (Céleste Boursier-Mougenot, Emmanuel Lagarrigue, Ugo Rondinone) or works close to the visual arts' pursuits (Martin Creed, Carsten Nicolai, Pauline Oliveiros, Kristin Oppenheim, Eliane Radigue...).

This collection is presented in the Centre Pompidou's hangings and exhibitions, and in international itinerant exhibitions. In the contemporary hanging at the Centre Pompidou, the "Espace Nouveaux Médias" offers free access to all of its video tapes, sound works, CD-ROMs and websites.

An online trilingual catalogue, "The New Media Encyclopaedia" currently contains 15,000 pages, 700 video extracts, 3,000 pictures, interviews and conferences with artists.

The cycle of screenings, *Vidéo et après*, organised by the Centre Pompidou, proposes a monthly animated glimpse at this collection. The programmes focus on different themes: thematic sessions, artists' monographs, or even evenings linked to specific cultural events.

**Christine Van Assche** Chief curator of the New Media Department



**From top to bottom**

"Screening Vidéo et après:  
David Claerbout"  
Centre Pompidou  
October 1st, 2007

"Screening Vidéo et après:  
Tania Bruguera"  
Centre Pompidou  
April 24th, 2006

"Screening Vidéo et après:  
Johan Grimonprez"  
Centre Pompidou  
June 5th, 2007

"Screening Vidéo et après:  
Pipilotti Rist"  
Centre Pompidou  
February 20th, 2006

## Artists and works of Update\_3: Body Sound

### Vito Acconci

Born in 1940 in New York, United States  
Lives and works in New York, United States

### *Under-History Lessons*

1976  
1 CD, stereo sound, 21'25"  
Electronic Arts Intermix Edition, 2001  
Collection Musée national d'art moderne, Centre Pompidou, Paris, France

### Céleste

#### Boursier-Mougenot

Born in 1961 in Nice, France  
Lives and works in Sète, France

#### *Schizoframes*

2003  
Mixed media installation  
Limited edition 1/1  
3 video projectors, 1 video and audio multiplexer, 6 amplifiers, 12 loudspeakers, 1 hard drive, 1 sofa, polyurethane foam, 1 video, PAL, 4/3, black and white, stereo sound, 34'15"  
Gift of the Société des Amis du Musée national d'art moderne, Centre Pompidou, PAC, Collection Musée national d'art moderne, Centre Pompidou, Paris, France

### Manon de Boer

Born in 1966 in Kodaikanal, India  
Lives and works in Brussels, Belgium

### *Two Times 4'33"*

2008  
1 video projector, 4 loudspeakers, 1 amplifier  
1 video, PAL, colour, stereo sound, 12'30"  
Courtesy of the artist and Jan Mot Gallery, Brussels, Belgium

### Anouk de Clercq

Born in 1971 in Ghent, Belgium  
Lives and works in Brussels, Belgium

### *Me +*

2004  
1 video projector, 8 loudspeakers, 2 amplifiers, 1 equalizer  
1 video, PAL, black and white, sound, 5',  
Courtesy of the artist

### Eric Duyckaerts

Born in 1953 in Liège, Belgium  
Lives and works in Nice, France

### *Double Vie et Chris Marker*

Performance on April 16, 2010, 7 pm

### Didier Faustino

Born in 1968 in Chennevières-sur-Marne, France  
Lives and works in Paris, France and in Lisbon, Portugal

### *Erase your Head / An Instrument for Blank Architecture*

2010  
3 headphones with tripod, 6 loudspeakers, 3 mp3  
Courtesy of the artist

### Mike Kelley /

#### Scanner [Robin Rimbaud]

Mike Kelley  
Born in 1954 in Detroit, Michigan, United States  
Lives and works in Los Angeles, California, United States  
Scanner  
Born in 1964 in London, United Kingdom  
Lives and works in London, United Kingdom

#### *Esprits de Paris*

2001  
1 CD, stereo sound, 60'13"  
Compound Annex Records Edition, 2003  
Collection Musée national d'art moderne, Centre Pompidou, Paris, France

### Emmanuel Lagarrigue

Born in 1972 in Strasbourg, France  
Lives and works in Paris, France

### *I never Dream otherwise than Awake*

2006  
Sound installation  
Limited edition 1/1 + 1 artist's proof  
12 audio files on CD-Rom, 8 structures with 12 loudspeakers, 30 lengths of silver electric cords, 21 fluorescent small rulers with blue tubes, various audiovisual equipment  
Gift of the Société des Amis du Musée national d'art moderne, Centre Pompidou  
Collection Musée national d'art moderne, Centre Pompidou, Paris, France

### Chris Marker

Born in 1921 in Neuilly-sur-Seine, France  
Lives and works in Paris, France

### *Ouvroir 128 / 63 / 39*

1 flat screen 59", 1 Mac Pro 19"  
Second Life Platform, colour, sound, interaction

### Bruce Nauman

Born in 1941 in Fort Wayne, Indiana, United States  
Lives and works in Galisteo, New Mexico, United States

### *Get out of my Mind, Get out of this Room*

1968  
Limited edition 1/1  
1 bulb with porcelain lamp socket, 2 loudspeakers, 1 amplifier, 1 CD, (loop)  
Collection Jack Wendler, United States

### Noto [Carsten Nicolai]

Born in 1965 in Karl-Marx-Stadt, German Democratic Republic  
Lives and works in Berlin, Germany

### *∞ [Infinity]*

1997  
1 CD, stereo sound, 68'29"  
Raster-Noton Edition, 1997  
Collection Musée national d'art moderne, Centre Pompidou, Paris, France

### Owada

#### (Martin Creed, Adam McEwen and Keiko Owada)

Martin Creed  
Born in 1968 in Wakefield, United Kingdom  
Lives and works in Alicudi, Italy and in London, United Kingdom  
Adam McEwen  
Born in 1965 in London, United Kingdom  
Lives and works in New York, United States  
Keiko Owada  
Born in 1966 in Kanagawa, Japan  
Lives and works in Kingston upon Thames, United Kingdom

### *Nothing*

1997  
1 CD, stereo sound, 36'24"  
Piano Edition, 1997  
Collection Musée national d'art moderne, Centre Pompidou, Paris, France

### Ugo Rondinone

Born in 1963 in Brunnen, Switzerland  
Lives and works in New York, United States and in Zurich, Switzerland

### *The evening passes like any other. Men and women float alone through the air.*

*They drift past my window like the weather. I close my eyes.*

*My heart is a moth fluttering against the walls of my chest. My brain is a tangle*

*of spiders wriggling and roaming around. A wriggling tangle of wriggling spiders. ("Still Smoking" Part IV)*  
1998

Mixed media installation  
Limited edition 2/2  
3 fibre-glass rock  
with 18 loudspeakers,  
4 white monitors,  
4 videos, PAL, 4/3, 1'30",  
1 CD, 3' (English),  
colour, stereo sound  
Collection Musée national  
d'art moderne,  
Centre Pompidou, Paris,  
France

**Semiconductor  
(Ruth Jarman  
and Joe Gerhardt)**

Ruth Jarman  
Born in 1973 in Fareham,  
United Kingdom  
Lives and works in  
London, United Kingdom  
Joe Gerhardt  
Born in 1972 in Oxford,  
United Kingdom  
Lives and works in  
London, United Kingdom

**Brillant Noise**

2006  
2 video projectors,  
2 Béta, PAL,

black and white,  
stereo sound, 9'38"  
Collection Musée national  
d'art moderne,  
Centre Pompidou, Paris,  
France

**Mika Vainio**

Born in 1963 in Helsinki,  
Finland  
Lives and works  
in Berlin, Germany

**Three Compositions  
For Machines (Track 01)**

1997  
1 CD, stereo sound,  
9'39"  
Staalplaat Edition, 1997  
Collection Musée national  
d'art moderne,  
Centre Pompidou, Paris,  
France

**Félix Luque Sánchez**

Born in 1976 in Spain  
Lives and works  
in Brussels, Belgium

**Chapter I:  
The Discovery**  
2009

Installation  
1 color TV, 1 DVD player,  
4 high quality speakers  
80 W  
Courtesy  
Félix Luque Sánchez

**Boris Debackere**

Born in 1977 in  
Roeselare, Belgium  
Lives and works in  
Brussels and Rotterdam

**Probe**  
2009  
Interactive video  
projection  
Projectors, speakers,  
loudspeaker, amplifiers  
Courtesy  
Boris Debackere

**Peter Alwast**

Born in 1975  
in Warsaw, Poland  
Lives and works  
in Currarong, Australia  
and New York,  
United States

**Everything**  
2008  
Video projection  
3 LCD projector  
1920/1200 pixels,  
3 Mac mini,  
3 Internet cables,  
2 network cables  
Courtesy Peter Alwast

**Peter Beyls**

Born in 1950 in Belgium  
Lives and works  
in Ghent, Belgium

**Petri**  
2007–2009  
Interactive installation  
1 Apple Mac Pro  
4GB RAM,  
1 projector 1920/1200  
pixels, 1 amplifier,  
2 loudspeakers, 1 USB  
640/480, 1 spot 220 V  
Courtesy Peter Beyls

**Dominika Sobolewska**

Born in 1980  
in Poland  
Lives and works  
in Poland

**RGB (Red-Green-Blue)**  
2008  
Website and installation  
Red, green and blue spots  
Courtesy  
Dominika Sobolewska

**Go Eun Im**

Born in 1981 in  
South-Korea  
Lives and works  
between Seoul,  
South Korea and  
Amsterdam,  
The Netherlands

**SEE(N)**  
2009  
Installation  
1 projector, 1 Mac mini,  
1 light 220 V, 1 amplifier  
Courtesy Go Eun Im

**Christoph De Boeck**

Born in 1972  
in Antwerp, Belgium  
Lives and works  
Antwerp, Belgium

**Staalhemel**

2009  
Interactive Installation  
2 computers, IntelCore  
2 duo processor  
2,5 Ghz, 2 GB Ram,  
1 Internet cable  
Courtesy  
Christoph De Boeck

**Arthur Elsenaar**

Born in 1962  
in The Netherlands  
Lives and works  
in The Netherlands

**Face Shift**

2005  
Video/life screen  
1 DVD projector,  
1 screen, 1 projector  
Courtesy Arthur Elsenaar

**Julien Gachadoat**

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

**Gravity**

2009  
Interactive Project sms  
2 projectors, 1 computer,  
2 screens,  
1 amplifier, 1 mixing  
console  
Courtesy Julien Gachadoat

## Artists and works of the New Technological Art Award Liedts- Meesen 2010

**Perry Bard**

Born in 1944 in Canada  
Lives and works in  
New York, United States

**Man with a Movie  
Camera:  
The Global Remake**

2009  
Internet project  
1 projector, 1 Mac mini,  
1 online screen,  
speakers  
Courtesy Perry Bard

## Submissions/ New Technological Art Award Liedts-Meesen 2010

### A/

**A Yuri**

Switzerland  
*Without title*

**Abreu-Canedo Rafael**

Brazil  
*CEO Symphony No 5...  
manipulating  
labor into reproducing  
dominance*

**Al-Madani Nedda**

Russia  
*Retrospection*

**Alwast Peter**

Australia  
*Everything*

**Antunes Rui**

Portugal  
*Sra da Graça*

**Arnholt Chad**

United States of America  
*Interior / Exterior  
Counterpoint*

**ArthurX**

The Netherlands  
*Crazy Old World for  
Greenpeace, Acoustic  
with Grand Piano  
Flora Theater, Delft*

**Aschheim Deborah**

United States of America  
*Earworm (palimpsest)*

**Asselberghs Herman**

Belgium  
*Black Box*

**Aubrecht Ruben**

Austria  
*Murphy's Law*

**Audeoud Fabienne**

France  
*making a hit –  
as an art piece*

**Audry Sofian**

Canada  
*Accrochages*

### B/

**Bahmermann Bill**

United States of America  
*Dreams of the Garden*

**Bard Perry**

Canada  
*Man With a Movie  
Camera:  
The Global Remake*

**Barnet, SE & Mushkin,**

**Hillary**  
United States of America  
*Mario's Furniture*

**Barri Tarik**

The Netherlands  
*II (for projectors  
and 8 speakers)*

**Barron Stephan**

France  
*o-o-o*

**Belasco Rogers Daniel**

United Kingdom  
*You, me and  
everywhere we go*

**Bernhard Hans**

Switzerland  
*The Sound of eBay*

**Beyer Monika B.**

Germany  
*Vom Ichen-  
Koordinatensystem  
zum hilfreichen  
Feststellung der  
eigenen Existenz*

**Beyls Peter**

Belgium  
*Petri*

**Bianchini Samuel**

France  
*Potential Flag*

**Bock Reinhard**

Germany  
*SMOKN CHIMNZ*

**Bolansée Marie Julia**

Belgium  
*SALT*

**Bolewski Christin**

Germany  
*Shan-Shui-Hua  
(mountain-water-painting)*

**Bookchin Natalie**

United States of America  
*Testament*

**Bourgeois Marie-Julie,**

**Jacobsen Luiza**  
France  
*Tempo*

**Braga Ana**

France  
*sem titulo*

**Bresani Bruno**

Brazil  
*The container of  
the impossible love*

**Bulnygin Dmitry**

Russia  
*Housewife*

**Burkhardt Daniel**

Germany  
*TIDE*

### C/

**Caines Suzanne**

Canada  
*Romance in China*

**Callanan Martin John**

United Kingdom  
*A Planetary Order  
(Terrestrial Cloud Globe)*

**Callander Alan**

United States of America  
*grey to white*

**Cantoni Rejane,**

**Crescenti Leonardo**  
Brazil  
*SOLAR*

**Carlson Beatrice**

France  
*Aoteazebra*

**Carmen Sober**

South Africa  
*Girls who wear glasses  
shouldn't take chances –  
the plank*

**Caspary Robert**

Canada  
*The Geography of Time,  
Space, Memory and  
Dreams*

**Ceolin Mauro**

Italy  
*"ContemporaryNaturalism@  
Gent" silicon-based  
lifeform Sighting Campaign*

**Chepelyk Oksana**

Ukraine  
*Genesis*

**Cho SeoungHo**

South Korea  
*Horizontal Intuition 1-4*

**Cho Yi-kyung**

Korea  
*Las Meninas*

**Chutiwongpeti Sarawut**

Thailand  
*Without title*

**Ciccarese Arcadio**

Germany  
*Geister / Ghosts*

**Cigon Ana**

Slovenia  
*One more kick*

**Cirio Paolo**

Italy  
*The Big Plot*

**Cleary Anne,**

**Connely Denis**  
Ireland  
*Pourquoi pas toi?*

**Colle Cecile,**

**Nuhn Ralf**  
Germany  
*Digital Communication*

**Colmenares Guerra Laura**

Spain  
*Lungs [the breather]*

**Conner Alexander**

United States of America  
*Without title*

**Constantine Ferreo**

Belgium / Canada / Greece  
*What is time?*

**Cortella Clémence**

France  
*Petites Persistances*

### D/

**Damm Ursula**

Germany  
*Without title*

**Daniel Sharon**

United States of America  
*Blood Sugar*

**Daniela Perego**

Italy  
*kiss me*

**D'Avigdor Jessica**

Germany  
*ID\_ZOmE*

**De Boeck Christoph**

Belgium  
*Staalhemel*

**De Clercq Anouk**

Belgium  
*Oops wrong planet*

**De Paris Enrico Tommaso**

Italy  
*Chromosoma*

**De Wilde Frederik**

Belgium  
*Numerical Recipe Series  
[NRS]*

**Debackere Boris**

Belgium  
*Probe*

**Dementieva Alexandra**

Belgium  
*Drama House*

**Demming Stefan**

Germany  
*Camping Ensemble*

**Derr Robert Ladislas**

United States of America  
*Chance*

**Di Bella Giuseppe**

Italy  
*Healing*

**Dierckx Ben**

Belgium  
*Bamboo Shoot*

**Dong Quynh**

Switzerland  
*Karaoke Night*

**Doyle Wayne**

New Zealand  
*5MIL3 (SMILE)*

### E/

**Ebner Jorn**

Germany  
*(sans femme  
et sans aviateur)*

**Edden Jane**

United Kingdom  
*Mass Mouvement*

**Eldagsen Boris**

Germany  
*SPAM The musical*

**Elsenaar Arthur**

The Netherlands  
*Face Shift*

**Engelen Kim**

The Netherlands  
*Superior*

**Enns Clint**

Canada  
*Prepare to qualify*

**Erber Laura**

Brazil  
*Own name*

**Ergenzinger Kerstin**

Germany  
*Studie zur Sehnsucht /  
Study for Longing / Seeing*

**Essvik Olle**

Sweden  
*Rationalization and  
conservation of flowers,  
and the management  
of nature and romance  
in an age of technology*

**Even Tirtza**

Israel / Germany  
*Once a wall, or Ripple  
Remains*

## F/

**Filimowicz Michael**

United States of America  
*Stepping on the light*

**Fishbone Doug**

United Kingdom  
*Untitled Hypno Project*

**Flowers Bee**

The Netherlands  
*Jetztzeit*

**Fourmond Thomas**

France  
*Reflet*

**Friedrich Verena**

Germany  
*TRANSDUCERS*

**Furudate Ken**

**Jo Kazuhiro**  
**Ishida Dais**  
**Noguchi Miz**  
United Kingdom/  
Japan  
*The Sine Wave Orchestra*

## G/

**Gachadoat Julien**

France  
*Gravity*

**Goto Suguru**

Japan  
*augmented body  
and virtual body II*

**Grossmann Julien**

France  
*Kokin (...) Slendro*

**Guichard Thomas**

France  
*Plages*

**Gwiazda Henry**

United States of America  
*Claudia and paul paul  
claudia and paul claudia  
and paul claudia and paul*

**Gwinner Florian**

Germany  
*Inside The Signage*

## H/

**Hagin Witz Christine**

Switzerland  
*Stop and go*

**Hansen Lundehave Lars**

Germany  
*Closer to God,  
closer to you*

**Harb Hazem**

Palestine  
*Empty Spaces and  
Erosion Factors*

**Hart Claudia**

United States of America  
*Empire*

**Haugen Bjorn Erik**

Norway  
*Transfer*

**Hellberg Gustav**

Sweden  
*Privileged Situation-  
utopian vision*

**Hernandez Jesus**

Cuba  
*24 National Hours*

**Hertrich Susanna**

Germany  
*Reality Checking Device*

**Higashino Tetsushi**

Japan  
*FTHTTH*

**Hirakawa Norimicha**

Japan  
*a circular structure for  
the internal observer*

**Hladilova Helena**

Czech Republic  
*Without title*

**Hoerler Karin**

Germany  
*Matrjoschka*

**Hoffmann André**

Germany  
*How I learned to love  
the past's future*

**Hunger Francis**

Germany  
*History Exhaustion*

**Hwang Eunjung**

South Korea  
*Future Creatures*

## I/

**Ido Yurie**

Japan  
*Sand*

**Im Go Eun**

South Korea  
*SEE(N)*

**Isola Margherita**

Italy  
*palestine now –  
a second life project*

## J/

**Jacobs Aernoudt**

Belgium  
*Permafrost*

**Jacobs Laure-Anne**

Belgium  
*Loopgraaf / Trench*

**Janssen Wim**

Belgium  
*Gardentoy*

**Jensen Skotheim Rudi**

Norway  
*Goldfish is meant for dying*

**Jochum Richard**

United States of America  
*Without title*

**Jones Tomiko**

United States of America  
*Draw Forth, Cast Aside*

**Joseph Chris**

United Kingdom/Canada  
*NRG*

## K/

**Kahlen Timo**

Germany  
*Bags of Bees (#2),  
sound sculpture*

**Katastrofsky Carlos,**

**Kargl Michael**  
Austria  
*Objects of desire*

**Kaufmann Andreas M.**

Switzerland  
*STUFFED SILENCE*

**Keller Patrick**

Switzerland  
*Perpetual (Tropical)  
Sunshine*

**Kelly Deborah**

Australia  
*Tank Man Tango: a  
Tiananmen Memorial*

**Khan Alexandre Zafar**

France  
*pique-nique ou picnic*

**Klimesova Lenka**

Czech Republic  
*Future Kiss*

**Knaub Thorsten**

Germany  
*geen titel*

**Kojima Kenji**

Japan  
*RGB Music «Subway  
Synesthesia»*

**Koksai Serhat**

Turkey  
*2 / 5 BZ*

**Köpke Oliver**

Germany  
*memo-transcription*

**Kroker Paul**

Germany  
*Warning, Cyberleiber Only!*

**Kuzman Selena**

Slovenia  
*Two Channel Video  
Installation F'(X) = O*

## L/

**Languérand**

France  
*16777216 colors*

**Lanz Eric**

Switzerland  
*Crescddendo*

**Lasserre Grégory,**

**Anaïs met den Ancxt**  
France / Belgium  
*Akousmaflöre –  
Végétaux musicaux  
sensibles et interactifs*

**Le Meur Anne-Sarah**

France  
*Beyond-Round*

**Iemeh fortytwo**

Italy  
*Possible cities*

**Lemmens Peter**

Belgium  
*desktop landscapes*

**Lenssens Geert**

Belgium  
*speed@TV / speed ad TV*

**Liess Jockel**

Germany  
*Toxic waste*

**López-Hernández**

**Gina Victoria**  
Colombia  
*Playing, playing...  
I find my inner child*

**Lorenz Alexander**

Germany  
*Ich lehre euch*

**Luksch Manu**

**Mukul Patel**  
United Kingdom/ Austria  
*Love, Piracy, and  
the Office of Religious  
Weblog Expansion*

**Luque Sánchez Félix**

Spain  
*Chapter I: The Discovery*

## M/

**Mackey Christine**

Ireland  
*Viewing the garden  
at Ostend*

**Maclachlan Rod**

United Kingdom  
*Exchange*

**Madan Emmanuel,**

**Thomas McIntosh**  
Canada/ Germany  
*Coincidence Engine One*

**Maggi Valentina**

Italy  
*Without title*

**Magrin Alberto**

Italy  
*Without title*

**Mahéo Sandrine**

France  
*Fields*

**Mangalanayagam Nina**

Sweden  
*Without title*

**Marcin-Nadja Verena**

Germany  
*Singing in the rain*

**Marcovici Michael**

Austria  
*Rattraders.com*

**Marit Liesbeth**

Belgium  
*Landscape, Lipstick*

**Maubrey Benoit**

United States of America/  
France  
*Performances with  
Electroacoustic Clothes*

**Mbarkho Ricardo**

Lebanon  
*Visuels numériques  
du Liban*

**Meir Salomon**

The Netherlands  
*Waves 3*

**Mercado Marcello**

Italy  
*Das Kapital Teil 1  
(The Capital part I)*

**Mike Laufer Tammy**

Israel  
*Red circle*

**Miller Brad**

Australia  
*augment\_me*

**Minchev Georgi**

Bulgaria  
*Non-oxygen*

**Miyasaka Naoki**

Japan  
*La perception inutile*

**Moors Astrid**

The Netherlands  
*r\_u\_sure?*

**Myrto Karanika**

Greece  
*Strings*

**Myskja Kristoffer**

Norway  
*Rule 30*

## N/

**Najjar Michael**

Germany  
*The sublime brain  
[of sherin + michael]*

**Nicole Heidtke,**

**Stefan Baumberger**  
Germany  
*ink*

**Noguchi Kumiko**

Japan  
*inter-selection*

## O/

**Oblak Nika,**

**Novak Primoz**  
Slovenia  
*Box 2,0*

**Ollier Ted**

United States of America  
*Average Cinema*

**Onitsch Cornelius**

Austria  
*criminal background*

**Ostrowski Matthew**

United States of America  
*Spectral city  
(In memoriam  
Jane Jacobs)*

## P/

**Palencia Joaquin**

**Gasgonia**  
The Philippines  
*Canciones Sin Ojos*

**Paludan Jon**

Denmark  
*iMountain*

## Parental Guidance

United States of America  
*Realistic Weather Radio*

## Park Douglas

United Kingdom  
*Without title*

## Paskali Irena

Macedonia  
*Resolving Space /  
Raum überwinden*

## Passa Chiara

Italy  
*over the limbo*

## Peraica Ana

Croatia  
*Victims Symptom  
(PTSD and Culture)*

## Pokrywka Agnieszka

Poland  
*The End*

## Polli Andrea

United States of America  
*Ground Truth*

## Porvatkin Denis

Russia  
*Illustrations of Life*

## Preusz Angela

Germany  
*Virtuelle Paintings  
Virtu IV*

## Puntari Anja

Finland  
XXX

## Q /

### Qiu Ping

China  
*Doublehands drum*

## R /

### Rakowski Wadim

Russia  
*Archaeology  
of the doubt*

## Rouquette Isabelle

France  
*commodit (like we say)*

## Rubil Jelena

Serbia  
*Testing TV Test*

## Russo Karen

Israel  
*Target 090313977*

## S /

### Sahner Katrin

Germany  
*Chroma*

### Saiz Manuel

Spain  
*Public Display  
of Affection*

### Salomon Meir

The Netherlands  
*Waves 3*

### Samocha Ram

Israel  
*Open ends*

### Sanvincenti Davor

Croatia  
*Without title*

### Scharp Fiene

Germany  
*stroke*

### Schöpfer Nora

Austria  
*Flow*

### Schüchler Ulrike

Germany  
*THE RED DRESS*

### Sederowsky Dana

Sweden  
*Special Announcements  
Edition Four*

### Sengmüller Gebhard

Austria  
*A Parallel Image*

## Serazin Marc

France  
*Borne*

## Serrano-Rodriguez René

Mexico  
*Blow*

## Sharabani Sasi

Israel  
*Untitled*

## Shi Danqing

China  
*Cinderella Lunar Mission*

## Sinha Debashis

Canada / India  
*he sat on the  
glittering precipice*

## Smits Helmut

The Netherlands  
*Dead pixel in Google-Earth*

## Snopek Alda

Belgium  
*HUGR*

## Sober Carmen

South Africa  
girls who wear glasses  
shouldn't take chances -  
the plank

## Sobolewska Dominika

Poland  
*RGB (Red-Green-Blue)*

## Sokolova Anna,

**Yushko Oleg**  
Russia  
*UNDERSTAND / FEEL*

## Soltysik Mariusz

Poland  
*Vague Astronaut  
or How to get Lost  
(In outer Space)...*

## Soon Winnie

Hong Kong  
*5-stars'identity*

## Sorge Dirk

Germany  
*What Happened  
to Our Parents?*

## Speter Nathalie

France  
*Light Skin*

## Srinivasan Anjali

India  
*object dialogue /  
speaking to  
the quiver vessel*

## Steiner Malte

Germany  
*deStatik*

## Stellino Gabriela

Italy  
*Belebte Bilder*

## Stokes Heidi

United Kingdom  
*One person Street*

## Strakovsky Dmitry

United States of America  
*... as if a forest*

## SunSook Hwang

South Korea  
*Father's Father's*

## Suomi-Väänänen Maarit

Finland  
*Up And About Again*

## Surbir Shanghay

Germany  
*Ich bin die  
festgelegte Form  
(I am the defined form)*

## Szabó Eszter

Hungary  
*People*

## Szejnoch Kamila

Poland  
*Holy Machine*

## Vanhenden Wim

Belgium  
*We Are The World*

## Verdonck Sylvie

Belgium  
*Cage*

## Verhaegen Hans

Belgium  
*PM*

## Vermang Els

Belgium  
*SwarmDot*

## Vollenbroich Dirk

Germany  
*Housemusic*

## W /

### Wagenaar Eelco

The Netherlands  
*unfold*

### Wald Dagan

Israel  
*WWWW – World  
Wide Web Wald*

### Wan Annie On Ni

Hong Kong SAR, China  
*Where's the Chicken?*

### Weber Jeff

Luxemburg  
*Photo-Synthetic Generator*

### Wetzel Miriam

Germany  
*o.T. (schwarz / weiss)*

### Widrig Daniel,

**Shajay Bhooshan**  
Germany  
*Binaural*

### Wiersbinski Paul

Germany  
*Victory of the sun*

### Winter Sarah

Germany  
*Please fasten your  
seatbelts*

## Wolf Doron

Israel  
*He went to the fields*

## Wolfert Sara

Sweden  
*Sharing is Caring Map*

## Wright Alexa

United Kingdom  
*Conversation Piece*

## Wright Judson

United States of America  
*Clouded*

## Y /

### Yamashita Mai,

**Kobayashi Naoto**  
Japan  
*Infinity*

### Yanor Lee

Israel  
*Small Songs*

### Young-Hae Chang

**Heavy Industries**  
South Korea  
*BLACK ON WHITE,  
GRAY ASCENDING*

## Z /

### Zainal Zubin

Malaysia  
*Duality*

### Zellen Jody

United States of America  
*The Unemployed*

## Update\_3: Body Sound

### Centre national d'art moderne et de culture Georges Pompidou

Alain Seban  
President

Agnès Saal  
General Director

Alfred Pacquement  
Director of the  
Musée national d'art  
moderne

### Exhibition

Christine Van Assche  
Chief curator of  
New Media Department,  
Musée national d'art  
moderne

Sylvie Douala-Bell  
Assistant curator and  
project developer

Vahid Hamidi  
Audio-visual advisor

Alain Dubillot  
Iconographer

Maria Rachita  
Researcher

Sennen Codjo  
Registrar

Denis Chalard  
Restorer

Astrid Lorenzen  
Restorer

Corinne Castel  
Coordinator  
Chris Marker/  
Second Life

Max Moswitzer  
Technical advisor  
Second Life

### Scenography

Bureau des  
Mésarchitectures  
Didier Faustino  
Cláudia Martinho

and Mathieu Herbelin  
Tony Matias  
Maÿlis Puyfaucher  
Guillaume Viaud

### Internet website

New Media  
Encyclopaedia  
www.newmedia-art.org

### Interface "Body Sound"

Etienne Sandrin  
Concept  
and coordination

Bruno Gonthier  
Computer programmer,  
Head of  
the IT Department

Michel Fernandez  
Graphic designer  
& concept

Maria Rachita  
Researcher

### Administration and production

Alexia Szumigala  
Administrator,  
Musée national d'art  
moderne

Catherine Duruel  
Head of the Collections  
Department

Jacques Hourrière  
Head of the Restorations  
Department

Annie Boucher  
Head of the Registrar  
Department

Laurie Szulc  
Head of the Audio-Visual  
Department

Didier Coudray  
Video-graphic laboratory

Eric Hagopian  
Audio-visual operator

Alain Péron  
Audio-visual operator

### Fondation Liedts-Meesen

Alain Liedts  
Chairman

Françoise Meesen  
Magali Liedts  
Lawrence Liedts  
Advisors

Stef Van Bellingen  
Artistic advisor

### NV Zebrastraat

Alain Liedts  
Chairman

Isolde De Buck  
Arts coordinator

Mieke Van Boven  
Coordinating team

Carl Divry  
Coordinating team

Marnix Verstraeten  
Architect

Luc De Kerpel  
Architect

Potteau Labo  
Technical production

Sébastien Enciu  
Production

Karen Nordberg  
Translations

Jasper Schelstraete  
Translations

Sofie De Saeger  
Communication  
Update\_3

Florence Bovy  
Communication  
Update\_3

Lawrence Liedts  
Technical support

Ine Bruggeman  
Communication  
Zebrastraat

Werner Van  
Craenenbroeck  
Communication  
Zebrastraat

Michel De Clercq  
Stand-by

### Catalogue

Atelier Félix Müller  
Chantal Grossen  
Graphic concept  
and lay-out

Jasper Schelstraete  
English translations

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Proof reader

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Didier Faustino  
Mike Kelley / Scanner  
[Robin Rimbaud]  
Emmanuel Lagarrigue  
Chris Marker  
Bruce Nauman  
Noto

[Carsten Nicolai]  
Owada  
[Martin Creed, Adam  
McEwen, Keiko Owada]  
Ugo Rondinone  
Semiconductor  
[Ruth Jarman  
and Joe Gerhardt]  
Mika Vainio

Thanks also to  
Laurence Braunberger  
Jean-Noël Escande  
Cléa Hance  
Lou Svhan

We thank  
all the nominees for the  
2nd New Media Award  
Liedts-Meesen Foundation:

Perry Bard  
Félix Luque Sánchez  
Boris Debackere  
Peter Alwast  
Peter Beyls  
Dominika Sobolewska  
Go Eun Im  
Christoph De Boeck  
Arthur Elsaenar  
Julien Gachadoat

We extend our sincerest  
gratitude to the Jury  
of the 2nd New Media  
Award Liedts-Meesen  
Foundation:

Peter Weibel  
Director ZKM Karlsruhe

Jean-Marie Dallet  
Professor and curator  
Update\_1

Philippe Van Cauteren  
Director Smak, Ghent

Françoise Meesen  
Fondation Liedts-Meesen

Dirk De Wit  
Director BAM-Institute  
for Visual, Audiovisual and  
Media Art

Stef Van Bellingen  
Advisor Zebrastraat/  
Artistic leader vzw Warp

Christine Van Assche  
Chief curator of  
the New Media Collection,  
Centre Pompidou, Paris

Art Yan  
Organizer E-Arts Festival  
Shanghai

Nick Ervinck  
Artist

Julien Maire  
Artist



## Fringe events program Update\_3: Body Sound

Friday 16 April 2010  
7 pm

Performance

### Eric Duyckaerts *Double Vie et Chris Marker*

Eric Duyckaerts was born in Liège in 1953. He lives in Nice and teaches at Villa Arson. His work humorously articulates around visual arts and exogenous knowledge, such as science, law, mathematical logic, etc. He is also engaged in an exploration of forms of analogy and interlacing. He frequently uses video and conference-performances as a medium, but he does not hesitate to employ all of the more traditional media.

In 2007, he was invited to the Belgian Pavilion at Venice's Biennial, where he constructed a performative environment. He has also written *Hegel ou la vie en rose*, L'Arpenteur, Gallimard, 1992, and *Théories, tentatives*, Léo Scheer, 2007. An anthology of his videos made between 1989 and 2007, was published by Art Malta. His conference-performances are improvised around themes that inspire his imagination, just as it is the case for his work in Ghent, where the double and the double life feature as the main themes. Does the notion of an avatar, which imposes itself on the Internet as a 'super pseudonym' carry with it a more ancient significance, which he is carefully trying to restore? The theme ties in with his visits to the island which Chris Marker created in Second Life.

"The presence of works in a virtual environment alters their status. Are we visiting them, or are we pretending to visit? Why am I this clumsy with my avatar? I have entitled my work: *Double Vie et Chris Marker* (Double Life & Chris Marker), hoping to attach myself to the particulars of those different themes with liberty, and, if possible, delicacy", Eric Duyckaerts writes.

Sunday 9 May –  
Thursday 13 May 2010  
6–8 pm

KASK Lectures

### "Sound and Image in Art"

The lectures, organised by the Academy of Fine Arts Ghent, are a part of the "Update\_3: Body Sound" exhibition. Consequently, the subject of the lectures is related to the focus of the exhibition. There will be a wide variety of contributions, from media artists such as Peter Beyls, Jerry Galle, Erik Nerinckx, Laura Maes, Moniek Darge and more who apply typical interdisciplinary methods, musical composers exploring the visual aspects of music and instruments, and researchers studying the mechanisms involved in the experiencing of image and sound.

Thursday 17 June 2010  
8.30 pm

Lecture

### iMAL Lecture

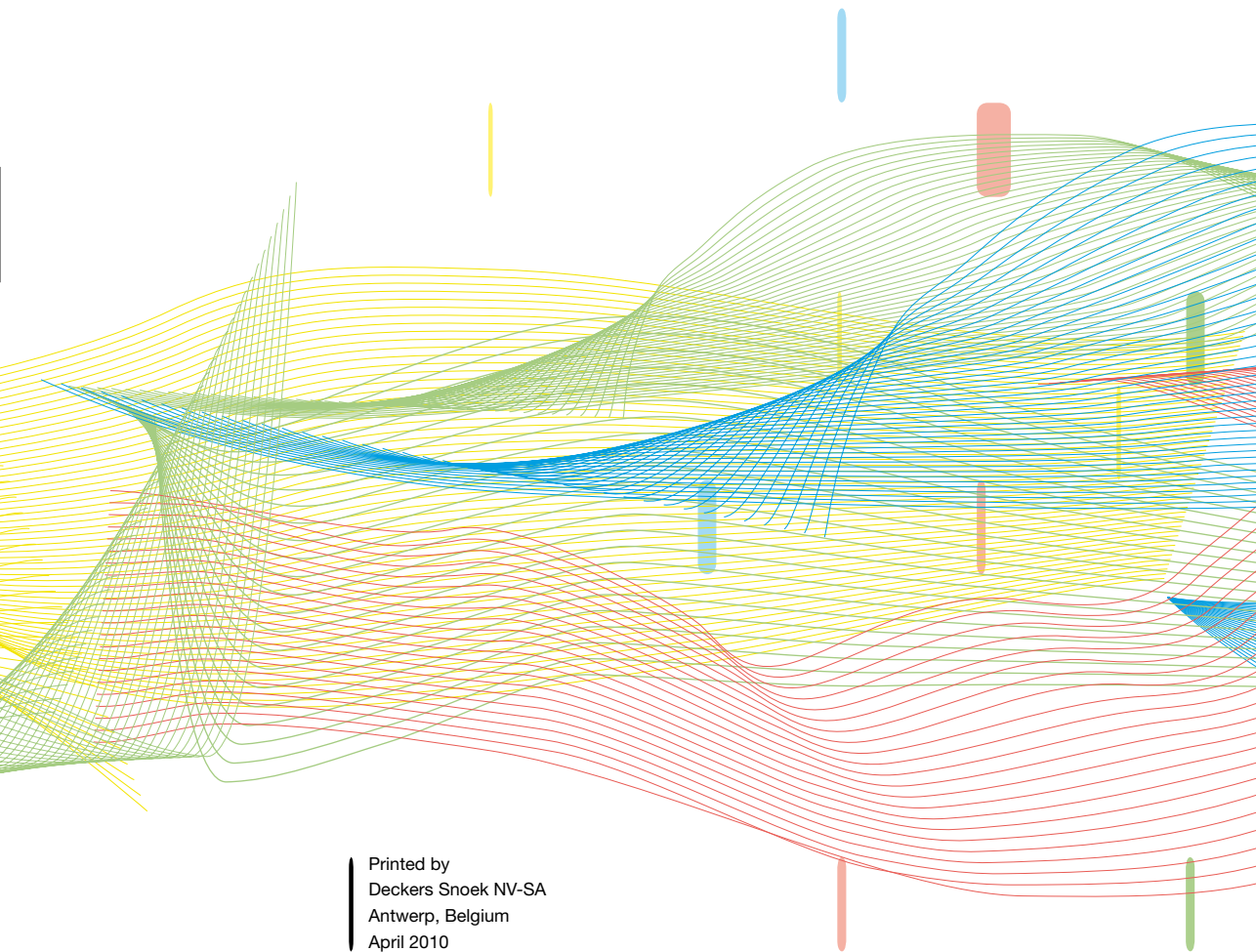
Organised by Yves Bernard of iMAL (interactive Media Art Laboratory): The Centre for Digital Cultures and Technology, located in Brussels, is a European and international meeting place for artists, scientists and creative people.



Eric Duyckaerts  
*Kant*  
Video, 2000

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