



Annie Agopian
 Director
annie.agopian@maisonpop.fr

9 bis rue Dombasle
 93100 Montreuil
 01 42 87 08 68
www.maisonpop.fr

PRESS CONTACT

Sophie Charpentier
sophie.charpentier@maisonpop.fr
 01 42 87 08 68

ART AND DIGITAL RESONATING 1/3: CONVERGENCE

JANUARY 15, 2015 – APRIL 4, 2015

CURATOR IN RESIDENCE

DOMINIQUE MOULON

ARTISTS

SAMUEL BIANCHINI, MARIE-JULIE BOURGEOIS, ÉMILIE BROUT & MAXIME MARION, PETRA CORTRIGHT, OLIA LIALINA, CHRISTA SOMMERER & LAURENT MIGNONNEAU, SAMUEL ST-AUBIN, GWENOLA WAGON & STÉPHANE DEGOUTIN ET DU ZHENJUN.

The artistic and the digital blend in such a way as to resonate together. Today many works of art have begun through a search engine or a portable device. On the Web, artistic practices and amateur utilization intermingle. To create works of art, some artists hack the social media that have become familiar to all of us. Indeed digital culture has become widespread. The digital medium in museums or art centers, no longer limited to scenography, has become the very matter for resolutely contemporary works of art. The artistic and digital languages have come together to offer us various interpretations of the societies that they question or document. And let us not forget the audience, which includes collectors, who have become increasingly independent from the standards of the art market and are now readier than ever to welcome the fusion of the artistic and the digital.

At the meeting point of the artistic and the digital, stands our relation with ourselves, with others or with the world. When we are connected to the Web, we are both here and there simultaneously, potentially exchanging with everyone within communities that are constantly becoming more global. The digital has become a part of everything that is either professional, public, or private in our societies; it is located inside our very pockets, close to our bodies and our intimacy, thus deeply modifying our relation to ourselves and to the other. Our perception of the world is also obviously affected when it becomes possible to hold it between our thumb and our index finger. Even if each individual reacts in a unique way to the infusion of the digital at the heart of our societies. While some artists represent these global societies the way they are or the way we fantasize them, others reveal them in a different way in order to examine them critically, in a practice at the crossroads of art and politics.

Digital practices, which appeared even before computers became a household item, have become much more widespread with the emerging of the Internet. At first they developed principally in the context of specialized festivals, but nowadays one can only observe their inevitable migration towards institutional contexts. Bringing together a few of these practices and confronting them at the heart of an Art Center belonging to a specific territory is a manifest act. As is the choice of a scenography evoking a collector's apartment, a place to live and to exchange which reminds us of the tradition of cabinets of curiosities.

So what are they like, these works of art that highlight the specific aspects of the digital medium? There are those which are autonomous in their functioning and ignore the viewer while questioning her/him about the nature of their artificial intelligence. Other works on the contrary involve the viewer, who is literally charged with finishing the works by her/his own unintentional or intentional actions, without ever truly becoming aware of her/his own responsibility. And there is also an element of randomness, and there is even error, which artists are particularly fond of when they discover the pieces that they have initiated and that the computing has finished. Diverting technology and services is also important, as is recuperating or appropriating media from the greatest dump in the world, albeit the most invisible one because it is made only of computers communicating with one another around a continuously contracting world, a world becoming smaller and smaller at lightening speed, or nearly.



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Collage has never been such a popular practice as since the work of art has entered an era of technical reproducibility. If one had to define a digital movement in art, it would be a sub category of a much more inclusive corpus, much more historical, uniting art and science. But let us return to the digital, which some artists deal with as if it were a specific culture, magnifying its codes in the same way that artists used to magnify consumer society. Social issues always find a resonance in art. The social reality of the digital is an essential issue.