

LAETITIA DELAFONTAINE  
GREGORY NIEL / DN

## ***Go west\****

Go west is a dance floor evolving in rhythm of the stock exchange which associates music titles and stock exchange value. Go west is a light and sound device operating in real-time over the New York Stock Exchange. Each market value is associated with a musical title (from the hit club) based on its ranking at starting of the installation.

This is the largest variation of value that generates the dance floor : its music title is broadcasted and a light sensor determines its main informations (trading volume, evolution of value and confidence index ). The system changes when there is variation of a market value higher than the previous, interrupting musical title to broadcast new value (musical title and light program).

Go west is in the Hall of Honour of HEC . It takes place in a specific place delimited by a white square space where are organized official events , this surface materialize the dance floor.

\* GO west is the title of Boom 1967 showing significantly the transfer of HEC in Jouy -en -Josas. ( The Boom is the annual event of HEC ) .



*Go west*  
the Hall of Honour of HEC  
2011





*icone 03 and icone 06 «Untitled couples»  
view of installation at Musée régional d'art contemporain in Serignan  
Digital printing 60x50 cm  
2011*

***size icon richard prince untitled (couple)***

Serie of six digital prints made from enlargements of web icons of « untitled couple » which is a serie of photographs by Richard Prince. Each print is an enlargement of the icône at size of original photograph.





*icone 01 «Untitled couples»*  
Digital printing 60x50 cm  
2011





*icone 02«Untitled couples»*  
Digital printing 60x50 cm  
2011





*Icone 03 «Untitled couples»*  
Digital printing 60x50 cm  
2011





icone 04 «Untitled couples»  
Digital printing 60x50 cm  
2011

**« Nance April – Shawnadithit » \***

Nance April - Shawnadithit is an ephemeral small boat made of extruded foam on the model of small boat like monoxylon made from a hollowed tree trunk. These models are the oldest small boats , they were used for transportation, fishing, hunting, picking gathering , war, cultural events , and exploring territories. The installation is made of a material used for the construction of scenery, excessively lightweight , resistant to water , resistant to compression but which is low structural strength .

This object has been drawn on the basis of Indian canoe designed by Indians Beothuk, people of Newfoundland at the time of first contact with Europeans. Beotuks are descendants of the men who occupied the land for thousands of years before.

With the 1829 death of Shanawdithit, a woman who was the last known living Beothuk, the people became officially extinct as a distinct ethnic group.

\*the title is in reference of Shawnadithit also noted as Nancy April who was the last known living member of the Beothuk people of Newfoundland.





*Nance April - Shawnadithit*  
Mousse extrudée  
420x57x30cm  
2013

## « SE BELLA CIU SATORE»\*

SE BELLA CIU SATORE is a public command (1% artistic).

In high school Charles Chaplin in Decines (Région Rhône-Alpes), general high school and technological (technical, industrial, mechanical and tertiary) with options for theater and cinema, we have chosen to focus our work on the main entrance gate of the high school on Esplanade Grand Large. This fence forms a sequenced and interstitial surface which is developed over one hundred and sixty meters.

The project proposes to create on this fence a distortion device operating as a disturbance of the sequenced surface. This disturbance is created by a movie's séquence from Modern-Times of Charlie Chaplin (sequence itself consisting of rates or frequencies of frames per second). In this movie we can hear for the first and last time the voice of Charlot singing SE BELLA CIU SATORE.

Last appearance of the Little Tramp character, this one struggles to survive in the modern, industrialized world with industrial automation and unemployment during the Great Depression in the United States. «neither rebels nor victims, Charlot and the girl are the only two living spirits in a world of automatons. We are children without any sense of responsibility, the rest of humanity is overwhelmed by homework, we are free in spirit.» wrote Charles Chaplin.

This is a vagabond who escapes from industrial world, a character whose success is not based on social rise as at the time but trying to find humanity comment the Dardenne brothers filmmakers.

Finally, last silent movie by Charles Chaplin, it was not forced to the rate of 24 second images imposed by the synchronization of sound on film (nevertheless talking pictures had existed for almost a decade), and Chaplin changes the rate of 24 frames to 16 or 18 to make an effect of accelerating in the movement.

It is applied parameters and characteristics of the movie sequence to the modules of the fence. The fence or grid was virtually modeled on the basis of the fence specified by the architectural agency AAMCO.

Then the movie becomes like a material in movement on the fence. It generates distortions on vertical bar of fence, to form a vibration on the grid. Each bar of each module of fence is subjected to the rhythm of the movie and may be modified, disturbed in its linearity.

This is a set of « sections » that just « materialize » the movement of the movie, such a kinetic wave forming a reading superimposed on the intrance of the school. Perception of entrance is constantly changing depending on the movement of passers-by, such a interstitial landscape.

« SE BELLA CIU Satore » is invisible in front, ( the bars are deformed in two dimensions and not three ) and is revealed and unfolded on development of the route, such as the motion picture on film.

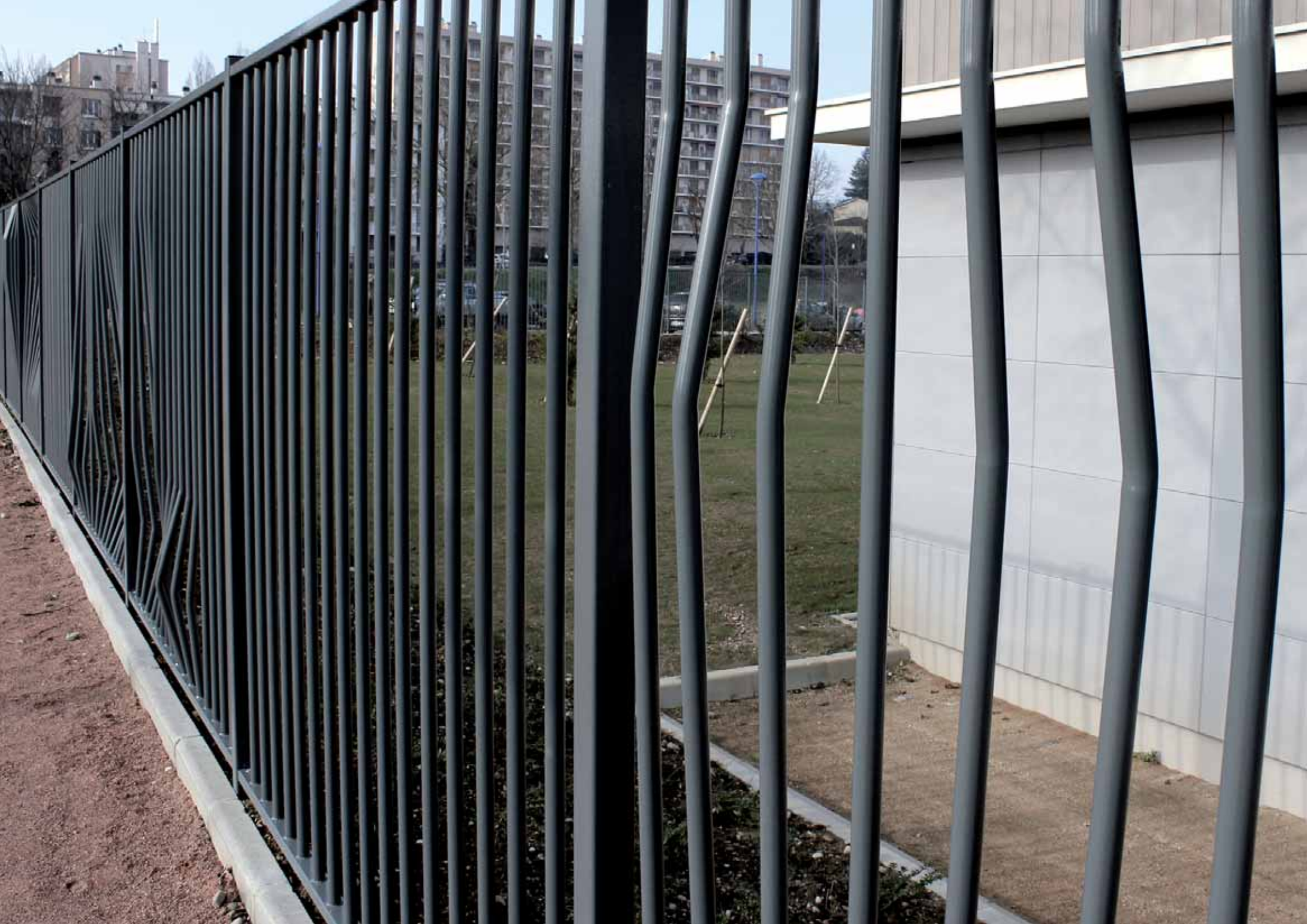
\* « SE BELLA CIU SATORE» are the first words of the song that Charlot invented when he had to sing in a cabaret and lost lyrics.



*SE BELLA CIU SATORE*  
1% artistique lycée Charlie Chaplin  
Decines 2012











*SE BELLA CIU SATORE*  
1% artistique lycée Charlie Chaplin  
Décines 2012









## **HIC**

*HIC* is an exhibition of research. *HIC* presents the research of two years by a group called La Forme des Idées on the theme « locations .» This group brings together people from the Villa Arson and schools of fine arts of Lyon and Montpellier: students, alumni , teachers and experts involved in the project .

« Des localisations » means « délocalisation » of course , at a time when globalization also means the departure of many businesses in warmer climates in the exploitation of man, but this plural and indefinite want first show that the way we locate ourselves and locate things have changed at this point that we can no longer speak of a single technical of location rather than as a simple situation of the local to the global . In truth, we locate today with mental tools ( representations of here compared to there, spatialization techniques , imaginary space ) very different from those we used before digital , satellite or internet . *HIC* would display the importance of location and what it becomes, with its breaks and its indefiniteness.

Furthermore the concept of location fits naturally into a technological register ( think of the popularity of the GPS ) , it can also work in geometry as well as for various human sciences , but the challenge of la forme des idées is to cross these issues from a philosophical point of view with artistic practice , not in the purpose of some application ( where artists might illustrate ideas formed by philosophers ) , no more than in commentary (where philosophers should interpret artistic works already established) : rather in a collaboration in which neither forms nor ideas can rightfully belong to one camp or another , but instead exchange and metamorphose at seminars and workshops bringing together artists and theorists , students and professionals . At the beginning of research, la forme des idées is divided into four distinct groups , each with their own objectives and how to approach things : HORLA NEXUS, SPATIUM and GYPSY .

the «Nexus» group

The Nexus group is supervised by DN ( Laetitia Delafontaine and Gregory Niel ), Juan Luis Gastaldi and Patrice Maniglier (philosophers). They have made, during two years of the research project, two exhibitions: the first was *Hic* at Villa Arson, the second was in HEC Paris, in collaboration with Glassbox.

The Nexus group was given the task of exploring the relationship between locality and globality in the contemporary context , opened by dropping of the perspective solution, and working with new figurative technologies ( video surveillance , GPS , etc . ). The perspective indeed allowed to articulate precisely our immersive experience of space with its abstract representation (that is to say its geometrical ).

But considerations come not only from mathematics and art, but also the contemporary political situation and more general philosophical questions, encourage us to not take for granted this fact : the structure of the space as it appears locally and that of the global space, do not necessarily coincide . The model of such a difference is the Earth's horizon : the earth is locally flat, but globally spherical . Acknowledging this situation , this group is proposed to explore the ways in which we can rethink plastically joint of local space and global space crossing contemporary figurative technicals and resources of modern mathematical conceptuality

For « *Hic* : la forme des idées » , the group proposed a hand to invite participating artists and students in the group to consider this issue in their own practice, and secondly to create a context in which these works may coexist within an architecture whose structure is not given a whole in all of its locations , but would emerge from the path which the visitor use through him.

excerpt from text of Joseph Mouton about exhibition Nexus Group:

Laetitia Delafontaine and Gregory Niel designed the central building of the « Galerie Carrée ». Once you have pushed one of the eight doors which give access , there are chances that you lose the sense of direction : at some point , you will not know say wich of four doors around you is the outside door and or is the inside door. Is that the four rooms are not only identical in their production: they are ideally a single piece . You will realize when you have noticed how the arrangement of ornaments (neon , equipment , even location of works) changes from one space to another. It is as if you enter again in the same room , that would made a rotation of 90 degrees relative to the one you just left : instead of through the door as you enter, ideally you walk in the door to the left (or right ) you. You make experience of a virtual space in reality.





*HIC*  
dispositif architectural  
Gallery carrée  
villa Arson, Nice  
2010





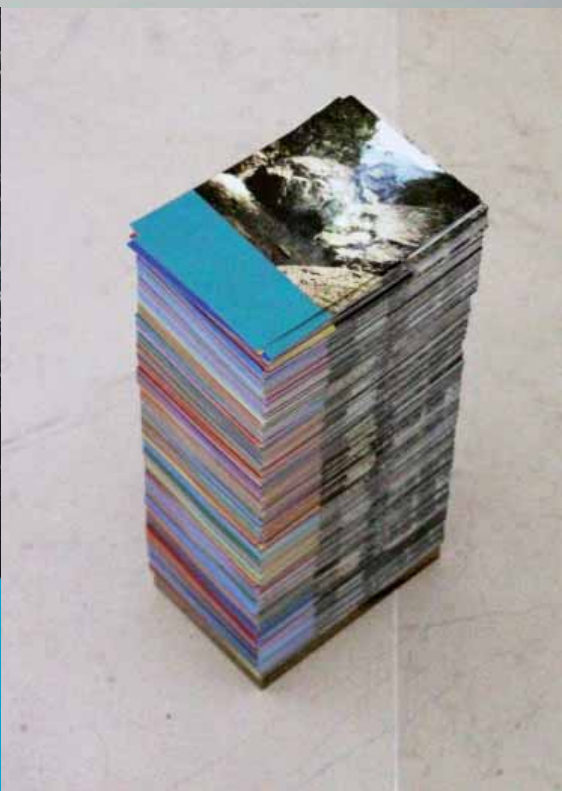


*HIC*  
dispositif architectural  
Gallery carrée  
villa Arson, Nice  
2010











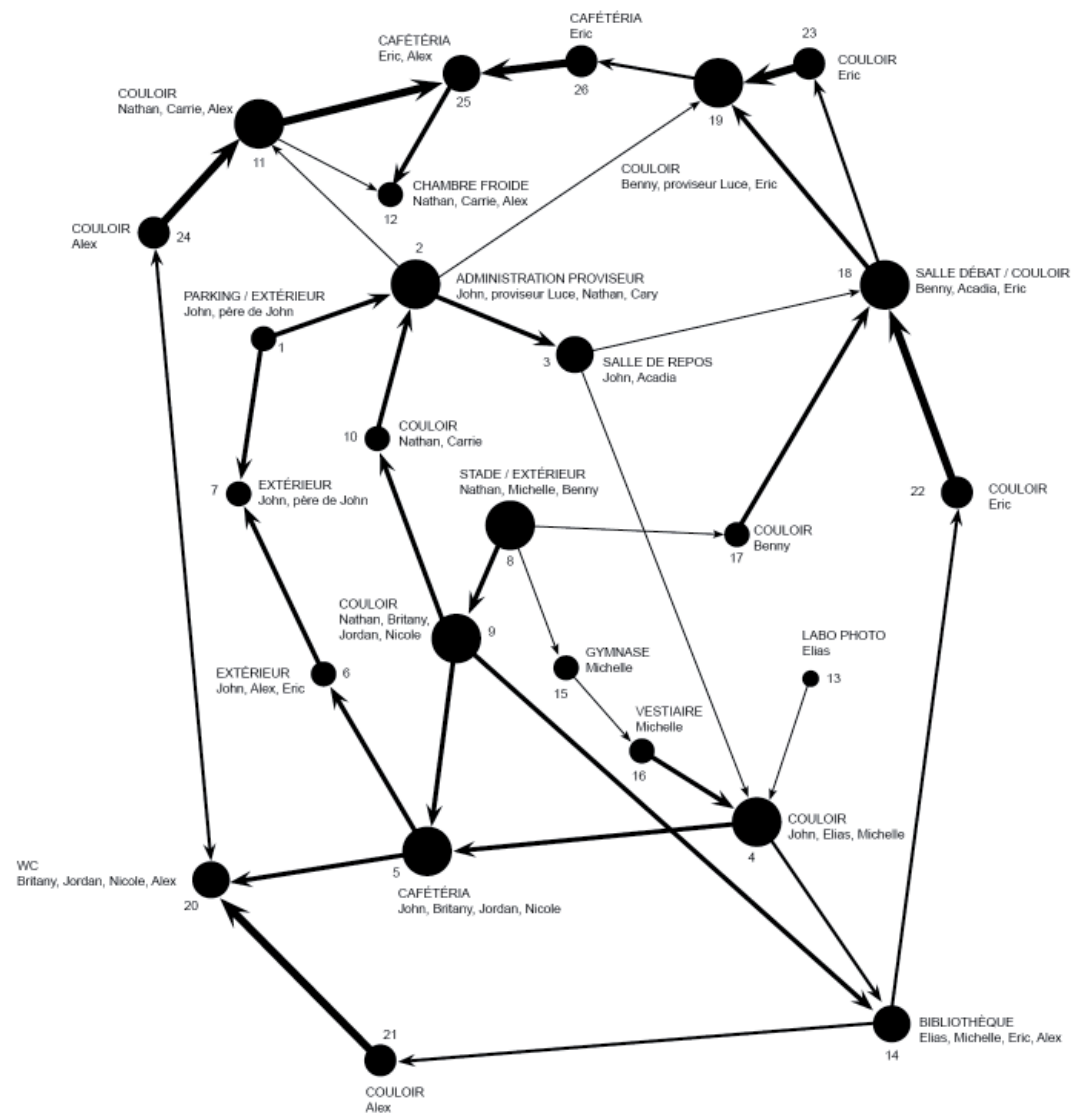
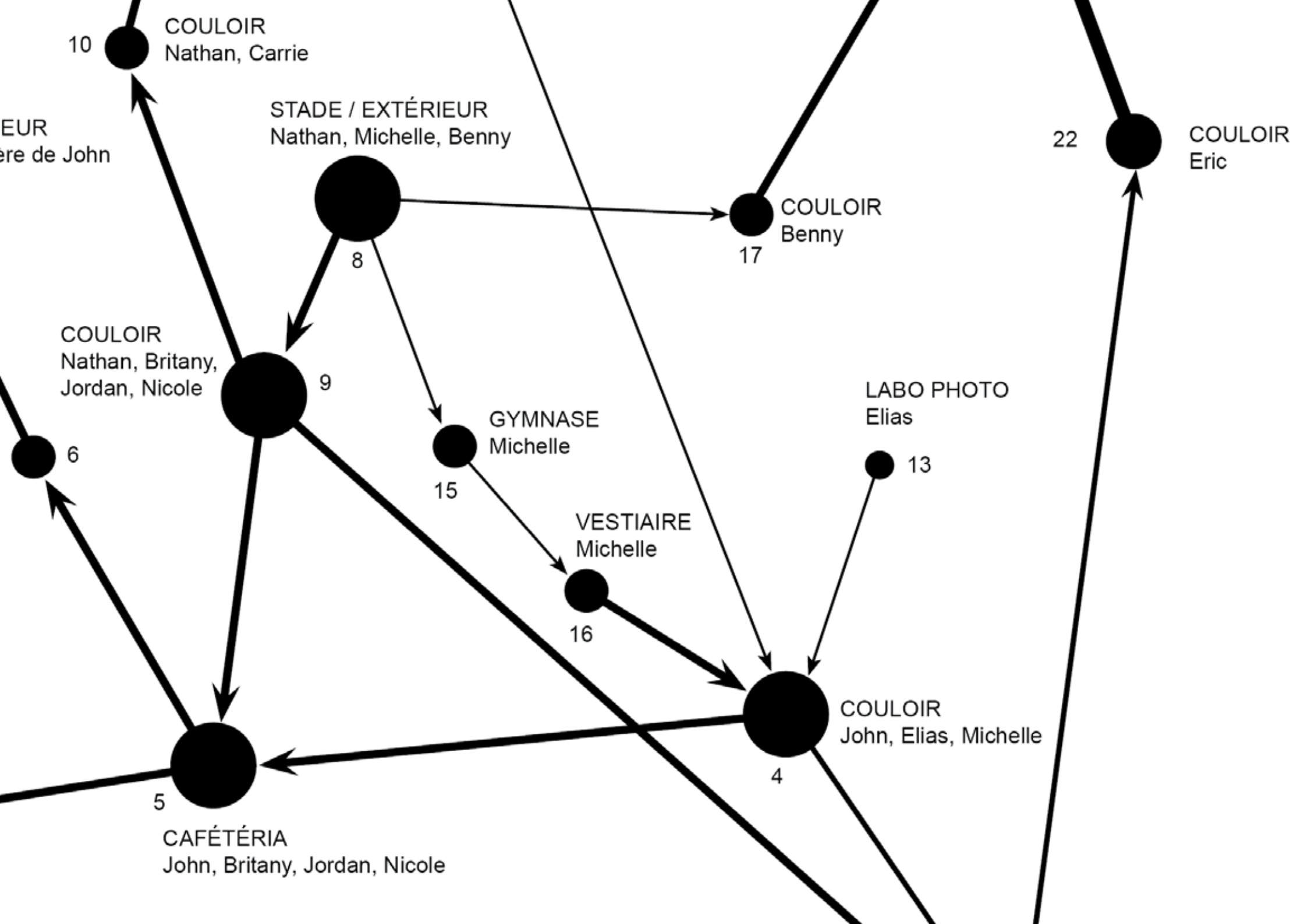


Schéma topologique du film *Elephant* de Gus Van Sant.  
 Designed in collaboration with Juan Luis Gastaldi (mathematician and philosopher) and Patrice Maniglier (philosopher).  
 2010





## **LE 7ÈME CONTINENT, PHASE IV**

The 7th continent proposes the creation of a transformational space constantly changing , such a constantly evolving field , space escape. Designing a «transform» , a space flight space, this is the problem , the question.

The 7th continent , real and fantasized times , evokes a less desirable distant universe , open to all possibilities , even . It is this potential for freedom and escape, this playground Casanova creates , invests in and surveyed a large part of his life. It is the ability of Casanova to adapt to this land in perpetual motion, to transform the following events he encounters at the heart of the project. Like Casanova Paralis invoked his genius , it is to use the figure of the robot «transform» , not only reduces the puppet of a stupid mechanics, common representation of Casanova, but that the power of transformation and transmutation , located in each event its exhaust point to create a space for the escape, this seventh continent and trace its trajectory.

Originally presented at the Aperto gallery in Montpellier, is the structure of this place which served to support the simulation. This is not so much the characteristics of the space of the gallery that were requested here , but the structure of the place itself in its most generic form, ie its intersection points ( 16 in number ) . The place is therefore considered to be a pattern of 16 points and 24 connections , the distances will be flexible , adjustable and replicable . And it is from this spatial pattern , this virtual structure that is applied the device changes.

This is the path that defines Casanova settings mutations connections intersection points through fiction film of Fellini's Casanova . Thus the movement of the film which becomes the space defined by its intersections . The space is reconfigured every frame of the film and grows more than two hundred thousand mutations corresponding to two hundred thousand images of the film.

The principle has been to model 16 points and 24 connections in 3d as a wired and then apply this virtual structure parameters contrast film Fellini's Casanova pattern. These parameters are generally used for contrast in three dimensions to two-dimensional elements including the restoration of works . These parameters contrasts are here applied to the sixteen points of intersections diagram structure , creating distortions connections by stretching or contraction. All parameters of the film contrasts were therefore applied to the schema, frame by frame, at 24 frames / second , a total of 220,556 mutations. This process highlights the movement in the image and breaks film editing . So what are 220,556 vanishing points , exhaust jumps occurring in « 220556 ».

From the 220 556 mutations , we chose a mutation, « 40264 » to achieve it. It is therefore articulate virtual and animated sequence mutations of 220,556 , the differences or gaps can be very pronounced , with a physically present mutation that develops imperceptibly into the venue like a suspended temporality or excessively slowed such expression time between two deformations of the sequence, a mutated voltage between two images (from 40264 to 40265 ) . These are two temporalities are expressed and articulated between the video and the structure. The slow unfolding of the structure belies technological appearance of the device, calling at the same time the world of automata of the 18th century and that of robotics and science fiction. This is the sound produced by the engine by activating the threaded rods by reciprocating motion that is apprehended , forming at the same time a sound composition and a series of landscapes .

The plant grows in the form of a spatial arrangement which is articulated on the one hand from the virtual simulation of the transformations of the space and a second structure in a materialization of the mutations generated .

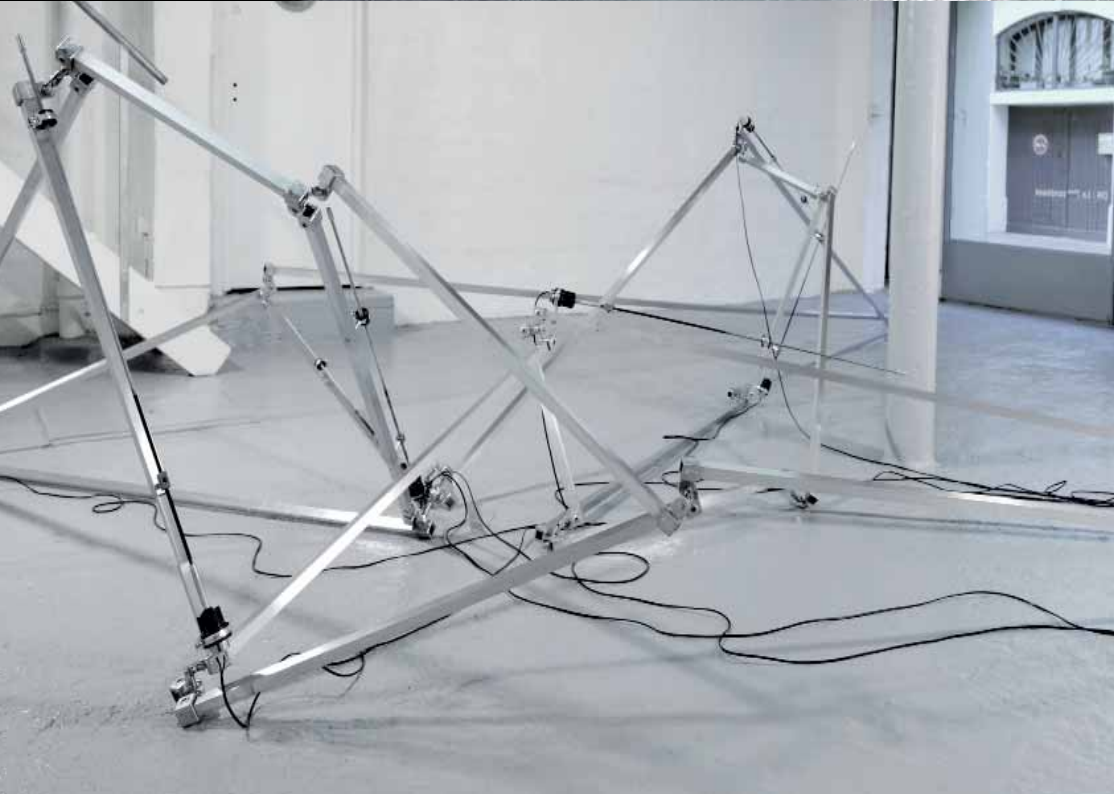
Extract Text Patrice Maniglier catalog « Casanova forever »

It is such a space flight DN that makes us go in installation : a space that is never given , but merges with the transformation itself, each new version of itself being connected to the previous by a « vanishing point » , which is that where the situation continues to escape itself. Settle in the Aperto gallery ( and what a beautiful name for it speak precisely what never ceases remains open ) to unfold versions and reduce transformational space, and therefore purely events, this is the response that these two architects have given echoing the name Casanova. They combine the great libertine and a work already rich guided by the need to constantly invent new spaces , inspired by the film resources, speculative architecture and video installation. Casanova treat as a space is necessarily produce a space of escape and permanent changes - in the strict sense : an architectural fantasy.



*le 7ème continent, Phase IV*  
robotic structure  
collection Frac Languedoc Roussillon  
2010





*le 7ème continent, Phase IV*  
General view of the exhibition  
galerie Aperto, Montpellier  
2010





## ***DARK RIDE***

For this solo exhibition at the Municipal Gallery of Rutebeuf in Clichy -la- Garenne , it is to examine the practice of ghost train through the theme of fear in the cinema.

Dark ride (or black path ) refers to the name given to the scenic route along which dramatic paintings are shown or played in order to create a fantasy world . Dark ride offers a journey through the figures and places of genre cinema what horror. A form of « playlist » which focuses on the conductive line that limit where the real wavers , where outcrop violence and bestiality. It is much more a film that carries the fear in the real that is treated here since Hitchcock and Fritz Lang to Romero and Haneke . It is a work on these mental images (place, figure and object ) as retinal persistence , which remain live and where we are this background, the common and collective soil that re-emerges in various forms in our cultural environment.

A municipal gallery Rutebeuf link with cinema was obvious since it is a cinema, a building constructed in the early 20th century to accommodate a room later transformed into a theater and film festivals. The proposal is organized from a device playing on space evoking the principles of scenic dark ride entertainment : closed space , artificial light where their icons and contemporary scenes are represented.

This dark ride offers a unique universe , both personal and collective time, articulated from all produced several pieces for the exhibition. These items refer to specific films. Thus, The birds , structure both geometric, abstract imagery evokes the famous scene of crows in the school yard in the movie birds Hitchcock, getting better , refers to the gun slaughter of animals lese parts of the brain and causes unconsciousness uses Benny in the film Benny's video Michael Haneke, ten ten eight power , proposing to expand the film M cursed Fritz Lang across the electron is ten power eighteen times , the result is a luminous flux , scanner, inspired logo of the secret organization of the U.S. Government Film Scanner David Cronenberg and stars love is modeling projections of blood caused by the fall of the bucket in the film Carrie by Brian De Palma. Other parts, such as , door panic , darkness , or helter skelter , extruding a circuit train named after a famous fairground attraction as well as the title of a Beatles song echoed by most famous American serial killer Charles Manson in a series of murders , are in reference to scenic black device path

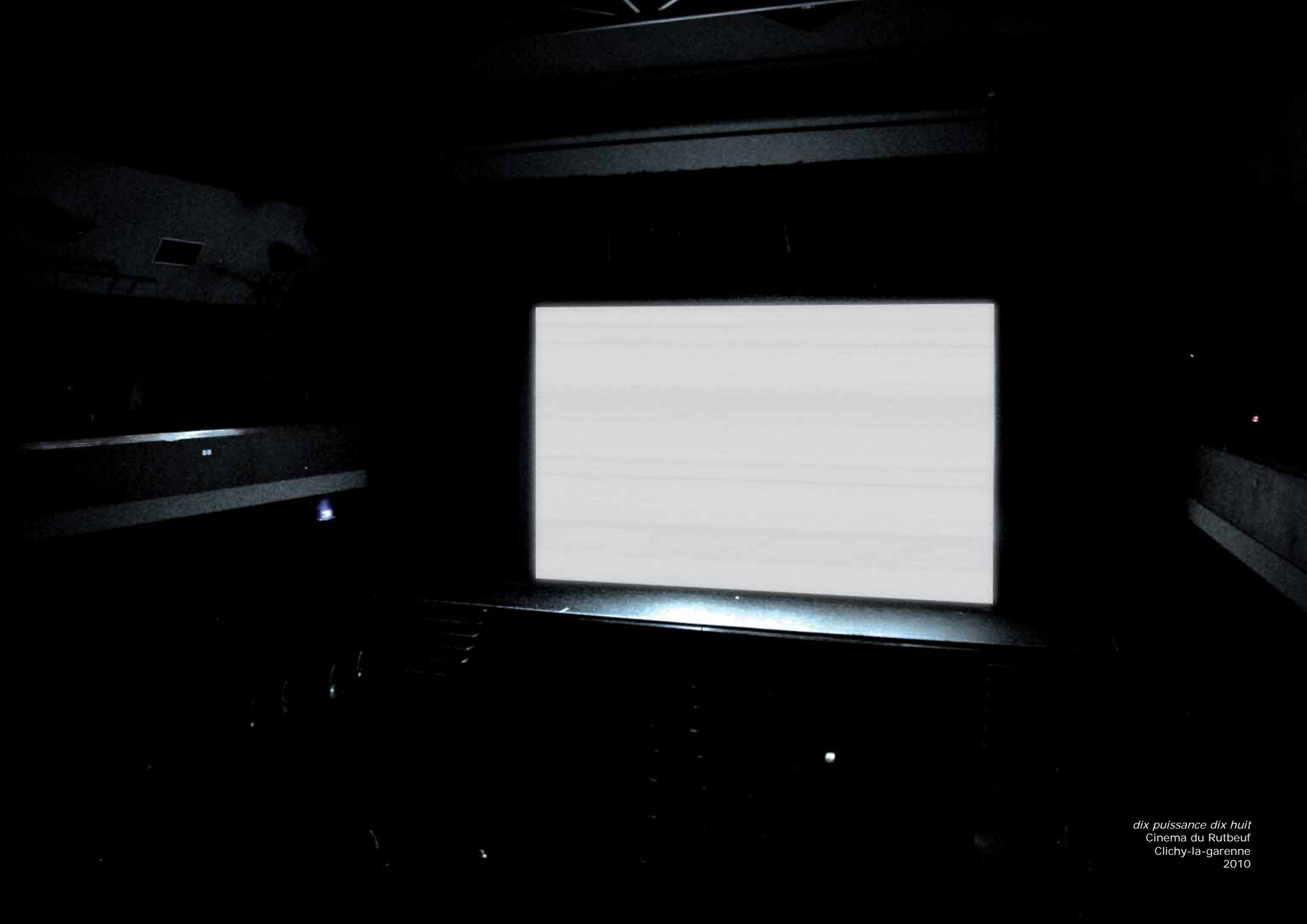


*dark ride*  
coat of arms 'dark ride'  
digital drawing  
2010





*The birds*  
structure in lacquered white metal profile 150 x 150 x 200 cm  
2010



*dix puissance dix huit*  
Cinema du Rutbeuf  
Clichy-la-garenne  
2010





*porte panique*  
digital print 112 x 84 cm  
2010



*helter skelter*  
wood veneer  
140 x 40 x 110 cm  
2010







*porte panique*  
digital print 112 x 84 cm  
2010



*darkness,*  
thermoformed plastic, 150 x 7 x 5 cm  
2010



*GETTING BETTER*  
gun engraved slaughter 150 x 7 x 5 cm  
2010





*love stars*  
aluminium brossé 200 x 150 cm  
2010

## **PK/04.6\***

The project focuses on the architectural dimension of the city and especially on the manifest building of contemporary architecture that is the metal Avicenna Foundation , formerly House of Iran , directed by Mohsen Foroughi , Heydar Ghiai Claude Parent and André Bloc . Designed in 1960 and inaugurated in 1968 , the building manifests itself as a constructive principle, its radical architects choice , and critical positioning over modern architecture, they will develop ( with Claude Parent Paul Virilio ) thereafter through said theory of oblique .

As part of a project of architectural and economic rehabilitation of the building, is currently based issues related to the fundamentals of design, such as maintaining the blind and opaque façade on the device. Crystallizing the radical gesture of architects, it is to focus on the blind façade and its constituent counterpoint the device as an entry point to develop a device that interrogates the projective dimensions , critical and fictional space and the point of view .

At the Avicenna Foundation , the project proposes an artificial lighting of the apartment manager between the two blocks suspended from the building, such as the simulation of the occupation of the apartment for the duration of the exposure device . Visible mainly from the device at kilometer 04.6 (KP 04.6 ) , the device underscores the two blind blocks the front that frame the apartment and , consequently, the only existing view from the blind façade.

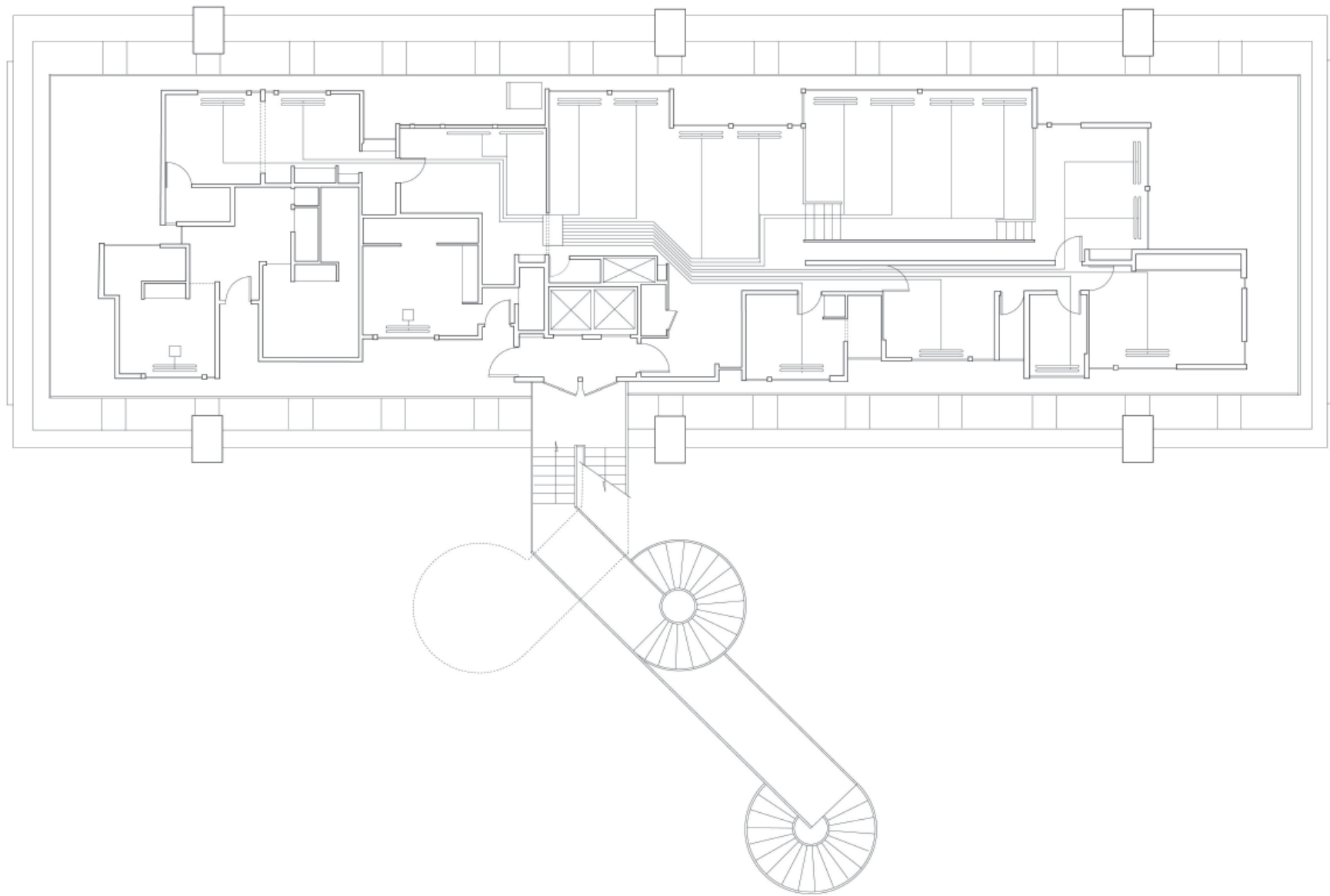
\* PK/04.6 is the position of the Avicenna Foundation on the kilometer point (KP ) of the Paris ring . Mileage in km point indicates the position of the device from the landmark starting PK/00 , 0 located at the expansion joint of the bridge upstream on the Seine to Porte de Bercy



SAMSUNG TV-MOBILE

PK/04.6  
northwest façade  
installation consisting of 30 neon daylight  
six feet under / Glassbox / Avicenna Foundation  
Cité Internationale Universitaire de Paris  
2009









PK/04.6  
south east facade  
2009



## **#222**

#222 proposes to create an autonomous observation zone where nature develops without human intervention for a contract of one year, subject to renewal.

This zone corresponds to cadastre lot number 222 of Domaine de la Pièce. This is the most outlying plot of the estate and is situated at the top of the Treize Vents pass, beneath the D13 road. This fragment of untamed nature with no direct access from the road is named and signposted by a sign which imitates a public road sign. Lot 222 is portrayed by means of a photographic exploration and a publication of the photos has been produced (24x36), while its exact cadastral location is shown on a map of the valley (000 OG / 222). A Web site is open on which the comments made by visitors can be recording during the year ([www.p222.org](http://www.p222.org)).

Having been named and delimited virtually by the lines of the cadastre, the lot can now be observed from a viewpoint (GPS / PDV 222: N 43.64677 E 003.05495) situated on the opposite slope of the valley of La Canalette. This viewpoint is marked by a plaque engraved on the rock which shows the outlines of the landscape and the virtual limits of the lot.

The link between the two territories defined above has been made by «reactivating» the first path linking Saint Gervais-sur- Mare to Béziers before you get to the road. This ancient path, which today has disappeared beneath the vegetation, but which was still in use into the 1950s, arrives at Domaine de la Pièce, where it is marked. «Reactivated» by having been walked and its route recorded by a GPS satellite navigation system, the path has been retraced at Domaine de la Pièce in an ephemeral way, with an information point marking the start of the walk. A chart showing the itinerary is available for visitors to take with them (PR 222).

#222 is the definition of an actual physical zone in a territory of projection, fiction and narration over time at the disposal of the public.

The Landscape in Movement / 'imprévu au jardin' / Domaine de la Pièce - Saint Gervais sur Mare / 2008  
Invited by Christian Gaussen for two weeks of residence with Armelle Caron and Pierre Neyrand.



PR 222©DN

édition PR222 / path leading to small perspective on plot 222 (PDV 222)

This path has been reactivated from the heritage trail disappeared joining Saint Gervais sur Mare in Béziers

édition A4 / print 500 copies

2008



#222  
silkscreened panel 50 x 50  
indicating the plot 222 on the D13 departmental road.  
'Imprévu au jardin' / Domaine de la Pièce  
Saint Gervais sur Mare  
2008









#222 / PR  
PR222 photography  
/ chemin réactivé /  
*'imprévu au jardin'* / Domaine de la Pléce  
Saint Gervais sur Mare  
2009





#222 / PR  
PR222,  
white paint and stencil  
2009





#222 / PDV 222  
zinc plate 15x62 cm  
*'imprévu au jardin'* / Domaine de la Pièce  
Saint Gervais sur Mare  
2009



**47°56'46.50»N 1°56'31.62»E / 47°54'13.62»N 1°53'47.19»E**

The project of the residence at the Centre Hospitalier Départemental Daumezon (CHD) is articulated around the relationship between space, perception and narration, and more particularly on the various projective, real and narrative dimensions of a psychiatric centre. By working on the basis of a real space, the place of the psychiatric hospital, whose architecture seems often generic because of all the constraints under which it is subjected, the project is studying the images-places produced from different perceptions of the public about the space of the hospital. Indeed according to the public, fictional and projective charge of this space is variable and important.

It involves the construction / reconstruction of a place from perceptions of its inhabitants: building the hospital mental projection seen by its audiences. Juxtaposition between projected space / real space / fictional narrative space in order to elaborate a form of the place mental mapping made up of different perceptual frames.

the first step of the process was particularly through the establishment of a call for participation, to establish a relationship of dialogue with different audiences of CHD. This call for participation has been built around different actions: on the one hand, the daily opening of the workshop during March as a place to meet and exchange with patients, caregivers, staff and visitors. On the second hand the visit of different services and psychiatric units and the meeting of teams and patients who are all evolving in.

During these exchanges, which lasted about one hour, neither note, video, nor audio recording were made. It is by memory that such exchanges were transcribed, as a first filter receiver of these issued perceptions. perceptions of CHD, from the size of caregiver and his immediate environment within the hospital in his hospital units, to the city and the territory with its day centres proximity, are built not around a physical and closed up place, geographically identified, and not only an hospitalization space, but as an entity (hub) opened with transmitters / receivers who rely increasingly on the territory.

So the proposal is the construction / reconstruction of the place from different received and perceived perceptions representing as many reality disturbance fields. It is all about creating from received perceptions a process of disturbance with multiple entries. this process is both realities, spaces, objects, text and sounds generator and transmitter and receiver. It is articulated around two exhibitions which materialize the two transmitted points of fields disturbance. To the Colombier in Orleans, exhibition space and workshop artistic practice of CHD (which represents the outward appearance of urban and the presence of the psychiatric hospital), is involved in resonance the workshop at the residence, located in the heart of the site of hospitalization.

This process is based on a series of piece of works made out of these exchanges which «materialize» the invisible, these physical, temporary and reversible disturbances : the invisible energy transport in its various dimensions and properties (vibration, slipping, folding, propagation, dispersion, chronicity...) as as many frames, transpositions, interpretation, readings, temporalities and appropriation of space that mix and constitute projections where narration and perceptions are superposing. From mental, chemical, and chronic space disturbance to interference, jamming, lags.

This splitting process, both reflective and projective, proposes to Colombier (47 ° 54'13 .62 «N 1 ° 53'47 .19» E) a setting space of the relationship and exchange, through the Colombier exhibition space's partition into two by a black transparent and reflecting film, generating a double movement by the workshops space. Thus only one of the areas is illuminated by a device similar to fluorescent light the sky in broad daylight and in rhythmic sitting following the visions collected and encrypted. At CHD (47 ° 56'46 .50 «N 1 ° 56'31 .62» E) it is a «meeting space» (space dedicated to patients and families within the hospital), attached to the residence, which provides access to the installation. Here, it is the setting space of perceptions transposed at the scale of the place, from the site to the building, the hospital room to the unit, the object to the memory, which is offered through a series of interventions and pieces of work in resonance among themselves and the place.

Residence FRAC Centre et centre Hospitalier Départemental Georges Daumezon, exhibition at Colombier (orléans) and at CHD Daumezon / 2008

The residence is supported by the Regional Direction of Cultural Affairs Centre, the Agency Regional Hospital Centre, the Regional Council Centre, the General Council of the Centre and the mayor of Orleans.

## **47°54'13.62"N 1°53'47.19"E\***

47 ° 54'13 .62"N 1 ° 53'47 .19"E proposes a setting space of the relationship and exchange, through the Colombier exhibition space's partition into two by a black transparent and reflecting film, declining by 70% light intensity and generating a double movement by the workshops space of artistic expression. Only one of the areas is illuminated by a device similar to fluorescent light the sky in broad daylight.

In this space, light reaches an intensity equal to 10 000 lux (between 2500 and 10 000 lux depending of position in space), a luminous intensity equal to a sky in broad daylight one. This light provides through the eyes stimulation of the retina, which transmits the pineal gland information leading to a decrease of melatonin, a declining rate (level) of this hormone in the body. It contributes to a decrease of fatigue, stress, depression and momentary regulating mood. By giving the impression of being lit by natural sunlight, it helps regulate the biological cycle, the internal clock of human beings.

A 10-minute period of time spread of light which follows the practice of exposure in phototherapy, the dose of exposure to light ranging from 2 500 to 10 000 lux according to its position in space. A daily exposure is advised during 10 to 14 days, the duration of a session depends on the distance between the eyes and the lamp: 60 cm: 2 hours, 40 cm: 1 hour, 20 cm: 1 / 2 hour.

Any person who may be exposed to sunlight can safely enter the room. This exposure to light is not indicated in the following cases: eye diseases such as maculopathie, retinopathy, glaucoma and cataract, retinal damage and some rare diseases such as porphyria. Some treatments increase the sensitivity to light, such as antibiotics and treatments tetracyclines lithium.

### **VISIONS**

Encrypted texts of perceptions gathered during meetings with CHD. During these exchanges, neither note, neither video, nor audio recording were made. It is by memory that such exchanges were transcribed, as a first filter receiver of these issued perceptions. All collected perceptions are broadcasted for 10 minutes, duration of daylight illumination of the room. Each perception or vision is encrypted by a specific typography (typography Daumezon) conducted by fragmented letters disappearance made out of overexposure to light (white).

\* GPS point defining the precise position of the Colombier exhibition space.





47°56'46.50»N 1°56'31.62»E  
Résidence FRAC Centre  
Colombier, Orléans  
2008

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1997

Prima era, notată cu „a” înseamnă că este un număr care este de  
la 1 la 1000.

Prima era a fost o perioadă de timp de aproximativ 1000 de ani  
în care s-a dezvoltat.

În urma de 1000 de ani, o perioadă de timp care a fost foarte  
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Prima era a fost o perioadă de timp care a fost foarte  
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importantă pentru dezvoltarea.



view of installation  
Colombier, Orléans  
2008





view of installation  
Colombier, Orléans  
2008

## ***47°54'13.62''N 1°53'47.19''E\****

47 ° 54'13 .62''N 1 ° 53'47 .19''E proposes a setting space of the relationship and exchange, through the Colombier exhibition space's partition into two by a black transparent and reflecting film, declining by 70% light intensity and generating a double movement by the workshops space of artistic expression. Only one of the areas is illuminated by a device similar to fluorescent light the sky in broad daylight.

In this space, light reaches an intensity equal to 10 000 lux (between 2500 and 10 000 lux depending of position in space), a luminous intensity equal to a sky in broad daylight one. This light provides through the eyes stimulation of the retina, which transmits the pineal gland information leading to a decrease of melatonin, a declining rate (level) of this hormone in the body. It contributes to a decrease of fatigue, stress, depression and momentary regulating mood. By giving the impression of being lit by natural sunlight, it helps regulate the biological cycle, the internal clock of human beings.

A 10-minute period of time spread of light which follows the practice of exposure in phototherapy, the dose of exposure to light ranging from 2 500 to 10 000 lux according to its position in space. A daily exposure is advised during 10 to 14 days, the duration of a session depends on the distance between the eyes and the lamp: 60 cm: 2 hours, 40 cm: 1 hour, 20 cm: 1 / 2 hour.

Any person who may be exposed to sunlight can safely enter the room. This exposure to light is not indicated in the following cases: eye diseases such as maculopathie, retinopathy, glaucoma and cataract, retinal damage and some rare diseases such as porphyria. Some treatments increase the sensitivity to light, such as antibiotics and treatments tetracyclines lithium.

## **VISIONS**

Encrypted texts of perceptions gathered during meetings with CHD. During these exchanges, neither note, neither video, nor audio recording were made. It is by memory that such exchanges were transcribed, as a first filter receiver of these issued perceptions. All collected perceptions are broadcasted for 10 minutes, duration of daylight illumination of the room. Each perception or vision is encrypted by a specific typography (typography Daumezon) conducted by fragmented letters disappearance made out of overexposure to light (white).

\* GPS point defining the precise position of the Colombier exhibition space.







*CHLORPROMAZINE*  
Résidence FRAC Centre  
Centre Hospitalier Départemental Daumezon  
(CHD) orléans  
2008



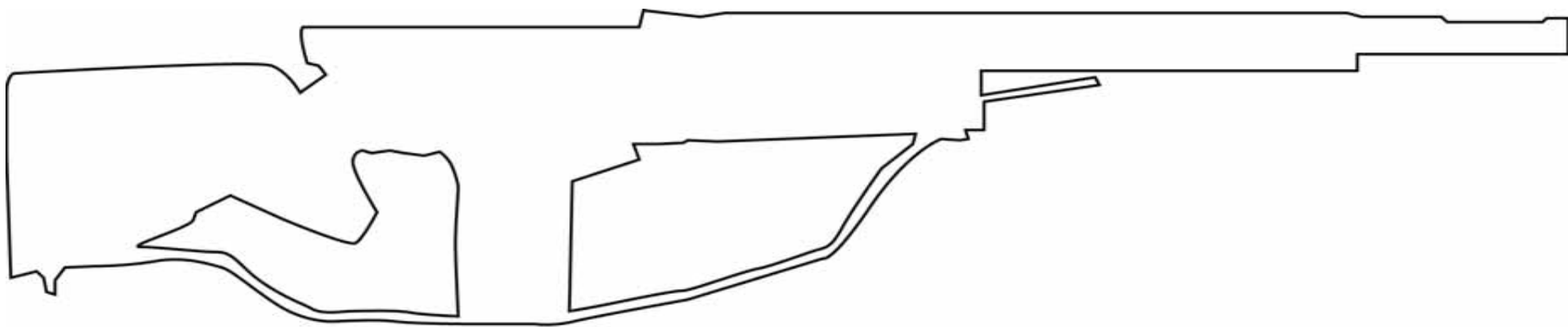
*CHLORPROMAZINE*  
détail  
2008







*R chair*  
2008





FUSIL USA RAPIDE 846 FRESTONE 36WZS A.R.S.W.A.F.L.U.V ROBILLARD ANDRE





*ERRE*  
dessin numérique A0  
2008



CHAMBRE 3 MOREAU DE TOURS  
Overview  
glazed tiles (10 x 10 cm)  
2008



Autoscopie  
photography 90x60  
2008





## ***ROSEMARY'S PLACE***

Rosemary's place is done by immersion architecture under video surveillance. It proposes in the shape of a monoblock filmed in real time architecture, the transposition of the apartment of Rosemary in «Rosemary's Baby» a film by Roman Polanski. The space is created as a mental projection of the apartment like a generic space which constitutes by a series of webcams in real time a restitution of the film.

There only remains from the apartment of the «Rosemary's baby» film the sequence of spaces, the perception of its place. It was emptied of its objects, of the decoration of its walls, openings have been sealed. It is an uniform, smoothed by the white colour space, a blind «white cube»; a decomposed then recomposed architecture which is determined by the movements of cameras and lights.

To the space of experimentation a broadcasting and recording video images autonomous process, whose structural and temporal frame is succession of plans of Rosemary in Polanski's film, is superimposed. Some webcams are placed in the transposed apartment and, in real time in the shape of two separate projections like a splitscreen outside of the apartment, they reconstitute : on the one hand, the views of the place and, on the other hand, a film composed with the webcams images whose structure is based on the editing of Rosemary's baby footages. Thus, each day, several films are automatically recorded and archived.

Different frames of «reading,» temporalities and appropriations of space mix and constitute projections of fictional architectures, such allegories, where narration and perception superpose. So, the reference to the film Rosemary's baby, whose title Rosemary's place is a direct borrowing, is forming the first common entry and collective point. The notion of «Home sweet home,» schizophrenic / paranoid and familiar is another one. In this process of fictional frames, during workshops at the Higher School of Fine Arts in Montpellier, a series of pieces of work (musical, written and graphic) was, under a proposal by Laetitia Delafontaine and Grégory Niel, developed by students, and was presented in resonance with the installation. These different frames subjected to visitors are increasing the suppositions of paths and perception of the place.

Through the use of ordinary and familiar images of webcams in the generic «home sweet home» space and their broadcasting composed and edited on a filmic principle, installation is looking on the relationship between space, perception and narration in their link to the image, and more particularly on the projective and fictional dimension of the generic space.

with the collaboration of students of ESBAMA: Patrick Bourgeois, text book ROSEMARY / Julie Chambert, text book PLACE / Stéphane Despax, Woodhouse, Kitchen / Cédric Jolivet, 65700 / Adrien Décharne & Reynald Garenaux generic sound / Marguerite Leudet.

Gallery of Ecole Supérieure des Beaux Arts de Montpellier (ESBAMA) / 2007



*Rosemary's place*  
overview of the installation  
Woodhouse wallboard Stéphane Despax  
Gallery School of Fine Arts in Montpellier  
2007



18:08:01

20/04/2007



overview of the installation  
module 9m x 9m  
2007







interior view corridor facility  
2007



interior view Installation / hallway  
2007



interior view Installation / Rose Room  
2007





vue intérieure installation / *couloir salon*  
2007













interior view Installation / lounge  
2007



**SV**  
**SOLEIL VERT**

Soleil vert is a reference to the end of anticipation Richard Fleischer film (Soylent Green, 1973). Since land has been invaded by a fog killing plants and animals, older men go voluntarily in centres' euthanasia to die by viewing «idyllic» images of landscapes.

Soleil vert is an editing of landscapes images captured on TV channels. SV is a selection's device of «idyllic» images on TV. It is a reading filter which automatically scans channels in order to search landscapes. SV is constituted of a software filter which detects modification of contrast pixels in image. Images are tracked to detect static images. These detected images are then recorded and edited consecutively.

The installation includes on the one hand, the projection of «idyllic» recorded images and on the other hand, filter device in action on a TV channel.

The installation works in real time. At the same time,

the device scans images of selected television channel. It detects contrasts of pixels in image and it records images according to defined parameters. These recorded images are then automatically archived.

These archived images are then projected. Directories of archives are automatically updated as new registrations and according to a definite schedule. This device allows visitors to see projected images which they have seen to be scanned.

Soylent Green has been exhibited at the Centre of Contemporary Art Iselp, exhibition «landscapes, paradoxical visions », Brussels 2007 / BO # 2 Festival organized by Annexia - gallery Volksystem VKS - Toulouse 2005 / Festival ARBORESCENCE - School of Fine Arts - in Aix Provence 2004



SV  
vue d'installation  
Festival BO#2  
Galerie Volkssystem VKS  
Toulouse  
2005



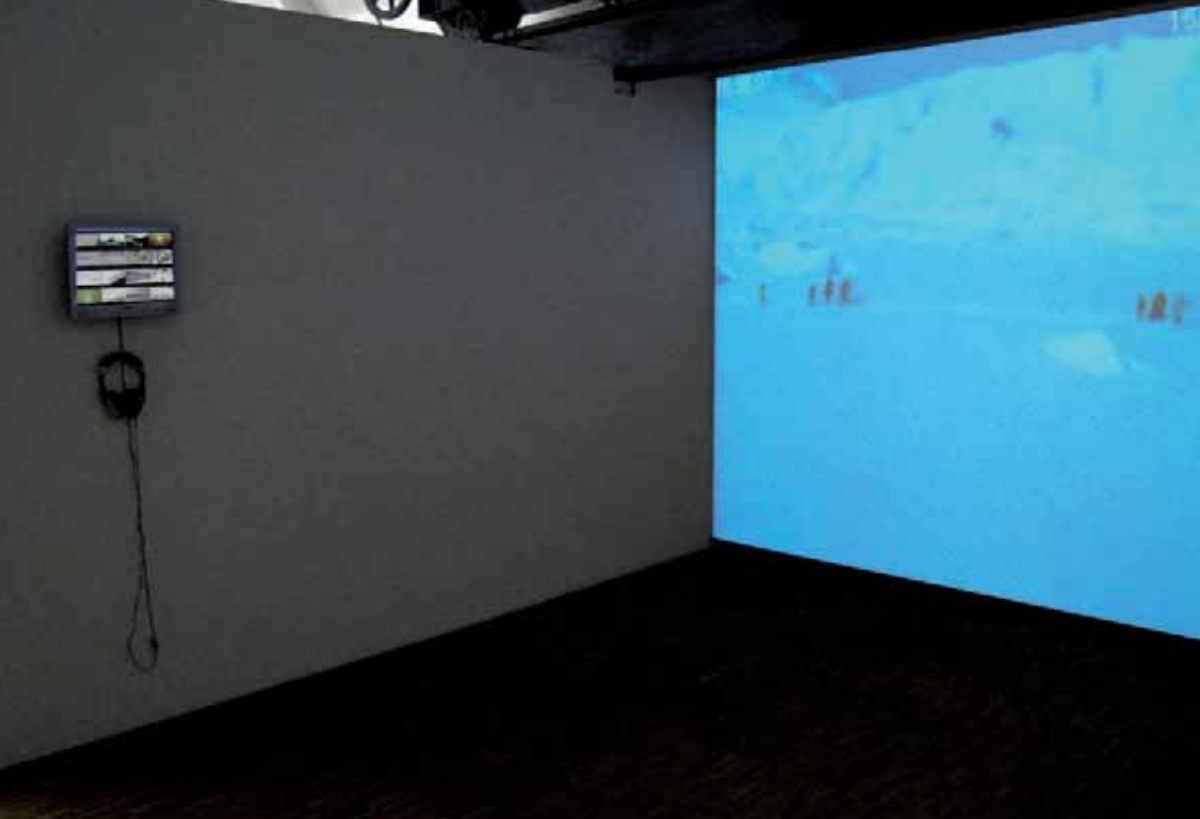
SV  
vue d'installation  
Festival arborescence  
Ecole supérieure d'art d'Aix en Provence  
2004











SV  
Exposition  
«paysages, visions paradoxales»  
Centre d'art contemporain ISELP  
Bruxelles  
2007

## **CLOSING DAY\***

*«I don't suppose they said anything in Denver about the tragedy we had up here during the winter of 1970?*

*I don't believe they did.*

*My predecessor in this job hired a man named Charles Grady as the winter caretaker. He came up with his wife and 2 little girls about 8 and 10. He had a good employment record, good references. And from what I've been told, he seemed like a completely normal individual.*

*But at some point during the winter he must have suffered some kind of a complete mental breakdown. He ran amuck and killed his family with an ax. Stacked them neatly in a room in the west wing, and then he put both barrels of his shotgun in his mouth.*

*The police thought that it was the old-timers used to call cabin fever. A kind of claustrophobic reaction which can occur when people are shut in together over long periods of time.*

*That is quite a story."*

*Interview between Stuart Ullmann manager of the hotel «Overlook» and Jack Torrance, applicant for the guard of the hotel during the long period of winter  
Extract of « Shining » Stanley Kubrick film*

closing day was created at the invitation of the association in extenso for publication ICI MEME.  
Extrait du film « Shining » de Stanley Kubrick

closing day\* is a simulation of «Shining» the movie in the video game «sims»: the simulation of the hotel «Overlook» is accompanied by its three protagonists, immersed in the game.

The Sims is a strategic life-simulation computer game, focused entirely on the lives of virtual people, placing the player in control of his virtual «world» and his daily activities, such as sleeping, eating, reading, and bathing. Although player is encouraged to make his own characters, his own family, with his habitat and environment, and to have them live, to see them prosper. The player controls almost every aspects of the family's lives. In the game, the player must pay special attention to his Sims intervening on their actions and needs of the latter, if this rules are not respected, the Sims may «sink into depression and melancholy» (see manual game). Therefore it is about to apply the principles of «Shining» scenario (a group of individuals in a closed and isolated place) to the artificial life «Sims device « and to observe the game simulation independently proceeding.

The film protagonists'simulations are set by using the game parameters : personalities, aspirations, memories, desires and fears... According to the same device, all the elements of the simulation of the hotel are created with the game modelling tools. Eventually, all the functionalities of survival autonomy are provided: food, hygiene,... and every link to the outside world is cut out.

After a certain period of time with closed doors, the game / simulation generated hallucinations for each protagonist: a rabbit for Jack Torrance, cockroaches for Danny ... leading to strange behaviours.

The exhibition space is the virtual video game, simulation is the artistic project, the context and project are part of the same process.

\*The title «closing day» is a reference to the film eponymous chapter. It's the last day of the Overlook hotel with the departure of all its occupants and the arrival of the Torrance family who alone will keep the hotel during the winter.

publication « ici même » / february 2008



**ICI MÊME**

**ICI MÊME**

*CLOSING DAY*  
*ICI MEME*

100 pages 1000 exemplaires  
Edition In Extenso  
février 2008



*CLOSING DAY*  
Hotel Overlook  
2008









*CLOSING DAY*  
Bar and lounge red  
2008





*PLAY*  
vidéo 90 mm  
2008

## ***THE MOST DANGEROUS GAME***

The most dangerous game is the volumetric transposition of the hunting in «the most dangerous game», Schoedsack and Pichel film (1932).

This project is articulated around the setting space of different actors (fugitives, dogs, hunters) trajectories through six graphics elaborating with the various constituent elements of hunting (action, trajectory, timing) and the structural transpositions of this elements. In resonance with these six graphics, there is a four video projection of the four traps awaiting for their victims. These movies are made of the first four images of emptied of their characters places and they are altered by virtual animations in order to create a landscape waiting.

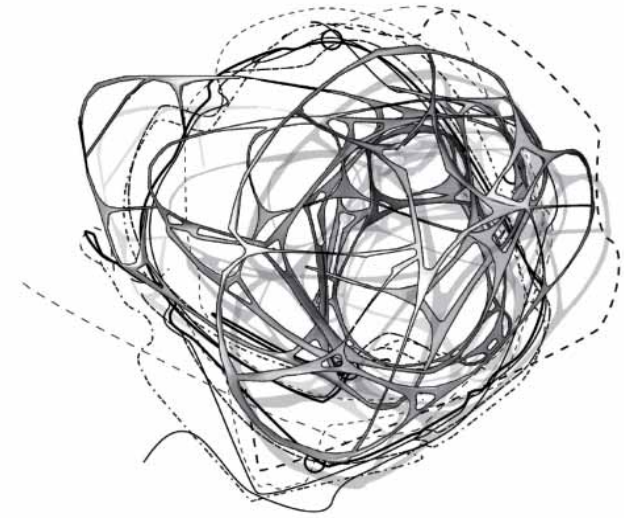
video and graphics (4min), 6 digital prints on transparent film, plexiglas, résine, 2006  
exhibition «rich and famous» / La bellevilloise / Paris 2006



*trap 2*  
video and computer graphics  
2006



*the most dangerous game*  
 «Rich and Famous»  
 The bellevilloise / Paris  
 2006



THE MOST DANGEROUS GAME / FUGITIF 01 ———  
 FUGITIF 02 ———  
 CHASSEUR 01 - - - -  
 CHASSEUR 02 - - - -  
 CHASSEUR 03 - - - -  
 CHIEN 01 - - - -  
 CHIEN 02 - - - -  
 CHIEN 03 - - - -  
 CHIEN 04 - - - -  
 CHIEN 05 - - - -

VOLUMETRIE DES PLANS ET DU "TIME-CODE" DU FILM, DES  
 TRAJECTOIRES DES PROTAGONISTES,  
 ET DE LA DUREE DE L'ACTION







TRAP  
video  
2006

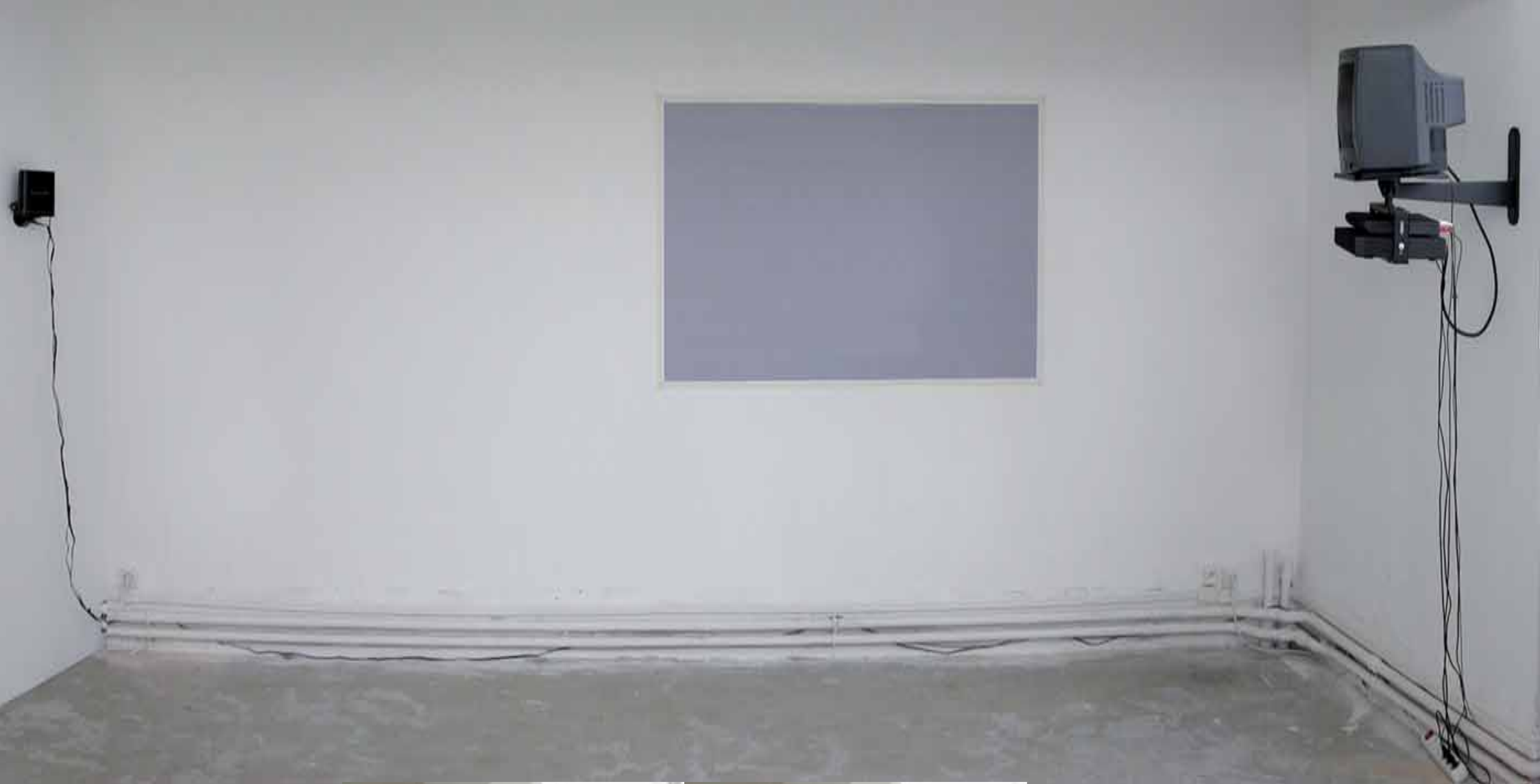
### ***RVB 255-000***

RVB 255-000 proposes declination of colour values from white to black across the grey tones spectrum.

It is articulated around two simultaneous videos : in one hand, (00.60.00) a video representing the transition from white screen to black screen over 60 min, and in other hand, (250,000) a video deducting the RVB modification codes of the image from white to black over 60 minutes. In resonance, a composed with succession of one pixel lines alternately white and black graphics (1.1) is associated to videos.

exhibition girls and boys» / La Bellevilloise / Paris / 2005







***BV***  
***BROUILLARD VOLUMETRIQUE***

Brouillard volumétrique is the name of a special effect used in virtual simulation software to create an artificial atmosphere render.

Brouillard volumétrique is a series of interiors homes' photographs. These interiors homes have been invaded physically with fog. This is the transposition of a special and artificial effect to a physical reality.

series of 7 photographs / 30 x 40 cm

Galerie Volkssystem VKS – Toulouse / 2005 / exhibition La Galerie – Vanves / 2003



*BV 1/7*  
tirages numériques 30 x 40 cm  
Exposition à La Galerie Municipale - Vanves  
2003







***VD***  
***VIDEODRONE***

Videodrone is a video made from a remote control airship from which we burned a component of its printed circuit board. After this intervention, the airship's movements are independent and random. An onboard camera records airship's movements and reflects its vision.

vidéorone 1 / 1 VD was presented at the Festival BO # 2 organized by Annexia - gallery Volkssystem VKS - Toulouse 2005 / Exhibition Gallery - Vanves - festival emergence (s) 2003  
Video VD 1 / 20 min duration.





***RS-2***  
***REACTIVE SPACE***

RS-2 is a prototype that provides a floor / map interacting with a series of sound frequencies. The floor is a flexible surface, wich is animated by the combination of the 9 muscles. Every muscle is activated by compressed air through a valve, which is itself controlled by an electronic card connected to a computer. Every muscle is associated with a sound frequency.

RS-2 has been presented at the Contemporary Art Museum of Tallinn - Exhibition Hall in Salt Rotterman Storage in the festival «ISEA 2004» (International Symposium on Electronic Art) in Tallinn / Estonia, ([www.isea2004.net](http://www.isea2004.net)) with the support of French Cultural Centre Tallinn (2004)







**RS**  
**REACTIVE SPACE**

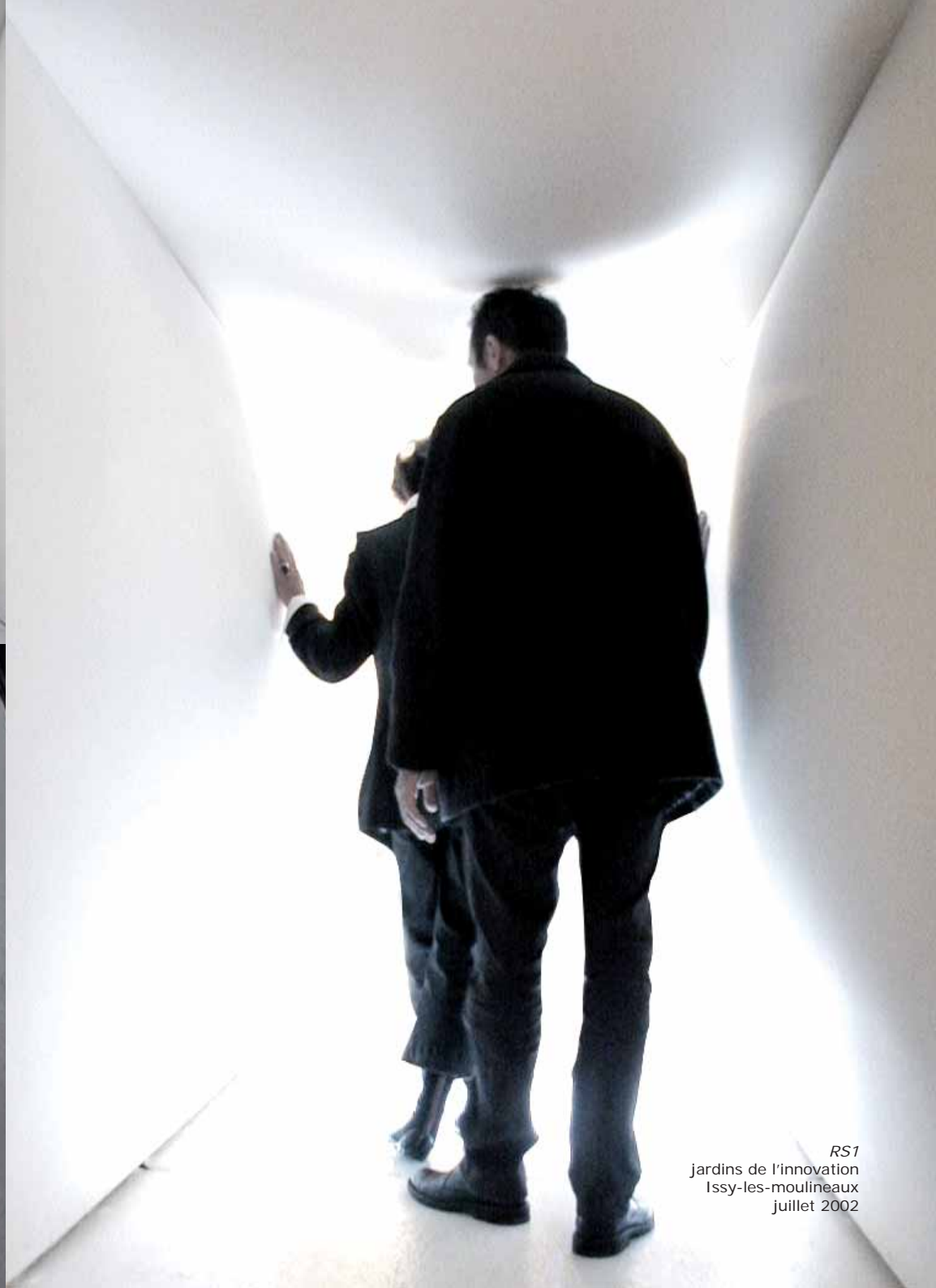
RS / Reactive space is a reflection about a flexible and sensitive space, which operates as out of shape architecture, in which surfaces can be reconfigured repeatedly by stimuli and parameters defined by its occupants. This membrane is connected and driven by a software interface, and controls the geometrical definition of the space. To create a direct relationship and dialog with the visitor, the surface is dynamic and can be put out of shape.

RS proposes the creation of a three-dimensional diagrams catalogue, vocabulary of shapes and deformations. It is based on a series of devices:

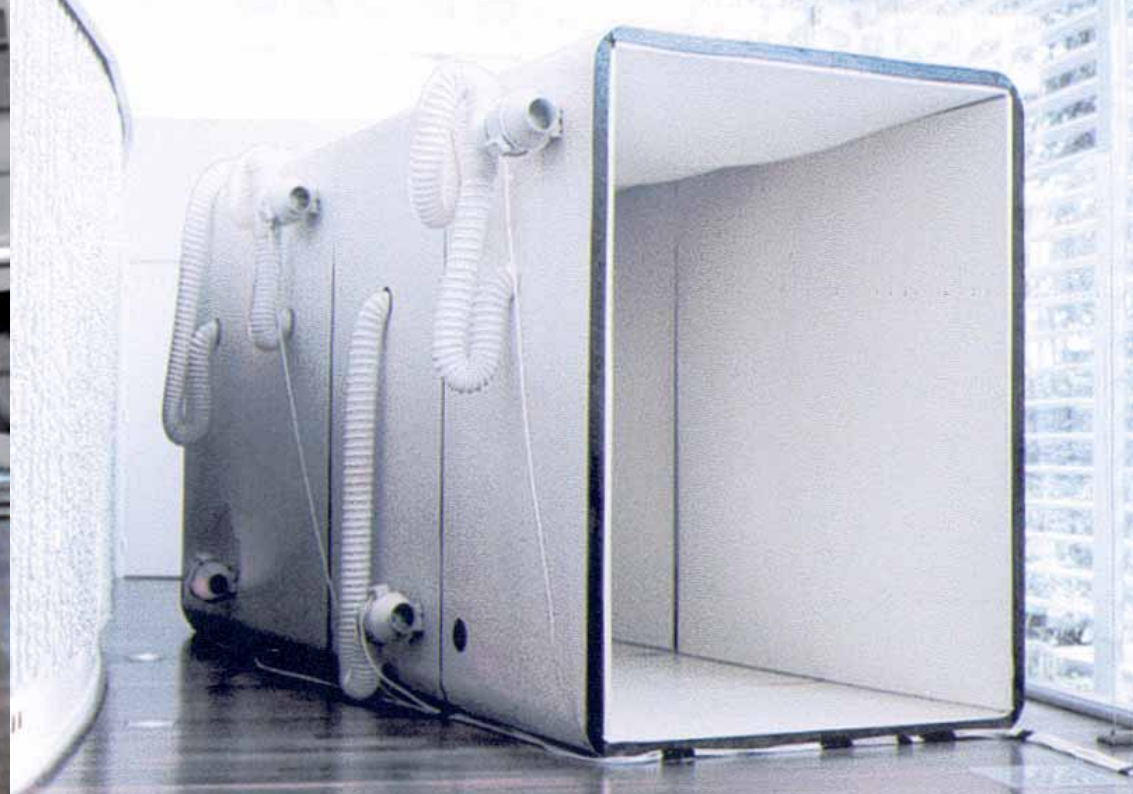
RS-1, the first space-prototype is like a chamber of transition (about 4m x 1.2 m). The physical transformations of matter are made from a stretched membrane on a rigid structure. This membrane is operated by a series of inflate-deflate muscles with different volumes, creating a live effect of the membrane. RS-1 is composed of 8 fans interfaced to a computer by electronic cards. Each fan is connected to one or more muscles, which are enabled to create deformations of the wall and the space.

RS-1 has been presented at exhibition European Way of life at Carrousel du Louvre (2002) and «jardins de l'innovation» / Issy-les-Moulineaux (2002).

The reactive space project is developed with «Human interactions» department creative studio teams of France Telecom R & D Rennes. This research has obtained the Fellowship of PUCA (Plan Urban Construction Architecture) of the Ministry of Equipment and Transport / Directorate General of Urban Development, Housing and Construction 2004 - 2007







RS1  
European Way of life du SAD  
Carrousel du Louvre Paris  
mai 2002

### ***RCX version 1.0***

*RCX* is the name of the LEGO game programme to create « toy robots ». This RCX is an « exploring robot» equipped with a camera and 2 touch sensors captors that enable its autonomous circulation. Every time RCX meets an obstacle, it backs off, turns around and starts again. This moving autonomy allows the toy robot to freely explore the places. RCX was designed to explore the art installations.



RSX  
overview / exhibition Aki Kuroda in Carré Saint Vincent Orléans  
2001







overview exhibition cosmogarden 3 by Aki Kuroda  
« résonance » - biennale of contemporary art of Lyon (Grands Ateliers Isle d'Abeau)  
2005