PRESS RELEASE

maurice benayoun

10th january – 8th february 08

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des
Grandes Questions
à
La Décharge

From *The Big Questions* to *The-Dump*.net

Ten devices 1994-2008 by Maurice Benayoun

Poitiers (France) from 10th january to 8th february 2008

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Poitiers/France - exhibition **maurice benayoun** - january 2008

press release

maurice benayoun

des *Grandes Questions* à *La Décharge*
from *The Big Questions* to *The-Dump*.net

from the 10th January to the 8th february 2008

It is a first performance of that kind, a first performance as well for the work of Maurice Benayoun and for the European School of Visual Arts (EESI) and the young digital art it represents.

First retrospective exhibition of the work of this artist (www.benayoun.com) who is a leader in the field of digital art.

A first performance for the ÉESI, after a series of exhibitions - Peter Greenaway, Guillaume Pinard, Pierrick Sorin, Paul Armand Gette, Fabricio Plessi, Toni Brown…- which is not only welcoming Maurice Benayoun on the site

of the school but which has also conceived, along with the artist, a pedagogy opening on the digital world; thus having previously contributed in a concrete way to the production of his surprising *Emotion Vending Machine*.

In *Imagina* (Monaco), in *SIGGRAPH* (USA), in *Ars Electronica* (Linz, Austria) or in the *Georges Pompidou Center* (France)… in contemporary art museums, in most international events around art and new technologies, Maurice Benayoun represents a new generation of artists who don't consider new technologies of the image as a problem but as the means to reveal the closer links we are to develop with new forms of representation of the world.

This is why the ÉESI, in co-ordination with M.Benayoun, displays a "retrospective" of around 10 devices installations selected over a period covering the last 14 years.
From *Is God Flat ?* (1994) to *Dump* (2008) on a 200m square surface, we are displaying for the visitors of this exhibition "**from *The Big Questions* to *The Dump***", an emotional and interactive maze composed of participative installations, sculptures and sensation machines…historical but also realized especially for this event.
A remarkable challenge as far as in this field, works are rarely exhibited and our knowledge in this domain is often a second hand one ; based on echoes we grasp here and there, theoretical works or accounts of festivals.
The exhibition **" from *The Big Questions* to *The Dump* "** imagines an initiatory circuit between men and images, between the Big Questions, the emotions of the world and that of the World Wide Web (www). A crossing through time, a circuit selected over 14 years of creation of an artist who rarely goes backwards.

Awarded prizes in the most prestigious festivals, Maurice Benayoun is currently facing the obsolescence of technologies which don't convey the artistic, aesthetical and ethical issues which are way above the ROM, RAM and bits. Indeed the soft as well as hard drives of his devices, at any step of his work have always been ahead of the various potentialities. Although Benayoun has often resorted to the most outstanding machines of his time for his works, computers are outdated in no time by new ones. Therefore, it is now difficult to perform the works of this artist on existing computers. This is why is it difficult to exhibit his works and propose them to a larger audience.
Restoring and enabling the exhibition of previous digital art works (dating back to 12 or 13 years only) was suited to the working field of the ÉESI, as one of its fields of research focuses on the question of "reflecting upon" the contemporaneity of the digital and cinematographic archive.

In 1994, during the previous century, an article in the Newspaper *Le Monde* by Jean-Paul Fargier described *Is God flat ?* (the first of Maurice Benayoun's Big Questions) as « the first metaphysical video game »
Is God Flat ? was followed by *Is the Devil Curved ?* At Imagina and it forecasted *World Skin a Photo-safari in the Land of War* ("Golden Nica" of Interactive Art at

Ars Electronica 1998) and the CAVE, its immersive device. It also conveyed Benayoun's taste for the issues and the viewer's body and of the interactive image in real time.

The work of Maurice Benayoun displayed then (we were in the XXth century) a work in which the image was shown in equal terms to the viewer, where the world stood as image, where thinking was more than obvious on each new piece of work of this bulimic and Jack-of all-trades artist…between the virtual and the factual.

In these recent years, apart from **Cosmopolis**, a gigantic installation which travelled across China with great success during *the Year of France in China* and apart from a public work commissioned for The Grand Palais (Paris) : **Still Moving**, Maurice Benayoun and his accomplice, the musician Jean-Baptiste Barrière, have been playing above all on our emotions, our sight, our touch our thoughts, on sound and space.

So such a "retrospective", couldn't be imagined without connecting yesterday to tomorrow, without promoting a rigid chronology between digital works which penetrate history and the emergence of new creations… does the notion of navigation in space and time suggested by hypermedia set free from the linear rigour of chronology ?

Yesterday represented by the four questions: *Is God Flat? Is the Devil Curved?* *And What about Me? 1 and 2*.

Today, visualized by a work between the factual (sculpture) and the virtual (the concepts), between the **Frozen Feelings** and **the Dump** from which are taken **Blind Love Ready Made** and **Dump by the Metre,** two creations realized for Poitiers. Between these two worlds, we also show at the ÉESI : the putting into practice of the automatic report, original of the **Tunnel under the Atlantic**, between the Pompidou Centre and the Museum of Contemporary Art in Quebec 1995.

Two installations out of Benayoun's saga : **Mechanics of Emotions**

- **e-Stock** will come from China, where it was created in the frame *of e-Market* exhibition in Shanghai.

- **Emotion Vending Machine** a work of art coproduced with the ÉESI, an Emotion Vending machine analyses in real time the emotions of the world via Internet and enables the visitor to select a pictorial and musical cocktail recoverable with an USB key (so don't forget your USB key).

In 2006, after having coproduced **Emotion Vending machine** - for **the Smiles Machine,** exhibition curated by Anne-Marie Duguet in the frame of the *Transmediale* in Berlin (February-March 2006) the ÉESI got involved in the conception of this retrospective with Maurice Benayoun according to three main axes :

- **Pedagogical**, by gathering historical and contemporary works of this major digital art artist.
- **Co-producer**, as a medium of creation, since the contribution of the ÉESI to *Emotion Vending Machine* of the different works of Benayoun.
- **Patrimonial**, by imagining the portage on PCs of the historical works of an artist who has always worked with up-to-date technologies, on works which can only be done on scientific calculators. Now, these works will be shown on mere PCs. So, the fact of converting their programs for contemporary computers is related to a mission of preservation, restoration, and broadcasting for a larger audience.

In doing so, the **European school of visual arts** (ÉESI) consolidates its mission as an actor of the regional, national and international contemporary digital art.

useful information

maurice benayoun

des *Grandes Questions* à *La Décharge*
from *The Big Questions* to *The-Dump*.net

ten devices by Maurice Benayoun, in collaboration with Jean Baptiste Barrière.

Retrospective exhibition conceived and organised by the *European school of visual arts* on the site of Poitiers.
Curator : **Jean Jacques Gay - jjg@larevue.fr**
Director general of the Eesi : **Hubertus Von Amelunxen**
General coordinator: **Michel Bompieyre**
Press information: **Delphine Hudry - d.hudry@eesati.fr**

Dates : **exhibition open from the 10th of January to the 8th February 2008.**
Opening : **the 10th January at 7.00 pm.**
Conference by Maurice Benayoun: **10th of January at 5.30 pm.**
Location: **the European school of visual arts, site of Poitiers, 26 rue Jean Alexandre**.

Free entrance

From 9 to 12 am and from 2 to 7 pm ; monday to friday
Visitors information: **www.eesi.eu** or **+33(0)5 49 88 96 53**
Blog : **www.larevue.fr**

A coproduction :

The European School of Visual Arts

presents

maurice benayoun

des *Grandes Questions* à *La Décharge*

from *The Big Questions* to *The-Dump*.net

du 9 Janvier au 8 février 2008 à l'EESI de POITIERS

10 dispositifs de Maurice Benayoun

une co-production

The European school of visual arts

Since its foundation, in 1995, the **European school of visual arts** has developed a teaching around digital art and new narratives within a pedagogy based on research topics and artistic projects.

Unique in this field, The ÉESI is located in France on two sites, and proposes complete studies, ranging from drawing to programming : A masters in Comic strip (Angoulême), a Masters in art and science (Poitiers), as well as a doctorate in relation to the University.

www.eesi.eu

Partners :

exhibited pieces

2007 - The dump (the-dump.net)

It is a blog, a public dump, a dump where I can at last put, give, abandon the projects I haven't done, which can't be done or which are out of my field of action. Other people can come and rummage, dig material for their constructions, increase the firing. I keep the right to take back, adapt and at last move on to action.

It's a day to day dump. Sketches, e-projects which are difficult to carry out, vague concepts are left there together indiscriminately. Today more than 160 projects of shows, architecture, performance and design, installations and theoretical works, sculptures and perfumes are donated and collected or decomposed. In between works in progress stem from concepts which shall fall in oblivion before seeing the light and get by the undertow of memory. One may just as well dump them either to take them up again one day or either to enable others to take hold of them and use them for something different,

Liberating project, The Dump was built within the first days of this process.Thus one discovers that the mere history of its conception is included in the first card-indexes and as time goes evolutions appear which specify the initial intentions.

Among these evolutions, let's quote:

The players **: occasional or recurrent : They are the genuine catalysts which favour the flourishing of ideas with their critics, suggestions or their questioning.**

The come back **:Former ideas which flow back to memory for a new topicality.**

The evolutions **: the recapturing of an idea to turn it into a variation.**

The selective sorting trash **: visitors vote which enable to enrol someone to play the part of the compost, Leave at the the surface what would deserve to be carried out an let sink what seems for the time being superficial, redundant, irrelevant.**

The notes : without being new concepts enable the understanding of the evolution of the process which is written along the blog. The notations which aren't new concepts but make understandable the process which is written along with the blog.

The topics: at last certain projects are done, either by the author, either by the visitor, they can be considered as *topics* **of the initial concept.**

The categories **: "ready made", "business model", "installation", "painted paper", "not sure", "no comment"… The categories contribute to the selective sorting making easier a possible recycling.**

This Dump is private but open to all.

The Opendump (opendump.org) is a public dump where anyone can free itself from his awaiting projects.

the-dump.net
everyday new art projects dumped
Art to survive in the open dumpster of memory

2008 - Dump by the Metre   Dump # instance 1

Dump by the metre (EESI production)

The program of flux in television is done for a restrained consumption. Valorized in the quantity, the presumed quality of the program depends on the life that the average audience is ready to devote to its discovery. the creation of flux, blogs and other dumps in real time undergoes the same evaluation criteria. What can be said of the printed version of a blog if not that it seems against nature : inverting the chronology, restoring the natural hyperlink of the random and compulsive circuit of the eye which takes the place of the technological hyperlink,essentially prebuilt and waiting for an anticipated activation.

The printed transposition of the blog must transpose in the order of the observation of the object what temporality is about in the discovery of the online version.

I suggest to print on a roll whose extensible length would be that of the online text. Using it as wallpaper imposes itself. The blog becomes a surface which will be worn out with time. The lighting needed for the screening will contribute to its ineluctable decay. The « decorative » fonction of the wallpaper –which endlessly repeats inanimated patterns, birds, flowers, geometrical patterns inspired or not from nature- is carried away by the rhythmed succession of lines, the austere graphism of the columns of the blog, the chaotic invasion of the images. *Dump by the Metre*, typical of the production of a wallpaper holds within itself its economic model : The wallpaper is sold by the meter, a reasonable and fair unit of consumption

Production EESI 2008 : Vincent Allain – Jean Jacques Gay

# 2007 - Blind Love Ready Made Dump # instance 3

Blind Love Ready Made (production EESI)
(single screen) written : Octobre 13 2006 - Two digital "ready-made":
The software: *Windows Media Player 8* with its sound graphic translation functionality. A video excerpt picked up from the Net of which we can only hear the sound.
Blue movie footages are played in loop. The software infinitely declines the graphic interpretations of what is supposed to be a moment of intense pleasure.

Production : EESI 2008, JJ Gay and Vincent Allain
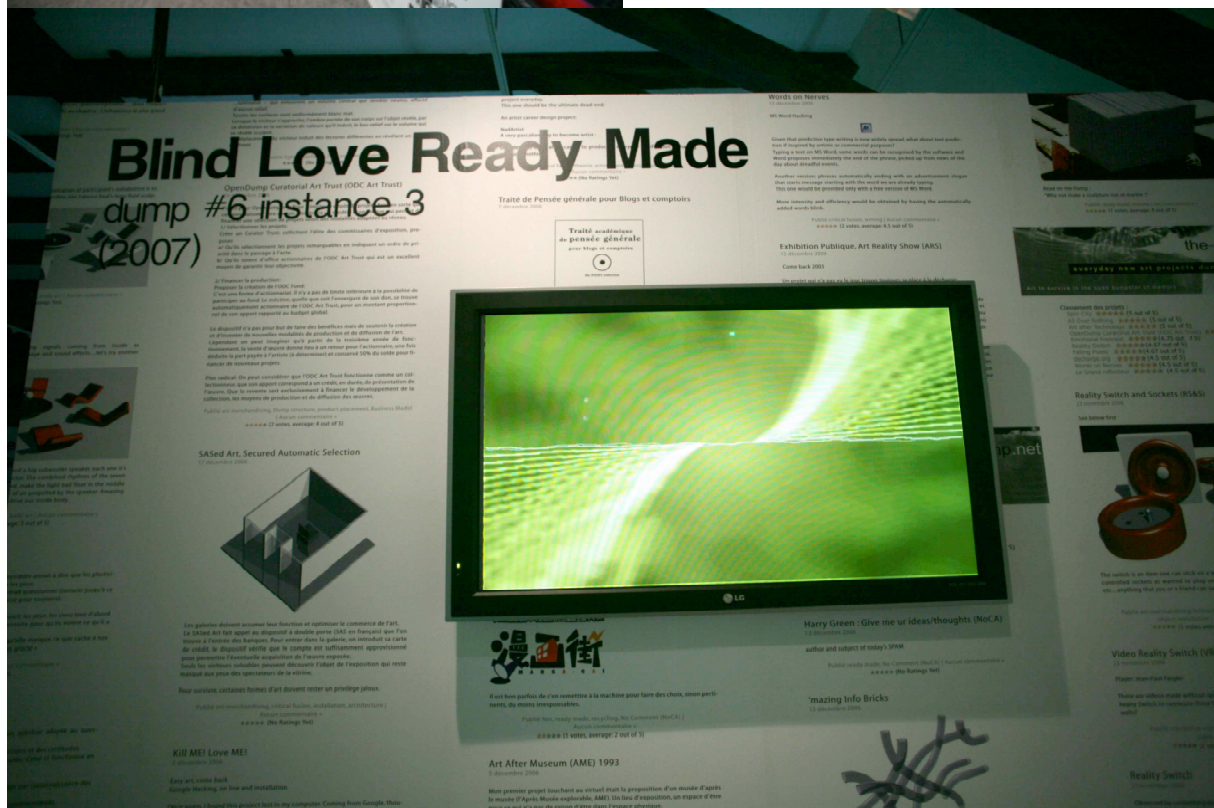
1994 – 1996/the big questions

Conceived and realized between 1994 and 1997 *the big questions* **form a set of interactive works dealing with virtual reality and Internet.**
Each of them – displayed with a humoristic title which shouldn't be taken as granted at it has been the case for their first exhibitions- questions simultaneously the representations, the construction of space, the relation of the individual to the world and the confrontation of the emergent medias to their predecessors within an history of arts in constant redefinition.

Is god flat ? (94)
Interactive installation : cell, bed, table and chair, a CRT screen, a mouse, real time 3D

Is the devil curvy ? (95)
 Interactive installation: overhead projection screen,spatialized sound, 3D real time

Is the devil curvy ? PC version (Politically Correct) (96)
 Interactive installation: overhead projection screen, spatialized sound, 3D real time

And me in all that? (96)
 Internet device: Java

And me in all that? 2 (97)
Internet device, Java

1994 – Is god flat ?

Is god flat ? (restoration EESI 2008)

Withdrawn from the world, in a virtually monastic cell, the spectator pursues his obstinate quest of the image of God (of all gods). Facing a small scale screen, he heads forward in a world of bricks. The walls in front of him grow hollow as he moves on. When he decides to change direction, he defines a new corridor. Therefore an architectural space builds up, determined by the visitor's progression. Each new corridor reveals to him representations of God drawn from the history of art of different cultures. According to the quality of the visitor's approach, according to the rhythm of his stroll, these utterly plane representations move towards him, grow larger or move away.

By digging the walls which seem to limit his skyline, the visitor of *Is God flat ?* sets to work two processes : the updating of the collective memory of our humanity (the remains of the image of their creator by the human beings) and the building up of a cumulative knowledge anchored in the collector's process (accumulate as many images as possible), requires a more attentionate approach (contemplative or analytical), to end up by loosing its object : by being too close, only the visual materiality of the vision survives (the framework, the pixel). The restoration (to restore in english means to reread computing datas in memory) images revelead by the opening of the corridors,by bringing up to the memory hidden representations, is part of an iconological excavation. Its persevering realization is part of an initiatic path. This revelation shifts its object (God) reduced to its image (man) in order to wear out its materiality (pixel). It goes back to the desperate reregistration of the representations, surface effects of the memory.

First exhibition: Artifice 3, Saint Denis, France, 1994
Digital development: Patrick Bouchaud and Richard Mercile
PC Adaptation : Adrien Mazaud
Production: Z-A production, SGI, with the support of the FIACRE and the Eesi
Scenographic setting : Eesi team

1996-1997 – And what about me 1 & 2

1996 – And what about me ? (restoration EESI 2008)

Interactivity brings to the artistic practice the genuine matter of our relation to the world around us. Its realization in the field of representations is in itself a form of questioning and revelation. The virtuality of non written events endows these symbolical universes with a fragment of the emotional and suggestive power of the world and the relative weight of the experienced. The interactive experience turns us into the missing link of a meaning whose appearance is in constant change.It proposes to us new active readings of the world.
Following the two first "Great Questions" shown in the frame of virtual reality installations, And what about me ? appears as a set of interactive installations on the Internet.
Unlike the two previous Questions, which required a heavy device (ONYX Silicon Graphics), and which were based on the digging as participation of the spectator in the creation of the world he explores, And what about me ? - 1 shows us the world in the shape of a plane aerial view. We are free to choose a part of the world and to let us fall on it as a small grain of sand which when falling on earth distorts the continents it touches.
So the world is temporarily modified by our presence. Temporarily because this distortion – just as the grain of sand which provoked it – will progressively reduce until the world will recover its initial shape. In the same way, we can appreciate the presence of the others and their impact on earth. And what about me ? - 1 is reactualized at each use. Thus we all interfere on the common earth. And this presence changes the world as we all experience it.
It is possible, by clicking on a projected stone to send an answering message to its initiator. The presence of the other can be perceived as a positive sign –a quest for contact- or as an agression. It is disturbing. The dialogue can then enable it to become bearable if not necessary.

First exhibition 1 : *Kahanamoku and beyond*, Sydney july1996.
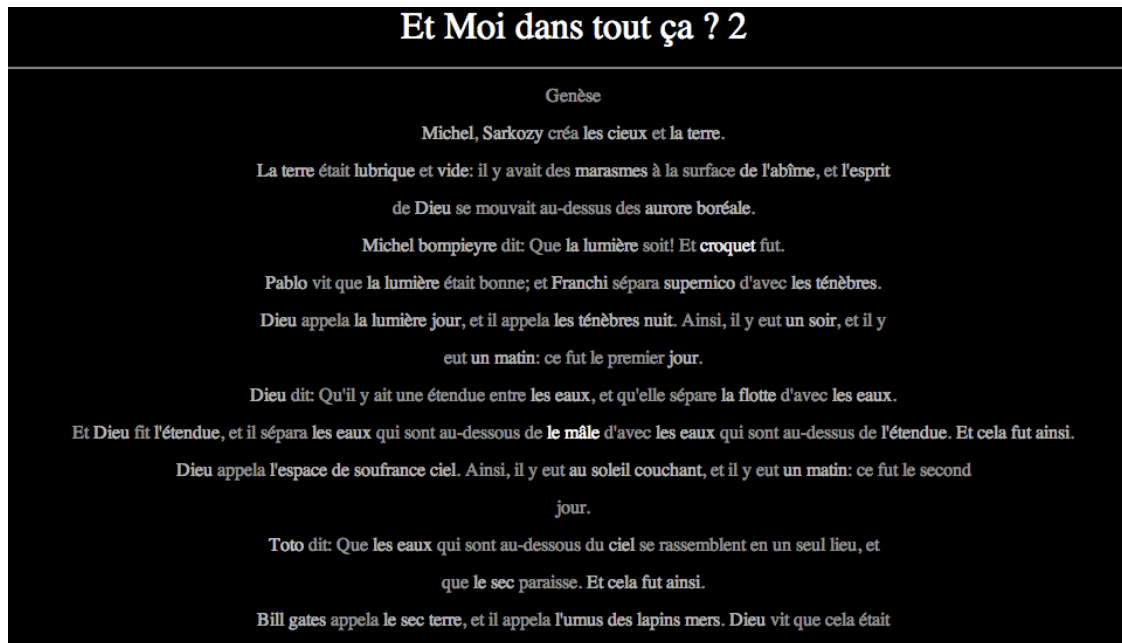**Digital development: David Nahon and Bertrand Nouvel**
Adaptation 2008 : Gilles Bollaert & Paul Girard
Production : ZA production 96 and Eesi 08 with the help of CITU

1997 – And what about me ? 2 (Restoration EESI 2008)

And what about me ? 2 enables anyone of us of us to contribute to the rewriting of the creation of the world. Indeed, one, two or three words to replace. These are words taken from the beginning of the Genesis. We can then refer to the version in constant evolution of this text which will show us how man re-appropriates the creation of the world he lives in. To understand the world is a game, at the image of creation. The world declared by man defines more the one who enunciates it than what it describes. The modifications of the word endow the text with a depth whose moving surface betrays its uncertainties.

First exhibition 2 : *Origina Version***, Museum of contemporary art of Lyon.**
Digital development: David Nahon and Bertrand Nouvel
Adaptation 2008 : Gilles Bollaert & Paul Girard
Production : ZA production 96 and Eesi 08 with the help of the CITU

1996 - Le diable est-il courbe ?

Is the Devil Curved ? (restoration EESI 2008)

That was the beginning of an extended step. Is the Devil curved ? , presented at the Canal + booth, during *Imagina 1995* in Monte Carlo.

In Is the Devil curved ?, as paradoxical as it seems to be, we dig labyrinthic corridors through the sky. The clouds are cut in real time as the visitor moves. This air architecture has a purpose. We discover supple organic shapes slowly moving in portions of space. As we come closer, those plump shapes change their own behaviour, and sensitive to our " contact ". The unveiled " diabolo" offered flesh shivers as soon as we draw near to it. Thus, we understand we are in front of an evil seduction game. We gradually discover those almost sensual shapes, (angels or devils?), rich in successive experiences, it tends to embody an ideal curved of seduction. The diabolo's shape adapts itself step by step, to the spectator's desire, as a matter of fact. Don't we have here a TV channel fantasy : creating shapes wich are able to learn by themselves how to seduce the audience ?

This is a diverted use of what we call " artificial life ", which talks about life (the purpose of art) beyond a basic demonstration, by placing shapes in space. The visitor of this virtual world truly exists within this world, changing at his contact. The meaning itself is ins this relation. The interactive realism lies in the transposition of laws, which rules the world in laws, which rules the meaning.

First exhibition: Imagina, Monaco, février 95
Sound : Jean Baptiste Barrière
Digital development: David Nahon
PC Adaptation : Adrien Mazaud
Production: Z-A production, SGI, Canal plus with the support of the FIACRE and the Eesi
Scénographic setting : Eesi team

1995-2008 - Le Tunnel sous l'Atlantique

Tunnel Under The Atlantic (documentary archives)
1995 - *Tunnel under the atlantic, witch context*

December 1995. The Tunnel Under the Atlantic, televirtual art installation, established a link between Montreal and Paris, two towns physically distant by thousands of miles. The Tunnel enabled hundreds of people from both sides to meet. From each side, a two-meter-diameter tube, made us think of a linear crossing of our planet, as if it were dug under the ground, shouting up in the middle of the Contemporary Art Museum in Montreal on one side, and in the lower floor of the Pompidou Centre in Paris.

The route that lies between the two spots is no simulation of the ocean underground, it is a block of symbolic matter in which the geological strata leave the place to iconographic strata. They are layers of pictures taken in the history of the two cultures that everybody can reveal each time they dig. The collective exploration uncovers fragments of rare or familiar pictures, which are as may opportunities to wake up the collective memory of the participants. Helping us to loitering and talking to people, these remains transform everybody's digging route into a unique experience, into a personal assemblage made up of sounds and pictures amidst a three dimensional space architectured through their moves. While digging, the visitors can talk with their partners across the Atlantic Ocean. The sounds of their voices are anchored in space and they enable everyone to find out the directions where to meet the other. I takes six days to built and pave the symbolic space before the de visu meeting of the two-continent diggers.

Free from the physics constraints, Space then is a function of Time. There, speed is not the best way to speed up the meeting, but a way of specifying everyone's position within information. The Tunnel architecture created by each visitor determines the editing of the picture in the time of their moves and in the built space.

Altered and shaped by the newly dug tunnel, the revealed images conjure up the very matter of scenery that redefines itself as the aftermath of each explorer's/visitor's decision. Their sequencing in Time and assemblage in Space are neither merely elements of predetermination nor elements of randomisation. Through the things they deal with, and through the selected images, both come from each visitors own way of digging, If we cannot master what we are going to discover, what we find out depends on our own way of doing things. If we let ourselves enjoy the tantalising immediate feeling of euphorical capacity of digging at high speed, we do not come across the same iconographic remains as the ones we can see when explore the discovered elements carefully and curiously. Everybody's interest in some details in the documents accounts for the theme and the semantic developments that will come afterwards. The writing process then does not concerns a definitely established building up of sounds and pictures any longer, but does concern the creation of their appearance conditions thanks to the visitors exploratory behaviour.

The combination of chance and determination which defines the result architecture, makes the world-to-explore similar to our current experience of life. The "Gadevu", the agent developed in a basic version for the Tunnel under the Atlantic has become the Z-A Profiler we can use for the dynamic and intuitive exploration of complex databases. Combining the spontaneous actions and dialogues, the music composed by Martin Matalon alters in the course of event and is organised around personal routes, as it is the case with the pictures then revealed.

The televirtual event -i.e. a remote connection of people in an interactive symbolic space- is filmed with four virtual cameras. What they get is automatically mixed and edited and that takes into account each participant speech. They can discover, in the event of a counter-shot, their own live pictures floating within the space they have just dug up. They will not be able to see each other before the two sides of the tunnel meet. The exchange, essentially

made up of sounds so far, then becomes visual. When the meeting is achieved, other persons can at last take the same way or create new ones as if they were in a collective quest of a shared memory.

maurice benayoun 1995-2003

2008 – documentary archives in Poitiers

After the achievement of the automatic recording of the tunnel in 1995, the Eesi is exhibiting the documentary archives of this experimental work of televirtuality (*The Tunnel under the Atlantic)* enabling the users situated on each side of the Atlantic Ocean, Paris and Montreal, to interact and meet in a virtual space whose creation they have contributed to.

This re-creation enables seeing the people who « dig » at both extremes of a virtual tunnel linking the Museum of Contemporary Art in Montreal to the Centre Georges Pompidou in Paris.

Progressively, as they move towards each other, the surface of the gallery they are digging reveals the equivalent of geological strata which have been here turned into iconographic strata. Indeed, it is by digging in the memory that the participants seek for a pretext to meet. These discoveries feed the dialogue between the two protagonists. Their dialogue and the direction is given by the voice mixed to the interactive music by Martin Matalon. Finally, on each side of the Ocean, the spectators discover on a giant screen the progression and the exchanges of the explorators which dig one after the other.

The freedom of exploration is one of the main characteristics of the *Tunnel under the Atlantic*. The created tunnels may evolve in any directions, by going up or down, left or right whatever angle of rotation. The users can unveil with their action a part or the whole of the fragments of images of which they have only seen certain details. The architecture of the Tunnel just as its semantic structure are directly drawn from individual experiences. It is a new time-space opened to the the artist where technic delays the contact in order to give a greater meaning to the encounter.

First exhibition: Montreal and Paris september 1995
Music : Martin Matalon
Digital development: David Nahon and Tristan Lorach
Production: Z-A production Paris, Zone Production Montreal, Ministry of culture France, IRCAM, Centre Pompidou, ISEA 95 and EESI 08
Scenographic settings 08 : EESI teams
Video Adaptation 08 : EESI Vincent Allain

2005 - Frozen Feelings

Frozen Feelings

The *Frozen Feelings* as conceived at the origin of the project **:** snapshots of emotions of the planet carved, permanent, with a rapid prototyping tool.

The mechanics of emotions

With the development of networks, the planet has gone beyond the stage of the global village to achieve itself in the completed metaphor of the global body. Everything happens as though, after having killed god - created to its image – man was reduced to dream an anthropomorphic world.

In its organic function, internet plays the role of the nervous system of the world, system of transmission of our positive or negative sensations, of the pains and pleasures of the planet. But this entity is schizophrenic, ignoring or denying the parts of its own body, sometimes opposing one to the other. With its language of predilection and its technotropisms, it is a filtered, partial and biased nervous system.

In its realization, the Mechanics of planetary emotions connects the economic and the political. In the confusion, the dynamic forms of information freeze up and solidify to become exchange values, from the sacralized object to the ordinary consumption artefact as an effect of art.

White Frozen Feeling « desire 11 04 2005 10:51:17 »
Amber Frozen Feeling « ecstatic 03 04 2005 15:13:04 »
Frozen Feeling Alu « cheerful 03 04 2005 18:37:13 »
Golden Frozen Feeling « fear 12 03 2005 08:56:02 »
Frozen Feeling Fraiseuses numériques
« Insecure 26 03 2005 10:19:5 »

First exhibition : Metz, St Pierre Nonnains church 2005
& Galerie Bound 18 Shanghai
Production : JIM prod, BIZART
Dévelopement : Brigit Lichtenegger
Images 2008 : Antonin Dufraisse

2005-2007 - e-Stock 9/11/07

e-Stock (Emotional Stock Market) (restoration EESI)

E-Stock 9/11 proposes, in real time, the currency of three emotions just like in a stock exchange room and incarnates the seventh part of the Mechanics of 2motion of Maurice Benayoun.

The11th september 2007, the Currency of the emotions Sad, Mad et Glad is given by a luminous screen which can be connected to the quotations of the financial Stock Exchange as well as to the icon of the fatal New-york birthday shown through the sadness, the madness, the joy of great cities of the planet. Observation of the emotions of the worlwide nervous center : the web.

First exhibition : Bound 18 gallery, Shanghai 2005
Production : JIM prod & BIZART
Restoration : Chen Zou and Eesi 2008
Acknowledgements : Alexia Dehaene, Bizart
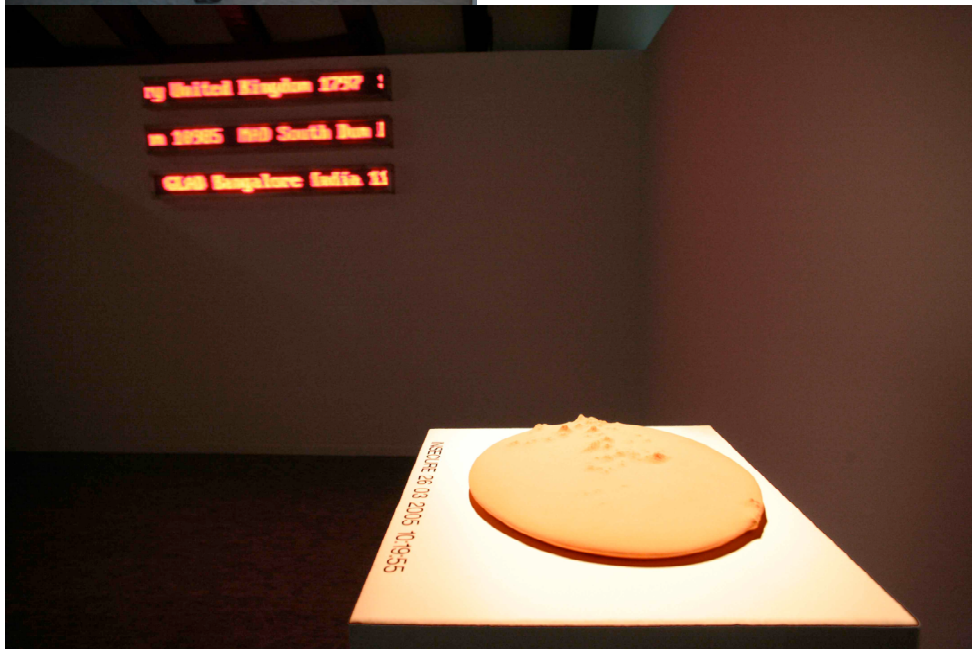
2006 - Emotion Vending Machine

Distributeur automatique d'émotions

The emotion vending machine is the 12th act of an opus including 15 acts : *the Mechanics of emotions*.

The emotion vending machine is displayed like a vending machine for drinks or cigarettes. Just as for any automatic vending machine, the user can choose among a list of products, here the emotions of the world are shown within the frame of dynamic cards reactualized in real time based on the web datas.If, for example, the user selects "scared", "ecstatic", and "terrified", he obtains a musical cocktail. The resulting card, the mixing of emotions screened in real time, is read as a partition, based on an interpretation which the machine strives to decipher.

As for the drinks, the user can then plug his USB key, his MP3 reader on the machine , and get back just as the drink in the goblet, the piece of remixed emotions. He can beforehand listen to the result thanks to the loudspeakers of the machine.With the music will be given in the digital format of a CD cover, the illustrated and dated card of the selected mixing.

First exhibiton: *Smile Machines* **for** *Transmediale***, Berlin 2006**
Music : Jean Baptiste Barrière
Digital development: Brigit Lichtenegger
Production: EESI, V2, CITU Paris 1-Paris 8 and ARCADY

biography

Maurice Benayoun

Maurice Benayoun, French artist born in Mascara (Algéria), lives and works in Paris.

Widely exhibited and rewarded in museums and international events, his work stands as a constant questioning, at the border of the conventional territories of contemporary art, conveyed through the practice of medias ranging from animation to virtual reality ,including video, the net, design and interactive museography.

Maurice Benayoun has realized from 1990 to 1993 with François Schuiten *the Quarxs* –one of the very first series in images of 3D synthesis- broadcasted in more than 15 countries. Prizewinner in 1993 of the *Villa Médicis extra muros* for his A.M.E. project, *Art After Museum*, a contemporary art collection in virtual reality. From 1994 onwards he has devoted himself to the creation of artistic installations dealing with virtual reality and the net and specifically with *The Tunnel under the Atlantic in 1995 ,* an event in the field of televirtuality connecting the centre Pompidou and the Museum of Contemporary Art of Montreal. First public commission in the field of multimedia creation.Prized four times in the Ars Electronica festival, it obtains in 1998 the Ars Electronica prize with *World Skin, a photo safari in the land of war*. Two works considered by the critic as historical in the field of interactive art. He carries on with his work by mixing the virtual and the tangible and in particular with the *Mechanics of emotions*, multiform opera-project in 15 acts.

Along with his artistic work, Maurice Benayoun has realized the interactive scenography of various exhibitions for the Cité des Sciences of la Villette, the universal exhibition of Hanover, the abbey of Fontevraud and the contest of the Franklin D. Roosevelt station which he won in 2001 with Jean Nouvel. In the framework of the year of France in China, he realized a great artistic and scientific exhibition, *Cosmopolis*, about the town and sustainable development. Prizewinner with the architect Christophe Girault of the contest for the permanent exhibition of the Arc de Triomphe which will start at the end of the year 2007.
Professor at the university of Paris 1, he is the co-founder and artistic head of the CITU, network of interuniversity research dedicated to art and to new medias.

Jean-Baptiste Barrière

Jean-Baptiste Barrière composer, multimedia artist, was born in Paris.
He studied music, philosophy, history of art and logics and mathematics (P.hd in philosophy at the University of Paris I – Panthéon-Sorbonne).
Along with composition, he followed a carrier at the Ircam (researcher as soon as 1981) in the frame of the Chant projects (synthesis of the voice song with a computer) and Formes (control of the synthesis and composition with computer), from 1984 to 1987, he directed the Musical research, and from 1989, the Pedagogy, and from 1993 to 1997, the Creation. Since the summer 1998,he left the Ircam to devote himself entirely to creation.
His work Chréode, was awarded the Prize of Digital Music of the International Electro-acoustic Music Contest of Bourges in 1983, and is published by Wergo.
He has composed the music of *100 Objects to Represent the World*, a performance by Peter Greenaway created in the Salzburg festival in August 1997, and which is still being played all around the world since then.

From september 1996 onwards, he started a collaboration with Maurice Benayoun for whom he has composed the music of various installations of virtual reality such as : *World Skin*, Ars Electronica in september 1997 and the Ars Electronica Prize of interactive Art 1998, as well as *theTunnel Paris-New Delhi*, a work of televirtuality between the City of Sciences in Paris and India, created in January 1998 for the celebrations of the fiftiest anniversary of the Indian republic ; *Crossing Talks* commission of the Inter Communication Center of NTT in Tokyo created in october 1999 ; *Labylogue* commission of the 2000 Mission for the networking exhibition Tu parles, le français dans tous ses états, in collaboration with the writer Jean-Pierre Balpe in Brussels, Dakar, and Lyon ; and *Planet of Visions*, a pavilion conceived by François Schuiten for the universal exhibition of Hanover (june to october 2000), *SoSoSo*, commission of the ZKM of Karlsruhe for the exhibition *Future Cinema* in novembre 2002 ; *Cosmopolis*, in the frame of the Year France-China, in 2005 ; *Emotion Vending Machine* for the *Transmediale* of Berlin in february-march 2006.

He has been the head of the musical composition of the multimedia circuit of the Abbey of Fontevraud.

He has conceived and directed the realization of the cd-rom *Prisma*, the musical world of *Kaija Saariaho*, who was awarded the Great Multimédia Prize Charles Cros 2000.

He has realized, with the choregrapher Jean-Claude Gallotta, *the Ghosts of the Time,* a multimedia show created the 29th November 2002 in Grenoble ; and *Violance*, a show based on *The Slaughter of the Innocents* by Maurice Maeterlinck, created the 16th may 2003 at the *La Criée* de Marseille and Commission of the State for the festival of The Musics of the GMEM.

He has just created the visual part, a commission of the Berliner Festspiele, of the opera Love from far by Kaija Saariaho, shown at the *Berlin Festspiele Haus* and at the Châtelet theater in march 2006, and he is preparing at the moment *Deux Songes* by Maeterlinck based on Bruegel, a new show based on Maeterlinck texts, inspired by Bruegel's paintings, created in Marseille in May 2007