

## A constrained fall 2015

*Antoine Schmitt and Franck Vigroux :  
Tempest*

In a world where "digital" ("numérique" in France) becomes a common motto for press and politicians, digital art seems presently quite lagging behind.

Of course, it has been quite active this fall, with gorgeous performances of Antoine Schmitt and Franck Vigroux (on Arte) or Jacques Perconte (at the Philharmonie de Paris). Of course, beautiful stands were open at Slick (Charlot and, for the first time as far as we know, the American gallery DAM), Chevalier and Le Boucher led the show on Lelia Mordoch's stand at Art Elysée, and the dedicated salon Variation opened one more, even though on a smaller surface.

But digital art was remarkably absent of the major Parisian event, Fiac as well as of the other events : Fiac Officielle and YIA.

*Moben (Maurice Benayoun) :  
Dildomatic Opera (2011)*

Worse: very few new artists emerge in the field, and the mature ones don't innovate in depth, or expose antiques more than novelties (for instance Eduardo Kac with its important Reabracadabra (1985)).

Technically, the new digital works stick to rather simple structures : algorithms draw pictures or write (and/or play) music, and in some cases, one or two sensors bring some interactivity. The novelty may come from the packaging, for instance the Dildomatic Opera by Benayoun (2011) or even the puppies of Albertine Meunier ("Internet, do you love me"). Or from the subtlety in shapes and vibrations, for instance the "leaves" of Eric Vernhes.

*Erich Vernhes "leaves", on the Slick's  
Charlot's stand*

Nevertheless, some new works give hopes for more daring futures. *Alain Le Boucher : Antares*

Without revolutionary change, Alain Le Boucher (Antares, 2015) extends the power of his naked circuits and explores the possibilities of RGB LEDs, striving to push them beyond their naturally garish shades. With the powerful components of today, he can look for deeper programming, perhaps even to some kind of narrative structure...

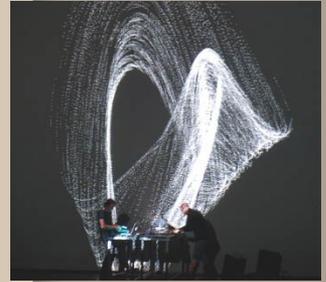
Faithful to his "glitch" video techniques, Perconte shows, at Galerie *Perconte : Horizon* Charlot, an impressively new scale of graphic effects (shapes and colors). Geometrically, squared shapes structure the picture, evoking large "pixels"... but pixels that are themselves containers of smaller, semi-analogic variations. As for colors, the palette is also richer. We were accustomed to the rather "natural" of his shades, captured from landscape filming. The new works play on a large variety of tones, from pastels to crude primaries.

Donald Agad concentrate his efforts on augmented reality, combining a tablet with material installations (Plateaux, 2015)

François Brument (Vase #44 for instance) gives voice an opening on real matter, through microphone controlled 3D software and printing.

*Pia Myrvold and Theoriz : Hybrid Love*

Pia Myrvold jumps from screen graphics to robotic art, with the cooperation of Theoriz, animating the space of Variation with the dancing (still a little too "robotic" at present) movements of shining paper puppets.



The most promising prospect, from our viewpoint, is opened by *Michael Cros : Datasauvages (2015)* at present: you sit in front of a computer, press keys for whatever you have in mind and make some signs to the onboard camera, and the work sends you back some images or texts, and even prints some sentences on paper. The good news is that the work responds to its own "emotions". Still quite crude (an excess of inputs makes it eject you from the play), but opening, without supplementary hardware, to possibly powerful, emotional and why not "intelligent" behavior.



But is the art market ready for really "intelligent" and behavioral works ?

Pierre Berger  
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*Paris ACM Siggraph, the French chapter of ACM Siggraph, worldwide non-profit organization of computer graphics.*



*Galerie Charlot An important supporter of digital art.*

