

Saison 18 | Episode 10

< L'inévitable expérience de la transition

*Un projet curatorial de la Session 18 de l'Ecole du Magasin
avec le tutorat de Fareed Armaly*

31/05 - 06/09/2009

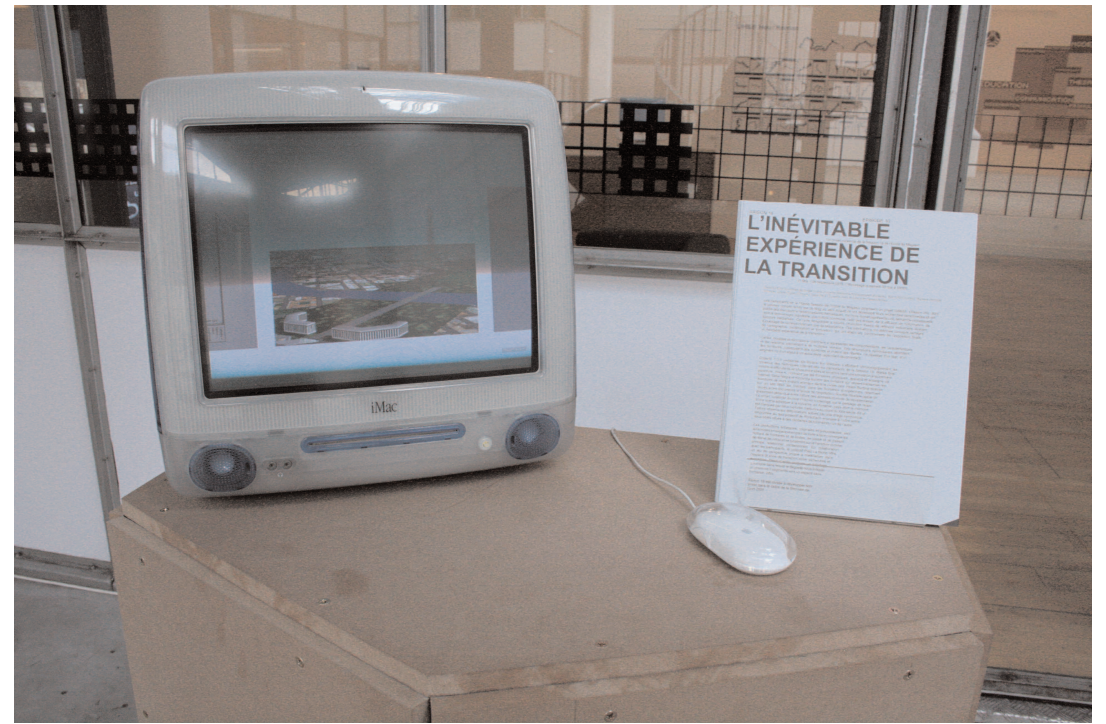
Archive - Practice avec Ruben Arevshatyan, Samvel Baghdasaryan,
Susanna Gyulamiryan, Armine Hovhannisyan, Nazareth Karoyan //
Art of Failure // Wafaa Bilal // Heath Bunting // Collectif 1.0.3 // Hiwa K //
Kaori Kinoshita & Alain Della Negra // Société Réaliste

Vues de l'exposition « L'inévitable expérience de la transition »
au Centre National d'Art Contemporain du Magasin à Grenoble, France.

Views of the exhibition « The inescapable experience of transition »
in the National Contemporary Art Center Le Magasin, Grenoble, France.







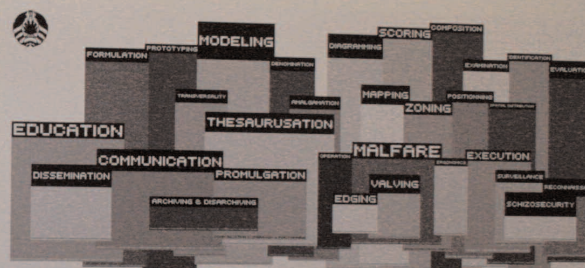
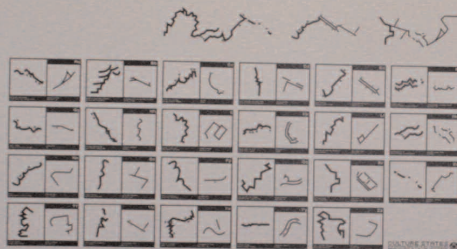






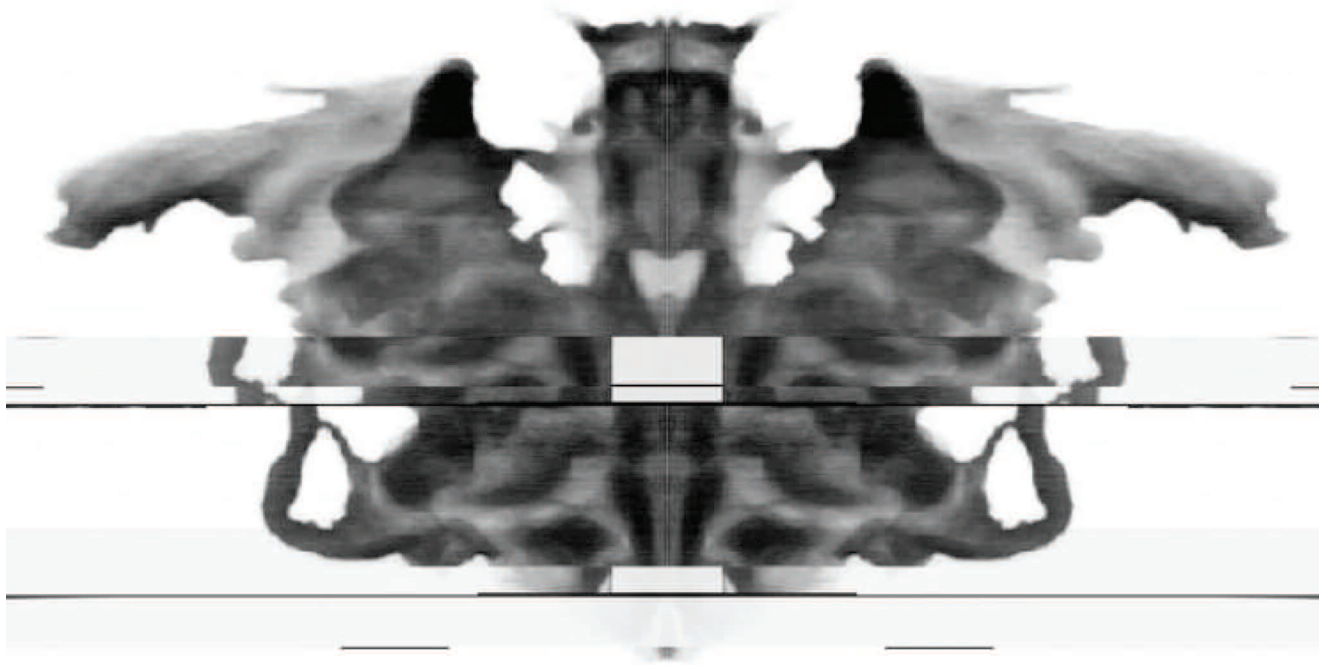


LINES New Roman









Art of Failure - Nicolas Maigret & Nicolas Montgermont

A/V Permutations, Networked audio-visual installation audio-visuelle, 2008.

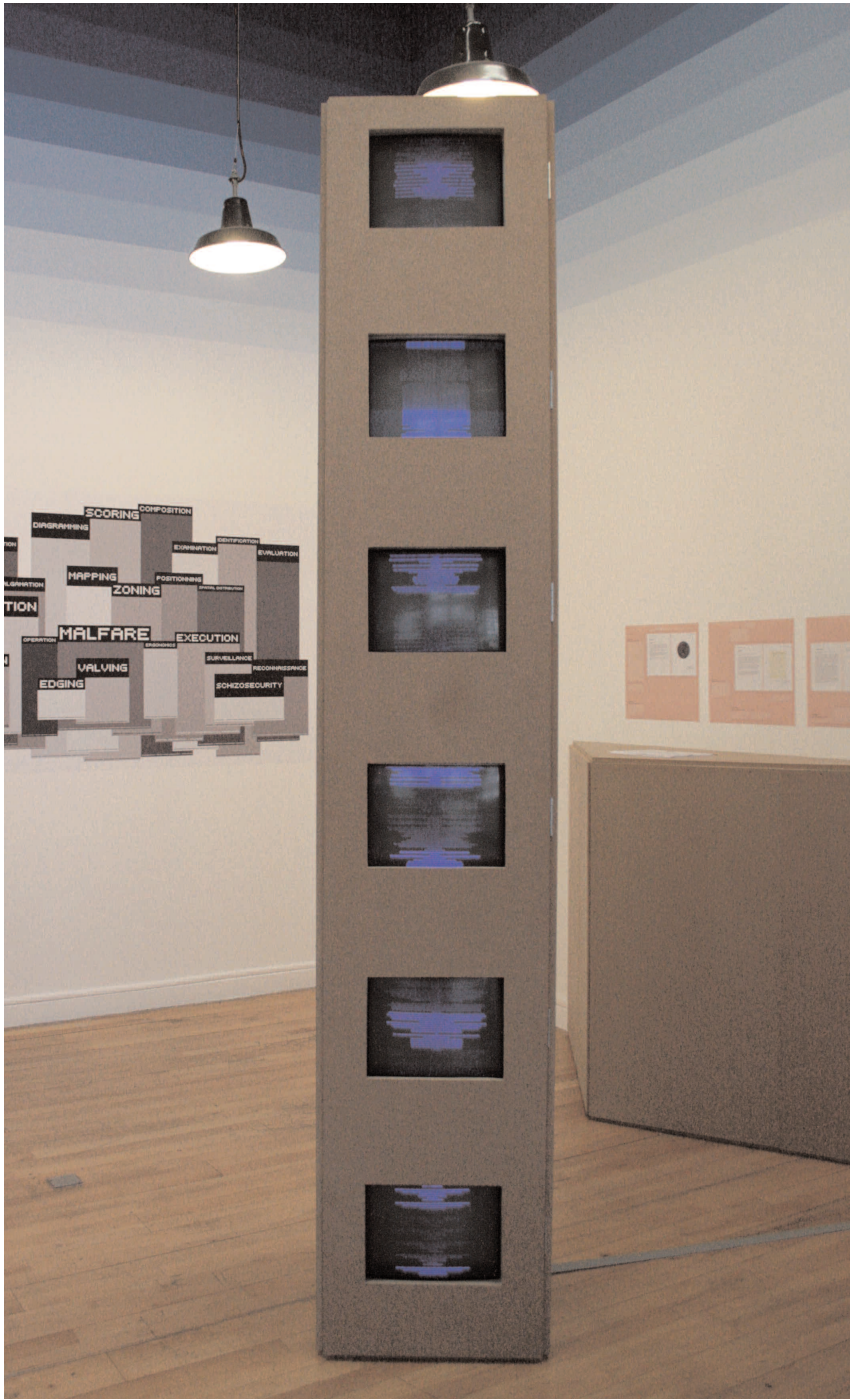
<http://artoffailure.free.fr/>

Art of Failure is a duo of the French artists Nicolas Maigret and Nicolas Montgermont. They describe their works as “shiftings or transpositions of geologic data towards the release on vinyl or from medical computing towards live performances - from a concept to the visual field. These diversions highlight problems and aesthetics peculiar to contemporary technologies.”

A/V Permutations is an audiovisual installation that uses Internet as a resonant space. It borrows an image from Rorschach’s psychodiagnosis.

In this piece, the image is sent to Internet and returns in the exhibition’s space, then is sent back again. This cycle is reproduced ad infinitum. These permutations are disrupted by the hazards of online transmission and the interferences created by Internet users. Along the way, the audio and the visual elements get modified until it reaches a complete restructuring.

As a resonant space, the network exhibits what seems to be an autonomous and undetermined behavior. At each cycle end the unavoidable transmission of the immaterial message within the virtual space provides a unique image in the exhibition space. Each image suggests “free associations” such as a hybrid psychic language combining the soul of the machine with our mental projections.



Collectif 1.0.3

Voyage en URL, screensaver, 2005-2009

<http://www.unpointzeropointois.tk/>

Collectif 1.0.3 is a collective founded by Anne Couzon Cesca, Arnaud Bernus and François Bernus in 2002. For this artists' collective, whose name recalls the current version of a software, the computer represents a potential space for encounters and overlaps in conservation, conversion and conversation. Through a series of work based on the collection of information and the definition of protocols, they aim to reveal charts of mental activity and tangible forms of cerebral machinery confronted with the network. Situated somewhere in between the documentary and the multimedia installation, these propositions are conceived as intermediary devices.

Voyage en URL is a dynamic screensaver engineered in collaboration with Julien Mariette. It captures and displays the drifts of a navigator from one URL to another. When the computer is idle, it shows the history based on the previous peregrinations. Displayed on the computer screen as the closing credits of a movie, these poetical vibrations are constituted of a list of links depicting a digital portrait of the user. For this exhibition, *Voyage en URL* will use the Internet history of the participants' individual research made while working on the first public section of the project as a possible documentation for Season18.com. According to the connection of each maintained with electronic archive, these informations are successively delivered with exhaustivity, with reservation, or totally absent.



Archive - Practice with Nazareth Karoyan, Ruben Arevshatyan, Samvel Baghdasaryan, Armine Hovhannisyan, Susanna Gyulamiryan

3 posters A3, 2009

Archive - Practice is a collaborative curatorial initiative that developed out of a set of research interviews produced for the Season18.com in the scope of l'Ecole du Magasin curatorial training program. The project operates in the space shared between curatorial, institutional and educational frameworks, from which to focus on modeling the definition of a working field from the perspective of a younger Armenian generation. The initial interviews were with Art professionals from an Armenian Contemporary Art scene, whose experiences are related to organization and educational work. They suggest a sense of common space exists from out of the way certain historical transitions leave effects in our time, whether by discussing conditions associated with the first period of post independence ('90s), which has effects in the current organization of educational work in the Armenian contemporary art field; or by the shift from institutional work to that of education conditioned by the current political, cultural and historical re-formations; or by the experimental and collaborative methods of an educational space or by the discourses now forming.

For the current exhibition, *Archive - Practice* presents an initial collection of three pairs of pages from a book that doesn't exist yet, set within a dialog that does.

31 Mai > 06 Septembre 2009
L'INÉVITABLE EXPÉRIENCE DE LA TRANSITION
Un projet curatorial de la Session 18 de l'Ecole du Magasin
avec le tutorat de Fareed Armary

Archive - Practice

avec Ruben Arevshatyan, Samvel Baghdasaryan
Susanna Gyulamiryan, Armine Hovhannisyann
Nazareth Karoyan

Ce projet croise les cadres de l'exposition, de l'institution et de l'enseignement et vise la définition d'un espace de travail pour un Arménien de la jeune génération. A l'origine et dans la perspective de la recherche de la Session 18, des entretiens ont été menés avec des acteurs professionnels de la scène artistique contemporaine arménienne qui s'intéressent aux questions d'enseignement et d'organisation. Ils décrivent un sentiment d'espace commun qui résulte des traces laissées dans l'époque contemporaine par les transitions historiques. Cette impression partagée peut s'appréhender par les effets produits par la conquête de l'indépendance nationale (les années 90) parmi lesquels la façon dont on enseigne et ce que l'on enseigne comme art contemporain en Arménie. Elle se retrace aussi dans le changement du travail institutionnel vers celui de cette enseignement conditionnée par les réformes politiques, culturelles et historiques ou encore par les méthodes expérimentales et collaboratives d'un espace d'éducation créé par les nouveaux discours. Pour l'exposition "L'inévitable expérience de la transition", Archive-Practice (Archive-Pratique) propose un premier dispositif de 3 ensembles de deux pages d'un livre qui n'existe pas encore, sorti d'un débat qui, lui, est en cours. Chacune de ces paires montre un objet relié à l'histoire actuelle, un artefact représentant les frontières ou les transitions de temps et d'espace qui ponctuent et identifient le discours arménien. La présentation dans le cadre de l'exposition fait passer les relations orales des interviews en marqueurs concrets du travail continu de Archive-Practice.

par Marianna Hovhannisyann

"Transition"

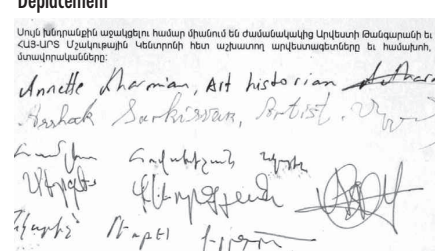


"Le Sceau", (1994-1996, Erevan)
Contributeur: Nazareth Karoyan

Dans la collection Archive-Practice, le Sceau de la galerie Ex-Voto représente la notion de transition.

Ouverte en 1994 et dirigée par Nazareth Karoyan et Charlie Khachatryan, la galerie Ex-Voto a été l'une des premières initiatives artistiques privées à Erevan, symbolisant un nouveau rapport à l'art dans sa pratique et son discours que les années 1990 ont fait émerger. Si ce Sceau, bien que relié à l'espace Ex-Voto, représente l'objet qui a enregistré la conquête d'une forme d'indépendance, il permet par ailleurs d'imaginer le nouvel état d'esprit nimbant cette période de transition nationale où les artistes étaient reconnus dans leur statut et leur action comme membres de la société. Plus tard, l'arrêt forcé de ces initiatives a nourri la réflexion critique et la structuration du champ culturel contemporain. Cela se vérifia dans l'organisation du système éducatif autour de propositions telles que la création d'une Université d'été pour jeunes curateurs à Erevan en 2006. Dans l'espace de la collection constituée par Archive-Practice le Sceau représente la formation de projets éducatifs en relation avec la légitimation institutionnelle des initiatives passées.

"Déplacement"

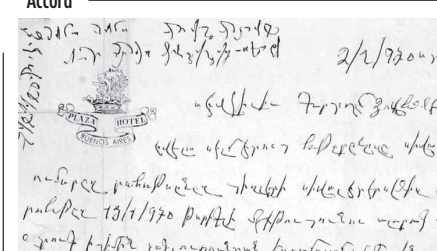


"Une Pétition", (2004, Erevan)
Contributeur: Ruben Arevshatyan

Dans la collection Archive-Practice, la Pétition du centre culturel Hay-Art introduit la notion de déplacement.

Le centre culturel Hay-Art (1997-2004) fut l'un des deux plus grands centres d'art contemporain à Erevan, lancé et géré par la communauté artistique locale. Pendant plus de sept ans, il a produit des projets de collaboration au sein de la scène artistique arménienne ainsi que dans le cadre d'un réseau international. En 2004, la Municipalité d'Erevan a décidé de fermer le centre culturel et de le transformer en un projet correspondant à l'évolution des perspectives politiques, économiques de l'Arménie actuelle. A l'initiative du centre culturel Hay-Art et du Musée d'Art Moderne d'Erevan, une pétition a été lancée pour lutter contre la fermeture. Le document présenté ici propose un ensemble de signatures provenant d'artistes, de commissaires d'expositions et d'intellectuels, la plupart issus de la scène artistique contemporaine arménienne. Tel une déclaration s'adressant à la Municipalité, cet écrit représente la communauté de l'art organisée autour du désaccord à l'égard des signes de changement des positions politiques et culturelles défendues par l'Etat, axées sur le développement de la privatisation. La Pétition est le dernier acte prouvant l'existence du centre culturel Hay-Art. Sa suppression a conduit son ancien directeur artistique, Ruben Arevshatyan, à développer les structures nécessaires à l'éducation culturelle pour les mettre en rapport avec les pratiques, l'expérience, les archives et les réseaux qui avaient été précédemment mis en œuvre.

"Accord"

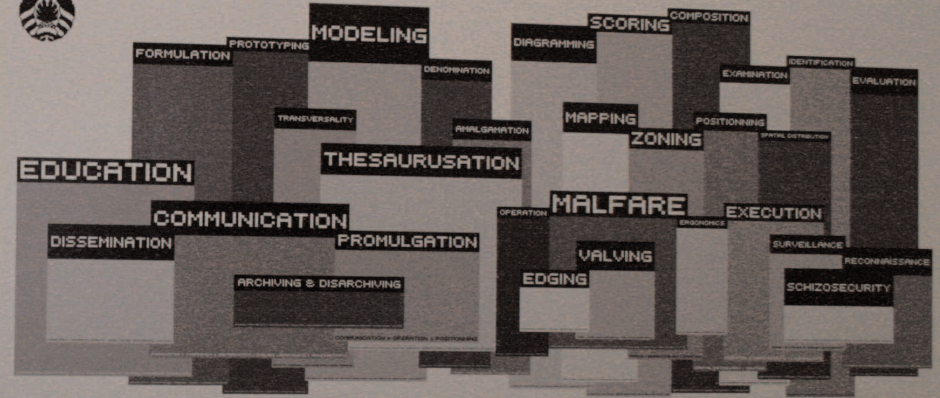
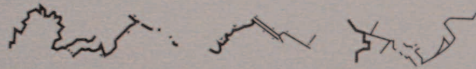


"Une Lettre", (1970, Erevan)
Contributeurs: Samvel Baghdasaryan et Armine Hovhannisyann

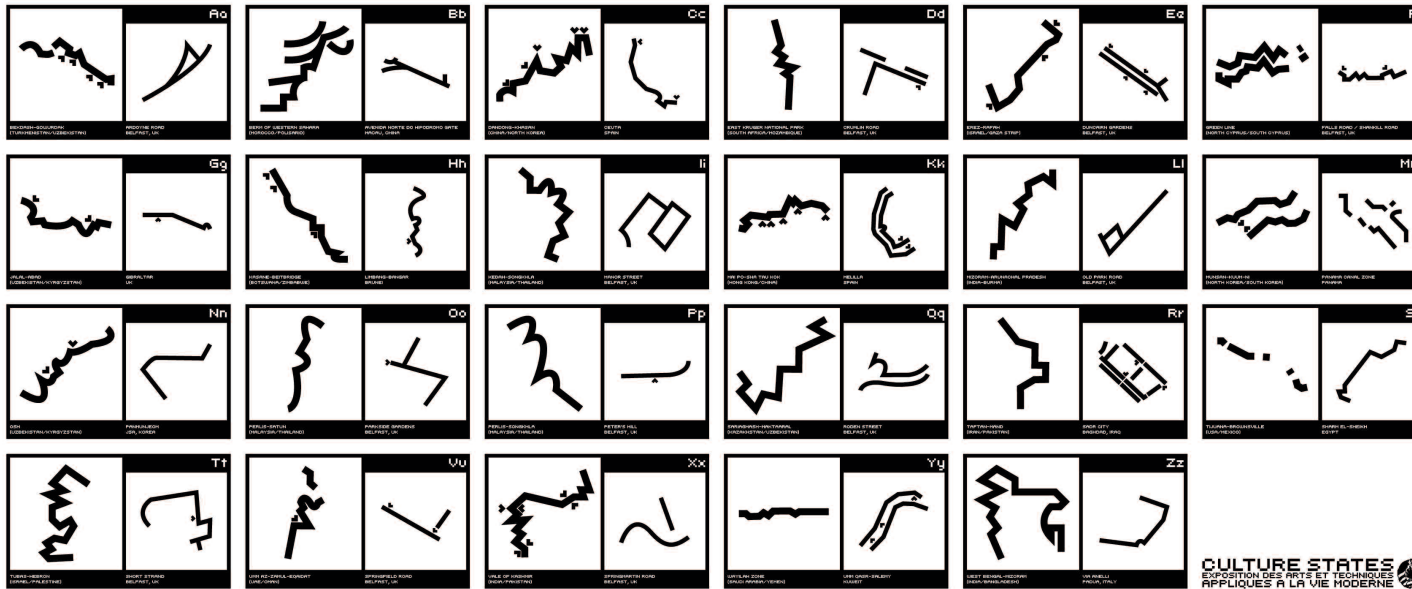
Dans la collection Archive-Practice, la correspondance privée introduit la notion d'accord.

Sur du papier à lettres d'un hôtel d'Erevan, quelqu'un semble écrire à un membre de sa famille à Buenos-Aires. Cette correspondance privée est exprimée en langue turque, écrite phonétiquement en alphabet arménien. Daté des années Brezhnev, ce morceau de correspondance privée est une représentation de la surveillance totalitaire et la répression soviétique, particulièrement celle du KGB. Ce code illisible aux autorités nécessitait la maîtrise des deux cultures et manifestait la proximité de celles-ci avant et après l'ère soviétique. En 2008 l'exposition "AgitArt soviétique. Restauration" à Istanbul réunissait deux générations d'artistes arméniens et la commissaire turque Beral Madra. Le département des Beaux-arts de l'Open University Arménienne est à l'initiative de cette collaboration. Pour cette exposition, la participation de Samvel Baghdasaryan et Armine Hovhannisyann, respectivement professeur et artiste étudiante, s'est appuyée sur les méthodes du département, intégrant les contextes et modèles éducatifs comme un espace possible de réseau et initiateur de nouvelles approches pour la jeune génération. La Lettre appartenant au nouveau projet en cours de Baghdasaryan et Hovhannisyann, se trouve dans la continuité de leurs initiatives dans le domaine institutionnel et éducatif. Déterminé par le concept de "AgitArt soviétique. Restauration" leur projet est une forme de nouveau "contrat" de collaboration avec la Turquie. De cette manière, un espace actif au travers des deux générations et cultures est créé grâce aux initiatives menées dans le champ de l'art et de l'éducation.

LIMES New Roman



LIMES New Roman



CULTURE STATES
EXPOSITION DES ARTS ET TECHNIQUES
APPLIQUES A LA VIE MODERNE

Société Réaliste

MA : *Limes New Roman*, digital print on self-adhesive on vinyl, 2008

<http://www.societerealiste.net/>

MA: *Limes New Roman* is a latin font and an index. From a bird's eye view, the capital letters are based on dividing walls, existing frontiers and checkpoints between nations, while the lower-case letters are forged with the fortified fences marking the boundaries of districts within conflict zones. As a font, it remains cryptographic and incomplete. As an index, it depicts the permanent play between the notions of enunciation, representation and the trails of the historical and the social.

Société Réaliste is a Parisian art co-operative specializing in political design, experimental economics, territorial ergonomics and social engineering consultancy. Ministère de l'Architecture (Ministry of Architecture) is an ongoing project developed by Société Réaliste in the form of an administration and a production unit, devoted to work on various aspects of politics and geopolitical spaces. Along the lines of research of Cultures States, Exposition des Arts et Techniques appliquées à la vie moderne (Exhibition of Arts and Techniques applied to modern life), Ministère de l'Architecture analyses and imitates the failures of relations between politics and space. In the framework of the current exhibition, two maps from this body of knowledge are displayed, presenting two different forms of territorial apprehension, both on a topological and a typographical level.

border ing guide.

Client application.

Only static social clients are authorised to view BorderXing guide.
eg libraries, colleges, cultural centres

Enter your client information below for authorisation.

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Email	<input type="text"/>
Website:	<input type="text"/>
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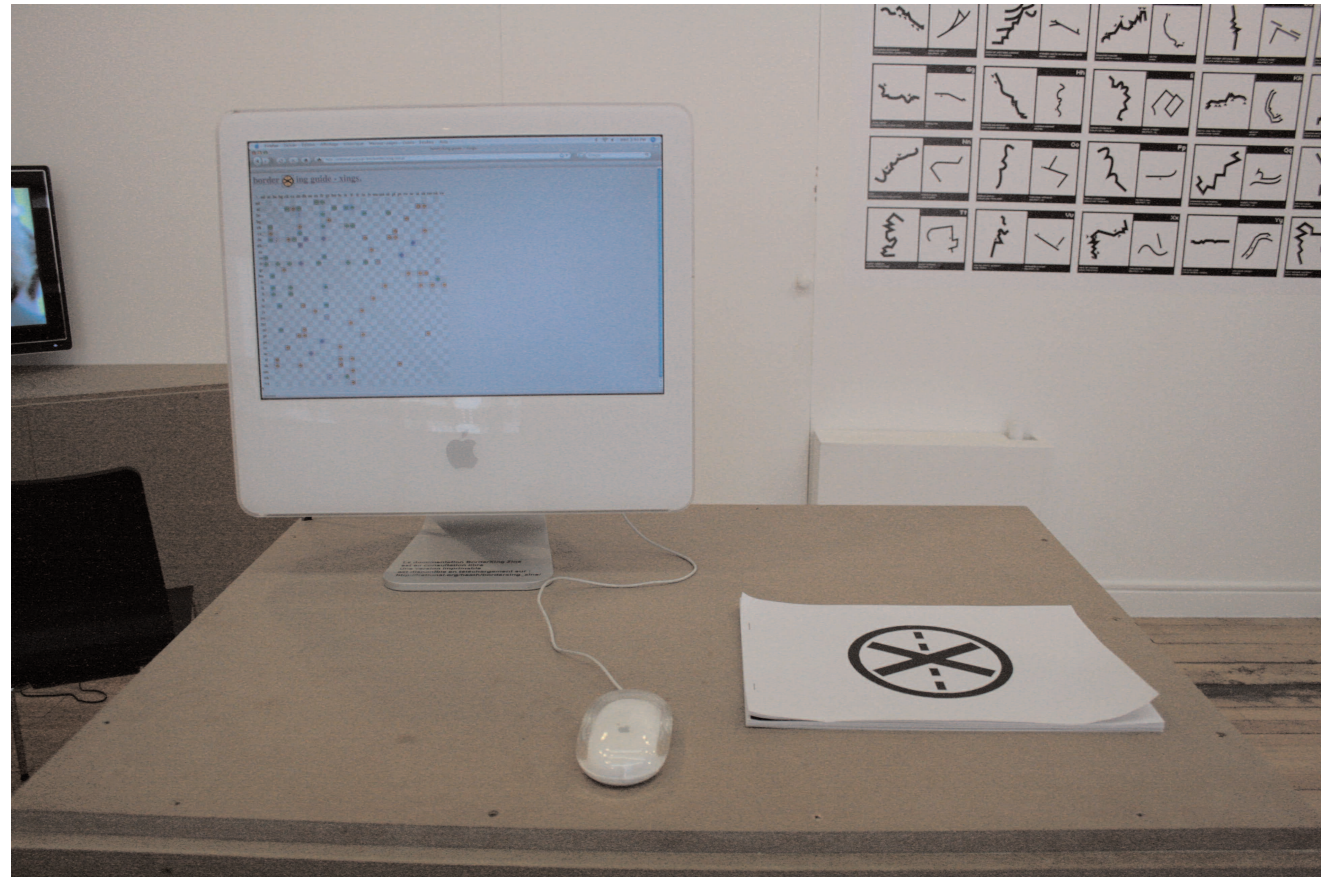
For network enter either network name or number:
eg cam.ac.uk or 131.111.8.46 or 111.8.46

Heath Bunting

BorderXing Guide, Website, 2001-2011

<http://irational.org/>

Best known for his involvement in the formation of the net.art movement in the '90s, Heath Bunting is an artist whose work straddles various modes of action, documentation and visualization. His practice may be viewed in alignment with the tendencies of historical movements such as conceptual art or the Situationist International. Successively activist, hacker and performer, Bunting finds form within every day acts of resistance. Through



different means of documentation and distribution including photography, print publishing and the web, he creates subversive environments and situations in which the systems of control are challenged.

More than being a simple line of demarcation in between two nation-states, the borders enable strict control systems over migratory flows. Bunting physically experiences these immaterial lines by crossing them without permission, carefully avoiding checkpoints and border authorities. *BorderXing Guide* is a compilation of information that he meticulously gathered during various expeditions in Europe. Conversely, the access to the site hosting *BorderXing Guide* is restricted: it is exclusively available to authorized clients with a static IP. By this "reverse authentication" procedure, *BorderXing Guide* is searching to focus on the free movement of persons and information. In connection with "The Inescapable Experience of Transition", le MAGASIN - CNAC will become an authorized client, providing access to the documentation available online for the visitors wishing to browse through the archives of the project.





Alain Della Negra & Kaori Kinoshita

The Den, Short documentary film, 29', 2008

<http://avatars.blogs.liberation.fr/>

Kaori Kinoshita and Alain Della Negra met in 2001 at le Fresnoy, Studio National des Arts Contemporains. Since then, they have followed a reflection on the 'avatars', these online characters representing oneself inside games or social networks. Through this phenomenon, they point the passage between the formation of virtual identities and the remaining witness of it. In their videos, adult gamers tell and analyze at the first person narrative the adventures of their own avatars in simulated worlds such as Second Life or The Sims. For the short film *The Den*, the authors conjugated the documentary as a genre to the one of tales, twisting its traditional "moral" ending. The authors approached a young man who had discovered on Second Life the phenomenon of the "Furries". The Furry community, consisting of chimeras, half men and half animals, was created in the 80's, when Disney anthropomorphic heroes began their invasion. Its number of members – as avatars — has increased with the launch of Web 2.0. This young man had at first a very fetishist attraction for this universe. When he gets invited to a party organized "in Real Life" by one of the pioneers of this community, he accepts to have a picaresque initiatory experience that will reveal to him the material aspects of a world he had only known only by the way of simulation. This short film, composed of filmed events and discussions between their protagonists, needed its authors to behave as journalists in order to be accepted in a community and receive confidences. Knowing the codes of the documentary, the authors display and put in opposition the very theoretical discourses of the Furs (e.g. on their History or the notion of "community") to the quick evocation, without subtitle, of a strange erotic imagery, which seems to find no echo "In Real Life".



Hiwa K

Bottleneck, video, approx. 20', 2009

<http://www.youtube.com/hiwakhiwa/>

Hiwa K is a visual artist and musician born in Iraq. He graduated from secondary school and continued his course of studies in the self-education circles with other visual artists, intellectuals, musicians and theatre artists in his native country. The major fields of these informal studies were European literature and philosophy, learnt from books translated into Arabic. His major interest circles around the notions of event, performativity, as well as the figure of the artist as an amateur. Since 2005, he has been developing a series of projects involving paradoxes of cultural competence, participation, dissemination of knowledge and distribution of the event, notably *Estrangement* co-curated with Aneta Szyrak. He was one of the selected participants for the never realized *Manifesta 6 School* in Cyprus. Since 2002, he has been living in Germany as a political refugee. He is currently preparing his diploma in visual arts in the Akademie der Bildende Kunst in Mainz, Germany.

Parallel to this, he has been playing flamenco guitar music for more than a decade. He took guitar master classes under Paco Serrano, Anton Jimenez, Oscar Largo and other legendary Spanish flamenco musicians. He is also a guitar teacher who gives private lessons on demand, locally to the American housekeeper of the Akademie der Bildende Kunst among others, and virtually to everyone over the Internet. *Bottleneck* is a video recorded over Skype where Hiwa K learns to play slide guitar in his apartment by watching a tutorial over YouTube, in order to transmit new skills to his students. At the end of the video, he plays a riff from *Paris, Texas* by Ry Cooder, the soundtrack of a movie he has never seen before.

For the opening of the exhibition, Hiwa K will perform a cover of this song in Grenoble with one of his students streaming over the Internet.







Wafaa Bilal

The Night Bush Capturing : Virtual Jihadi, video game, 2008

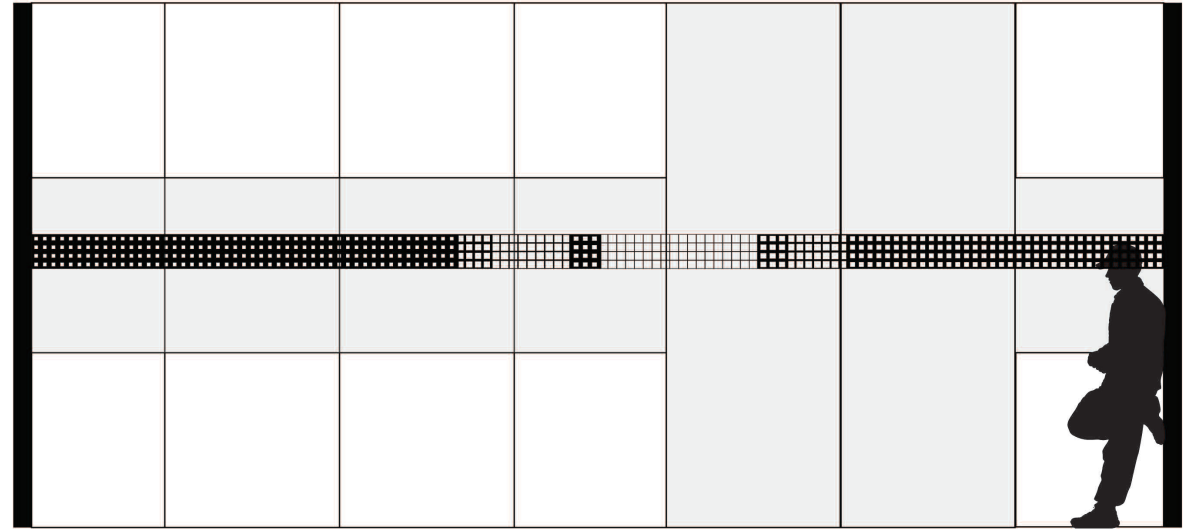
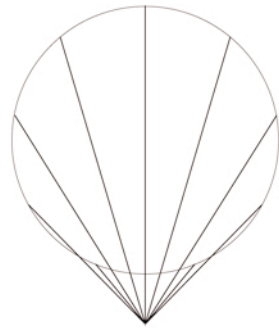
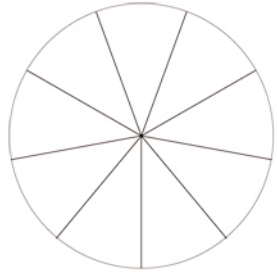
<http://www.wafaabilal.com/>

Wafaa Bilal is an Iraqi American artist, a former professor at the School of the Art Institute of Chicago and currently an assistant professor at the Tisch School of the Arts at New York University. He works with photography, video, computer games and Internet. He has traveled and lectured extensively to inform audiences of the situation of Iraqi people, and the importance of peaceful conflict resolution.

Quest for Saddam is a first-person shooter video game in which the players got to kill identical Iraqis and hunt down the former dictator of Iraq, Saddam Hussein. It was developed and published in 2003 by Petrilla Entertainment. Three years later, Al Qaeda did its own spin-off entitled *Night of Bush Capturing*. By adding a new “skin” to the existing game and reversing the roles of the hunter and the hunted, the players got to kill identical Americans and hunt down the 43rd U.S. President George W. Bush. Suddenly, a game designed to show a compatriotic reaction to the 9/11 events and the 2003 invasion of Iraq shifted to its antithesis by changing into an on-line propaganda distributed for the “terrorist children”. In 2008, Bilal hacked the Al Qaeda version by casting himself - a faculty member at the Art Institute of Chicago who lost his father and brother in the Iraq war - as a suicide bomber who gets sent on a mission to assassinate the former U.S. President. Through the lens of an interactive simulation, *Virtual Jihadi* aims to bring attention to the vulnerability of Iraqi civilians to the fore and to stimulate different reflections on the power of representation.

Virtual Jihadi will be accompanied by a chronological video compilation documenting the history of the game.





Denis Carrier & Pied la Biche

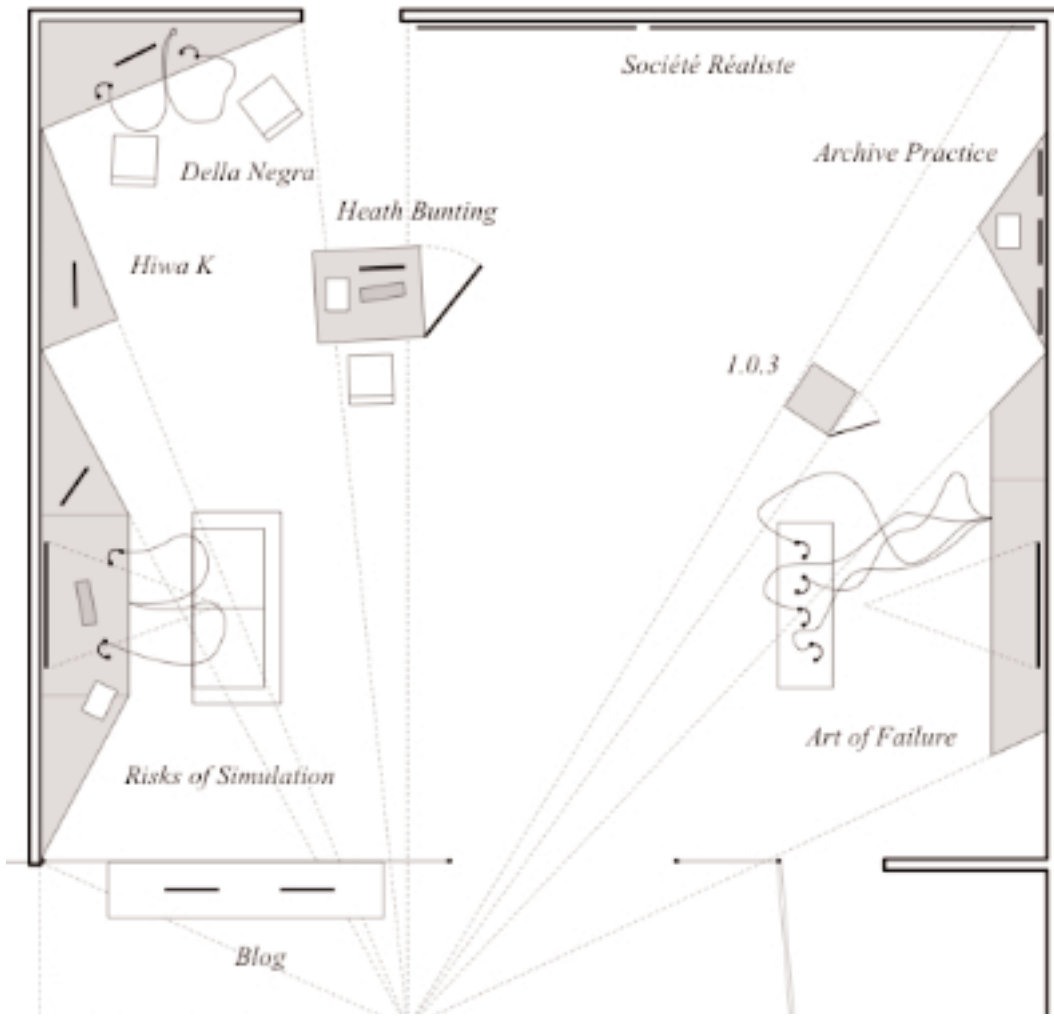
Collaboration with the curators for the graphic design and the display of the exhibition.

<http://www.pnts-studio.com/>

<http://piedlabiche.wordpress.com/>

The curators have chosen to collaborate on two correlated levels: the “plan” and the “space” of the exhibition. Based on the arguments defended by the curators, Denis Carrier (graphic designer) conceived the layout and the visual elements for the documentation, while Pied la Biche (collective of architects) conceived the plan and the furniture for the display.

Season18.com, the first public section of the project is displayed at the entrance of the room. It acts as a starting point by allowing the public to read the previous research available online. It also operates as a vanishing point which defines the perspective lines determining the shape of the furniture designed for the exhibition. As the visitor comes closer to the Exhibition space, a blue gradient appears at the top of the walls. Originally defining the project’s identity on the “plan” level, the repetition of this element on the “space” level emphasizes the notion of transition.



www.season18.com