



michèle didier

PRESS RELEASE

Samuel Bianchini

Audience Works

The exhibition will open on Thursday January 24, 2013 from 6 pm to 9 pm in presence of the artist.

Audience Works takes place from January 25 to March 16, 2013.

A presentation of *Audience Works* by Samuel Bianchini will be held on Thursday February 7, 2013 at 7 pm.

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Audience Works

A publication and an exhibition

Audience Works, mfc-michèle didier latest publication, is an artist's book that takes an interest in its own audience.

Seventeen interactive installations, produced by Samuel Bianchini between 1999 and 2012, are here considered with the rigorous precision scientists are known for. The 17 works that are investigated are: *Sniper*, *Ta garde (Keep Your Guard Up)*, *D'autant qu'à plusieurs (What's More with Many)*, *seul à seul (one-on-one)*, *Jeux pOlymiques (pOlymic Games)*, *Temps libre (Free Time)*, *Contretemps*, *Training Center*, *Rappel (Encore)*, *REANIMATION¹*, *Sirène² (siren)*, *Tous ensemble (All Together)*, *niform*, *Valeurs croisées (Crossing Values)*, *Discontrol Party*, *À Distances (Distances)* and *Qui-vive (On the qui vive)*. The study concentrates exclusively on the audience, which is both watching and activating the work at the same time. Parallel to the creation of these installations, the artist, who is also a teacher-researcher, has here documented through photography how the audience acts on his works, in order to formulate *Audience Works*, an individual work on its own.

Audience Works proposes a series of photographs shot by Samuel Bianchini who has taken an important number of pictures of the public acting in his installations – more than 30 000. A selection of almost 1000 photographs is here published. The analytical observation of these images reveals the intimacy of the public, first discovering, then comprehending the work, through fumbling, surprise, joy, wonder, fear or frustration. The artist becomes an ergonomist or even an ethnologist, using his own work as a field of research. This volume measures 198 x 297 mm.

A second volume, entitled *Manual*, is dedicated to the text, notices written for the seventeen installations, published in 8 languages: English, Arab, Chinese, Spanish, French, Japanese, Portuguese and Russian. The editorial form that is chosen here is reminiscent of the layout commonly applied to manuals and guidelines of electronic equipment. This volume measures 139,7 x 209,5 mm.

Audience Works consists of these two volumes inserted in a slipcase, limited to a number of 100 copies.

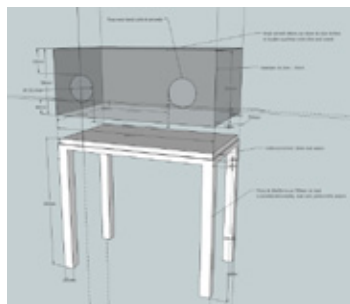
With *Audience Works*, Samuel Bianchini extends the reactive character of his works and focuses on the participative dimension of his audience by publishing a book whose cover is responsive to temperature; the ink reacts to the heat of the hand. The title of the publication only appears if the reader is able to handle the object.

In order to develop this bias in the context of an exhibition, and given that the artist's book constantly questions the way it is displayed and handled by the public, Samuel Bianchini has conceived especially for this project a "display cabinet for touching", a glove box, modeled on traditional laboratory equipment. In three of such cabinets a copy of *Audience Works* will be displayed during the exhibition. Enhancing and, at the same time, distancing the act of touching, the glove boxes encourage manipulation. Samuel Bianchini deeply values experience: one must live and practice the exhibition, and not solely contemplate it.

The viewer is inseparable from Samuel Bianchini's creation process. The work can't exist without the other.

« What if artistic creation today could be compared to a collective sport, far from the classical mythology of the solitary effort? «It is the viewers who make the paintings,» Duchamp once said, an incomprehensible remark unless we connect it to his keen sense of an emerging culture of use, in which meaning is born of collaboration and negotiation between the artist and the one who comes to view the work.»³ – writes Nicolas Bourriaud.

One of Samuel Bianchini's interactive installations indirectly addresses Marcel Duchamp's formulation. Just before the spectator leaves the exhibition room, he is suddenly cheered by a resounding crowd: *Encore (Rappel)* – the title of the work) at the end of a concert or cheering by supporters. The spectator is the centre of all the attention.



The photographs of *Audience Works*, published most of the time in series, are similar to a story-board or a kind of subsequent usage scenario. They reproduce sequences of movements, gestures, evoking the first use of photography as an analysis tool (Muybridge, Marey, etc.). Assembled for the exhibition in a straight line on the walls, like in a movie photogram, these images invite the audience to trace its course during their visit. If this selection only represents a fraction of all the images that are published, they act this way like a shifter, like an introduction before the visitor can pass to another way of discovering the book, before he can handle the book.

The launch of *Audience Works* will give rise to an exhibition at mfc-michèle didier gallery, which will open on Thursday January 24, 2013 from 6 pm to 9 pm, in presence of the artist. Samuel Bianchini will present the *Audience Works* publication and exhibition at mfc-michèle didier gallery on Thursday February 7, 2013 at 7 pm. This event will be the occasion for the artist to associate researchers and student-researchers to the reflection.

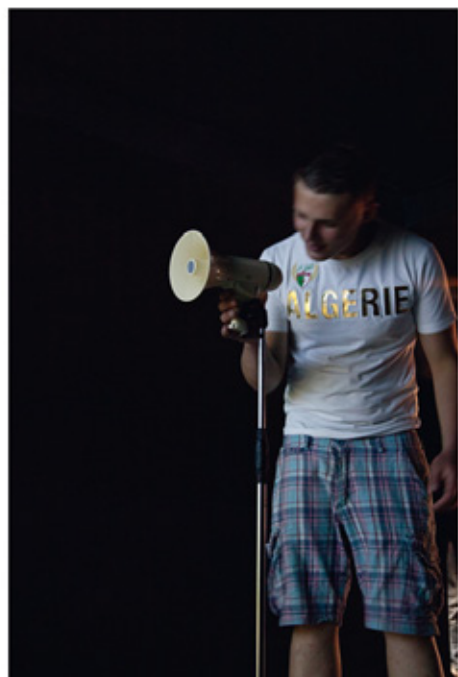
Samuel Bianchini, *Audience Works*, published by mfc-michèle didier, 2013. With support from the Agence nationale de la recherche (ANR), France, and CNRS (Maison européenne des sciences de l'homme et de la société, Lille) in the framework of the research project *PRATICABLES. Dispositifs artistiques: les mises en œuvre du spectateur / PRACTICABLE. The Work of Art as Dispositif: Setting the Stage for Audience Participation* (DALMES - ANR-08-CREA-063 - 2009-2012) and the Fondation nationale des arts graphiques et plastiques, France.

¹ Art work conceived and created with Thierry Fournier and Sylvain Prunenec

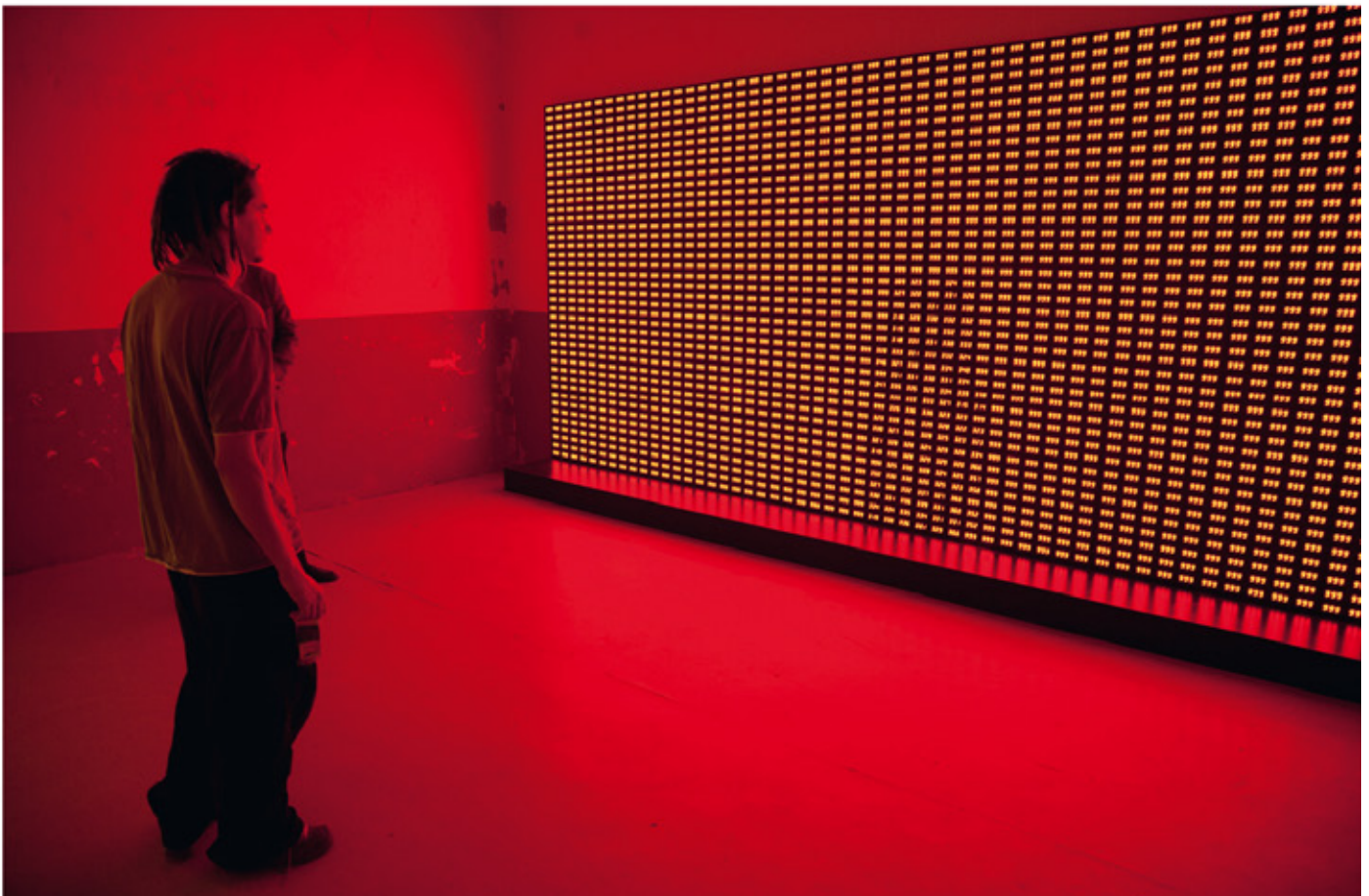
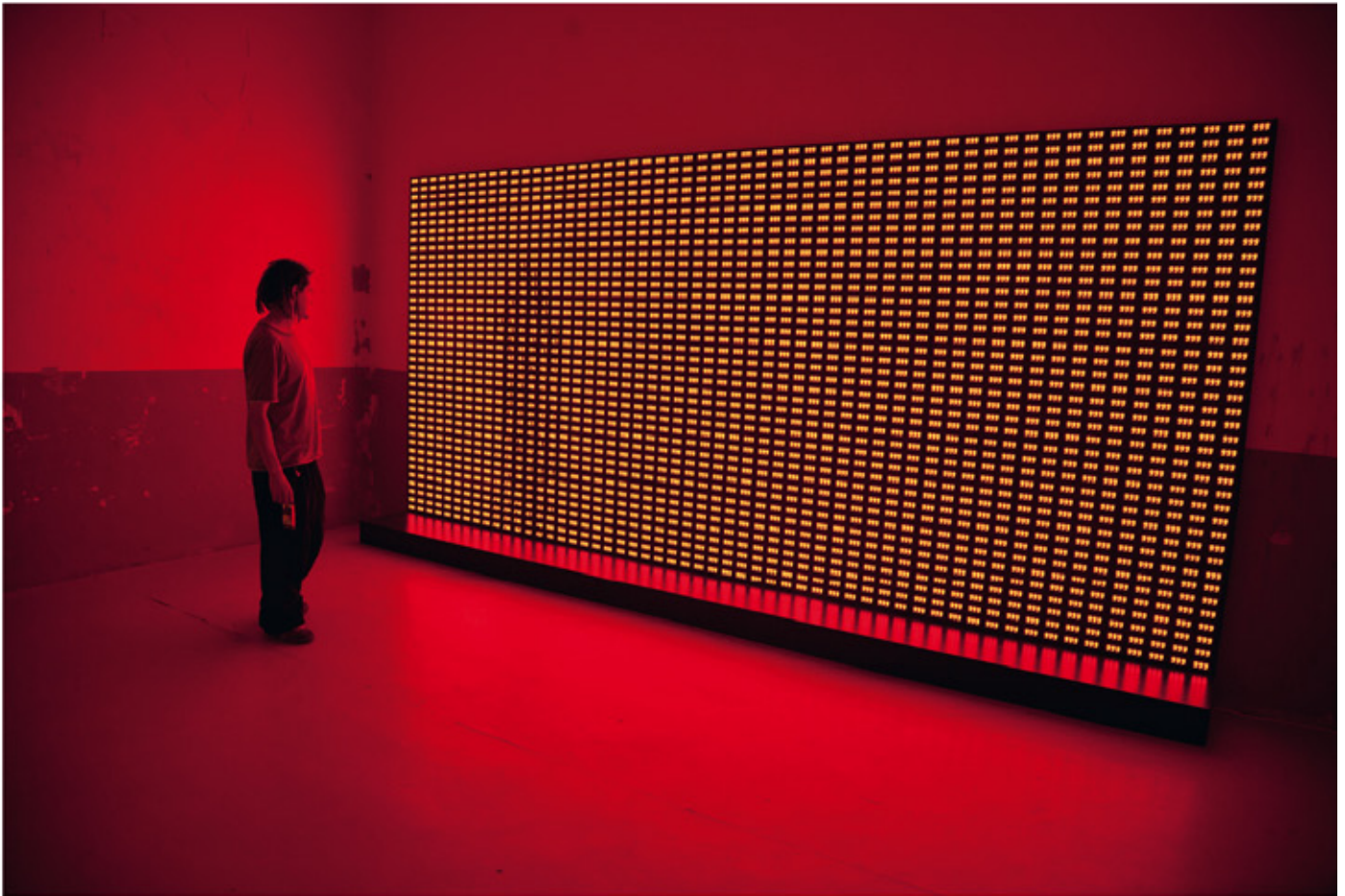
² Art work conceived and created with Thierry Fournier

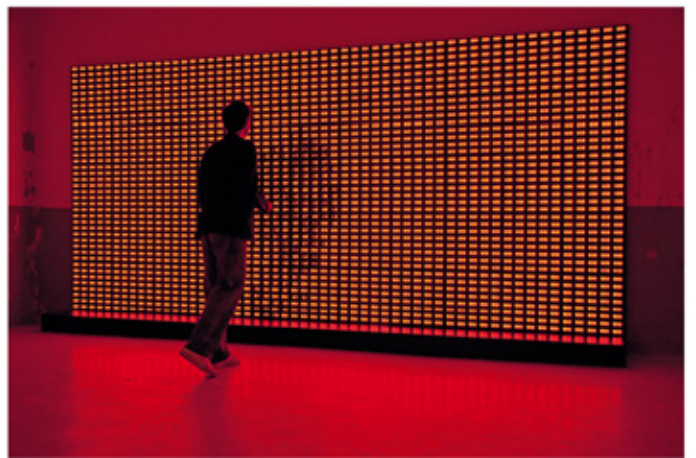
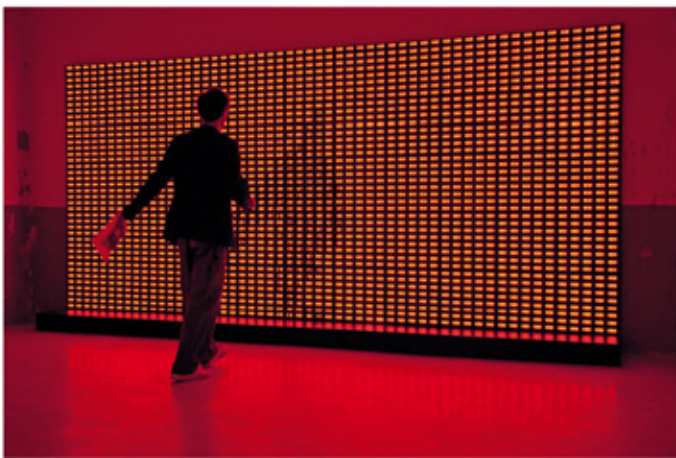
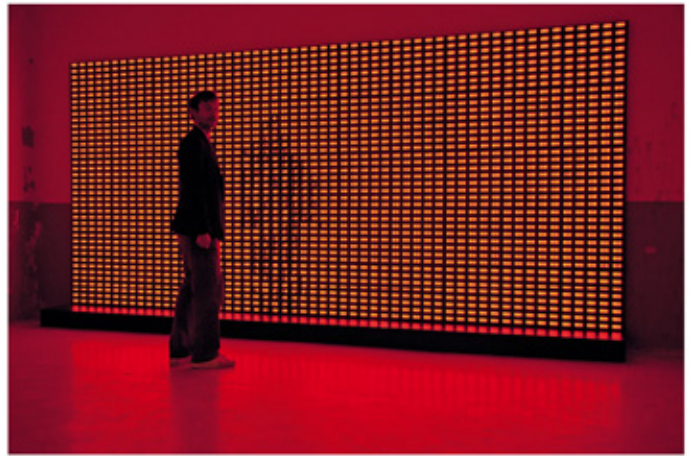
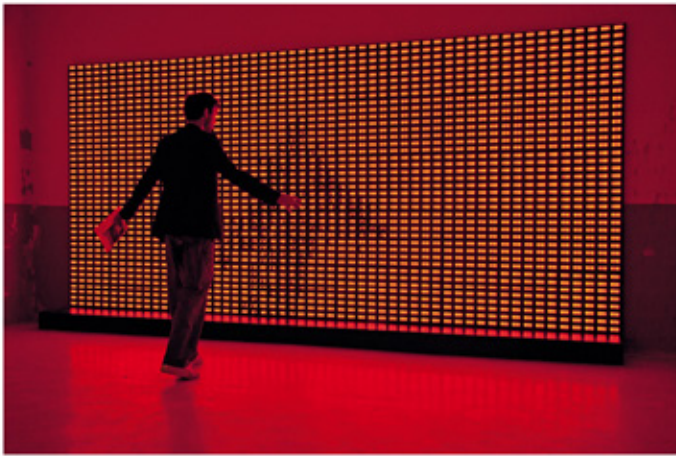
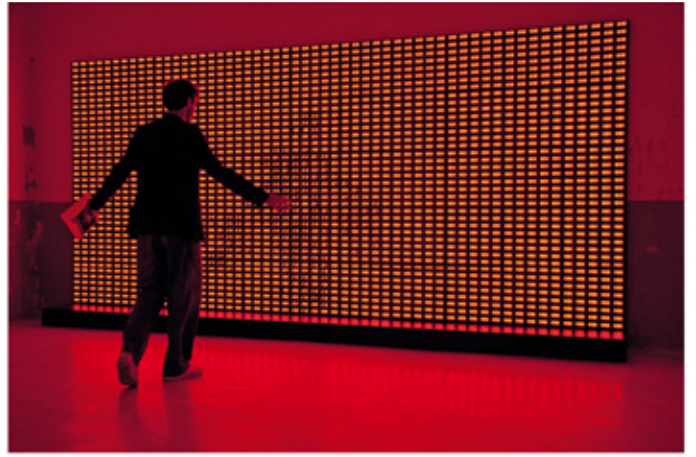
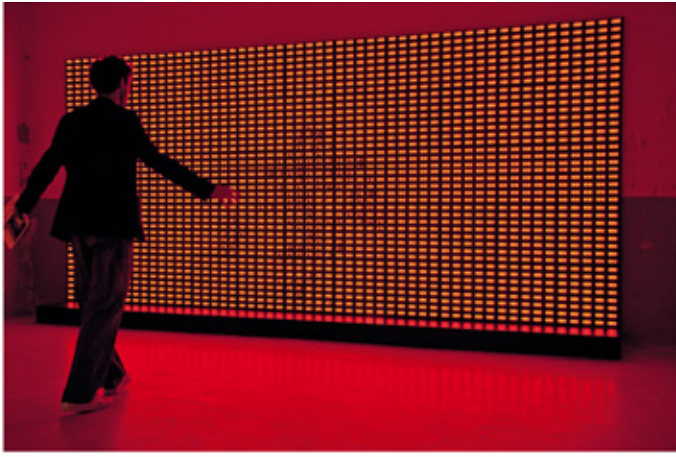
³ Nicolas Bourriaud, *Postproduction – Culture as Screenplay: How Art Reprograms the World*, New York, Lukas & Sternberg, p. 20..13





6 X







3 M

Samuel Bianchini - Biography

Samuel Bianchini lives and works in Paris.

He shows regularly in France and abroad. Exhibitions have included institutions such as Stuk Art Center (Leuven), Centre Georges Pompidou in Paris, Deutsches Hygiene-Museum in Dresden, National Museum of Contemporary Art in Athens, Jeu de Paume in Paris, Laboratoria in Moscow, Jozsa Gallery in Brussels, Thessaloniki Biennale of Contemporary Art, Centre pour l'image contemporaine of Geneva, Rennes Biennale, Nuit Blanche in Paris, space_imA and Duck-Won Gallery in Seoul, Villa Arson in Nice, etc.

His work investigates the impact of technology on modes of representation, on our new forms of aesthetic experiences and our socio-political organizations. To bring his projects to fruition, he collaborates with scientists and technology research centers such as the Centre de Recherche en Informatique du Cnam (Conservatoire National des Arts et Métiers in Paris), Orange Labs, the Limsi-CNRS (Laboratoire pour la mécanique et les sciences de l'ingénieur, Orsay), IEMN-CNRS (Institut d'Électronique de Microélectronique et de Nanotechnologie, Lille-Valenciennes), and CEA (French Atomic Energy Commission, Saclay).

In tight correlation with his artistic practice, Samuel Bianchini has undertaken theoretical work that has been published by the Centre Pompidou, Jean-Michel Place, MIT Press, Analogues, Burozoïque, Hermes and Les presses du reel, etc.

Born in Nancy in 1971, he studied art through several different channels: beaux-arts (postgraduate program at École Régionale des Beaux-Arts de Nantes), decorative arts (École Nationale Supérieure des Arts Décoratifs, Paris), applied arts (École Nationale Supérieure des Arts Appliqués et des Métiers d'Art, Paris), engineering (CNAM, Conservatoire National des Arts et Métiers, Paris), and visual arts (Université Paris 1 Panthéon-Sorbonne).

After defending his doctoral thesis with a presentation and solo show at the Palais de Tokyo, he is today a member of the research centers Calhiste (Université de Valenciennes), EnsadLab, Laboratory of the École nationale supérieure des arts décoratifs (Ensad, Paris) and leader and coordinator of the research project "PRACTICABLE. The work of art as dispositif: Setting the stage for audience participation".

Samuel Bianchini is represented by Ilan Engel Gallery (Paris) – <http://www.ilanengelgallery.com> and for his publications by mfc-michèle didier (Brussels, Paris) – <http://www.micheledidier.com>
Website: <http://www.dispotheque.org> – Full CV (french) : <http://www.dispotheque.org/sb/cvsvb.pdf>



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