



michèle didier

PRESS RELEASE

20 years of Anarchive, an editorial adventure

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20 years of Anarchive, an editorial adventure

Started in 1994, upon Anne-Marie Duguet's initiative, Anarchive is a collection of interactive multi-media projects dedicated to contemporary art - perhaps the first collection in this field - inviting to explore the complete oeuvre of an artist thanks to an extensive digital database.

Fostering knowledge and constitute memory is an essential part of contemporary artistic practices: installations, actions, videos, performances, interventions in the public space, stimulating a critical and experimental approach of the most recent technologies, this is the double orientation of the collection.

While archive has become a key question for the existence and experience of artworks under the influence of formal and conceptual transformations of the artistic practices as well as the technological mutations, Anarchive stands since 20 years for an original approach of this issue, in close collaboration with the artists.

Each title is an original creation under the direction of an artist, assisted by a team of art historians, programmers, video artists and graphic designers.

www.anarchive.net

Published titles :

MUNTADAS *Media Architecture Installations*, éditions du Centre Pompidou, 1999.

Michael SNOW *Digital Snow*, éditions du Centre Pompidou, 2002.

Thierry KUNTZEL *Title TK*, éditions Anarchive/Musée des Beaux-Arts de Nantes, 2006

Jean OTTH *Autour du Concile de Nicée*, éditions Anarchive, 2007

Fujiko NAKAYA *Brouillard*, éditions Anarchive, 2012

Titles under preparation :

Nam June PAIK, Masaki FUJIHATA, Peter CAMPUS.

Partners:

Centre Georges Pompidou / BnF/ Université Paris 1 UMR ACTE Sorbonne-CNRS / Ecole supérieure d'art et de design Grenoble-Valence / EnsadLab (Laboratoire de l'Ecole nationale supérieure des Arts Décoratifs, Paris) / Cinémathèque Québécoise / Graduate School of Film and New Media, Tokyo University of the Arts / Université Paris 8 Labex Arts H2H (Ecole supérieure d'art de l'agglomération d'Annecy / Ecole supérieure des beaux-arts de Nantes Métropole) / mfc-michèle didier

Exhibition *Anarchive, Affinités / Diversités*

Galerie mfc-michèle didier

66 rue Notre-Dame de Nazareth,

75003 Paris

www.micheledidier.com

Exhibition March 13 to April 11, 2015

Opening on March 12 from 6 to 9 pm in presence of the artists

The artists of the Anarchive collection are amongst the most important in contemporary art. All are pioneers who have explored several media, and particularly video, film and other technologies they have had access to at one moment in their artistic creation, — some of them since the sixties or seventies. This means they have a considerable body of work and documents to study and the description of which is particularly interesting. The choice of these digital monographs is first and foremost the result of a simple conviction, of being in front of radical artworks, solitary or not, discreet or well known, the memory of which urgently needs to be protected.

All of them are defined by their experimental dimension and manifest conceptions of art for which time is a fundamental component, where the process and the attention to context prevail, where perception is a challenge and knowledge an imperative, where the critical activity often proceeds through forms of subtil humor.

The exhibition of a work of each artist of the collection, — video installation, lithography, HD digital video, installation with Augmented Reality, interactive installations, photographs,— it all tends to show, not only superficial resemblances, but affinities, beyond friendships and mutual respect, common concerns and similar sensibilities that testify to the issues of an era's artistic creation.

ANNE-MARIE DUGUET

Events held in the framework of 20 years of Anarchive

Parole aux artistes d'Anarchive

Centre Pompidou Cinéma 1

March 11, 2015 from 6.30 to 9 pm

Parole aux artistes d'Anarchive («The voice of Anarchive's artists») with the participation of Muntadas, Michael Snow, Fujiko Nakaya, Masaki Fujihata and Peter Campus. Thierry Kuntzel, Jean Otth and Nam June Paik will also be present, although in another way. The artists will share their experience with Anarchive, talk about the issue of archive, and present one of their creations or an aspect of their work.

Responsibility and presentation of the evening: David Zerbib, philosopher and art critic. Professor at HEAD in Geneva and the Ecole supérieure d'art d'Annecy.

Exhibition *Anarchive, Affinités / Diversités*

mfc-michèle didier gallery

Opening on Thursday March 12, 2015

Exhibition from March 13 to April 2015

The published titles and the prototypes of the Anarchive collection will be on display for consultation in their original version and in various contemporary adaptations for the Internet or for tablet. For each artist, one artwork (installation, video, lithography, installation with augmented reality, and more) will be exhibited in order to show both the affinity and diversity of the artist's approach and attitudes, which have profoundly influenced contemporary art. All the artists are pioneers in the field of experimental film, video or modern technologies, and they all convene several types of media in their works.

Exhibition curated by Anne-Marie Duguet and Michèle Didier

Mettre à jour encore et encore

Centre Pompidou Cinéma 2

March 13, 2015 from 5 to 9 pm

Conference with the participation of Anarchive's collaborators. Now that a few decennia have past, digital archiving engages in a new consciousness of the risk of disappearance of the data and the loss of documentation. Should we accept it or try to find new ways to actualize the data? Perhaps anticipate the effects of the obsolescence of the systems, the formats and the media? Should we prefer « restitution » in the editorial field? The titles of Anarchive's edition offer us the unique occasion to discuss this with the actors themselves who have conceived and realized them.

Responsibility of the conference and presentation / moderation: Gilles Rouffineau, researcher and professor at ESAD Grenoble-Valence / ESAD Grenoble-Valence

Consultation of Anarchive's titles

It has become difficult, nearly impossible, to replay today most of the multimedia projects made in the nineties and even later ones. Anarchive's editorial adventure, just like any other, is confronted with the rapid obsolescence of materials and systems. So, this will be the occasion to explore during four weeks the different titles that have been published, as well as current prototypes, and to take the measure of the research and creation of the whole collection.

Masaki Fujihata

Voices of Aliveness

2012-2015, installation with Augmented Reality

This project, upon the initiative of l'Ecole des Beaux-Arts de Nantes, has been conceived as a meta-monument where are gathered video sequences recorded by a camera with GPS. People are screaming while biking in a 500 m circle in the countryside. The traces of this route can be visualized thanks to lines that form a sort of tower in the virtual space, where it can go on indefinitely. On these lines, in an order that looks more like a music score than a succession of shootings, mobile video screens simultaneously display the image of the performances. In this version with Augmented Reality, this tower (or tunnel) of screams superimposes itself on the image of the physical space where the captations are happening. When reading this image with the camera of an iPad, the virtual architecture reveals a reality that's defined by another space-time.

Peter Campus

offshore

2013, HD digital video, variable dimension, 26 min, edition of 5

This video is part of a series started in 2008, which refers clearly to the history of painting. Campus often films the shores near Shinnecock Bay, East of Long Island. In the series *Dredgers*, he is interested by the presence of industrial exploitation (machines, dredgers, cargo) in the natural environment, but its mainly an experience of light and color he is proposing, and finally, over time, of visual perception, subjectivity and modality of knowledge, all questions that lie under his whole work. The image processing is not solely the pixelization of the image or its transformation via an algorithm, but an almost "handmade" work, in regards to the pixels, of which several are enlarged with saturated colors, with interventions on multiple digital layers that don't take any perspective into account. The result is an impressive tension between abstraction and identification of the scene, which is filmed in a still frame and without any editing.

Muntadas

Tunnel

1994-2013, video projection

This work was part of the installation *Here/Now* presented in Calais in 1994 at a moment where the lace industry was suffering from a severe crisis. It was shot by the artist before the inauguration of the Channel Tunnel. Metaphor of this "empty" passage, without issue, of a local industry, this road without an end, oppressive, paradoxically concretizes an opening, the facilitation of the exchanges between two countries, France and England, the relationship of which has been conflictive for centuries. This underwater place built from an endless border, appears as a question that has been nourished by so much political, social and cultural history.

Nam June Paik

Sans titre

1991, offset color lithography, 75,5 x 102,5 cm, coll. Peter Wenzel

This work is an example of a series of etchings and drawings by Paik where he represents the form of a television screen, the registration colors chart, in order to write all sorts of signs over it, various writings, music notes and small simplified designs of televisions, bodies, instruments, planes. A new media, video, is here reinterpreted by ancient techniques, etching, drawing. Here, the TV color chart has been tilted obliquely and reproduced as if it was a filmstrip, scrolling.

Jean Otth

Héraclite au Parc Bourget 09f

2009, video installation

Occluding the image, so the eyes would be drawn to, as captured by the electronic vibration. The obliteration of the image and the rejection of its visible part to the limits of its own framework, it is a principle that we find in a series of works by Jean Otth, divided between representation and prohibition. «As an active mirror, the matter of the video as a medium is not to be found, and it's fragile, just like a star, it produces photons and a certain energy.» (J.O.)

Fujiko Nakaya

Earth Talk Fog Sculpture #94768, Sydney Biennale, 1976, photos: Elizabeth Burns

Foggy Forest Fog Environment #47660 Showa Kinen Park, Tachikawa, Tokyo, 1992

Fujiko Nakaya is a pioneer in creating fog sculptures based on pure water according to a method she invented with the engineer Thomas Mee in 1969 for the Pepsi Pavillion (Osaka International Exhibition, 1970). Since then, she has realized more than sixty fog works for public spaces, essentially parks, woods, places or in relationship with architecture.

Thierry Kuntzel

Title TK installation

2015, creation

This installation version of the DVD-ROM Anarchive had been studied with the artist when finishing the project of the publication. The idea was an interactive touch glass placed in front of a projection screen, and where the approaching visitor would clear the images of electronic material. Thus, in the DVD-ROM, this is how we proceed to browse the six paths made of video clips: by keeping the cursor over the image when interested, or leaving it, by grabbing the trace of another image, and erasing the clouds until it appears in full. A concept of discovery, which calls to experiment a device that is both optical and tactile and that shapes this gap between images, inside the images themselves, which was so important to the artist. Programming and design: Andreas Kratky

Michael Snow

Snow (de, à, pour) Thierry

2007 (images shot in January 2002 and October 2004), 9:40 min, silent

This work is a tribute to Thierry Kuntzel, deceased in 2007 and was made with images shot in January 2002. Thierry Kuntzel had a great admiration for Michael Snow. Some of his notes on film and image are devoted to him. Snow's snow may refer to the snow of the video, but also the snow that buried the body of Robert Walser, about which Thierry Kuntzel made a «grave» *Back in the Snow* (2000). The spectator sees the snow falling through the window. The duration and the tiny events that it shows, the frame structuring the image, the concentration of the gaze on a part of the scene, these are all principles characteristic of Michael Snow's films. After two zooms, the camera gets closer to the central element, separating the space in two. The fix dimension of this element, its central violence, contributes to sensing the light breezing of the wind on the branches, loaded with snow. And at the moment where the frame prevails in a complete materiality and clearness, the outside space disappears into the white, into silence.



MASAKI FUJIHATA

Voices of Aliveness

2012-2015

Installation with Augmented Reality



PETER CAMPUS

offshore

2013

HD digital video

Variable dimensions

26 min

Edition of 5



MUNTADAS

Tunnel

1994-2013

Video projection



NAM JUNE PAIK

Untitled

1991

Offset color lithography

75,5 x 102,5 cm

Coll. Peter Wenzel



JEAN OTTH

Héraclite au Parc Bourget 09f

2009

Video installation



FUJIKO NAKAYA

Earth Talk, Fog Sculpture #94768, Sydney Biennale
1976

Fog Sculpture, creation
Photo: Elizabeth Burns

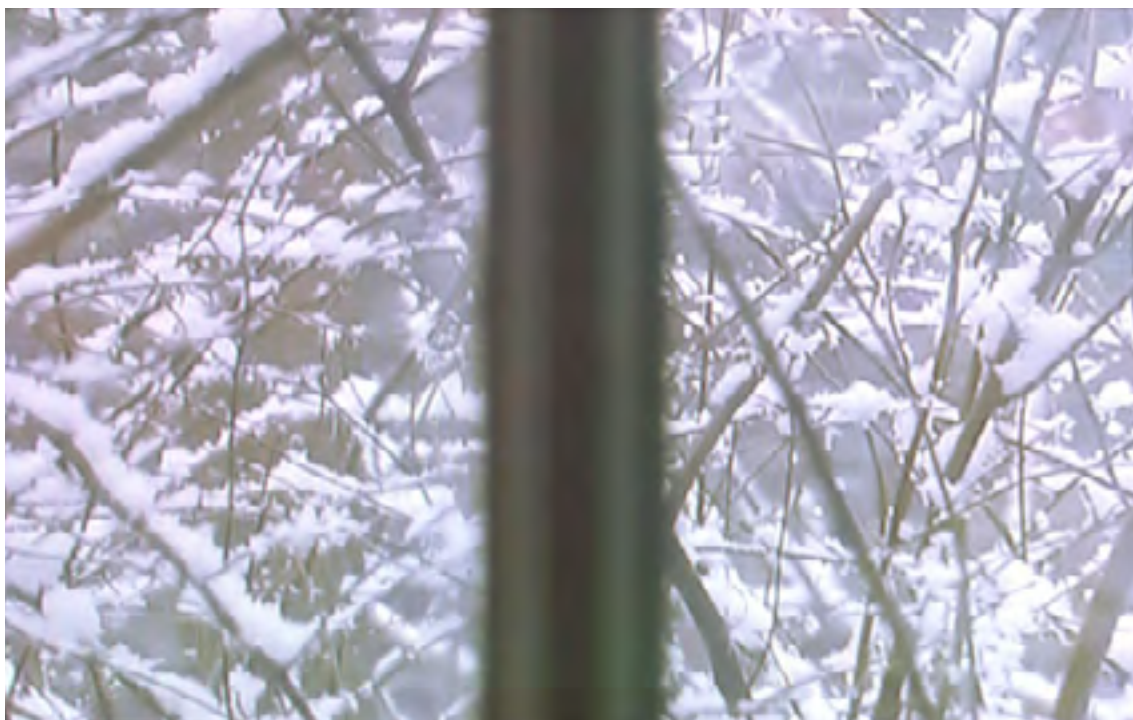


THIERRY KUNTZEL

Title TK Installation

2015

Creation



MICHAEL SNOW

Snow (de, à, pour) Thierry

2007 (with images shot in January 2002 and October 2004)

9:40 min

Silent

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OR IMAGE REQUEST
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