10th
EDITION

FESTIVAL @RT OUTSIDERS 2009

(UN)INHABITABLE?

ART OF EXTREME ENVIRONMENTS

MAISON EUROPÉENNE DE LA PHOTOGRAPHIE
VILLE DE PARIS

September 9 > October 11 2009
Maison Européenne de la Photographie
Opening: Tuesday September 8th 2009
4 PM - 8 PM

Informations
Subway: Saint Paul or Pont Marie.
Bus: 67, 69, 96 or 76.
Open: Wednesday > Sunday - 11 AM to 8 PM
Tickets: 6.50 € / Concessions: 3.50 €

www.art-outsiders.com

FESTIVAL @RT OUTSIDERS 2009

(UN)INHABITABLE?

ART OF EXTREME ENVIRONMENTS

The 2009 edition of the @rt Outsiders Festival —celebrating this year its tenth anniversary— focuses on extreme environments.

These are environments that were, until recently, uninhabited by human beings and that contemporary science and technology turn into "inhabitable" places (Antarctica, underwater world, outer space, deserts); but also those that are becoming "uninhabitable" due to the impacts of our way of life (pollution, technological accidents, economical pressures and global warming).

(Un)Inhabitable? – Art of Extreme Environments presents works that explore the meaning of living in extreme environments, in the imaginary realm as well as in the physical one, in the political, social and environmental fields as well as in the poetic ones.

Beyond this theme, the festival @rt Outsiders includes the economic and political challenges in territories coveted for their huge reserves of oil, gas and other materials buried deep under the ocean floor.

Between the Russians who have already planted their flag there, and the Canadians and Norwegians who claim ownership of their discoveries, the legal battle over these borders foreshadows a bitter international conflict. A series of maps and a well-documented text will provide the starting point for a debate in the auditorium of the MEP, on September 6th (6-8 PM).

President:
Henry Chapier

Curators:
Jean-Luc Soret, artistic director of the @rt Outsiders Festival
Annick Bureaud, theoretician and art critic, director of Leonardo/Olats

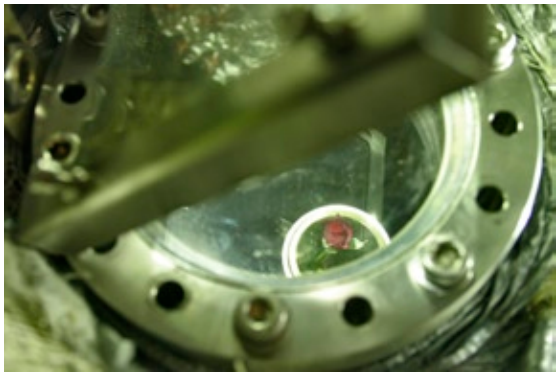
Press:
Yannick Le Guillanton
Tel: 01 44 78 75 20
E-mail: le.guillanton@art-outsiders.com

Howard Boland & Laura Cinti

UK

***The Martian Rose*, 2007**

Mixed media installation, new edition for @rt Outsiders 2009



© Howard Boland & Laura Cinti

In a cylinder, evoking a space probe, stands a rose which beforehand had been placed in a planetary simulator and exposed during 6 hours to a martian atmosphere. But Mars is not the B612 asteroid of the Little Prince: the rose is dead.
In a strong poetic approach, *The Martian Rose* reminds us of the deadly environment that outer space is.
For the artists, *the work carries the romantic idea of giving a rose to Mars and its encounters with extreme climate, a rendezvous of science and culture*.

The experiment was conducted at The Mars Simulation Laboratory, University of Aarhus, Denmark. The artists would like to express their sincerest gratitude to Dr Jon Merrison. The project has been supported by a grant from Office of Contemporary Art Norway. A new edition of the work has been supported by the @rt Outsiders Festival 2009.

Biographies

Howard Boland is a practicing artist focusing on language and narrative processes within the intersection of art and science. He is a co-founder and artistic director of c-lab. He has backgrounds in Mathematics, Software Systems for the Arts & Media and Digital Practices.
Laura Cinti is an artist/researcher working within the intersections of art and plant biology. She has exhibited internationally and is co-founder of c-lab. She is a PhD candidate at UCL working in an interdisciplinary capacity between the Centre for Advanced Biomedical Imaging and The Slade School of Fine Art.

Anne Brodie

UK

***Antarctica, a Choice?* Rothera Collection, 2007**

40 glass vessels, mixed media contents

© Anne Brodie

What does Antarctica mean to you?
The artist asked this question to the inhabitants of the British Antarctic Base of Rothera and invited them to, anonymously, fill small glass collection jars with whatever they felt best represented their identity and feelings in Antarctica.
Those glass bottles, looking like a collection of scientific samples, express what "inhabiting" means for each human being and the everyday life of a place, or a territory, usually perceived as extra-ordinary.
Anne Brodie writes: *Antarctica has never had an indigenous human population; we really aren't supposed to be there at all. [...] The temporary inhabitants of the Antarctic Peninsula returned them filled with a hugely imaginative range of substances ranging from skidoo chain links, blood and pornography. A different kind of data collection*.

Biography

With a first degree in Biology, an MA in Ceramics and Glass from the Royal College of Art, and working now predominately in film and photography, Anne Brodie refuses to be categorized. Being selected for the British Antarctic Survey / Arts Council Fellowship was an important landmark in her working practice and continues to inform her current Wellcome Trust funded project utilizing bioluminescent bacteria.

Peter Cusack

UK

***Sounds from Dangerous Places, Chernobyl*, 2006-2009**

Sound and visual installation, new version for @rt Outsiders 2009

© Peter Cusack

Sounds From Dangerous Places, Chernobyl is a sound recording at, and around, Chernobyl, together with a set of photographs taken in the same places.
A pastoral countryside with birds' songs and wild flowers contrasts with the brutality of the invisible radioactivity crackling through the Geiger counter, the ghostly buildings and the poems and songs of the inhabitants whose lifes have been changed for ever by the accident.
Peter Cusack writes: *Dangerous places can be both sonically and visually compelling, even beautiful and atmospheric. There is, often, an extreme dichotomy between an aesthetic response and knowledge of the 'danger', whether it is pollution, social injustice, military or geopolitical. The project asks, "What can we learn by listening to the sounds of dangerous places?"*.

Biography

Peter Cusack (London) works as a sound artist, musician and environmental recordist with a special interest in acoustic ecology. Projects range from community arts to research into the role that sound plays in our sense of place. He produced *Vermilion Sounds* - the environmental sound program - for ResonanceFM and lectures on 'Sound Arts & Design' at the London College of Communication. CDs include *Your Favourite London Sounds* (Resonance), *Baikal Ice* (ReR), *Favourite Sounds of Beijing* (Subjam).

Stephen Eastaugh

AUSTRALIA

***Antarctic Sculpture Garden*, 2003**

Photography

© Stephen Eastaugh

In 2003, while he was an artist in residence at the Australian Antarctic Base of Davis, Stephen Eastaugh created a sculpture garden with found material. @rt Outsiders presents a series of photographs of this "garden" which evokes the environment with an iceberg (*Headhome-Berg*), a polar tent (*Headhome-Polar Tent*), a living container (*Headhome Bonsai Donga*) and a sign post reading *Everysomewherever*.
Currently wintering over at Mawson Base, Stephen Eastaugh writes: *An element of homage creeps into all my work along with this desire to know the place and communicate this knowing but it is too big to know and must be constantly remapped. In the end, as I hold on to the blizzard line, it seems that all I can do is increase the puzzle of awareness.*

This project has been assisted by the Australian government through the Australian Antarctic Division's Australian Antarctic Arts Fellowship.

Biography

Since 1987, Stephen Eastaugh has held 60 solo exhibitions and participated in more than 100 group exhibitions both in Australia and overseas. Moving every three months to a new city, country or continent, over the past 25 years has lead him to 80 countries scattered across all continents. He has visited Antarctica eight times and is based at Mawson station as the artist in residence for the entire year (2009) under the Australian Antarctic Divisions Art Fellowship program.

Shiro Matsui

JAPAN

***EPO4 Dewey's Forest*, 2009**

Mixed media installation, new version for @rt Outsiders 2009

EPO4 Dewey's Forest, named after the movie *Silent Running*, is a garden specially designed for weightlessness. An experiment of the garden should be sent to the International Space Station during the Autumn 2009, in collaboration with JAXA, the Japanese Space Agency.
In the exhibition space, behind a porthole, unreachable, plants are growing locked in a rotating machine allowing the vegetation to grow in all directions, like in weightlessness. A camera is filming the garden from inside, hence capturing the audience looking at it. At a distance, the image of the garden and the public taken by the camera is projected onto a penetrable fabric sculpture. Reversing the scale, the installation introduces a dialogic relation between the inside and the outside: we cannot be *in* the garden; astronauts cannot be *outside*.
For Shiro Matsui, *this outer space perspective will give us a chance to research the cross-cultural meaning of gardening, something which is deeply rooted in the relationship between human and nature*.

Biography

1960, born in Nara, Japan. 1986 Kyoto City University of Arts M.A., Department of Sculpture. Lives in Kyoto, has exhibited his works and installations at private galleries, museums, and public spaces all over the world. Working with the idea of the inside and outside of space, his concern and main research is to explore new ways to perceive and experience space.

© Shiro Matsui

Connie Mendoza

CHILE/SPAIN/GERMANY

***Numerical Desert*, 2008**

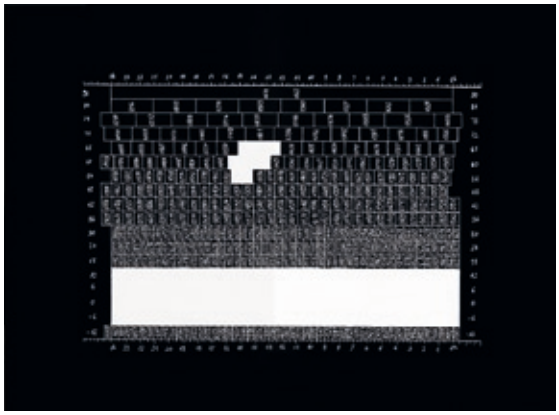
(*Désert numérique*)
Photographies
Production and first exhibition @rt Outsiders 2009.

The Chilean desert of Atacama is like a palimpsest upon which the different layers of human presence are written: the Chuquicamata copper mine, then the ALMA Observatory (Atacama Large Millimeter Array) have shaped the landscape.
Numerical Desert, combining photographic images and images of digital datas, is a work about memory and images, science research and personal experience. The mine, nearby which the artist is born, triggers evanescent memories, mental images related to exile, ALMA produces digital images of the first moments of the universe.
Connie Mendoza writes: *Both image sources have in common that they reveal themselves as visions, optic phenomenons, Fata Morganas or hallucinations. Maybe because both, the memory and the techno-science search the secret origin that hasn't to be revealed totally, may it be the origin of the universe in an infinite time or the origin of a particular and momentarily past.*

Special thanks to Nik Pitton.
ALMA PROJECT is supported by Fundación Arte y Derecho, EADC Generalitat de Catalunya and Ajuntament d'Olot.

Biography

Born in 1971 Chuquicamata, Chile. Lives and works in Barcelona and Berlin.
Numerous solo shows among which Museo Abelló, (2001), Conboca, (2002), Colectivo 22a, (2004) in Barcelona, *Alma Project*, Salon xxx, Berlin (2009) and group shows among which Capella, Barcelona (2003) and Kunst im Untergrund, Berlin (2008).



© Connie Mendoza

Forrest Myers

USA

***Moon Museum*, 1969**

Ceramic tile.
Drawings by Forrest Myers and John Chamberlain, David Novros, Claes Oldenburg, Robert Rauschenberg, Andy Warhol, realized in collaboration with Fred Waldhauer, Robert Merkle and Billy Klüver.

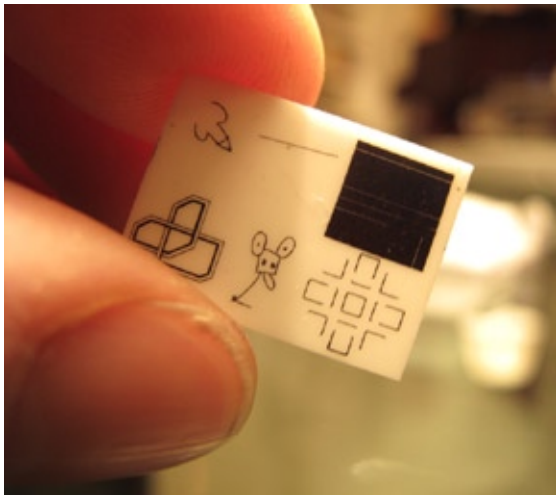


Photo courtesy R. Matta

July 1969: the dream of reaching the Moon comes true.
This same year, Forrest Myers invited a group of artists to create an artwork for our natural satellite.
Robert Rauschenberg drew a straight line; David Novros, a black square; Claes Oldenburg, Mickey Mouse; Andy Warhol expanded his signature into a penis; John Chamberlain drew a template like the ones used to produce paintings done with automobile lacquer and Forrest Myers, a computer drawing.
The drawings were miniaturized on a ceramic tile (1,9 cm x 0.60cm) by Bell Labs engineers (Billy Klüver, Fred Waldhauer and Robert Merkle). One tile was attached to the LM (Landing Module) of the November 1969 Apollo 12 mission.
Proposing a "museum" for the Moon is creating more than a collective work, it is offering one of the most symbolic cultural construction.
For Forrest Myers, *sending a man to the Moon in 1969 was the greatest technological feat of my generation. It was one of the rare instances where evolution could be made visible ie. leaving this planet and stepping onto another celestial body*.

Biography

Sculptor, born in Hawaii in 1941, Myers grew up in California. He moved to New York in 1961 where he became a prominent member of this City artistic community. Among his most famous work is *The Wall* (1973), at the crossroad of Broadway and Houston.

Hu Jie Ming

CHINA

***Altitude Zero*, 2003**

Interactive video installation

© Hu Jie Ming

Behind a porthole, the sea with, in the background a city deploying its skyscrapers. A magnificent, imposing, pure sea. The viewer is attracted by this window on the ocean and on the city to explore. When s/he comes closer, floating waste is all what can be seen. Through this very simple interaction, Ming confronts the viewer to his/her own responsability in the massive pollution of the oceans, to this "plastic soup" that marine currents are dragging in the middle of the Pacific.
He writes: *The drifting materials remind us of the remnants of different cultures and times. Sometimes they clash against the windows, and float away at other times, resonating between the viewers and the objects.*

Biography

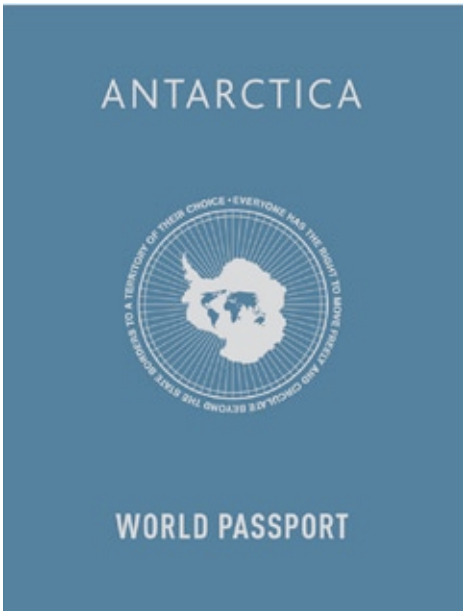
Born in 1957, lives and works in Shanghai. One of the first Chinese artists to practice in new media arts. Hu has been exhibiting his work extensively inside and outside of China. Hu's solo exhibitions include: *Raft of the Medusa*, Center for Contemporary Art of Asia, Vancouver, Canada (2002); *Conected to You*, BizArt, Shanghai (2003); *Reverberations of the City*, Dimensions Art Center, Beijing (2005); *Creative Garden*, Shanghai (2006). Hu's group exhibitions include: *Art in Technological Times*, San Francisco Museum of Modern Art, San Francisco (2001); *Live in Time*, National Galerie Im Hamburger Bahnhof Museum für Gegenwart, Berlin (2001); *Between Past and Future: New Photography and Video from China*, International Center of Photography, New York (2004); *The Thirteen: Chinese Video Now*, P.S.1 Contemporary Art Center, New York (2006).

Lucy + Jorge Orta

FRANCE/UK/ARGENTINA

***Antarctic Village – No Borders*, 2007 (video); *Antarctic Village – No Borders, Drop Parachute*, 2008 (installation); *Antarctica World Passport – Delivery Bureau*, 2008 (installation, performance); *Antarctica World Passport – Citizenship Database* (online work, creation), 2009**

Is it possible to imagine a world without borders? A territory that would belong to no one, or to everyone?
The Antarctic Treaty guarantees, until 2041, that the continent will not be owned by States and that it will be used only for peaceful scientific researches.
In 2007, Lucy and Jorge Orta created *Antarctic Village – No Borders* on the Argentinian Base of Marambio, on the antarctic peninsula. They installed a temporary village of 50 dome tents onto which they sew flags of different nations with remnants of garments and gloves. The flags and garments are decorated with silkscreen-printed texts showing a new article, written by the artists, proposed for the Universal Declaration of Human Rights. They propose an amendment to Article 13 to guarantee every individual the right to move freely beyond national boundaries, without any discrimination whatsoever. Symbol of refugees, immigrants, people finding themselves without papers, *Antarctic Village – No Borders* refers also to Antarctica as a common territory.
From the initial project, a body of works has emerged among which a video installation, the *Antarctica World Passport* and a new work currently being developed, *The Antarctica World Passport – Citizenship Database*.



© Lucy + Jorge Orta

Biographies
Lucy Orta was born in the United Kingdom in 1966. She trained in fashion design and began working in the visual arts in 1991. Her work explores the relationship between the body and architecture and between communication and identity.
Jorge Orta was born in Argentina in 1953. He trained as an artist and an architect. A painter, he is one of the first Argentinian artists to work with light and video.
Lucy + Jorge Orta have been working together since 1991. As well as sculpture and painting, they produce performance pieces, temporary installations and workshops exploring crucial contemporary themes: social relationships and communication, the environment and sustainable development, habitat and the community, mobility and migration. Many contemporary art museums have shown their work in monographic exhibitions.

Bradley Pitts

USA

***Singular Oscillations*, 2008-2009**
Photography

In 2008, for *Singular Oscillations*, Bradley Pitts performed a parabolic flight at the Cosmonaut Training Center Yuri Gagarin near Moscow. Naked, eyes closed, ears protected from outside sounds, he dived into the mental and physical feelings, the internal and external perceptions, brought by weightlessness.
Bradley Pitts writes: *where does the frontier between the inside and the outside, the self and the other lay? May be it is like the Earth atmosphere that dissipates slowly as we move away from its surface, that does not end up brutally but becomes finer and finer until it is replaced by the void of space*.

© Bradley Pitts

Biography
Bradley Pitts owns a training both as an engineer and an artist. His work employs the infrastructure of technological rationalism (concepts, tools, methods, and apparatus) in order to explore personal, intuitive realities.

Andrea Polli

USA

***Sonic Antarctica*, 2007-2008**

Sound and video installation, new version for @rt Outsiders 2009

How can one represent the reality of Antarctica? How can one make tangible the abstract datas related to climat? With sound answers Polli.
By immerging us in a sound environment, *Sonic Antarctica* provides an intimate and tangible perception of a reality that remains for us out of scale.
She writes: *Antarctica is an extreme environment that holds some of the most unique species, but it is also an ecosystem undergoing rapid change. 2007/2008 marks the fourth International Polar Year (IPY), the largest and most ambitious international effort to investigate the impact of the poles on the global environment.*

Biography

Andrea Polli is an artist, Associate Professor in Fine Arts and Engineering and Director of Interdisciplinary Film and Digital Media at The University of New Mexico. Polli's work has been presented in venues including the Whitney Museum of American Art Artport and The Field Museum of Natural History and has been reviewed by the *Los Angeles Times, Art in America, Art News* and others. In 2007/2008, she spent seven weeks living in Antarctica.

© Andrea Polli

Catherine Rannou

FRANCE

***Colonisation 2041*, 2009**

***Balises numériques 32Ko*, 2009** *(Digital Beacons 32Ko)*

Creations @rt Outsiders 2009, Mixed media installation and online work

Colonisation 2041 is an installation reflecting the active and actual occupation that the development of scientific stations in Antarctica represents; energy dependence, waste management, roads and tunnels, planes, tractors, helicopters, and building materials all point to a form of "urbanisation" that is clearly in progress.
Digital Beacons 32Ko is the trace and echo of Catherine Rannou's journey in Antarctica between October 2008 and February 2009. Texts, images and sounds were sent by email to five addressees in France, like "beacons" along the path. They were collected and put online on a web site as they came in.
32Ko is the size limit of emails from and to the French antarctic bases.
Catherine Rannou writes: *Antarctic scientific bases if they are first and foremost working places, are also, due to their isolation and forced confinement, living places. The project is a transversal gaze, a kind of vision in a 3D cut of the "Antarctic system".*

Biography

Catherine Rannou is a video artist and an architect, she teaches at the "École Nationale Supérieure d'Architecture de Bretagne" (ENSAB) (Higher National School of Architecture of Britany) in France. She is conducting a research in collaboration with the French Polar Institute (IPEV), a glaciology scientific laboratory (LGGE), the Australian Antarctic Division (AAD) and a technical research office (T.E.S.S) in the Antarctic continent, that she started in 2006, during her artistic residency "art at the poles", at the French Polar Base Dumont d'Urville.

© Catherine Rannou

Ana Rewakowicz

CANADA/POLAND

***SleepingBagDress Prototype II*, 2004-2005**

Mixed media installation and videos

© Ana Rewakowicz

SleepingBagDress Prototype II is a dress that inflates into a tent. Using solar panels and a small fan, it becomes an autonomous habitat.
When contemporary society invents a new form of nomadism: the chosen one of the cyberlinked and their wearable technologies; when it strenghtens the forced one of political, economical but also now climatic refugees; when megalopolis turn into extreme environments: what does home mean?
Anna Rewakowicz writes: *My life experiences have influenced my art practice; as a person who has moved from one culture to another and lived through cultural and language adaptations, I have been interested in the issue of transience and how it relates to the notions of identity, belonging, and living in a society of global and technological developments*.

Biography

Canadian/Polish artist/designer and researcher living in Montreal, Canada. In her works she explores questions of identity as expressed through clothing and habitation. In contrast to the stable mass of monumental sculpture and architecture, her costumes and structures are an air-filled, mobile art form concerned with places and people that activate them. Her art has been shown and experienced nationally and internationally in Mexico, USA, France, Belgium, Estonia, Scotland, Germany, Norway, Finland and Mongolia.

Project supported by the Conseil des Arts et Lettres du Québec
and the Canada Council for the Arts

Yang Yi

CHINA

***Uprooted*, 2008 没•故里**

Photographies

© Yang Yi

A ghost town, half-destroyed buildings falling apart and, attending to what looks like everyday activities, a few people: the dark images of Yang Yi are weaving the remains of Kaixian, his 1800 year old home town before it disappeared under the Yangtse River waters with the inhabitants wandering in the wreckage with masks and snorkels. Only the bubbles, coming out of them, indicate the city is now drowned under water.
The Three Gorges Dam in China is the longest in the world and will be the most important in regard to production capacity.
The ecological consequences for the fauna and the human impacts of the dam —over a million people displaced and the flooding of a high number of archeological sites— have created a huge worldwide controversies.
Yang Yi writes: *It is difficult for me to talk of these different photographs. Haunting souvenirs always come back to my mind. A feel like freezing, down to the bones.*

Biography

Born in Kaixian, Chongqing, China in 1971. Lives and works in Chengdu.
From 1993 to 2000, graphic designer in Chengdu. Co-founder of the advertising agency Lan Se Fei Yang in 2001. Studied photography at the China Central Academy of Fine Arts in 2006-2007. Among his exhibitions: *Uprooted*, Paris-Beijing Photo Gallery, Beijing; Mouvements mécaniques/Try Harder, *Make Art Public* in Canada: Montreal, Vancouver, Toronto and Ottawa; *Slick Art Fair* Paris, Galerie Dix9 in 2008 and *Uprooted*, solo exhibition at the Dix9 Gallery, Paris.

Catalogue
Bilingual French-English, 32 pages, 8 €
Introductory text: “Les habitailleurs”, Louis Bec

Conference (in French):
Les enjeux géopolitiques des ressources énergétiques de la zone arctique
September 16, 2009, auditorium MEP, 6 PM – 8 PM

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Musiques & Cultures Digitales est une association basée à Paris, dédiée aux arts numériques, au multimédia et aux musiques électroniques.

Actualité
Depuis 2007, MCD est associée à la programmation numérique de la Maison des métallos, établissement culturel de la ville de Paris (saison « Immatérielles », « Bruit de fond », …).
MCD travail actuellement à la publication d'un numéro hors-série consacré aux rencontres WJSpot#1, état des lieux des arts en réseau, organisé par Anne Roquigny les 27 et 28 mai dernier, dans le cadre de la saison « Immatérielles » et de Futur en Seine.

Publications :
- Revue MCD
Depuis janvier 2003, la revue bimestrielle Musiques & Cultures Digitales est disponible dans un réseau de distribution national et sur Internet en format papier et numérisé. Prescripteur et découvreur de tendances, MCD se penche sur l'actualité nationale et internationale des arts numériques au travers d'articles de fond, d'interviews exclusives, de repérages et de chroniques.
- Numéros hors-série
En mai 2009, MCD publie la troisième édition du *Guide des Festivals Numériques.*
Ce guide recense près de 350 festivals numériques, regroupés par zones géographiques (France, Europe, international) avec des informations détaillées sur un an.
MCD co-édite des hors séries aussi avec des structures ou des événements artistiques.
- Le livre *Arts numériques*
Septembre 2008, MCD est l'auteur du livre *Arts Numériques / Tendances - Artistes - Lieux & Festivals*, édité par M21 Éditions: Premier panorama des acteurs de la création numérique en France. *Arts numériques* est l'ouvrage indispensable pour décrypter les différentes facettes de cette création numérique, pour mieux en connaître les acteurs : artistes en blouse blanche, danseurs avec capteurs, médiateurs, avatars… jusqu'aux spectateurs qui deviennent souvent les acteurs de ces créations.
Ce livre est publié avec le soutien du Ministère de la Culture et de la Communication.

Réseau
- Digitalmcd.com
Le site Internet de MCD propose un contenu ciblé avec une sélection d'actualités mises à jour régulièrement, un aperçu du numéro en cours et des archives, un agenda et une webradio. Pratique et bilingue, le site permet aussi de s'abonner en ligne et/ou de télécharger la revue et les guides en format numérique 5PDF).
- Second Life
L'île Cultures Digitales est le pôle culturel international de MCD dédié aux arts numériques dans Second Life : http://slurl.com/secondlife/Culture%20Digitales/216/206/24

- Communauté en ligne : Digital Art International
Ouverture mai 2009 : MCD anime le nouveau site communautaire dédié aux arts numériques **www.digitalarti.com**

Les sites : www.digitalmcd.com / www.myspace.com/digitalmcd
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lacritique.org est un espace de réflexion et un support de diffusion engagé dans la création contemporaine : textes critiques sur des expositions, entretiens, focus sur des artistes ou des acteurs du monde de l'art, notes de lectures...

Elle affirme une position, attentive et active quant aux conditions de production des œuvres et aux situations sociales, économiques et politiques de l'art.
Elle mène des partenariats avec des revues papier et des manifestations innovantes.

L'enjeu du site est celui d'une critique d'art sur internet : interroger les critères de lecture d'une œuvre d'art et le faire en adéquation avec le support de diffusion. Une production textuelle sur internet ne peut en effet pas ignorer la nécessité de son référencement selon différents paramètres et mots-clés. Nous en avons choisis 6 : *écarts, nécessités, prétextes, tactiques, précipités, lacunes*. Ils répondent à des critères esthétiques qui participent à la réception d'aujourd'hui de l'œuvre contemporaine tout autant qu'à des noms communs disséminés sur la toile du web.

écarts
désigne la règle, la norme, le canon ayant trait à la question du beau en art et forgeant la forme artistique. Ecart nous sert à problématiser tout ce qui s'écarte de ces « règles » et de la doxa.

nécessités
implique l'idée d'une œuvre comme expression d'un sentiment ou d'un désir intérieur. Elle pose également la question de ce qui va désengager cette nécessité : le hasard et tous les dispositifs mécaniques dans la création.

précipités
se rapporte à ce qui, dans l'œuvre, fait écho aux rapports entre l'individu et le monde, aux liens qui se tissent dans nos habitudes de vie, dans notre culture.

tactiques
un mot qui parle de lui-même dans une actualité où artistes, galeristes, critiques, institutionnels savent en faire usage à bon escient...(ou non).

prétextes
engage, dans l'œuvre, les liens qui se serrent ou se desserrent entre sujet et objet. Prétextes prend différents masques : celui du communautarisme, de l'engagement politique...

lacunes
vient à notre secours pour accueillir ce qui ne répond à aucun des critères cités plus haut.

Comité de rédaction
Christian Gattinoni
Paul Di Felice
Bernard Gerboud
Daniela Goeller
Daphné Le Sergent
Jean-Louis Poitevin
Mathilde Roman

L'équipe
Robert Albouker, Aurélien Bidaud, Emmanuel Brassat, Michelle Debat,Odile Dorkel, Laurent Garreau, Agathe Hoffmann, Hugues Jacquet, Vincent Juillerat, Jean-Pierre Klein, Gaetane Lamarche-Vadel, Alain-Georges Leduc, Emmanuel Lincot, Pascale Lismonde, Julie Maille, Estelle Pages, Marie Picard, Jacques Robert, Yannick Vigouroux...

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Actualité photographique

QUI SOMMES-NOUS ?

Depuis son lancement en 1998, Actuphoto a su s'imposer parmi les médias culturels consacrés à l'actualité photographique ce qui lui a permis d'acquérir la confiance des plus grands organisateurs d'événements photographiques tels que l'agence VU, Magum photo, la Maison Européenne de la Photographie, le Jeu de Paume, Paris Photo etc

Fier d'une fréquentation de plus en plus importante, Actuphoto réunit tous les jours plus de 10.000 visiteurs uniques, un lectorat impliqué qui nous permet de développer et enrichir les actualités présentées sur le site.

Pour toute information supplémentaire, n'hésitez pas à nous contacter:

BUREAU
21 rue pixérécourt
75020 Paris France

Téléphone
0 899 650 200*
*1,34€ l'appel + 0,34€ /min

Adresse électronique
contact@actuphoto.com

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- L'annuaire des professionnels de la photographie
(galeries, musées, agences, collectifs, écoles, associations, photographes…) répertorie sous forme de fiches individuelles tous les contacts de la profession.

- La rubrique CARTE BLANCHE met en avant des photographes originaux et marginaux à découvrir.

- L'espace membre permet aux professionnels, aux amateurs et aux photographes d'échanger des informations et de soumettre leurs communiqués de presse ou événements.

- La Galerie leur offre la possibilité de disposer d'un site internet professionnel à des prix défiant toute concurrence.

Aux partenaires

- La publication de toutes leurs actualités sur Actuphoto.com

- L'intégration de leur logo dans tous les supports de communication (newsletter, communiqués etc.)

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