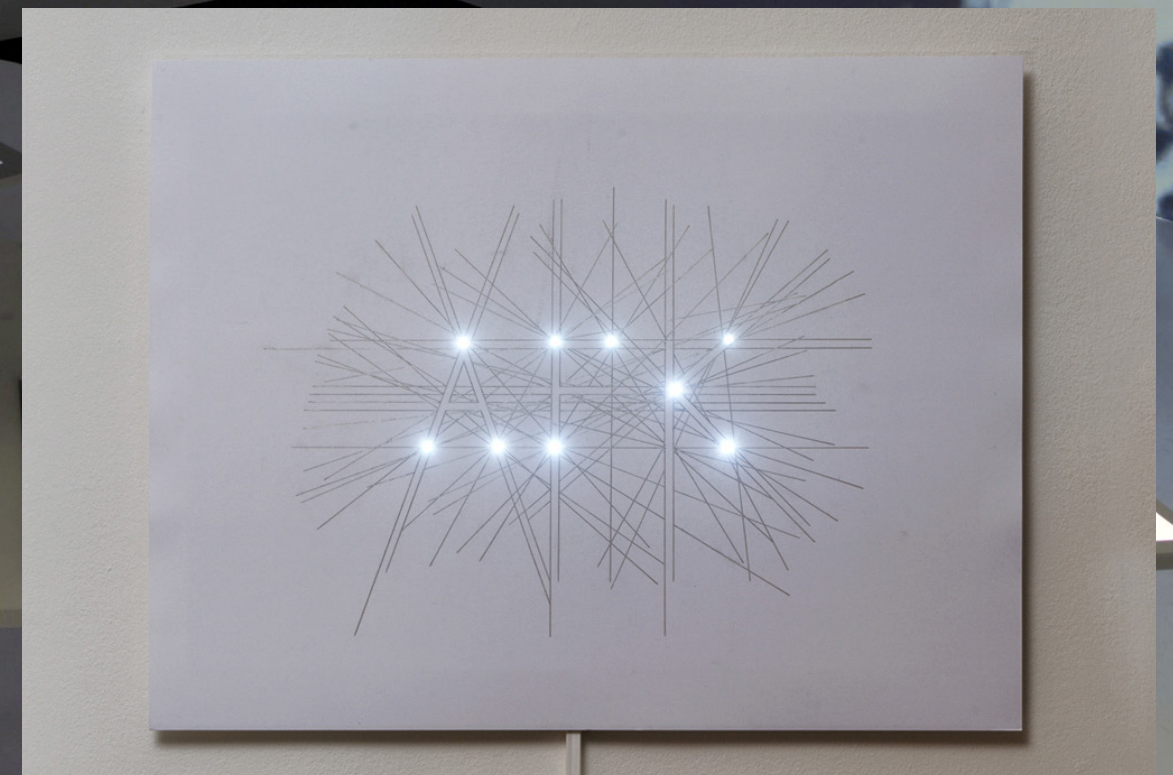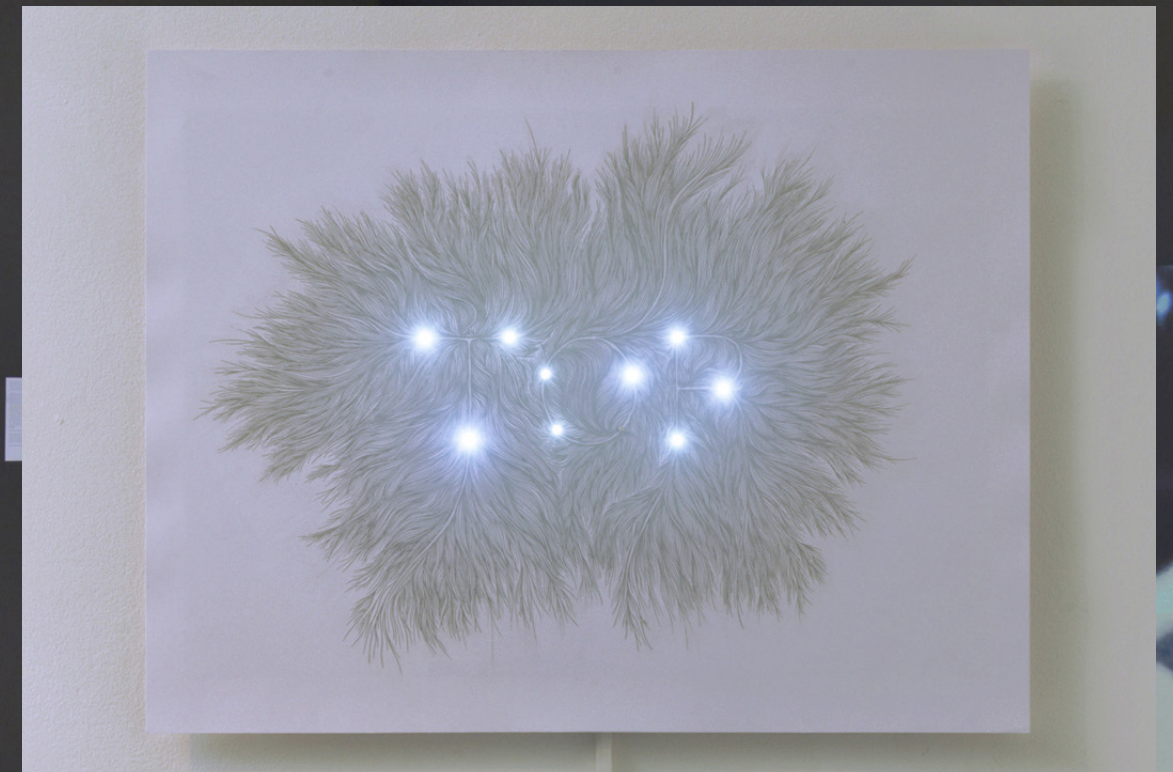**caché-e** Hidden

Away from Keyboard

An acronym for "Away From Keyboard," A.F.K. refers both to an online gaming practice and the moment when participants move away from an interface that connects them to others, leaving a message to signify their absence.

Ghost

In the world of the archive, it is customary to leave a piece of paper in place of the document that is checked out and brought to the reading room. This trace of the displaced object is commonly known as a "Ghost".

Immortelles

The product of a 19th century pastime practiced by women, an "immortelle" is made by weaving hair collected from the deceased or ordered from catalogs.

Deep Parting Lace
(La vie sauvage)

Floating in the exhibition space: acrylonitrile and vinyl chloride. Lethal.

Dark,

An obscure address printed in the margin of the poster *Untitled (National Riffle Association)* by Felix Gonzalez Torres.
Reload.
Print the screen.
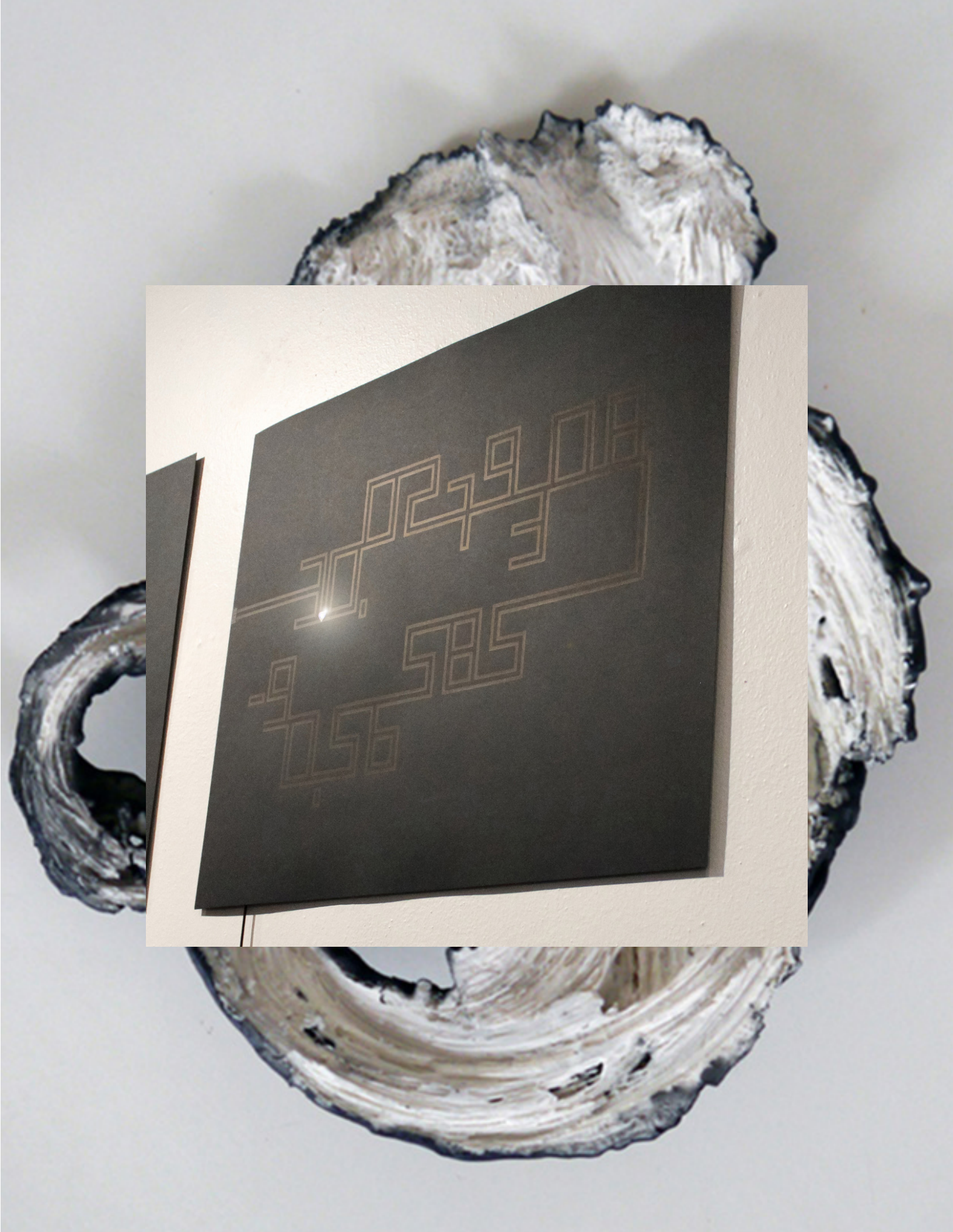Reload.
Print the screen.
Reload.
Print the screen.

Deep,

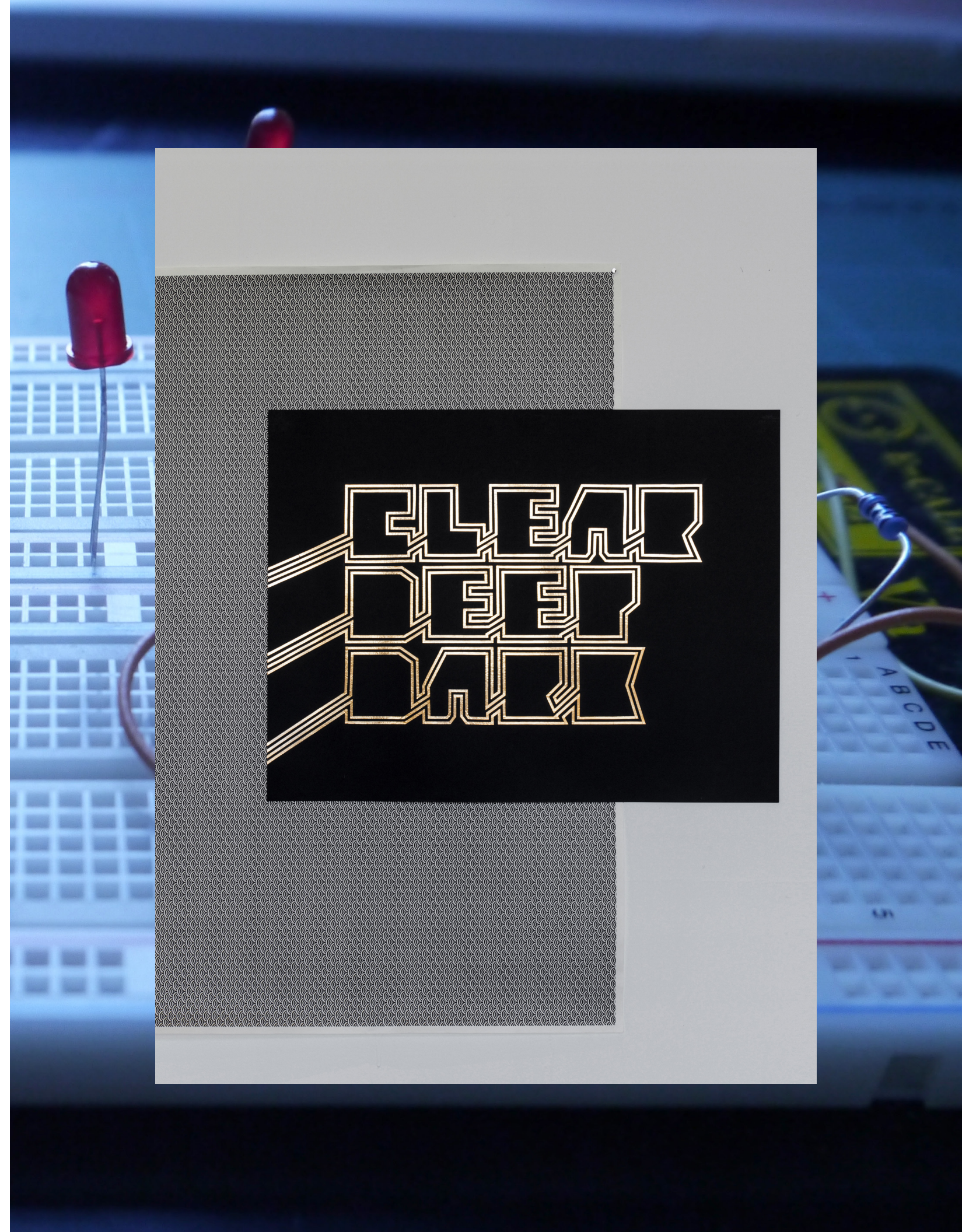*blue.* The color of the ocean around Clipperton Island.

Clear

The Clear Web. A supermarket. A transparent display case. A perfect navigation. Jennifer, rescue me from Paradise.

Seigaiha

The Internet, Deep Web and Darknet overlap on the wavy pattern of a traditional Japanese paper: transparency, visibility and darkness as decoys.

Obsolescence of a
generative program

Quebec City, 2007. The *Générateur blanc* creates a textual flow in real-time on the Internet. A textual flow that speaks of the time that passes, of the temperature, of the snow that falls or the ice that melts.

The legibility of the text produced by the generator depends both on the time and geographic position that it is accessed. The color of the page corresponds to the time zone of Quebec: at noon, the page is white; at midnight it is black. The color of the text corresponds to the time zone of the person who connects to the generator. In Quebec, a user sees nothing but monochrome.

The further the connection is from Quebec, the more visible the text: in Paris during the afternoon, white text scrolls over a light gray page.

New Orleans, 2017. A black screen: the color of the obsolescence of a program that recently celebrated its tenth anniversary.

Music Score

His master's voice captures life but does not communicate with the dead. And the little dog awaits on the coffin.

When the phonograph appeared in 1877, popular music played by amateurs dissipated. To hear a melody, you no longer needed to play it on an instrument: you simply sat and listened to a record.

Sitting in front of my computer (another technology that has replaced a number of instruments) I celebrate the pleasure and frustration of a musical score, of braille, of the act of deciphering.
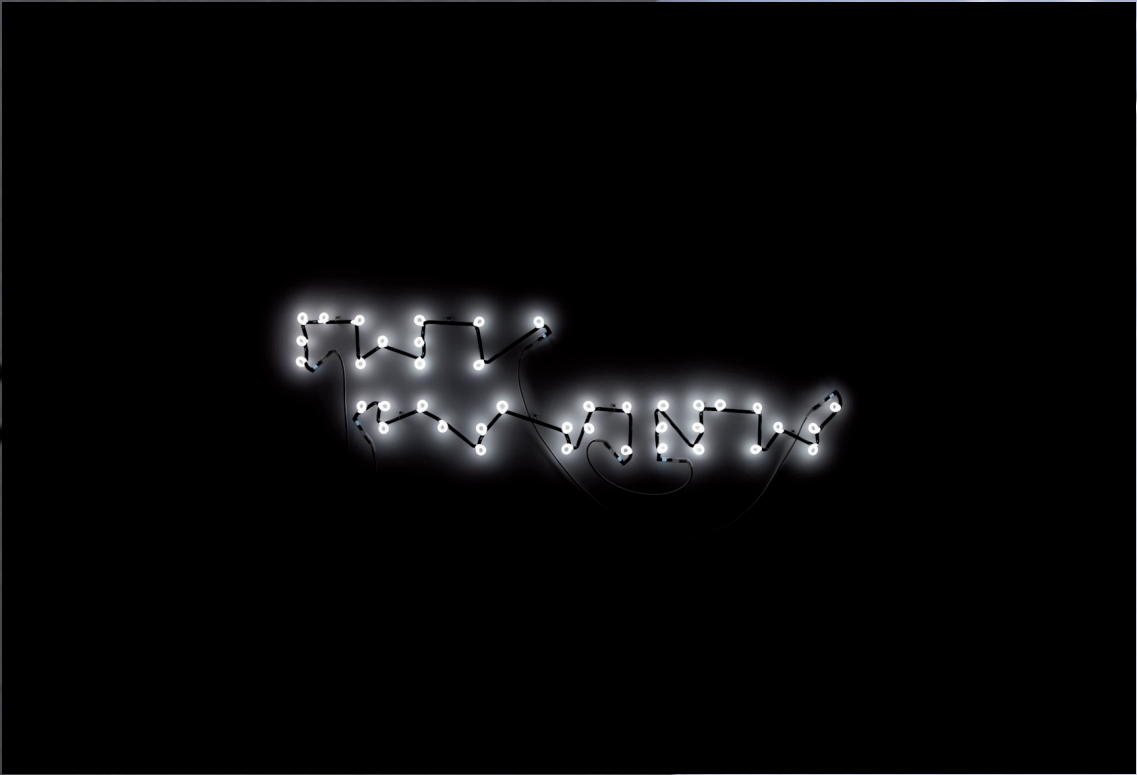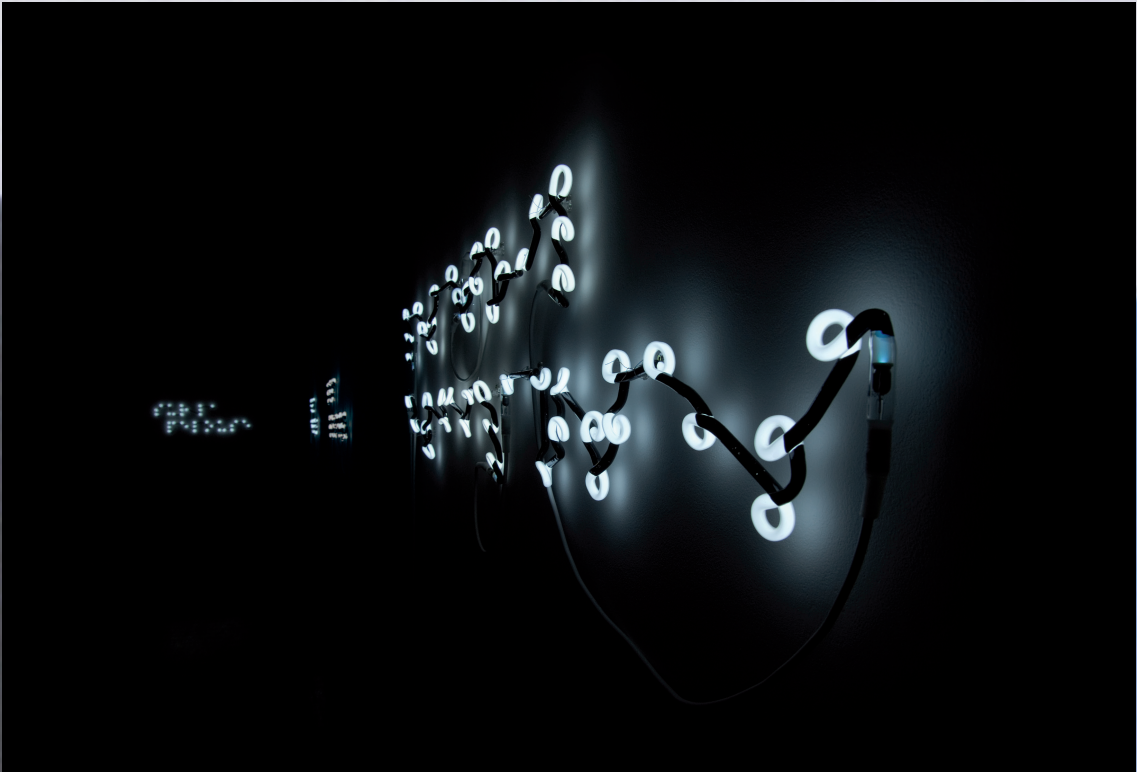
"œ" in the "other"

The word "cryptography" comes from ancient Greek: kruptos meaning "hidden", and graphein meaning "write".
In cryptography, the sentence or the word that allows a text to be decoded is called a key.
Traditional cryptography relies on a system of repetition, location and the combination of the letters that compose each language. Some books have unusual repetitions that distort the situation and make the original text difficult to decipher.

Seneca's *Oedipus* is the book that contains the most instances of "œ" in the French language – *Œdipe, bœuf, chœur, cœur, fœtus, œdème, œil, œuf, œsophage, Phœbus, sœur, vœux.*
A computer program suggests a rereading of Seneca's Oedipus through the creation of a new encrypted version of the text. Every page of the book is digitized in linear fashion, one by one, displaying an incessant and illegible scan that makes visible only the letters contained in the phrase "the œ in the other."
The key: "le e dans l'autre"
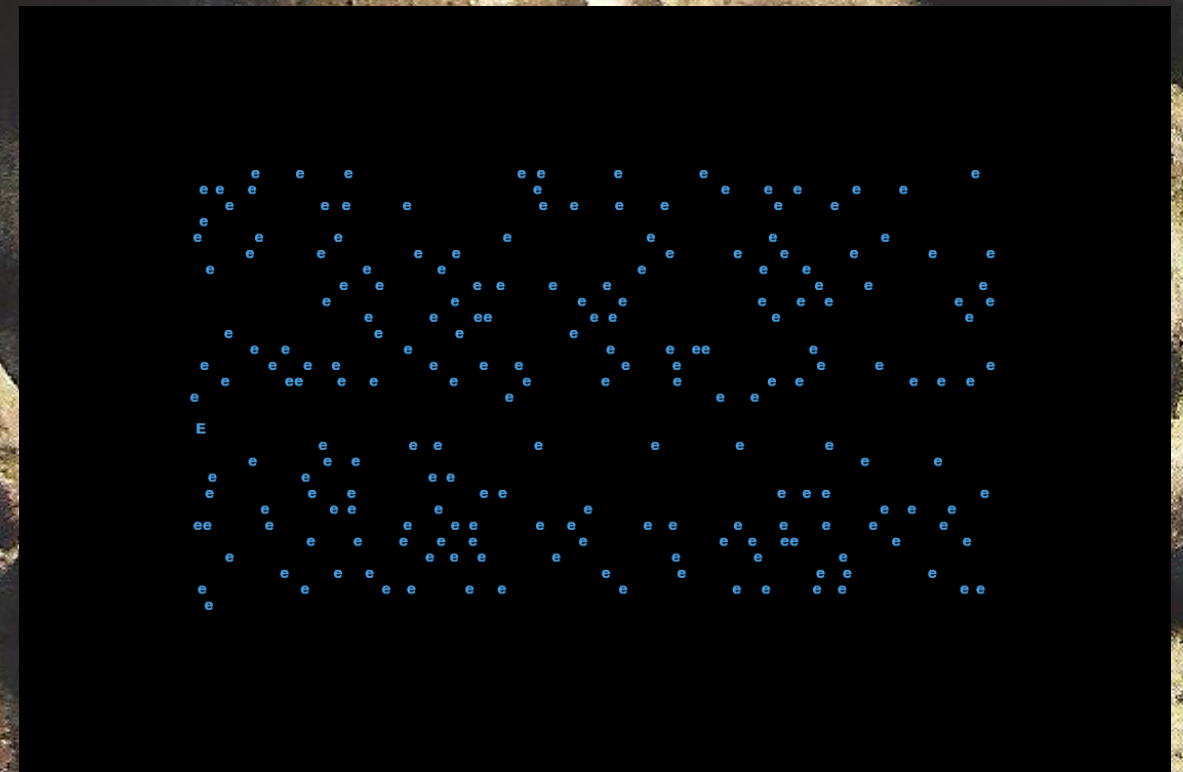
Sweet Dream

Sweet Dream
- 2 keyboard keys (*Sleep*, *Wake up*) embedded on the wall
- Electric wires
- Arduino microcontroller
- Internet connection

My apartment, Paris :
- Internet connection
- Arduino microcontroller
- Electric wires
- Electric relay
- Bedside table lampe

Crawling Through the Night Softly
(my Burden)

In 1973, Chris Burden produced a performance *Through the Night Softly*, where he crawled on a road glittering with glass fragments. This performance was filmed, and on the evening of November 5, 1973, the video was broadcast during an advertising break on Channel 9 - Los Angeles, under the name *TV Ad*.

On Nov. 24, 2008, gaston2511, a YouTube user, posted a version of *TV Ad* with a voice-over commentary by Chris Burden himself, a copy that belonged to the Pompidou Centre collection in Paris.

On November 5, 2013, a postcard that I produced for an Ultra Publishing House collection called *Save the Date*, contributes to the circulation of the first image of gaston2511's YouTube video.

I was born on the evening of November 5, 1973, a few minutes after the broadcasting of Burden's *TV Ad*.
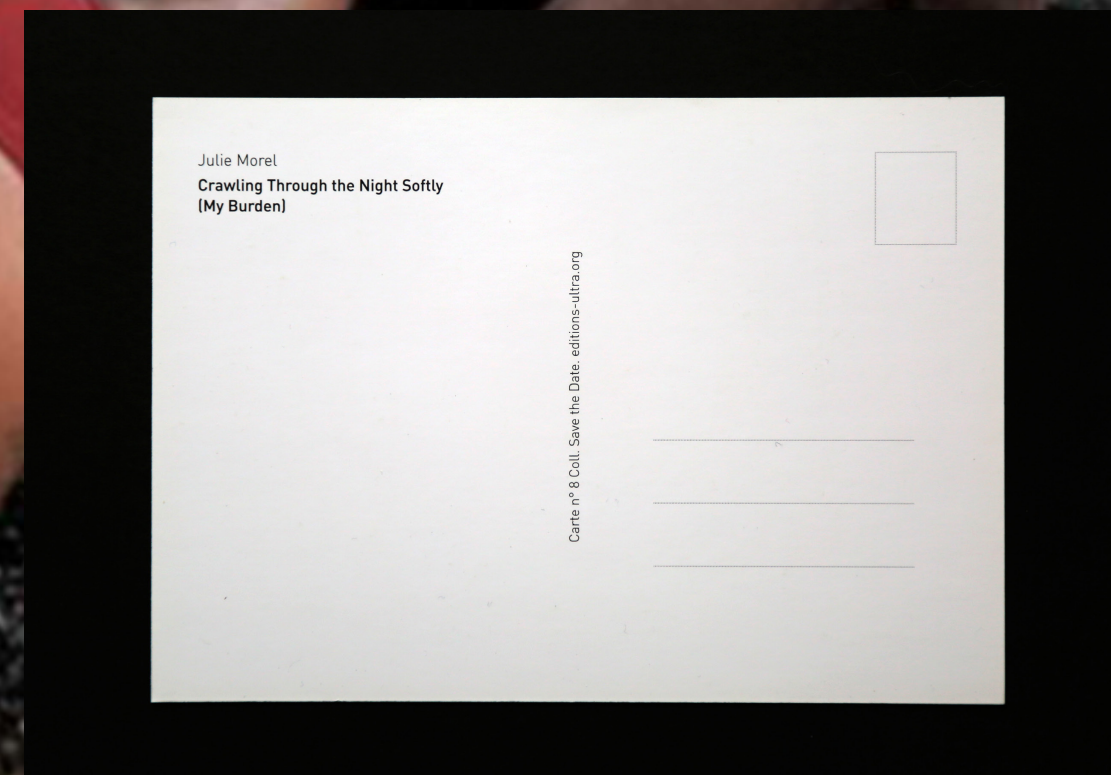
Crédits

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- **A.F.K. (Away from Keyboard)** - Silk-printed black conductive ink on black paper, triangular LEDs, electric circuits, 30" x 20" (2014-2015).
Background image: view of the exhibition *A.F.K.*, Le Quartier Art Centre, Quimper (photo: Dieter Kik).
Production: Quartier Art Centre & Centre National du Cinéma (Dicréam).

- **Ghost** - 10 ephemera in risography on bible paper (front printed black ink, back in gold ink), from an image of a human hair wig bought on the Darknet. Dimensions (framed): 11" x 17" (2015-2016).
Background image: Victorian Mourning Jewelry (photo: unknown, public domain).
Project produced during the *Hors les murs* program and grant, The French Institute.

- **Immortelles** - 3 synthetic hair compositions, glass, back walnut handmade mounting. Dimensions (framed): 11" x 17" (2016-2017).
Background image: advertising of a Chinese hair factory (photo: unknown).
Project produced during the *Pratique singulière*, Artist in Residence Program, UQAM, Quebec.

- **Deep Parting Lace (La vie sauvage)** - 10 hair works made from the remains of the Immortelles project and representing creatures from the abyss or siphonophore. Dimensions (framed): 28 x 43 cm (2017).
Background image: Marrus orthocanna (photo: Kevin Raskoff, public domain).
Project produced during the *Pratique singulière*, Artist in Residence Program, UQAM, Quebec.

- **Dark** (Reloaded) - Silk printed text on Felix Gonzalez-Torres' poster: "*Untitled (NRA-National Rifle Association).*" Dimensions: 62.2" x 41.7" (2017).
Background image: "*Head of executed Chinese criminal*" (photo: © Science Museum, London).
Project produced during the *Pratique singulière*, Artist in Residence Program, UQAM, Quebec.

- **Deep** (Dark) - Silk printed black conductive ink on black paper, triangular LEDs, electric circuits, 30" x 20" (2017).
Background image: porcelain projected on hair, black enamel. Dimensions: 20 x25 cm (photo: Julie Morel).

· **Clear** (*Constellations*) - silver ink drawing from the series Constellations. Dimensions: 50 x 75 cm (2017).
Background image: view of the exhibition *A.F.K.*, Triangle Gallery, Bordeaux (photo: Julie Morel).

- **3 States** (*Clear, Deep, Dark*) - Conductive tape on silk printed Japanese paper (2017). Dimensions: 30" x 20" (2017).
Background image: detail of a production test of a series of drawings titled Dark (photo: Julie Morel).
Production: Souther Methodist University, Dallas; PARSE, New Orleans.

- **Partition** - 11 neons (variable dimensions), sensors, soundtrack, booklet and CD (2009-2010).
Background image: CD and sleeve of the album *Partition* (photo: Julie Morel).
Production: Dordogne Art Residencies, France. Project produced in collaboration with David Bideau (sound).

- **Générateur blanc** - Online text generator (2007).
Background image: ice jams on the Saint-Laurent River (photo: Gilbert Bochenek, public domain).
Production: Chambre Blanche, Quebec-City.

- **Le « e » dans l'autre** - Computer program (2009).
Background image: bas-relief of a Roman sarcophagus (photo: unknown, public domain).
Project produced during the Kom.post Art Residency in Berlin (Relais Culture Europe Grant).

- **Sweet Dream** - Interactive installation in two different places (2008).
Background image: view of the exhibition *Transfer*, BBB Art Centre, Toulouse (photo: Julie Morel).
Produced with the technical expertise of Alexis Chazard.

- **Crawling Through the Night Softly (my Burden)** - Postcard, 500 copies. Dimensions: 10 x 15 cm (2013).
Background image: Chris Burden, *Through the Night Softly* (Magnolia Pictures).
Published by Ultra Edition Publishing House, *Save the Date collection*.

In most cases my work is created or received through a computer. It tends to generate several versions, using various mediums and platforms. Each new version extends or replaces the previous object which tends to exist in flux between its multiple representations.

In this process of creation, flow prevents linearity and hierarchy. It changes the relation which normally exists between two linked art objets: the matrix of an object, "the original," is not more important than the versions that follow it.

If the flow creates an unstable or multiplied object, we might imagine that any artistic proposal always contains the absent version(s) of its preceding objects, but also a version in absentia of the potential future object(s).

Does the current object retain any part of the substance of its preceding objects? Does it change the way we look at the objects already produced? Is it imprinted with the essence of the objects to come?

For the past few years, I have been exploring this version-flow-absence relationship in two directions:
- a system of artistic production that includes previous versions, or how to formalize the link between all the occurrences of the same piece (for example, a website and its presentation in an exhibition space through the form of drawings or an installation, followed by its documentation in an editorial format that has become the work itself, and so on);
- a production of potential works still to come, but also of unfinished, lost, illegible or inaccessible works, where we might find an idealized form in the projection and dematerialization of the works themselves.

My exhibitions often present works in progress, a moment of reflection materialized in the gallery space. These exhibitions are more about revealing a "relationship of absence" than bringing together different versions in the space itself.

My latest exhibitions, all titled *Clear, Deep, Dark*, have been an attempt to present only the titles and indexes of pieces which are inaccessible, for they are stored on a server or on a computer, or even left on an uninhabited island or in a place covered by the rising waters or in a country house. I install decoys or lighted signals that point toward realities far from the exhibition space: precarious places on the verge of disappearance.

caché-e