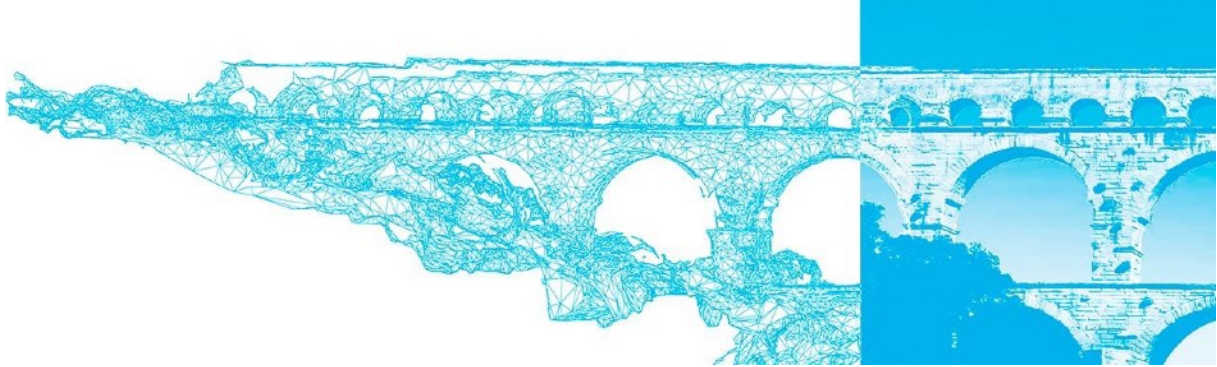




“Sous les pixels, la matière”
THE DIGITAL REVOLUTION ACCORDING TO FOUR INTERNATIONAL ARTISTS



ANA MARIA TAVARES
REGINA SILVEIRA
MONA YOUNG-EUN KIM
NICOLAS TOURTE

September 13 to January 5, 2024

The "Sous les pixels, la matière" (Under the pixels, the matter) exhibition invites four international artists to question the relationship between the real and the virtual, through works that blend nature and artifice. In the Pont du Gard showroom, Regina Silveira, Ana Maria Tavares, Mona Young-Eun Kim and Nicolas Tourte propose works, including a series of new *in situ* productions, that oscillate between physical and digital matter, stimulating new ways of conceiving the digital as an instrument of plastic creation: from video mapping to augmented reality, via photography, sculpture and multi-media installation.

The exhibition is spread out over the entire site, starting at the reception area, inviting visitors to discover the artists featured in the exhibition and showcasing our region's young artists.

The continuation of this journey into the digital world can be found in the temporary exhibition space, as a plunge into a futuristic and sensitive universe.

On the way to the bridge, Mona Young-Eun Kim's interactive totems unfold.

The itinerary ends at nightfall with a program of video mapping projections, allowing visitors to plunge into the creative and poetic universe of Regina Silveira, Ana Maria Tavares, Mona Young-Eun Kim and Nicolas Tourte.



Based on an idea by the artist residency l'[Échangeur](#)²² in co-production with the **LABIRINTO** laboratory for the development of new curatorial and technological practices, with the collaboration of Viviana Birolli, the **PONT DU GARD** presents an immersive and playful exhibition, resolutely transgenerational and transcultural, which promotes the ethical and artistic use of digital technology.

RECEPTION ROOM

In the reception room, two works in volume by Mona Young-Eun Kim and Nicolas Tourte set the tone for the exhibition as a whole. Introduced by an explanatory text, *Doublage* by Mona Young-Eun Kim is the starting point for an exhibition built on the thread of a constant tension between the real and the virtual, material and artifice: the sculptural installation that greets visitors at the entrance comes alive with new shapes and signs thanks to an application that can be downloaded by scanning a simple QR Code.

Fin de Carrière by Nicolas Tourte echoes the rest of the exhibition: this Lunel marble sculpture, created during a residency in the Vallée Heureuse quarries, is a small-scale version of a monumental video installation made of wood using the skills of the Moine joinery workshop, which can be seen in the temporary exhibition space.

In the same room, two interactive and playful works showcase the research of two young French designers on the theme of video games: *Fantôme* de Won Jy is part of a larger project to revive a Nîmes building (Le Vaisseau) now demolished.

FIFA poet Philip Berg hijacks the most famous of soccer video games, turning it into a random poem machine.

The theme of video games is also at the heart of *Knit's Island* by Ekiem Barbier, Guilhem Causse and Quentin L'helgoualc'h, which will be the subject of a unique screening in the Pont du Gard cinema: Presented in 2024 at the Antenna Documentary Film Festival in Sydney, this 95' feature-length film plunges viewers into the world of *Knit's Island*, a 250 km virtual territory² home to several survivalist communities, and its "inhabitants", occasional *gamers* or enthusiasts whose virtual existence can sometimes take precedence over real life.

TEMPORARY EXHIBITION ROOM

In the temporary exhibition room, works by Regina Silveira, Ana Maria Tavares, Mona Young-Eun Kim and Nicolas Tourte question the countless ways in which digital technology is reshaping our conception and practice of the world.

Regina Silveira's video *1001 Dias* challenges our perception of time, with a poetic telescoping of days and skies.

Part of a series of works paying homage to the visionary genius of Giambattista Piranesi, Ana Maria Tavares' video *Infinite Rotation* uses the interstice, both architectural and landscape, as the key to destabilizing and redefining our perception of space, through a disorientation that gives pride of place to entropy.

The video *La dynamique de la Chute* and the two photo prints *Fotoforma I* and *II* extend this interest in architecture, decompartmentalizing the history of the modernist season with new narratives that leave more room for diversity and inclusion.

For Nicolas Tourte, the link between physical and digital matter is a key focus of research and creation: in *Fin de Carrière* and *Entrailles*, video mapping redefines the materials of the sculptures, which become both physical supports for a sensitive experience and metaphorical devices for an imaginary drift.

Fondation, a word projected at the foot of a wall with the fleeting consistency of water, invites visitors to become aware of and re-enchant space. With *Divaguer*, water itself invades the space, transforming a dark corridor into a poetic river.

For Mona Young-Eun Kim, the digital world is both a tool for plastic creation and an open question: extended or even parasitized by countless RAM chips, the dystopian brain in *Random Access Brain* is halfway between a celebration of new digital memory media and a warning about the consequences of their use on our own memories. The imaginary sense organs that surround the brain extend this questioning: themselves parasitized by technological prostheses that, while useful, risk becoming very, if not too indispensable.

OUTDOOR SPACES

All along the tree-lined path leading to the Pont du Gard, four monumental totem poles and a sign by Mona Young-Eun Kim under the mall make augmented reality the vector of a new way of writing reality: through the filter of a screen serving both as a dubbing tool and as a key to another world, the colorful forms of the sculptures are clothed in signs as colourful as they are mysterious. As teeming as they are deliberately illegible, these signs from a universe where language no longer makes any sense take a close look at a society overloaded with information.



VIDEO PROJECTIONS ON THE PONT DU GARD

Friday, September 13 to Sunday, September 29 at 8:30 p.m.

The exhibition is complemented by a program of video mapping projections, allowing visitors to immerse themselves in the creative worlds of Regina Silveira, Ana Maria Tavares, Mona Young-Eun Kim and Nicolas Tourte.

MONA YOUNG-EUN KIM

Is this the future? 2019

360° video
2'

Project carried out as part of artistic programming
and cultural aspects of the Grand Paris Express.

"The video takes the viewer on a 360° stroll through the 13^{ème} arrondissement of Paris: in this place where a mix of languages is regularly found on billboards, store fronts and signs, however, no sign is visible anymore. In the streets, neon signs are available spaces, where everyone is free to inscribe their own language: the sign then becomes an empty screen and the physical landscape, a single large white wall. To the tune of Schumann's "L'Oiseau Prophète", which lends the landscape an air of mystery, reality is shaped and distorted through the prism of 3D modeling: the boundaries between the physical and non-physical worlds, the real and the virtual, are blurred and thinned.

NICOLAS TOURTE

Wicks, 2024

Video mapping

"My work focuses on the notion of the cycle and maintains a strong link with architecture. The life sciences guide me in my research, leading me to question, with humor and a touch of derision, man's place in the universe. My work on the Pont du Gard is intended as a graduation in time: from ignition to extinction.



REGINA SILVEIRA

Perpetuum, 2024

Video animation

1' (for loop mode)

Soundtrack: Rogerio Rochlitz

Technical production: Rodrigo Barbosa and Demétrio Portugal

"The projection of fictitious images of fires and torrential waters - in potentially infinite succession - offers a reflection on time: what has already passed and the apocalyptic future that may await the Earth and its history.

ANA MARIA TAVARES

Mnemonic for aqueduct, 2024

Video mapping installation

Variable dimensions

6' (for loop mode)

Format: 6800x1200p

Digital modeling and editing: Pedro Perez Machado

Soundtrack: Pedro Perez Machado

Edition: unique

"Starting from the creation of a poetic mantra - a mnemonic device - this project aims to celebrate nature and life, to highlight our power to aspire, resist and give thanks, to convey the importance of building a world where diversity can lead us to a better future. In the video, the clear waters of a river in Brazil, with its submerged plants, moss and rowing mantra, celebrate water, nature and diversity.

"UNDER THE PIXELS, THE MATTER

The digital revolution according to four international artists

September 13 to January 5, 2024

Opening on Friday, September 13, 2024

Practical information:

On the Left Bank, in the Temporary Exhibition Hall.

Opening hours: 10am to 12:30pm and 2pm to 5pm. Closed on Monday mornings.

Exhibition included with admission to discovery areas. Some works accessible to all outdoors.

Pont du Gard - La Bégude - 400 Route du Pont du Gard

30 210 TOWARDS PONT DU GARD

For further information: www.pontdugard.fr



The "Under the Pixels, Matter" exhibition could not have existed without the corporate sponsorship of **Moine Menuiserie**, co-production and production grant from **Groupe A - coopérative culturelle**, technical and logistical support from **Pictanovo**, the generous welcome from **Carrières Vallée Heureuse**, technical support from **Manœuvre** et assistance from **Videoformes**, for works by Nicolas Tourte; l production and logistical support from **Galerie Continua**, for works by Ana Maria Tavares ; the availability, production support and generous assistance of **Saad Mellah** , for Mona Young-Eun Kim's sculptural totems; the availability, trust, great skill and sensitivity of the **Pont du Gard** management and **teams**. Our thanks go to all those who believed in this project and contributed in different ways, with competence, enthusiasm and generosity.

THE ARTISTS

REGINA SILVEIRA

Digital pioneer

Regina Silveira (1939, Porto Alegre, Brazil) received her first artistic training in Porto Alegre, Brazil, and Madrid, Spain, but it was in Puerto Rico that she refined the exercises that define the very heart of her work. Invited to implement an experimental teaching model at the University of Puerto Rico, Silveira intensively tested graphic techniques for image reproduction, and lived in an environment that debated art as a territory conducive to the circulation of images, discourses and ideological systems of representation.



On her return to Brazil in 1973, Silveira, a follower of contemporary creative methodologies, continued her work as a university professor in São Paulo, and, as an artist, established herself as an outstanding researcher into the specificities of the technical means and languages of art.

Countless of Silveira's works question the limits of representation and visual perception. To this end, the artist investigates how the optical apparatus processes what we see, and how drawing can manipulate these processes, dilating and distorting them, leading them to the absurd. The starting points for these exercises are usually easily recognizable icons - staircases, labyrinths, shadows - transformed by permutation operations and insertions into photographic images, systems of representation or directly into architectural space.

<https://reginasilveira.com>

<https://www.lucianabritogaleria.com.br/>



ANA MARIA TAVARES

Metaverse and digital architectures

Born in 1958 in Belo Horizonte, Brazil, Ana Maria Tavares lives and works in São Paulo, where she has been an art teacher and researcher since 1982.

His work questions the modernist movement born almost a century after the country's independence, a characteristic of the major projects in the Brazilian capital, as an ideological construct with unexpected effects.

His works confront industrial and artisanal techniques, and use ornament - an element eliminated from Brazilian architecture from the 1920s onwards - to question gender, origin and otherness, themes generally ignored by the modernist movement.

Ana Maria Tavares develops stagings that suspend time and invite viewers to pay closer attention to the works of art that surround them.



www.anamariatavares.com.br

www.galleriacontinua.com/artists/ana-maria-tavares

MONA YOUNG-EUN KIM

Virtual reality

Born in South Korea, Mona Young-eun Kim lives and works in Paris.

After a double BA (2012) in philosophy and cinema at Dongguk University in Seoul, followed by a DNSEP (2018) with congratulations from the jury at MO.CO. Esba (École Supérieure des Beaux-Arts de Montpellier), she developed her work around the epistemology of subjectivity.



Straddling the line between conscious and subconscious representation, his artistic practice is deliberately dystopian, satirical and surreal.

Inscribed in current events through the use of objects and language, his participative pieces address the notion of social connectivity, offering the public the freedom to reinterpret and appropriate his creations.

Panoramic and in-situ, his pieces invite viewers to experience the work for themselves, intervening as active subjects in its evolution.

Most often conceived for non-institutional spaces, whether public or virtual, his works integrate the surrounding architecture and space, offering spectators a chance to wander and rediscover reality.

In order to realistically reproduce and modify the surrounding space, she frequently makes use of virtual reality. Seeking to dissolve the boundary between real and imaginary spaces, her work questions the relationship between inside and outside, often using the window/screen as an imaginary portal to other places and times.

www.monayoungeunkim.com

Nicolas TOURTE

From wood to digital video mapping

Born in Charleville-Mézières in 1977, Nicolas Tourte lives in Lille and works all over the world.

After studying at the ESAD in Valenciennes, he focused on the notion of cycle, developing a body of work with strong links to architecture.

His research is guided by the life sciences, and questions man's place in the universe with humor and derision. In the digital age, he oscillates between zero and one: it's in this in-between, this interstice, that he revels in his inventive discoveries.



His exhibitions and installations include the monumental video installation "Lupanar", conceived in Rome in 2015 and presented in Caen during the Interstice #10 festival; "Vues stratigraphiques" (2016), a series of photomontages related to trench warfare, which is the subject of a solo exhibition ("Etat crépusculaire") at the Musée de la Piscine in Roubaix; "Visions intermédiaires", a solo exhibition at the Château d'Hardelot (2017).

In 2018, he was invited to Taiwan's Gran Taipei Biennale and exhibited his research on natural phenomena in Katowice (Poland) during COP 24, Cooldown with the Alliance Française. The following year, he was chosen by HYAM to inaugurate its first carte blanche for a French artist on the island of Hydra and took part in the "Plein vent!" exhibition at the Halle au sucres in Dunkirk.

In 2020, his *Ellipses* installation, commissioned by the Route des Villes d'Eaux du Massif Central, was presented at Vidéoformes in Clermont-Ferrand.

www.nicolastourte.net

An exhibition presented by :



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