

ARCHEONAUTS

Morehshin Allahyari, Yaron Attar, Yael Burstein, Evan Roth
Laurent Mignonneau & Christa Sommerer, Quayola

Curated by Valentina Peri

Exhibition from November 3 to February 24, 2018
Opening on November 2, 2017

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Archeonauts - Second Chapter

The neologism « Archeonauts », from which this exhibition draws its title, is a portmanteau conflating the root of « archeology » with a word meaning « seafarers » in ancient Greek. The first component articulates a double meaning, that of antiquity (archaios) but also the act of ruling and dominating (archein), as Sigfried Zielinski has pointed out in his essay *Deep Time of the Media*, while the affix « -nauts » ideally refers to a repertoire of figures connected with the experience of travel, be it a journey across the Universe (Astronauts), though the seas that lie between the East and the West (Argonauts) or in the Cyberspace (Internauts).

The word « Archeonaut » identifies an archetype, that of a being in a state of itinerancy, a traveler through time and space, a wayfarer moving back and forth between West and East and deploying him- or herself in the networks of the Internet; it suggests a meeting of faraway worlds and unpredictable junctions between « the pasts and the futures, the future pasts and the past futures » (Jussi Parikka, *What is Media Archeology*, 2012). Thus, this neologism pinpoints an anthropological universal involved in a quest for meaning through an archeological gaze.

Two groundbreaking lessons have shaped this vision: Michel Foucault's *Archeology of knowledge* and the comparatively more recent field of *Media Archeology*. If the archeological method implies that the act of excavating the past is but an attempt to make sense of one's current situation, and that archeology is always, explicitly or implicitly, an interpretation of our present, *Media Archeology*, for its part, has suggested that media ghosts from the past may be a key to a deeper understanding of the symptoms of our present.

As Mark Fisher has stressed, while 20th-century experimental culture was seized by a recombinatorial delirium which made it feel as if newness was infinitely available, the 21st century is oppressed by a crushing sense of finitude and exhaustion.

« In the last 15 years, meanwhile, the internet and mobile telecommunications technology have altered the texture of everyday experience beyond all recognition. Yet, perhaps because of all this, there's an increasing sense that culture has lost the ability to grasp and articulate the present ». The very distinction between past and present is breaking down. Since then, cultural time has folded back on itself, and the impression of linear development has given way to a strange simultaneity (Mark Fisher, *Ghosts of my life*, 2014).

By exploding the continuity of contemporary experience, this disruptive moment has brought about a crisis of the teleological historic model, which regarded history as a continuum and as a celebration of the unstoppable march of progress. A belief translated at the level of worldwide economic systems in the myths of unlimited growth and technological power.

Against this backdrop, the exhibition « Archeonauts » attempts to bring together a group of artists who are also activists, theorists and visionaries. Out of sync with the present, like beings from a distant future confronting the artistic and technological ruins of a lost civilization, they delve into a global pre- and post-internet material and immaterial culture.

They belong to two different waves : one is the generation of artists born at the dawn of what has been termed the « end of the history » ; the other is one of the first generations to have appropriated new information technologies for artistic purposes.

Drifting through a plurality of timelines in an attempt to reclaim possible futures, these artists cast an archeological gaze born of a disarticulation of time that is typical of our age, setting forth a series of « polychronic and multitemporal » (Serres and Latour, *Conversations*, 1995) readings of a technological and artistic heritage spanning the East and the West.

Valentina Peri, 2017

[PRESS for the first chapter of the show in Paris \(click to read\)](#)

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Morehshin Allahyari



Biography

Morehshin Allahyari is a new media artist, activist, educator, and occasional curator. She was born and raised in Iran and moved to the United States in 2007. Her work extensively deals with the political, social, and cultural contradictions we face every day. She thinks about technology as a philosophical toolset to reflect on objects; a poetic mean to document the personal and collective lives we live and our struggles as humans in the 21st century.

Morehshin's work has been part of numerous exhibitions, festivals, and workshops around the world including Centre Pompidou, Paris, Venice Biennale, Museum of Contemporary Art in Montreal, Queens Museum, Pori Museum, Dallas Museum of Art, Museo Ex-Teresa Arte Actual, Contemporary Arts Museum of Houston, Museum für Angewandte Kunst, Miami Art fair, and Material Art fair. She has been an artist in residence at Carnegie Mellon University's STUDIO for Creative Inquiry (2015), Autodesk Pier9 Workshop in San Francisco (2015), and BANFF Centre (2013), among others.

Her work has been featured in NYTimes, Huffington Post, Wired, NPR, Parkett Art Magazine, Rhizome, Hyperallergic, Global Voices Online, and Al Jazeera among others. Morehshin is currently an artist in resident (in collaboration with writer/artist Daniel Rourke) for the Vilém Flusser Residency Program for Artistic Research, in association with Transmediale, Berlin.

Morehshin Allahyari
Material speculations : ISIS - Marten

Electronic components, 3D print (stereolithography), resin
Unique
2105-2016
Courtesy Upfor Gallery, Portland, USA

Material Speculation is a digital fabrication and 3D printing project by Morehshin Allahyari that inspects Petro-political and poetic relationships between 3D Printing, Plastic, Oil, Technocapitalism and Jihad.

"Material Speculation: ISIS" is a 3D modeling and 3D printing project focused on the reconstruction of 12 selected (original) artifacts (statues from the Roman period city of Hatra and Assyrian artifacts from Nineveh) that were destroyed by ISIS in 2015. "Material Speculation: ISIS" creates a practical and political possibility for artifact archival, while also proposing 3D printing technology as a tool both for resistance and documentation. It intends to use 3D printing as a process for repairing history and memory.

Material Speculation: ISIS, goes beyond metaphoric gestures and digital and material forms of the artifacts by including a flash drive and a memory card inside the body of each 3D printed object. Like time capsules, each object is sealed and kept for future civilizations. The information in these flash drives includes images, maps, pdf files, and videos gathered in the last months on the artifacts and sites that were destroyed. These materials were sourced by an intense research process involving contacting different archeologists, historians, and museum staff (from Mosul Museum to archeologists and historians in Iraq and Iran).





Yaron Attar

Biography

Born in Israel in 1979, Yaron Attar lives and works in Tel Aviv. He holds an MFA from Hamidrasha Art School, Beit Berl and a BFA from Bezalel Academy of Art and Design. Solo exhibitions include «Debts» at Hezi Cohen Gallery, Tel-Aviv, «Lunch with the Twins» at Cabri Gallery, and « Gambler's Breath» at The Kibbutz Art Gallery, Tel-Aviv.

Attar's works were displayed in various group exhibitions in venues such as The Israel Museum Youth Wing, Jerusalem, Herzelia Museum of Art, The First Tel-Aviv Art Biennial, Fresh Paint 9, Kunstwerk Carlshütte Germany, The Genia Schreiber Tel-Aviv University Art Gallery, Subvision Kunst Festival Hamburg, MoBY (Museums of Bat Yam) and Raw art Gallery. His films were screened in film festivals such as Tampere Film Festival in Finland and at Kunstthale Faust, Hannover German.



Yaron Attar Venus of Berekhat Ram

Venus of Berekhat Ram
Video loop
2013

[WATCH VIDEO HERE](#)

Yael Burstein

Biography

Born 1974, living and working in Tel Aviv, Israel. Education: MA Royal College of Art, London, UK (2005-2007), Cultural Studies, Camera Obscura School of Art, Tel Aviv (2003), BFA (Hons) Bezalel Academy of Art and Design, Jerusalem, Israel (2001), Exchange Program, School of Visual Arts, New York, NY, USA (2001)

An solo show at Tel Aviv Museum, Tel Aviv is planned current 2018.

Awards: "Mifal HaPais Council for the Culture and Arts prize" (2015); "Parallel Prize of 2007", Royal College of Art, London, UK (2007); "Clore Israel Foundation Scholarship" (2005-2007); America-Israel Cultural Foundation Scholarship (2001-2002); Sandberg International Award for Special Achievements in Art and Design, Bezalel Academy, Jerusalem (2001); Award of Excellence, Bezalel Academy of Art and Design, Israel, awarded annually (1998-2001)

Works in Collections: The Israel Museum Jerusalem; Museum On the Seam Contemporary Art Museum, Jerusalem; SIP, Shpilman Institute for Photography; Parallel Group collection, Italy

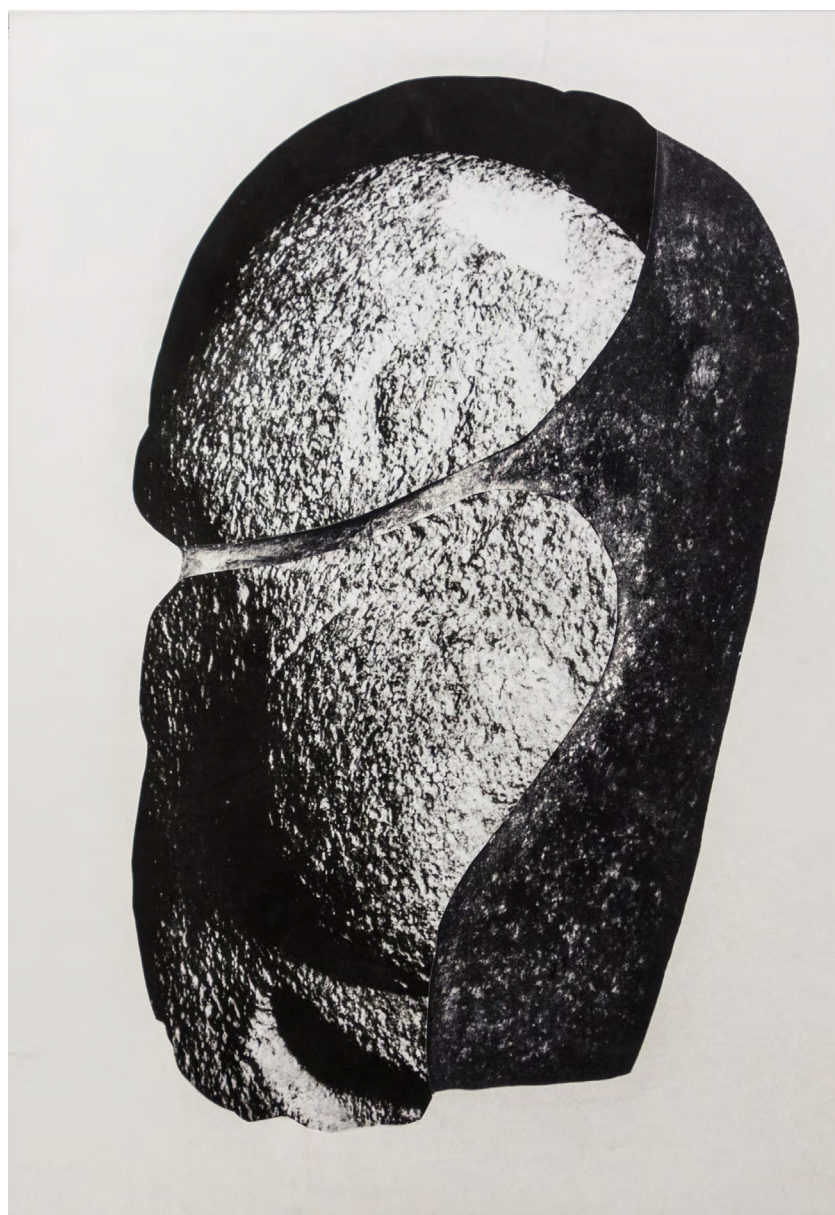


Yael Burstein
Untitled

Collage
130 x 156 cm
2014

Yael Burstein
Either-or

Collage
107 x 160 cm
2013



Evan Roth

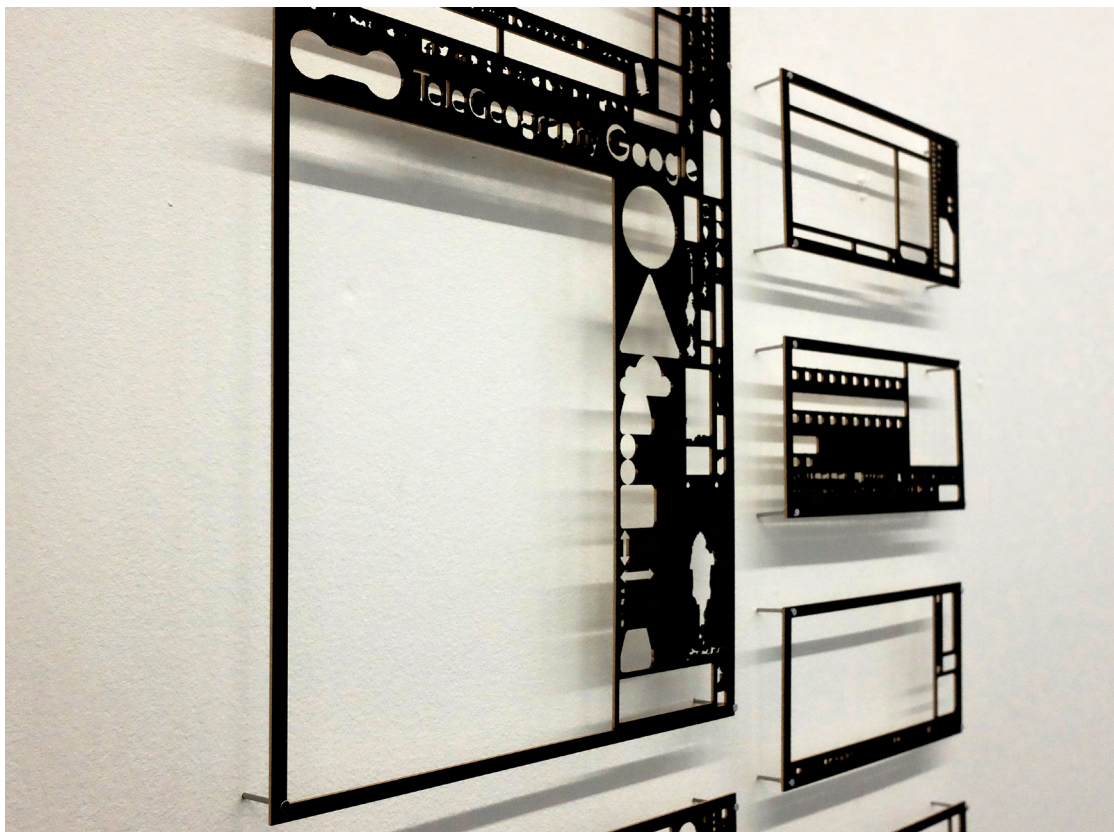


Biography

Born USA, 1978

Evan Roth is an American artist based in Paris whose practice visualizes and archives culture through unintended uses of technologies. Creating prints, sculptures, videos and websites, his work explores the relationship between misuse and empowerment and the effect that philosophies from hacker communities can have when applied to digital and non-digital systems.

His work is in the public collections of the Museum of Modern Art, New York, and the Israel Museum. Recent exhibitions include the 2016 Biennale of Sydney; Electronic Superhighway (2016-1966) at Whitechapel Gallery, London; and This Is for Everyone at the Museum of Modern Art, New York. Roth co-founded the arts organizations Graffiti Research Lab and the Free Art and Technology Lab and in 2016 was a recipient of Creative Capital funding.

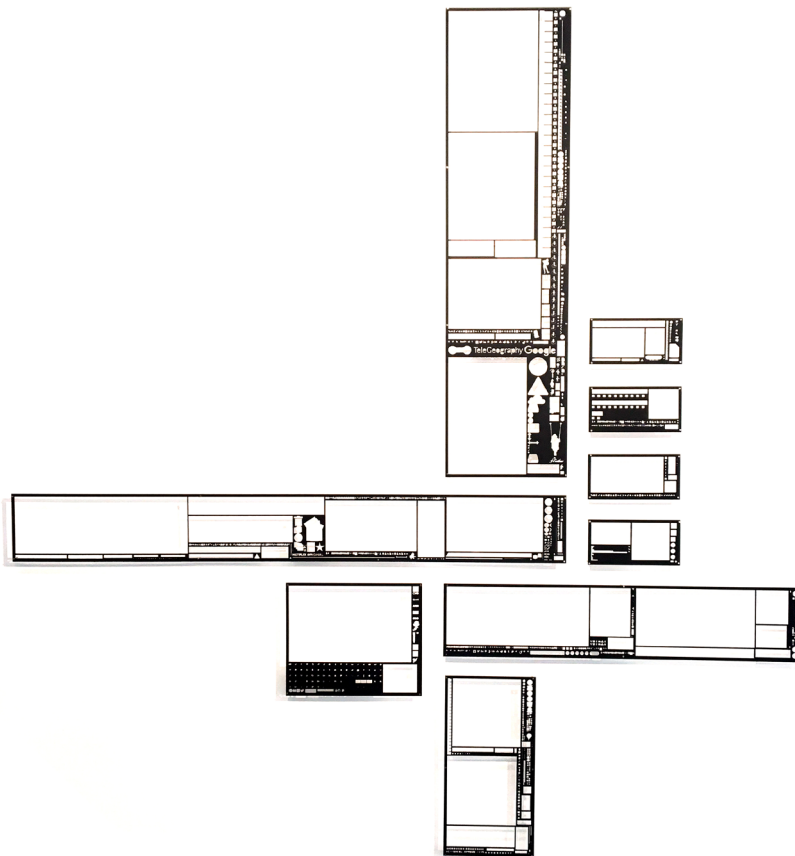


Evan Roth Silhouette series

1030g drawing board
Dimension variable
2014 ongoing

The "Silhouette series" utilizes the 18th century technique of the same name by representing a subject as an outline cut into a single piece of black paper. Although the technique most commonly depicts a person in profile, it is applied here as an alternative visualization and approach to the modern Internet.

The individual compositions are composed from pieces of the artist's own Internet browsing data and based on standardized internet advertising proportions, drawing into question whether these proportions are in reaction to or are a driving force behind the general shape of the web. Similar to its 18th century counterpart, the series eschews the content of the subject, leaving only the familiar outlines to represent the character.



Laurent Mignonneau & Christa Sommerer



Biography

Laurent Mignonneau and Christa Sommerer are internationally renowned media artist and researcher and pioneers of interactive art.

They met at the Institute for Media run by media pioneer Peter Weibel in 1991. After an artist-in-residency at the NCSA National Center for Supercomputing Application, Beckman Institute, Urbana, IL USA and at the NTT-ICC Inter Communication Center, Tokyo Japan they worked as researchers at the ATR Advanced Telecommunications Research Laboratories in Kyoto and at the IAMAS Institute of Advanced Media Arts and Sciences in Ogaki, Japan. They studied at CAiiA-STAR at University of Wales College of Art, UK (with Prof. Roy Ascott) and at Kobe University, Japan.

Currently Mignonneau & Sommerer are professors and heads of the department for Interface Cultures at the University of Art and Design in Linz, Austria.

Sommerer and Mignonneay have jointly created around 20 interactive artworks, for which they received numerous awards such the 2012 Wu Guanzhong Art and Science Innovation Prize (for «Escape») awarded by Ministry of Culture of the People's Republic of China, the Golden Nica Prix Ars Electronica, the Ovation Award of the Interactive Media Festival Los Angeles, the Multi Media Award'95 of the Multimedia Association, Japan, the World Technology Award - Finalist in The Arts of the World Technology Network, UK and the PRIZE 2008 - uni:invent Award by Ministry of Science and Research in Austria.

Their installations are part of museums and collections around the world

Laurent Mignonneau & Christa Sommerer Egometer

Interactive work
20 x 30 cm
2017

"Egometer" consists of an antique ammeter that was previously used for teaching physics in schools. We modified this machine by adding sensors that measure the user's various body data. On a scale between 0 and 100 the artists' ego level is indicated and in the background a portrait of the artists can be seen. When a user touches the two sensors on the machine, an indicator needle starts to move vigorously. Additionally a mysterious sound is created during this process. Each user generates a different measurement that translates into how much he or she likes the artists. Once the measurement is completed, a mechanical counter adds one more number to the overall ego count. Every exhibition and interaction adds to the ego increase of the artists.



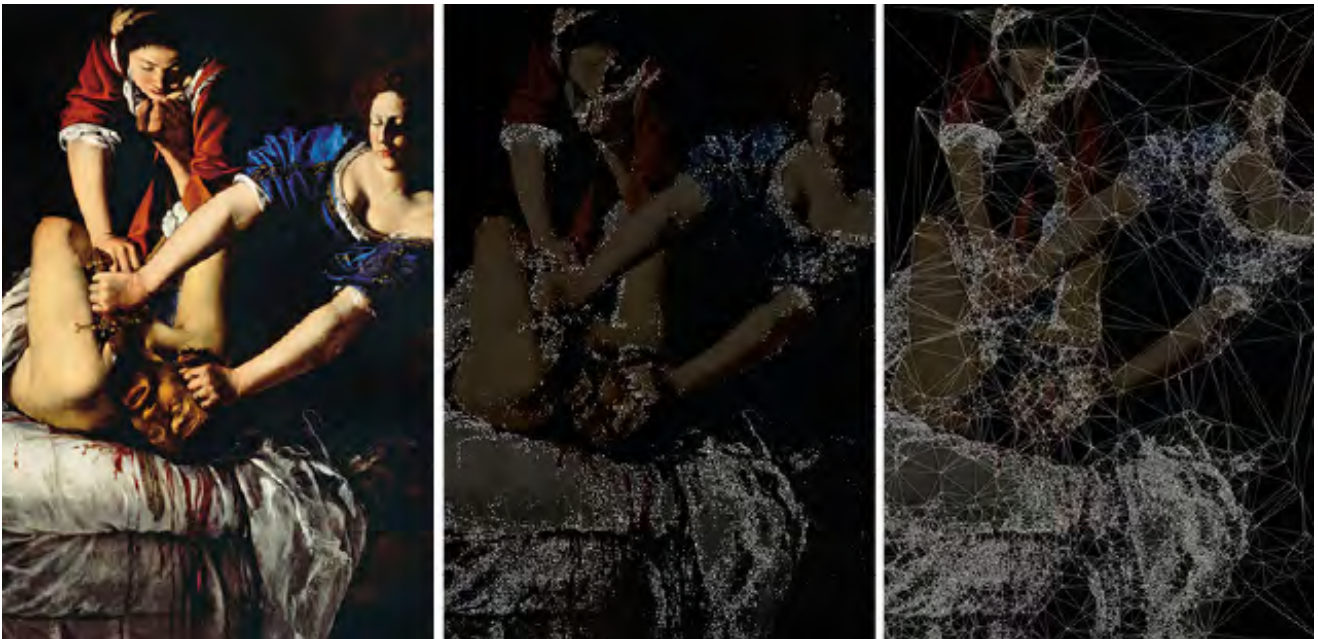


Quayola

Biography

Quayola is a visual artist based in London. He investigates dialogues and the unpredictable collisions, tensions and equilibriums between the real and artificial, the figurative and abstract, the old and new. His work explores photography, geometry, time-based digital sculptures and immersive audiovisual installations and performances.

Quayola's work has been exhibited at the Venice Biennale; Victoria & Albert Museum, London; British Film Institute, London; Park Ave Armory, New York; Bozar, Brussels; Palais de Tokyo, Paris; Cité de la Musique, Paris; Palais des Beaux Arts, Lille; MNAC, Barcelona; National Art Center, Tokyo; UCCA, Beijing; Paco Das Artes, Sao Paulo; Triennale, Milan; Grand Theatre, Bordeaux; Ars Electronica, Linz; Elektra Festival, Montreal; Sonar Festival, Barcelona and Sundance Film Festival.



Quayola
Iconographies #28 and #29
Judith & Holofernes after Artemisia Gentileschi

2015
58 x 42 cm
Engraving on Anodized Aluminium, Wood Frame
Uniques

Iconographies is an ongoing project focusing on the analysis of renaissance and baroque paintings via computational methods. Religious and mythological scenes are transformed into complex digital formations. By removing iconographic narratives, the paintings lose their original context to become new objects of contemplation.

The series #21-80 explores the classic iconographic theme of Judith & Holofernes: a clever and courageous woman who liberates her people by cutting off the head of the enemy, after having enticed him with her beauty.

Subject of hundreds of paintings throughout history, Judith & Holofernes is one of the most important example of iconography in western art.

This series does not aim to offer a new contemporary take on the subject, on the contrary it delves beneath the iconographic layer to propose alternative versions of the paintings. 60 different masterpieces depicting Judith & Holofernes are reduced to sets of instructions to translate their composition and colour schemes into new abstractions. The complete detachment from historical narratives achieved through computer-vision allows the originals to be re-discovered under a new authenticity.

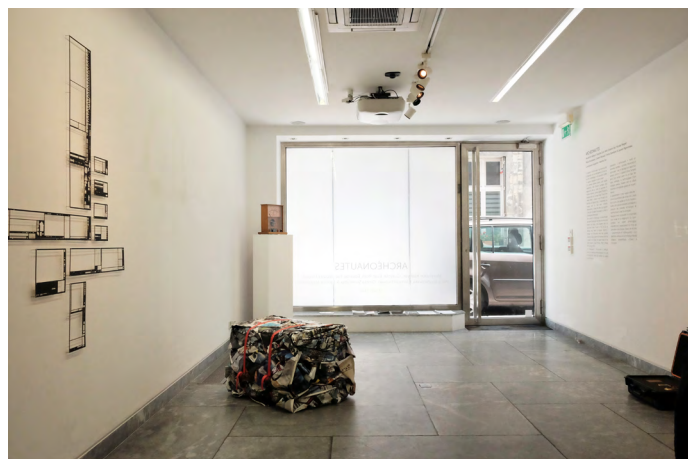
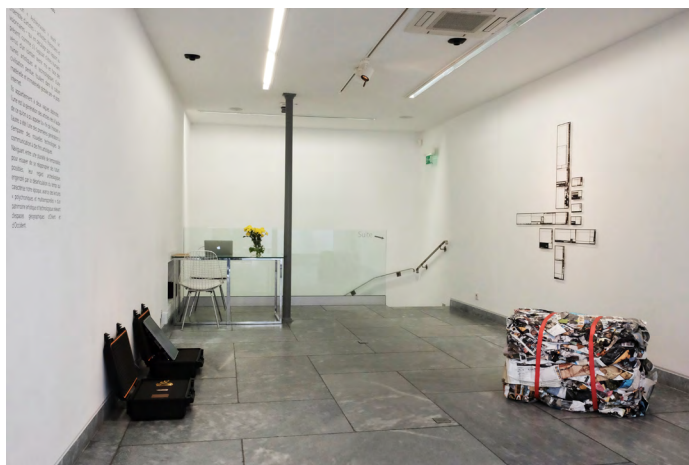


Archeonauts - First Chapter
Galerie Charlot Paris
27 Avril - 3 Juin 2017

Artists : Morehshin Allahyari, Quayola, Evan Roth, Eduardo Kac, Nicolas Maigret, Maria Roszkowska, Clément Renaud, Laurent Mignonneau & Christa Sommerer
Curated by : Valentina Peri

Show featured in (click to read) :

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Galerie Charlot was created by Valérie Hasson-Benillouche in Paris in 2010 in order to promote innovative contemporary art practices. Valentina Peri joined the gallery in 2011 and she is currently the associate director.

Particularly sensitive to emerging art forms, Galerie Charlot focuses on the relation between art, technology and science.

Every year, the work of its artists is shown in some exhibitions and contemporary art fairs. Collaborations with international art galleries and institutions foster the gallery's reputation.

The gallery is a reference for a clientele which ranges from young to leading art collectors appreciating its challenging vision for today's and tomorrow's talents.

In May 2017 Galerie Charlot opened a new space in Tel Aviv, Israel.

PARIS

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