

22,48 m²

30 rue des Envierges - 75020 Paris - tél : +33 981722637
email : le2248m2@yahoo.fr - site : www.2248m2.org



UPLOLOLOAD

#19

Group show

Artists

Aram Bartholl, Emilie Brout et Maxime Marion,
Thomas Cimolai, Arnaud Cohen, Caroline Delieutraz,
Soraya Rhofir

Curated by Maxence Alcalde et Caroline Delieutraz
09/11/2012 -22/12/2012

It's been two decades now that we use Internet to share information, starting from what one may now call the traditional email, right up to personal websites. In recent years we saw the rise of blogs and community sites. All these elements are now part of our daily lives. In business, a Powerpoint presentation is more appreciated than a long speech, ministers tweet their thoughts, the kids "like" each other on Facebook, everybody watches their "e-reputation".

The same period saw the development of platforms for online games, "persistent universes" where some people spend most of their time. For the typical "no life", the so called "virtual" world has become the world he most frequently visits, it's the place that brings together his friends, habits, love stories etc. Finally we need to ask whether we're downloading the online towards the offline, and with it whether it's time for a substantial recoding of the digital universe.

Uploloload proposes an investigation into the basic recoding of all things digital as a form of deciphering various worlds. It's about the digital defeating the real, when the real in turn tries to mimic the digital. It's a manmade strategy of defeat in front of the machine's virtuous hyper dexterity. Uploloload plays deliberately with the ambiguity of our values and with the legitimacy we attribute to our system of references. Everybody knows what's a work of art, in the same way as everybody knows what's a digital image. But if you dig further, the obviousness of the answers fades leaving space for more profound questionings. It's important to get back to the "code" of each of the elements, to their metaphorical DNA, their lowest common denominator.

Key figure of the new generation of net art Aram Bartholl made a habit of inserting elements of the net into our daily lives. Known for his monumental Google Maps icons, the artist presents us with a simple peer-to-peer network. It's centred around a USB stick embedded into the exterior gallery wall which will be available for everyone to use. Everybody is invited to drop or retrieve files, even if the gallery is closed. Deliberately low tech, this work revives the material value of barter, or even the ancient practice of precious offerings made at the foot of totems.

The fighter planes presented by Thomas Cimolai seem familiar, at least in the virtual worlds of video games or in what was still known in the 1990s as "computer animation". It's this kind of common language that forms the base of Cimolai's Trophies of the 6th continent, feeding the strange familiarity we feel in front of war machines that - curiously - nobody ever really saw. Printed on canvas sheets and displayed on coat hooks, these virtual aircrafts act as hunting trophies, and remind one of animal skins torn from nature at the price of a battle that's as futile as virile.

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The “transhulance” of iconographies is the subject of Soraya Rhofir’s artistic obsessions. The artist opts for a display of figures taken both from the net and old working manuals. Inherently viral, Soraya Rhofir’s installations saturate the eye with images already seen and direct our movements through carnivalesque silhouettes and gestures reminiscent of Dickens. The images transmute into electric sheep wandering the neutral gallery space, no longer knowing where to graze. The viewer becomes embodied - to borrow a term used by the U.S. military to describe «independent» journalists incorporated in military units during the second Gulf War. Here, withdrawal and objectivity seem impossible, because nobody is able to identify the object of the real. For Uploloload, Soraya Rhofir presents an installation specifically designed for the exhibition.

Internet has undoubtedly changed the work of cinephiles. If twenty years ago, in order to see a certain movie, you had to wait for a retrospective, nowadays it’s immediately available and as quickly interchangeable. It’s now possible to become a cinephile even in places formerly considered as “cultural deserts”. Emilie Brout and Maxime Marion are part of that generation and they decided to recreate, in their own way, selected scenes from cult movies, like kids in a playground. Playing with landscapes from Google Map, and playmates like Stanley Kubrick, Sergio Leone, Federico Fellini, Francis Ford Coppola, Michelangelo Antonioni... the artists reproduce camera movements of the films’ legendary scenes, sometimes taking them to the absurd. When they “re-film” the famous tennis scene in Blow Up, they reach the climax of their endeavour, as they replace the mime show and the “imaginary” tennis ball with nothing else than camera movements.

Let’s not forget “that the internet is fun”. At least that’s what the three Smileys by Arnaud Cohen seem to suggest. The vengeful Smileys are made of circular slate discs featuring coins that form those famous emoticons. Looking closer one realizes that these coins circulated under the Vichy regime. Hence, the “fun”-part turns into something “lugubrious”, reminiscent of the haunting blins mile of an SS officer. But with Arnaud Cohen, the recoding process has largely failed when it comes to the historic memory of places. Closely linking life and death, smiles and tears, the Smileys finally find their place among the well-known genre paintings of the Vanities. “The worst is never certain?”, at least that’s what seems to announce Caroline Delieutraz with her Google bookmarks. The artist lists keywords associated to selected books, and subsequently copies the adverts Google links to them. What follows is a series of “quite real” advertising bookmarks which the artist distributes in various libraries (BnF Bibliothèque nationale de France, BPI Bibliothèque publique d’information).

There’s no doubt then, that each of the artists presented in the exhibition Uploloload underline the defeat of the off-line world, that of a « diminished reality » softly being crushed within a luxurious « augmented reality ».

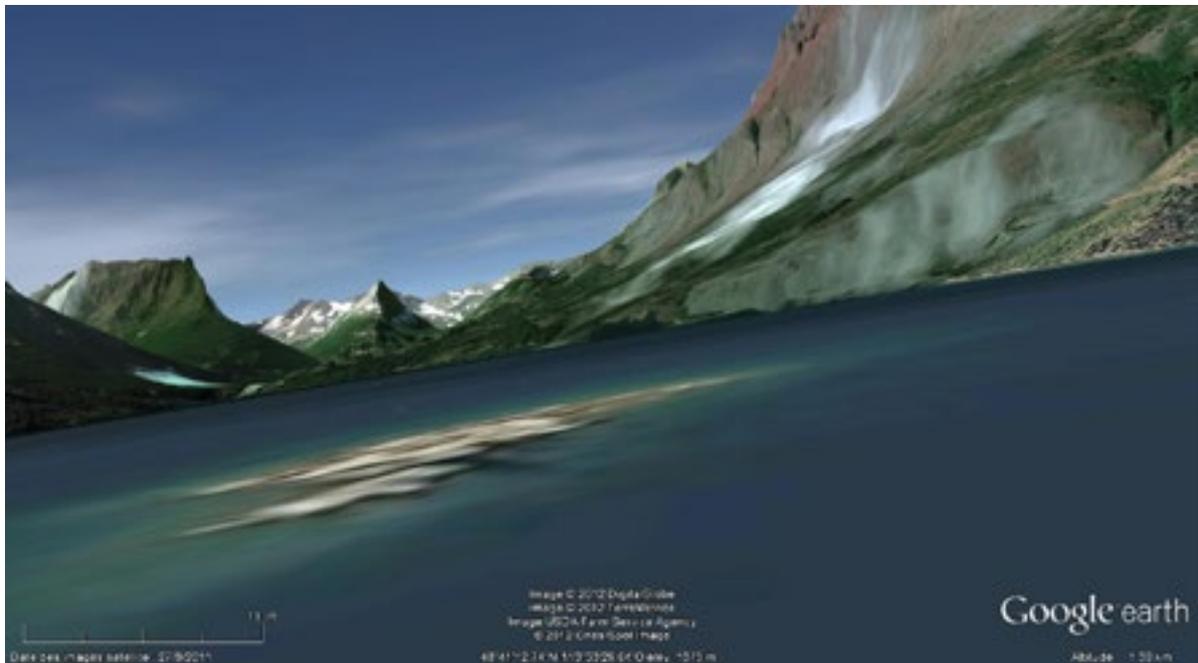
Maxence Alcalde

Maxence Alcalde is an art critic, curator of exhibitions and blogger. He holds a doctorate degree in aesthetics and is the author of L’Artiste Opportuniste (L’Harmattan, 2011)

Caroline Delieutraz is an artist and a member of the art collective Microtruc.

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Emilie Brout and Maxime Marion, *Google Earth Movies*, 2012.



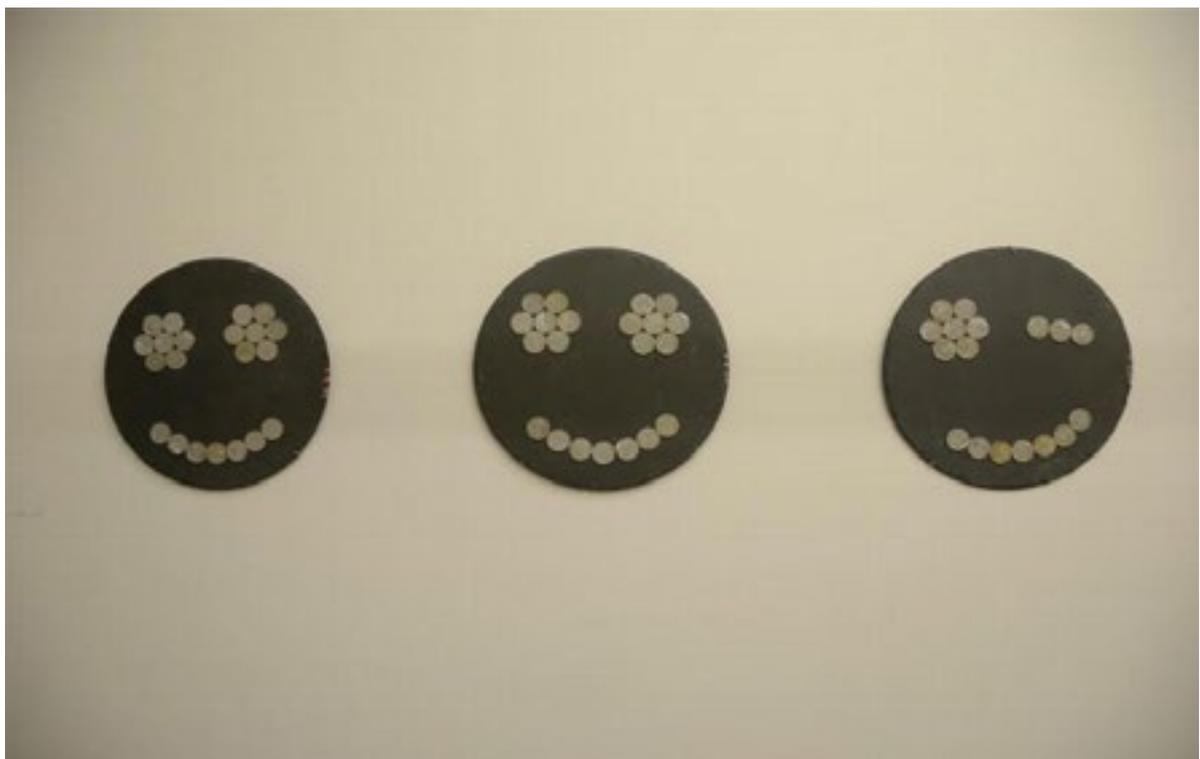
Thomas Cimolai, *Les trophées du 6e continent*, détail, 2012.

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Soraya Rhofir, **DIDASCALICON**, Installation, dimensions variables, 2012, vue de l'exposition Didascalicon, Palais Ducal, Nevers.



Arnaud Cohen, *Excavation - Smileys revanchards (smileys à la francisque)*, 2012.

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Caroline Delieutraz, **Google Marque-pages**, Bibliothèque publique d'information, 2012.



Aram Bartholl, **Dead Drops**, New York, 2010.

22,48 m²

Founded in October 2010 by Rosario Caltabiano, gallery 22,48 m² strives to be a unique exhibition space and a venue for the diffusion of contemporary artworks within the international art scene. Since its opening, the gallery has organized and produced more than 50 exhibitions: monographic shows dedicated to the artists of the gallery, or thematic exhibitions featuring other artists. Open towards new technologies they are all marked by a critical engagement regarding the evolution of contemporary art.

In collaboration with curators, critics and artists, 22,48 m² proposes a multidisciplinary program: apart from its regular exhibition program, the gallery organizes performances, screenings, round-tables, debates, presentations of selected artworks, and activities dedicated to children and families, led by artists themselves, or by specialised animators.

Therefore, Gallery 22,48 m² focuses mainly on activities linked to critical, cultural, and pedagogical fields, bringing today's art and public together. Through its innovating lines of research, it also tries to reflect a new vision of the art gallery and, in that way, acts like a key player within the latest generations of galleries in the art market.

22,48 m² also gives priority to specific and innovating work regarding publishing: 22,48 m²'s catalogues and publications are developed and designed both as spaces for autonomous thinking and as a tools that echo the exhibited works.

As an active member of the gallery network «Grand Belleville», 22,48 m² has already taken part in the Parcours VIP of the FIAC every year since 2011, in NUIT BLANCHE (Paris 2013), in the Biennale de Belleville (Paris 2014) and in several fairs such as ART-O-RAMA (Marseille 2013, 2015), DRAWING NOW (Paris 2014, 2015), LOOP (Barcelona, 2014, 2015), ART COLOGNE (2018), ARTISSIMA (Turin, 2014, 2015, 2016, 2018), ART BRUSSELS (2015, 2016, 2017), FIAC-(OFF)ICIELLE (Paris, 2015), ART ROTTERDAM (2017, 2019), PAREIDOLIE (Marseille, 2017).

Artists :

JEAN-BAPTISTE CARON
CAROLINE DELIEUTRAZ
LEOPOLDO MAZZOLENI
LUCIE LE BOUDER
CHEN HANGFENG
GERHARD KLOCKER
SANG-SOBI HOMME
CLAUDIA LARCHER

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Exposition / *Exhibition* : **Uploloload**

Artistes / *Artists* : Aram Bartholl, Emilie Brout et Maxime Marion, Thomas Cimolai, Arnaud Cohen, Caroline Delieutraz, Soraya Rhofir.

Commissaires / *Curators* : Caroline Delieutraz, Maxence Alcalde

Vernissage : 8 novembre 2012, 18h-22h

Exposition du 9 novembre au 22 décembre 2012

Opening: Thursday 13 September 2012, 6pm - 10pm

Exhibition from 14 September to 27 October 2012

Textes / *Texts* : Maxence Alcalde

Traduction / *Translation* : FRANK'S

Remerciements / *Thanks* : Margherita Poli, Nathalie Desmet, Rémi Masse.

Catalogue d'exposition / *Catalog of the exhibition* :
"Uploloload"

Tirage limité et numéroté à 100 exemplaires

Limited and numbered edition to 100 copies.

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Partenaires / *Partners* :



Informations pratiques

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Métro : Pyrénées / Jourdain, ligne 11

Bus : 26, arrêt Jourdain

Ouvert : du mercredi au samedi de 14h - 19h

Open from Wednesday to Saturday from 2pm to 7pm

Tous les événements sept.-oct. 2012

All events of Sept.-Oct. 2012

13 septembre 2012 Vernissage / *Opening* "ENGRAMMES"
18h-22h, Artistes / *Artists* : Pierre Derrien, Alessandro Di Pietro, Ji-Youn Lee, Sergio Verastegui.

Commissaire / *Curator* : Simone Frangi

29 septembre 2012, de 15.30 à 17.30

Table Ronde / *Round Table* : "Engrammes. Pour une exposition parlée" / *from 03.30 pm à 5.30 pm*

Round table : "Engrammes. For a talked exhibition"

5 octobre 2012 Atelier de création avec les enfants en collaboration avec ARCHIPELIA / *Workshop with children with the collaboration of ARCHIPELIA*

12 octobre 2012 Atelier de création avec les enfants en collaboration avec ARCHIPELIA / *Workshop with children with the collaboration of ARCHIPELIA*

17 – 21 octobre 2012 SLICK ART FAIR 2012, Paris

21 octobre 2012 Brunch dans le cadre du programme VIP de la FIAC Paris 2012 / *Brunch in the VIP program of FIAC Paris 2012*

Pour plus d'informations contacter
For more information please contact:

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