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Vernissage 17 Mai
Galerie Charlot Paris

Commissaire d'exposition : Valentina Peri

Artistes : !Mediengruppe Bitnik, Adam Basanta, Olga Fedorova, Zach Gage, Tom Galle, Thomas Israël, Moises Sanabria, Antoine Schmitt, Jeroen van Loon, Addie Wagenknecht & Pablo Garcia, John Yuyi

Data Dating

Que signifie aimer à l'âge d'Internet ? Comment les interfaces numériques reçoivent-elles nos relations affectives ? Quel sera l'impact des nouvelles technologies sur le domaine romantique ? Comment les écrans affectent-ils notre intimité sexuelle ? Ces nouveaux moyens de connexion sont-ils en train de redéfinir les paradigmes de la vie adulte ?

L'avènement d'Internet et des smartphones a dédoublé la vie romantique de millions de personnes, qui désormais habitent à la fois le monde réel et leur propre «monde du téléphone». Ce phénomène implique de nouvelles questions liées aux romances et à l'intimité sexuelle qui n'ont pas fini de nous interroger.

A travers le travail de plusieurs artistes internationaux, l'exposition Data Dating invite à explorer quelques nouvelles directions du romantisme moderne : mutations dans la communication amoureuse, processus de marchandisation de l'amour à travers des sites de rencontres et des applications de connexion, manières totalement nouvelles de flirter et s'aimer, renégociations d'identités sexuelles et changements de mœurs et de tabous érotiques.

Au cours du siècle dernier, l'histoire des rencontres a montré que l'acquisition de nouvelles libertés s'accompagne souvent de soupçons et de stéréotypes : ce qui semble inconcevable à une génération finit par devenir acceptable pour la suivante. Depuis les algorithmes des premiers ordinateurs des années 60, les vidéos des années 70, les bulletin-boards des années 80 (ou le Minitel Rose en France), l'Internet des années 90 jusqu'aux smartphones de la dernière décennie, chaque nouveau système de mise en relation par voie électronique a été confronté à une sorte de stigmatisation.

Aujourd'hui, l'absence de normes largement partagées a produit un clivage, un monde à deux vitesses. Certains existent dans une réalité pré-internet, tandis que d'autres – dont l'évolution en tant qu'individus et êtres sexuels se fait désormais en ligne – voient Internet non pas comme un lieu obscur où les gens s'évadent pour échapper de la réalité, mais comme la réalité tout court.

Ce qui a changé, ce sont les « scripts sexuels » : les rôles que les gens pensent pouvoir incarner, grâce au fait qu'Internet, sans doute plus que tout autre médium, permet de jouer avec soi-même et son identité.

Plusieurs auteurs – comme Aaron Ben-Ze'ev et Laurent Rosewarne – soulignent que le monde des aventures en ligne perturbe la nature monogame des relations amoureuses et facilite des comportements sexuels et romantiques différents – confirmant peut-être la « prophétie » qu'Herbert Marcuse a mis en avant dès 1955 dans son livre *Éros et civilisation*.

Selon une recherche récente, 1 couple sur 5 s'est formé par le biais d'un site de rencontre : l'ampleur du phénomène sous-entend un potentiel énorme en termes de profits et de collecte de données personnelles. Dans l'Internet de l'avenir les sites de rencontres et les applications de « hook up » seront le business le plus rentable, car ils se classent déjà au troisième rang des sites de contenu payant en ligne, surpassant même la pornographie.

Cet aspect soulève des questions sur l'obsolescence planifiée qu'on a supposée inhérente à ce modèle d'affaires : l'idée que les sites de rencontres en ligne ont un intérêt latent à ce que les matchs échouent et considèrent la recherche de partenaires comme une activité et un produit récréatifs, à consommer sans fin.

Comme l'a déclaré Eva Illouz dans *Consuming the Romantic Utopia*, « l'amour romantique est une arène collective au sein de laquelle se jouent les divisions sociales et les contradictions culturelles du capitalisme ».

Data Dating vise à susciter un débat sur la manière dont la société répond à l'un des plus grands défis de notre temps : comprendre les liens qui se tissent entre émotion, désir, culture, technologie et économie en considérant Internet comme une pratique sociale, une transformation de la société dans son ensemble.

Valentina Peri

Data Dating

What does it mean to love in the Internet age? How are digital interfaces reshaping our personal relationships? What do new technologies imply for the future of the romantic sphere? How do screens affect our sexual intimacy? Are the new means of connection shifting the old paradigms of adult life?

The advent of the Internet and smartphones has brought about a split in the romantic lives of millions of people, who now inhabit both the real world and their very own "phone world". In terms of romance and sexual intimacy these phenomena have generated new complexities that we are still trying to figure out.

By bringing together the work of several international artists, the exhibition Data Dating attempts to explore new directions in modern romance: new forms of intimate communication, the process of commodification of love through online dating services and hookup applications, unprecedented meeting and mating behaviors, the renegotiation of sexual identities, and changing erotic mores and taboos.

Over the past century, the history of dating practices has shown that the acquisition of new freedoms is often accompanied by suspicions and stereotypes: what appears disturbing to one generation often ends up being acceptable for the next. From the early computers algorithms of the 1960s, to the video cameras of the 1970s, the bulletin board systems of the 1980s, the Internet of the 1990s, and the smartphones of the last decade, every new format of electronically mediated matching has faced a stigma of some kind.

Today, the lack of broadly defined norms is creating a disconnected, two-tiered world in which some exist in a pre-internet reality, while others – who have grown up as individuals and sexual beings online – see the Internet not as an arcane elsewhere where people go to escape reality, but as reality proper.

What has changed is the "sexual script": the roles that people feel are available for them to perform, thanks to the fact that the Internet, perhaps more than any other medium, enables self and identity to be played with.

Several authors –like Aaron Ben-Ze'ev and Laurent Rosewarne– have stressed that the online affairs world is disrupting the monogamous nature of romantic relationships and facilitating different sexual and romantic behavior, eventually confirming the "prophecy" of Herbert Marcuse's 1955 book, *Eros and Civilization*.

According to a recent study, 1 couple on 5 has met through a dating website: the massive scale of this phenomenon is evidence enough of its potential for profit and an extensive collection of user data. Dating websites and hookup applications will be the most rentable business in the future of the Internet. Today they are ranking third among paid content sites online, outpacing even pornography.

This aspect raises questions about the planned obsolescence that is supposedly inherent in this business model: the idea that online dating companies, having a latent interest in matches failing, acknowledge the search for partners as a recreational activity and product to be endless consumed.

As Eva Illouz has stated in *Consuming the Romantic Utopia*, "romantic love is a collective arena within which the social divisions and the cultural contradictions of capitalism are played out".

Data Dating aims to promote debate on the ways in which society is responding to one of the greatest challenges of today: mapping the new connections between emotion, desire, culture, technology, and economy by considering Internet as a social practice, a shift of society at large.

Valentina Peri

!Mediengruppe Bitnik

Ashley Madison Angels at Work in Paris

2018

Installation vidéo 5 écrans. Full-HD, son, boucle,

8:08 min

Courtesy Annka Kultys Gallery, London



Ashley Madison Angels at Work fait partie d'une série de travaux de recherche sur Ashley Madison, un site canadien de rencontres en ligne commercialisé dans le monde entier auprès des personnes mariées à la recherche d'un affair. En juillet et août 2015, un groupe anonyme appelé «The Impact Team» a volé et publié toutes les données internes d'Ashley Madison - y compris l'ensemble du code et des fonctionnalités du site Web, les données des clients et les courriels du PDG. L'atteinte à la protection des données a révélé que - avec un nombre disproportionné d'abonnés masculins et pratiquement aucune femme humaine sur le site - Ashley Madison avait créé une armée de 75 000 chatbots féminins pour attirer les 32 millions d'utilisateurs masculins dans des (couteuses) conversations.

Mediengruppe Bitnik utilise Ashley Madison comme étude de cas pour soulever des questions sur la relation actuelle entre l'homme et la machine, l'intimité sur Internet et l'utilisation de plates-formes virtuelles pour perturber le physique.

L'installation Ashley Madison Angels At Work le spectateur est confronté à des robots femelles de la plateforme canadienne de rencontre en ligne piratée Ashley Madison qui sont montrés sur des moniteurs avec des pieds TV mobiles.

Mediengruppe Bitnik adapte l'œuvre au lieu de chaque exposition en utilisant les données spécifiques à la ville comme Paris, San Francisco, Berlin, Athènes et Londres.

Monté sur des stands, les spectateurs rencontrent les fembots à hauteur des yeux comme des machines-créatures séduisantes à la technologie robotique, aux voix artificielles et aux visages humains en 3-D basés sur des standards de beauté idéalisés.

«Y a-t-il quelqu'un à la maison, lol ?»

«Toi occupé ?»

«Qu'est-ce qui t'amène ici ?»

Pour Ashley Madison Angels At Work in Paris, !Mediengruppe Bitnik utilise les pick-up lines encodées par Ashley Madison dans leurs bots pour former une chorégraphie dans l'espace d'exposition. L'espace d'exposition fonctionne comme un lieu d'incarnation pour les 5 robots situés le plus près de son emplacement parisien - 5 des 61 fembots qui étaient actifs à Paris au moment du piratage de données. Chacune de ces fembots a un nom, un âge et un lieu spécifique et a fourni un «divertissement» aux 44 306 utilisateurs enregistrés à Paris.

L'œuvre a été présentée pour la première fois au Centre Culturel Suisse à Paris, où les 61 robots de Paris étaient présents dans l'installation.

!Mediengruppe Bitnik

Ashley Madison Angels at Work in Paris

2018

5-channel video installation. Full-HD, sound, loop

8:08 min

Courtesy Annka Kultys Gallery, London



Ashley Madison Angels at Work is part of a series of works researching Ashley Madison, a Canadian online dating service marketed worldwide to married people seeking an affair. In July and August 2015, an anonymous group called «The Impact Team» stole and released all of Ashley Madison's internal data – including the entire website code and functionality, customer data and the CEO's emails. The data breach revealed that - with a disproportionate number of male subscribers and virtually no human women on the site - Ashley Madison had created an army of 75,000 female chatbots to draw the 32 million male users into (costly) conversations.

!Mediengruppe Bitnik use Ashley Madison as a case study to raise questions around the current relationship between human and machine, Internet intimacy and the use of virtual platforms to disrupt the physical.

The installation Ashley Madison Angels At Work the viewer is confronted with female bots from the hacked Canadian online-dating platform Ashley Madison that are shown on monitors with movable TV trolleys.

!Mediengruppe Bitnik adapts the work to the location of each exhibition by using the data specific to the city such as Paris, San Francisco, Berlin, Athens and London.

Mounted on stands, viewers encounter the fembots at eyelevel as seductive machine-creatures with robottechnology, artificial voices, and 3-D rendered human faces based on idealized beauty standards.

"Is anybody home lol?"

"U busy?"

"What brings you here?"

For Ashley Madison Angels At Work in Paris, !Mediengruppe Bitnik use the pick-up lines encoded by Ashley Madison into their bots to form a choreography within the exhibition space. The exhibition space functions as a place of embodiment for the 5 bots located closest to its Paris location – 5 of the 61 fembots that were active in London at the time of the data breach. Each of these fembots has a name, an age and a specific location and provided "entertainment" to the 44,306 registered users in Paris. The work was first shown at Centre Culturel Suisse in Paris, where all 61 bots from Paris were present in the installation.

Tom Galle, Moises Sanabria
VR hug
2016
Impression sous plexiglas / Acrylic Print
80 x 120 cm
Edition of 5 + 2 ap



Tom Galle, Moises Sanabria, John Yuyi

Tinder VR

2016

Vidéo de la performance et impression sous plexiglas (30 x 40 cm)

Video of the performance and acrylic print (30 x 40 cm)

Edition of 5 + 3 ap

[LIEN / LINK](#)

Tinder VR, performée par Tom Galle, Moises Sanabria et John Yuyi dans tout New York. Elle est devenue virale immédiatement, captée par de nombreux comptes très réputés et suivis, des blogs technologiques, etc.

Tinder VR, Performed by Tom Galle, Moises Sanabria and John Yuyi all over New York. Went viral immediately, picked up by numerous high profile accounts, tech blogs and more.



John Yuyi, Tom Galle

Seen

2017

Impression sous plexiglas / Acrylic Print

60 x 90 cm

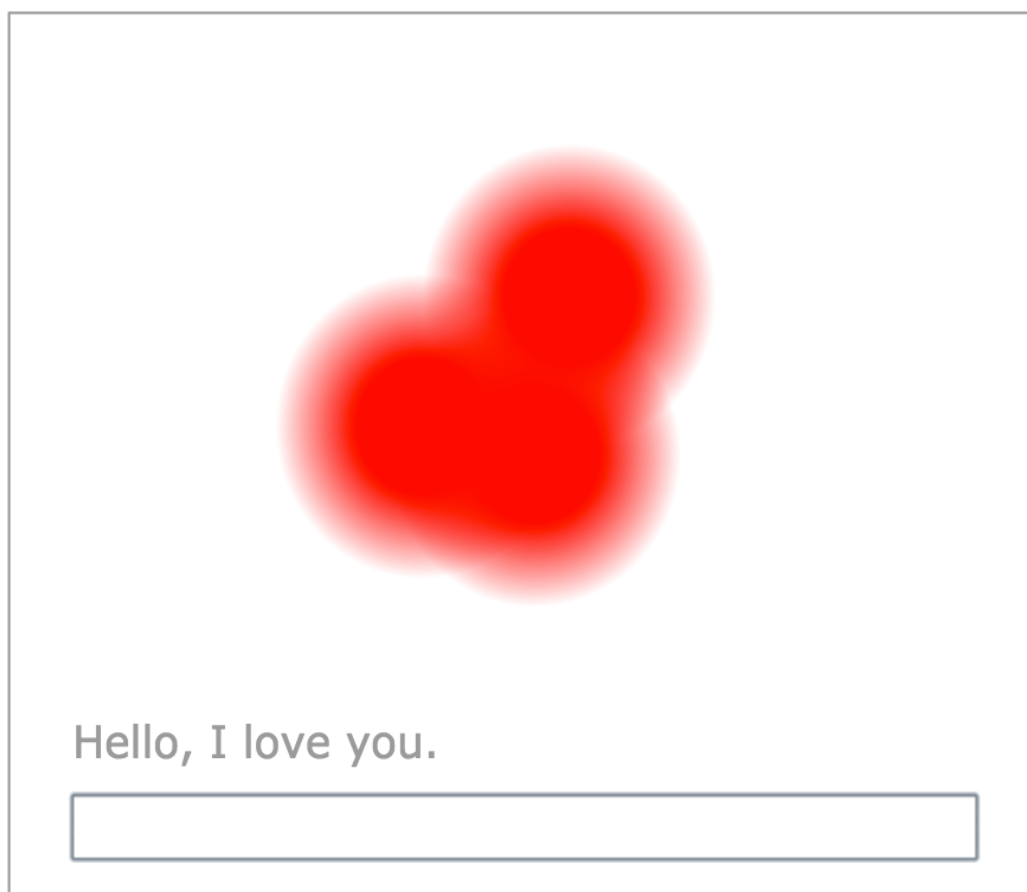
Edition of 5 + 2 ap



Antoine Schmitt
Deep Love
2017
Site Internet
[LIEN / LINK](#)

Le site web Deep Love héberge une Entité Artificielle qui incarne un amour pur et inconditionnel, et avec lequel les visiteurs peuvent interagir à travers un dialogue textuel.

The Deep Love web site hosts an Artificial Mind that embodies pure unconditional love, and with which visitors can interact through text dialog.



Olga Fedorova
Green Room
2017

Impression lenticulaire / Lenticular Print
91 x 119 cm
Unique
Courtesy Annka Kultys Gallery, London

Olga Fedorova est une artiste qui travaille à l'intersection de la photographie, de la peinture, de l'image numérique et de l'installation. En utilisant un logiciel de modélisation tridimensionnelle, Olga Fedorova crée des formes qui ressemblent à des modèles prêts à l'emploi et les insère dans des espaces et des paysages caractérisés par leur stérilité aseptique presque clinique et leur ambiance détachée et impersonnelle.

Les images de Fedorova, avec leur présentation surréaliste et dystopique, évoquent des états oniriques à la fois familiers et étrangers, réconfortants et dérangeants. L'impression et le laminage de 74 photographies numériques séparées et compilées sur des plaques striées qui se chevauchent, créent des multiples perspectives au sein d'une seule image.

Olga Fedorova is an artist working at the intersection of photography, painting, digital imaging and installation. Using three-dimensional digital rendering software, Fedorova creates forms that resemble ready-made models and inserts them into spaces and landscapes typified by their aseptic, clinical sterility and detached, impersonal ambience.

Fedorova's images, with their surreal, dystopian presentation, evoke uneasy, dreamlike states that feel both familiar and alien, comforting and disturbing.

The process of producing Fedorova's lenticular images involves printing and laminating 74 separate digital photographs which are then compiled onto ridged, overlapping plates, such that multiple perspectives can be seen within a single image.



Olga Fedorova
The myth of female solidarity
2017
Impression lenticulaire / Lenticular Print
91 x 119 cm
Unique
Courtesy Annka Kultys Gallery, London



Adam Basanta

A truly Magical Moment

2016

Sculpture cinétique interactive

2 iPhones 4S, selfie sticks, aluminium, électronique, puces bluetooth, logiciel de chat vidéo FaceTime

1m x 1m x 1m

[LIEN](#)

Deux amants au milieu de la piste de danse. Ils enlacent leurs bras et commencent à tourner. La pièce s'estompe au fur et à mesure qu'ils se regardent profondément dans les yeux.

Capturé de façon très emblématique dans le film épique Titanic de 1997, on retrouve cette scène classique dans tout le cinéma romantique moderne, avec un point de vue cinématographique au dessus de l'épaule. Dans A Truly Magical Moment, les visiteurs re-interpretent ce «Moment Magique» en utilisant l'outil de communication contemporain pour de nombreuses relations à distance : FaceTime, une application qui appartient à Apple.

Les visiteurs de la galerie et les invités en ligne utilisent leurs iPhones ou ordinateurs pour chatter en vidéo sur les deux comptes FaceTime. Lorsque deux invités se connectent dans un face à face virtuel, la sculpture commence à tourner. Atteignant des vitesses vertigineuses alors qu'une musique romantique joue, l'arrière-plan s'estompe et se déforme, tandis que l'image de votre partenaire de danse reste nette.

Après une minute «Magique» - une «vraie connexion» sans mot avec une autre personne - la rotation ralentit et s'arrête, tandis qu'un compteur numérique tient compte de la quantité de «Moments magiques» activés tout au long de l'exposition.

L'œuvre fait écho au cinéma et aux tropes d'Internet avec ironie, humour et absurdité, tout en restant étrangement authentique.



Adam Basanta
A truly Magical Moment
2016

Interactive kinetic sculpture

2 iPhones 4S, selfie sticks, aluminum, electronics, bluetooth chips, FaceTime video chat software
1m x 1m x 1m

[LINK](#)

Two lovers in the middle of the dance floor. They link arms and begin to spin. The room blurs as they stare deep into each other's eyes.

Most iconically captured in the 1997 epic, Titanic, the classic scene is found throughout modern romantic cinema, complete with over-the-shoulder and point-of-view cinematography. In A Truly Magical Moment, visitors re-enact this "Magical Moment" using the contemporary communication tool for many long-distance relationships: Apple's proprietary FaceTime technology.

Gallery visitors and online guests use their iPhones or computers to video chat the two FaceTime accounts. When two guests connect in a virtual face-to-face, the sculpture begins to spin. Reaching dizzying speeds as romantic music play, the background blurs and warps, while the image of your dance-partner remains in focus.

After one «Magical» minute - a wordless, "genuine connection" with another person - the rotation slows to a standstill, while a digital counter keeps count of the amount of "Magical Moments" enabled throughout the exhibition.

The work echoes cinematic and web-tropes with irony, humor, and absurdity, yet remains strangely genuine.



Jeroen Van Loon

Kill your darlings

2012

Installation vidéo

97 écrans LCD, 10 hubs USB, bois, plexiglass

120 x 120 x 18.8 cm

[LIEN](#)

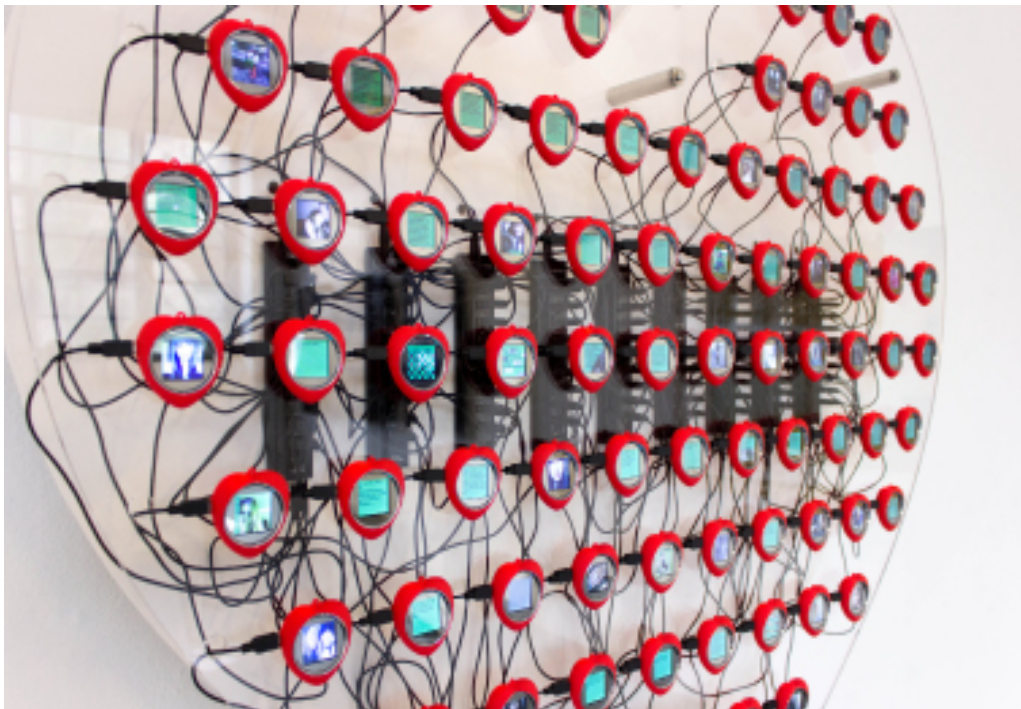
Kill Your Darlings montre la transformation de nos beaux petits chéris adolescents en petits diables cruels. Cette transformation montre comment la culture numérique a changé notre façon de penser la vie privée, l'intimidation et l'utilisation des messages instantanés.

Internet a donné à chacun(e) son propre canal pour parler au monde entier. Qui est vraiment en train de lire / écouter n'est pas toujours important ou même connu. Plus important encore, Twitter a rendu les pensées, les opinions et, dans un contexte plus large, les relations sociales, librement accessibles à tous.

Kill Your Darlings nous montre les cercles sociaux « privés » des jeunes adolescentes. Ici, nous pouvons tout voir, regarder au-delà de leurs photos de profil jolies et mignonnes, et voir leurs tweets pas si parfaits et souvent choquants qu'elles utilisent pour insulter, offenser et abuser publiquement.

Kill Your Darlings utilise de petits porte-clés LCD en forme de petit cœur pour montrer ce contenu.

Chaque cœur individuel montre l'image d'une jeune adolescente, suivie par l'un de ses tweets les plus haineux qui brise complètement son image « idéale ».



Jeroen Van Loon

Kill your darlings

2012

Video Installation

97 LCD displays, 10 USB hubs, wood, plexiglass

120 x 120 x 18.8 cm

[LINK](#)

Kill Your Darlings shows the transformation of our teenagers as beautiful little darlings into cruel little devils. This transformation shows how digital culture has changed how we think about privacy, bullying and the use of real-time media. Internet has given everybody his or her own channel to talk to the whole world. Whose actually listening is not always important of even known. More importantly Twitter has made thoughts, opinions and in a bigger context, social relationships, freely available for everyone to enjoy.

Kill Your Darlings shows us the 'private' social circles of young teenage girls. Here we can see everything, look past their perfect, pretty and cute profile photo's and see their not so perfect and often shocking tweets that they use to publicly insult, offend and abuse. Kill Your Darlings uses small LCD-key chains shaped in the form of a little heart to show this content.

Each individual heart shows a picture of a young teenage girl only to be followed up by one of her most hateful tweets that completely shatters her own 'perfect' image.



Zach Gage

Glaciers

2015/2106

Boîtier en bois, Raspberry Pi, AdaFruit Pervasive Visions 2.7 kit d'affichage, carte MicroSD

Courtesy Postmasters Gallery, New York

Glaciers de Zach Gage (2015-16), une série de poèmes numériques - comme des horloges murales - est née de ses explorations dans l'art génératif lent et de son obsession à rendre les systèmes de données à grande échelle plus accessibles. Il y parvient en trouvant le côté humain des données, plutôt que de se concentrer sur leur nature statistique générale.

Chaque glacier est un poème unique généré par les trois premiers résultats de complètement automatique suite à une recherche spécifique sur Google, présentés sur un écran à encre électronique. Bien qu'elles semblent statiques, chaque oeuvre se rafraîchit une fois par jour, s'il y a de nouvelles requêtes.

En raison de l'immense quantité de données, et en particulier de l'utilisation de ce moteur de recherche, il est probable que les glaciers continueront à changer dans les années à venir.



Zach Gage

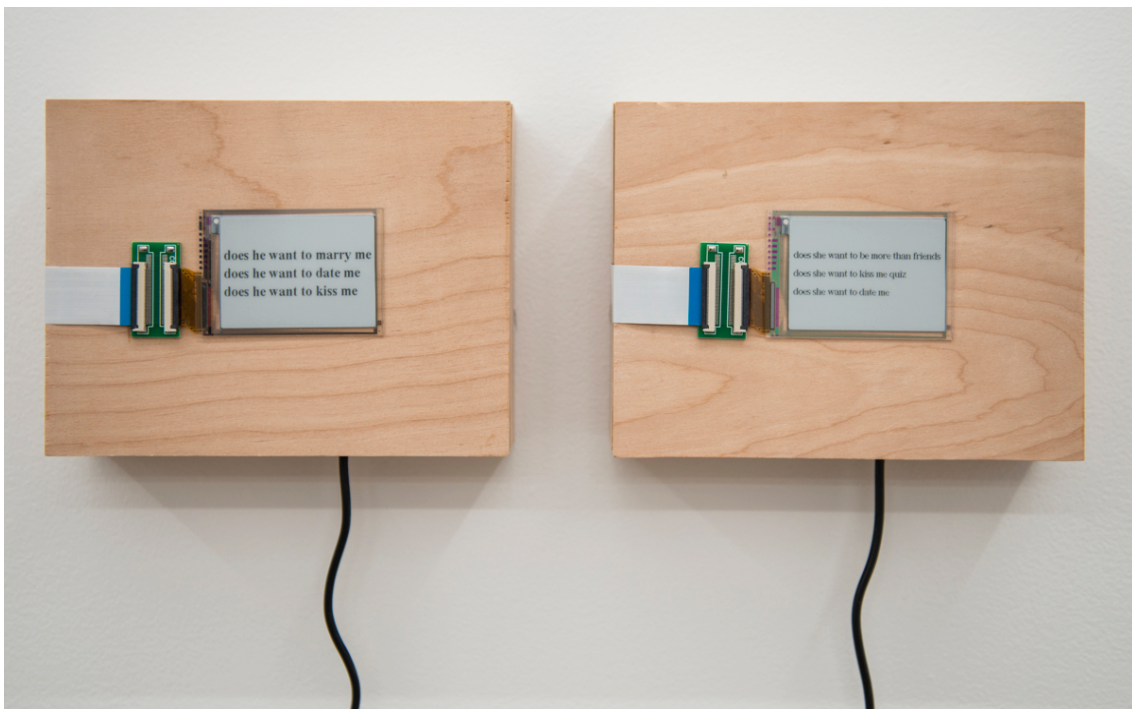
Glaciers

2015/2106

Custom wood enclosure, Raspberry Pi, AdaFruit Pervasive Visions 2.7, display kit
Courtesy Postmasters Gallery, New York

Zach Gage's Glaciers (2015-16), a series of digital poems-as-wall-clocks that grew out of his explorations in slow generative art, as well as his longterm obsession with making large-scale data systems more accessible. He achieves the latter by finding humanity in data, rather than focusing on their broad statistical nature.

Each Glacier is a unique poem generated via the top three auto-completed results for a specific search query on Google.com, presented on an e-ink screen. Though the works appear static, each refreshes once a day, if there are new queries. Because of the immense amount of data flow, and in particular the usage of this search engine, it's likely that the Glaciers will continue to change for years to come. One day, it will inevitably end, resulting in a frozen set of phrases – the long moment having passed.



Thomas Israel

Peeping Tom (porn version)

Installation interactive / Interactive Installation

imac, logiciel spécifique / imac, specific software

[LIEN](#)



La version originale de Peeping Tom renvoie à la pornographie sur Internet, un sujet controversé. La chair qui y est offerte est dégradée, au sens propre comme au sens technique. L'artiste a repris des images avec des dégradations numériques, en les juxtaposant pour créer des effets quasi psychédéliques. Celui qui déclenche ces images est confronté à son propre voyeurisme : c'est le voyeur vu. Le gros globe oculaire de l'artiste le suit dans ses déplacements devant l'œuvre. Il y a un vrai malaise à être épié de la sorte par ce grand œil. Nous sommes dans une époque de grand voyeurisme, et pourtant il est peu remis en cause; avec Facebook, par exemple, le voyeurisme est devenu une nouvelle norme.

Peeping Tom's original version refers to pornography on the Internet, a controversial subject. The flesh offered is degraded, both literally and technically. The artist has worked images with digital degradations, juxtaposing them to create almost psychedelic effects. The one who triggers these images is confronted with his own voyeurism: he is the voyeur seen. The artist's large eyeball follows her/him as she/he moves in front of the work. There is a real unease to be spied on like this by this great eye. We are in an age of voyeurism, and yet it is little questioned; with Facebook, for example, voyeurism has become a new norm.

Addie Wagenknecht & Pablo Garcia

Webcam Venus

2013

Vidéo, Media player, écran ou projecteur

Dimensions variables

2 min, 41 sec

3 exemplaires + 1 ea

Courtesy Bitforms Gallery, New York

[LIEN](#)

Dans Webcam Venus, les artistes ont demandé aux performeurs de sexcam en ligne de répliquer des œuvres d'art iconiques. Cette pièce est un hommage expérimental à la fois aux beaux-arts et au phénomène Internet assez peu intellectuel des sex cam. Les sexcams utilisent des webcams et des interfaces de chat pour connecter les performeurs amateurs adultes avec une audience. Les utilisateurs se connectent pour voir des hommes, des femmes, des transsexuels, des couples et des groupes diffuser leur corps et leur sexualité en direct pour le public, souvent en échange d'argent. Pour créer cette expérience mixant culture haute et basse, les artistes ont assumé des profils anonymes et passé quelques heures par jour pendant un mois à demander aux performeurs : «Aimeriez-vous poser pour moi ?»

Lorsqu'ils leur demandent de poser d'une manière «classique», les performeurs de sexcams deviennent soudainement conscients d'eux-mêmes ; ils veulent ajuster leurs cheveux ou leur environnement pour répondre à la demande. Pendant un instant, Webcam Venus révèle l'identité qui vit en dehors de l'espace de la caméra ; où la personne doit improviser au-delà des protocoles établis par la performance adulte. Les artistes ont commencé à voir émerger un paradoxe : IRL (in real life), les nus artistiques sont acceptables alors que les corps nus sont inappropriés ; NIRL (not in real life), les actes sexuels explicites sont acceptables, mais la désexualisation sur caméra était difficile à maintenir pour certains performeurs.



Addie Wagenknecht & Pablo Garcia

Webcam Venus

2013

Video (color, sound), media player, screen or projector

Dimensions variable, landscape orientation

2 min, 41 sec

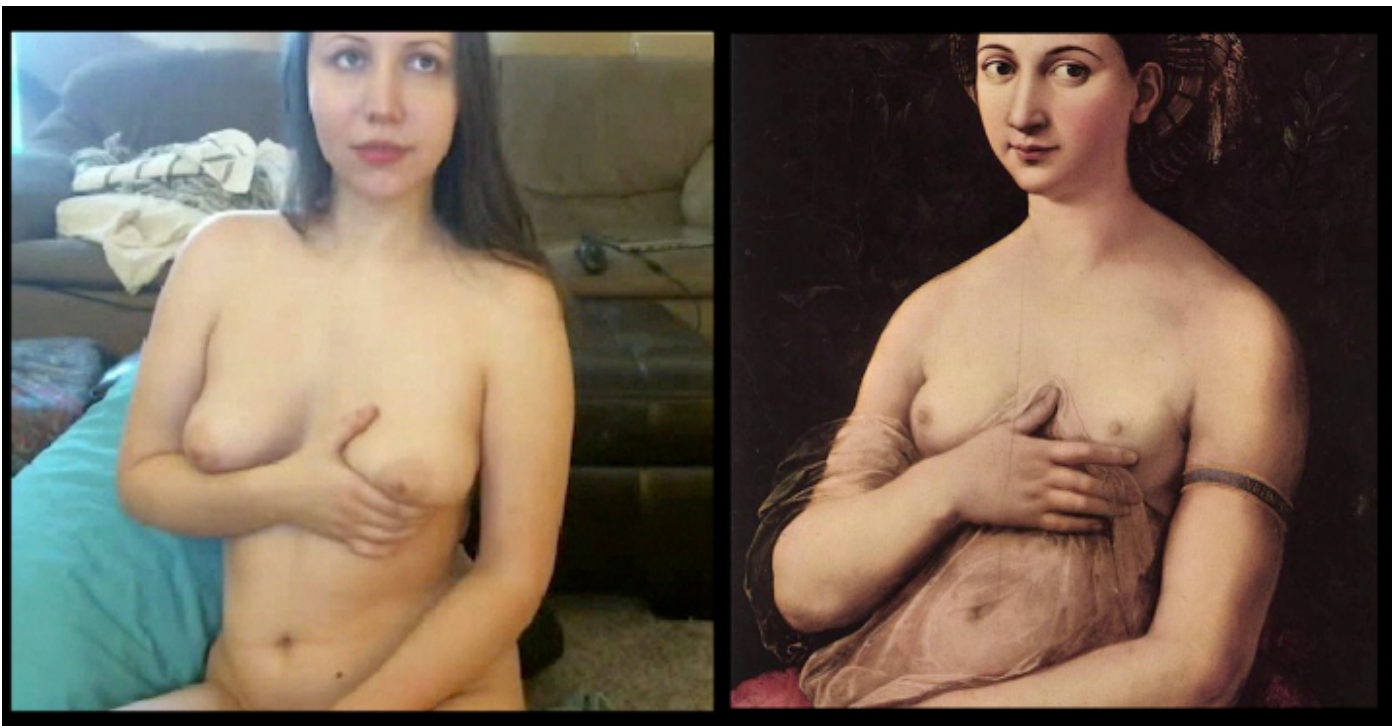
Edition 1 of 3, 1 AP

Courtesy Bitforms Gallery, New York

[LINK](#)

In Webcam Venus, the artists asked online sexcam performers to replicate iconic works of art. This piece is an experimental homage to both fine art and the lowbrow internet phenomenon of cams. Sexcams use webcams and chat interfaces to connect amateur adult performers with an audience. Users log on to see men, women, transsexuals, couples and groups broadcast their bodies and sexuality live for the public, often performing for money. To create this experiment in high and low brow media, the artists assumed anonymous handles and spent a few hours each day for a month asking performers: "Would you like to pose for me?"

When asked to pose in a "classic" manner, sexcam performers become suddenly self-aware; they want to adjust their hair or surroundings to meet the request. For an instant, Webcam Venus reveals the identity that lives just outside the cam space; one where the person must improvise beyond the established protocols of adult performance. They began to see a paradox emerge: IRL (in real life), art nudes are acceptable while naked bodies are inappropriate; NIRL (not in real life), graphic sex acts are acceptable yet de-sexualization on cam was difficult for some performers to maintain.



Artists Biographies

!Mediengruppe Bitnik

!Mediengruppe Bitnik (read - the not mediengruppe bitnik) live and work in Zurich/London. They are contemporary artists working on and with the Internet. Their practice expands from the digital to affect physical spaces, often intentionally applying loss of control to challenge established structures and mechanisms. !Mediengruppe Bitniks works formulate fundamental questions concerning contemporary issues. !Mediengruppe Bitnik are the artists Carmen Weisskopf and Domagoj Smoljo.

In early 2013 !Mediengruppe Bitnik sent a parcel to WikiLeaks founder Julian Assange at the Ecuadorian embassy. The parcel contained a camera which broadcast its journey through the postal system live on the internet. They have also been known for sending a bot called «Random Darknet Shopper» on a three-month shopping spree in the Darknets where it randomly bought objects like Ecstasy and had them sent directly to the gallery space.

Their works have been shown internationally including:

Shanghai Minsheng 21st Century Museum, City Art Gallery Ljubljana, Kunsthau Zürich, NiMk Amsterdam, Space Gallery London, Cabaret Voltaire Zurich, Beton7 Athens, Museum Folkwang Essen, Contemporary Art Center Vilnius, Beijing «Get it louder» Contemporary Art Biennial, La Gaité Lyrique Paris, Gallery EDEN 343 São Paulo and the Roaming Biennale Teheran.

Olga Fedorova

Olga Fedorova received her M.A. in painting from ENSAV, Brussels. Her works and projects have been the subject of solo and group exhibition in galleries and museums across Europe. Most recently, her work has been included in group shows at Annka Kultys Gallery, London and in the exhibition Escaping the Digital Unease (curated by Donenico Quaranta) at Kunsthau Langenthal, Switzerland. In 2016, the artist presented a solo show, The Inevitability of a Strange World, at Liebaert Projects in Kortrijk, Belgium, as well as a virtual solo exhibition at offspace.xyz. Fedorova's work has also been included in group shows at leading European galleries, including: In De Ruimte, Ghent; Pulsar, Antwerp; Russiantearoom Gallery, Paris. Fedorova's video works have been included in virtual exhibitions for The Wrong Biennale, DaDa Club Online, Felt Zine, and Blockedart.com.

Tom Galle

Tom Galle is a concept driven Artist working in the realm of surreal, internet culture-inspired scenes. His fast-paced conceptual art keeps up with the speed of the Internet -- and often sets it. The result is viral content embraced by meme cycles, often becoming the catalyst for discussions on subjects of digital zeitgeist. Tom's visual language is best known for its simplicity, absurdism and sarcasm. Recurring themes include aspects of meme-culture, digital intimacy, Internet dependency, contemporary/corporate branding, and more. Tom was born in Belgium. He currently works and lives in New York City.

Adam Basanta

Adam Basanta is an artist, composer, and performer of experimental music. Born in Tel-Aviv (ISR) and raised in Vancouver (CAN). In his installation works, Basanta arranges common commercially available objects into delicately intertwined and seemingly performative choreographies, disrupting their technical and economic functions while revealing their material agencies and status as extended technological prostheses. His work has been recently been exhibited in galleries and institutions including Carroll/ Fletcher Gallery (UK), Fotomuseum Winterthur (CH), National Art Centre Tokyo (JPN), American Medium Gallery (NYC), New Media Gallery (CAN), V Moscow Biennale for Young Art (RUS), Serralves Museum (POR), Edith-Russ-Haus für Mediakunst (GER), Villa Brandolini (ITA), Vitra Design Museum (GER), York Art Gallery (UK), and The Center for Contemporary Arts Santa Fe (USA).

Zach Gage

Zach Gage is a game designer, programmer, educator, and conceptual artist from New York City.

His work often explores the powerful intersection of systems and social dynamics, through both interrogating existing systems in digital spaces, and framing entirely new systems through games. An Eyebeam Alumni, Apple Design and Game of The Year Award Winner, and BAFTA Nominee, he has exhibited internationally at venues like the Venice Biennale, the New York MoMA, The Japanese American National Museum in Los Angeles, XOXO Festival in Portland, FutureEverything in Manchester, The Centre for Contemporary Art Ujazdowski Castle in Warsaw, and in Apple stores worldwide.

His work has been featured in several online and printed publications, including The New York Times, Art in America, The New York Times Magazine, EDGE Magazine, Rhizome.org, Neural Magazine, New York Magazine, and Das Spiel und seine Grenzen (Springer Press).

Pablo Garcia

Pablo Garcia is Associate Professor in the Department of Contemporary Practices at the School of the Art Institute of Chicago. Trained as an architect, Pablo's recent work has evolved from design-for-hire to internationally exhibited artworks, provocations and research studies. Previously, Pablo has taught at Carnegie Mellon University, Parsons School of Design, and The University of Michigan. From 2004-2007, he also worked as an architect and designer for Diller Scofidio + Renfro. He holds architecture degrees from Cornell and Princeton Universities.

Thomas Israël

The Brussels-based multimedia artist, Thomas Israel (1975), proposes immersive, interactive works in the form of video installations, sculptures, video scenography for stage and performances. Having begun his career in theatre, his atypical approach to digital arts revolves around the themes of the body, time and the subconscious. His work has been shown at the MoMA in New York, the Society for Arts and Technology in Montreal, the Musée des Abattoirs in Toulouse and at many festivals, exhibitions, galleries and museums around the world since 2005. His monograph "Memento Body" was launched at la Lettre Volée in 2015, and his performances in Body-mapping (laureate of the prestigious Japan Media Art Festival 2014) are touring worldwide.

Jeroen van Loon

Jeroen van Loon (b. 1985 in 's Hertogenbosch, The Netherlands, lives and works in Utrecht, The Netherlands) received a bachelor in Digital Media Design and a European Media Master of Arts from the HKU University of the Arts Utrecht. Van Loon's work has been displayed in solo exhibitions and international group shows and has earned him a European Youth Award and a KF Hein art grant. He regularly gives presentations on his artistic explorations of technology, both in the art world and through institutions that promote innovation, such as TEDx. Van Loon gave two TEDx Talent talks, won the European Youth Award and was awarded the KF Hein Art Grant. Recent work is included in the Verbeke Foundation, Belgium, collection. Recent exhibitions include Transmediale's Alien Matter, HKW, Germany; Central Museum, "Beyond Data", Netherlands; Dutch Design Week, The Netherlands; Z33, "Design my Privacy", Belgium; Cyberfest 9, Russia/USA/Colombia; V2_, The Netherlands and Tech Art Expo, Berlin.

John Yuyi

Emerging artist John Yuyi belongs to the millennial generation, and she is also the creator of its art and culture. Her creativity and fame are deeply rooted in the influence of the internet and its phenomena. In John Yuyi's highly characterized photography works, we can expect to discover everyday internet symbols, youthful faces and bodies, hidden yet candid anxiety, worship toward the impact of the internet, and the curiosity, exploration, and thinking of what is identity.

It is not necessary to define John Yuyi's social identities. Behind the camera, she is a photographer, fashion designer, and art director. In front of the camera, she is a model and performance artist. On the internet, she is a social media celebrity as well as piece of artwork.

In the beginning of her art career, John Yuyi studied fashion design at Shih Chien University in Taiwan. She started selling her own swimwear collection on social media and promoted herself as the designer, model, and self-portrait photographer after graduation.

The stages of John Yuyi are social media platforms like Instagram, Facebook, and Weibo. Within their striving ecosystem, John Yuyi has trained herself to become sensitive about visual expression and trending topics, and has become capable of how to design and market herself. While being loyal to her personality, John Yuyi's online appearance never remains the same.

Moises Sanabria

Born in Caracas, Venezuela, Moises Sanabria is an artist interested in technology, internet culture and contemporary branding. He is best known for his work around internet culture and emerging technologies, such as the work done under the collective ART404: "5 Million Dollars 1 Terabyte" a sculpture consisting solely of a 1TB Black External Hard Drive containing just under \$5,000,000 worth of illegally downloaded files. Moises is concerned with creating concept driven works around the growing language produced by internet and meme culture that create both a sense of familiarity and distance. The works may take the shape of an online stunt, websites, apps, performance, or physical sculptures and hardware installations. Moises' work has often gone viral, resulting in being re-purposed and re-contextualized by press and numerous internet accounts. Moises received his BFA from New York's Cooper Union School of the Arts where he received his BFA in 2015. He currently lives and works between Brooklyn and Miami.

Antoine Schmitt

Installation artist, Antoine Schmitt creates artworks in the form of objects, installations and situations to address the processes of movement and question their intrinsic problematics, of plastic, philosophical or social nature. Heir of kinetic art and cybernetic art, nourished by metaphysical science-fiction, he endlessly interrogates the dynamic interactions between human nature and the nature of reality. Originally programming engineer in human computer relations and artificial intelligence, he now places the program, a contemporary artistic material and unique by its active quality, at the core of his artworks, to reveal and literally manipulate the forces at stake. With a minimal and precise aesthetics, he asks the question of movement, its causes and its shapes.

His work has received several awards in international festivals : transmediale, Ars Electronica, Vida 5.0, and has been exhibited among others at the Centre Georges Pompidou, MAD Paris, Sonar Barcelona, Ars Electronica, CAC of Siena, MAC Lyon. It is part of the collections of the Espace Gantner, the Cube, FMAC Paris, Fondation Artphilein, Fraenkel Foundation.

Antoine Schmitt lives and works in Paris (FR).

Addie Wagenknecht

Addie Wagenknecht's work explores the tension between expression and technology. She seeks to blend conceptual work with forms of hacking and sculpture. Previous exhibitions include MuseumsQuartier Wien, Vienna, Austria; La Gaité Lyrique, Paris, France; The Istanbul Modern; Whitechapel Gallery, London and MU, Eindhoven, Netherlands. In 2016 she collaborated with Chanel and I-D magazine as part of their Sixth Sense series and in 2017 her work was acquired by the Whitney Museum for American Art.

Her work has been featured in numerous books, and magazines, such as TIME, Wall Street Journal, Vanity Fair, Art in America, and The New York Times. She holds a Masters degree from the Interactive Telecommunications Program at New York University, and has previously held fellowships at Eyebeam Art + Technology Center in New York City, Culture Lab UK, Institute HyperWerk for Postindustrial Design Basel (CH), and The Frank-Ratchye STUDIO for Creative Inquiry at Carnegie Mellon University. She is represented by bitforms gallery in New York City.



Valérie Hasson-Benillouche fonde la Galerie Charlot en 2010 avec la volonté de défendre les pratiques innovantes de l'art contemporain. Valentina Peri rejoint la Galerie en 2011 dont elle est aujourd'hui directrice adjointe.

Attentive aux expérimentations artistiques, la Galerie Charlot développe une réflexion autour de la relation entre l'art, la technologie et la science.

En Mai 2017 la Galerie Charlot ouvre un second espace à Tel Aviv, Israël.

6 expositions annuelles rythment le calendrier de l'espace parisien, et 3 celui de Tel Aviv. Les foires d'art contemporain auxquelles la Galerie participe chaque année viennent enrichir les expositions au cours de l'année.

Des partenariats avec des galeries, des institutions et des curateurs développent le rayonnement de la Galerie à l'international.

La Galerie Charlot est un point de référence aussi bien pour de jeunes collectionneurs à leurs premières acquisitions que pour des mécènes avertis qui apprécient sa vision audacieuse des talents d'aujourd'hui et de demain.

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Galerie Charlot was created by Valérie Hasson-Benillouche 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.

In May 2015 Galerie Charlot opened a second space in Tel Aviv-Yafo, Israel.

6 annual exhibitions punctuate the calendar of the Parisian space, and 3 shows in Tel Aviv. The exhibitions are enriched by the contemporary art fairs in which the Gallery participates each year.

Collaborations with art galleries, institutions, and curators foster the gallery's reputation internationally.

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.