

**accès)s(
culture(s)
électroniques)s(
—**

**festival #14
—**

**autumn 2014
pau & area
—**

**press kit
—**

DISNOVATION

**—
a critical exploration
of the mechanisms
and rhetoric of innovation**

**—
In co-réalisation with Le Bel Ordinaire
Art center - Pau area**

aces-s.org

DISNOVATION – editorial

A CRITICAL EXPLORATION OF THE MECHANISMS AND RHETORIC OF INNOVATION

Starting with the hypothesis of a possible «propaganda of innovation» as one of the ideological driving forces of our era, the 2014 edition of the access Festival aims to explore the notions of global digitalisation, technological fetishism, obsolescence, artificial intelligence – as well as their potential diversions and appropriations – from a critical point of view, through artistic and theoretical propositions. This edition will take the form of both an exhibition and an event consisting of concerts, performances, conferences, screenings and workshops.

Over the past few decades, industrialised societies have experienced an unprecedented technological boom. The advent of information and communication technologies, irrigating whole domains of our existence, has deeply transformed our relationship with the surrounding world. This global phenomenon has contributed to put techno-sciences at the core of our belief systems and the consumption / innovation duality as the driving force behind our economy.

The notion of innovation is the ultimate contemporary rhetorical tool, spreading from the technoscientific field into the sectors of politics, management, education and art.

Thus we arrive at the hypothesis of a possible «propaganda of innovation», as an ideology aiming to solve any need, problem, or desire through the production of constantly changing artifacts and concepts, justifying technological obsolescence in the name of short-term economic vitality.

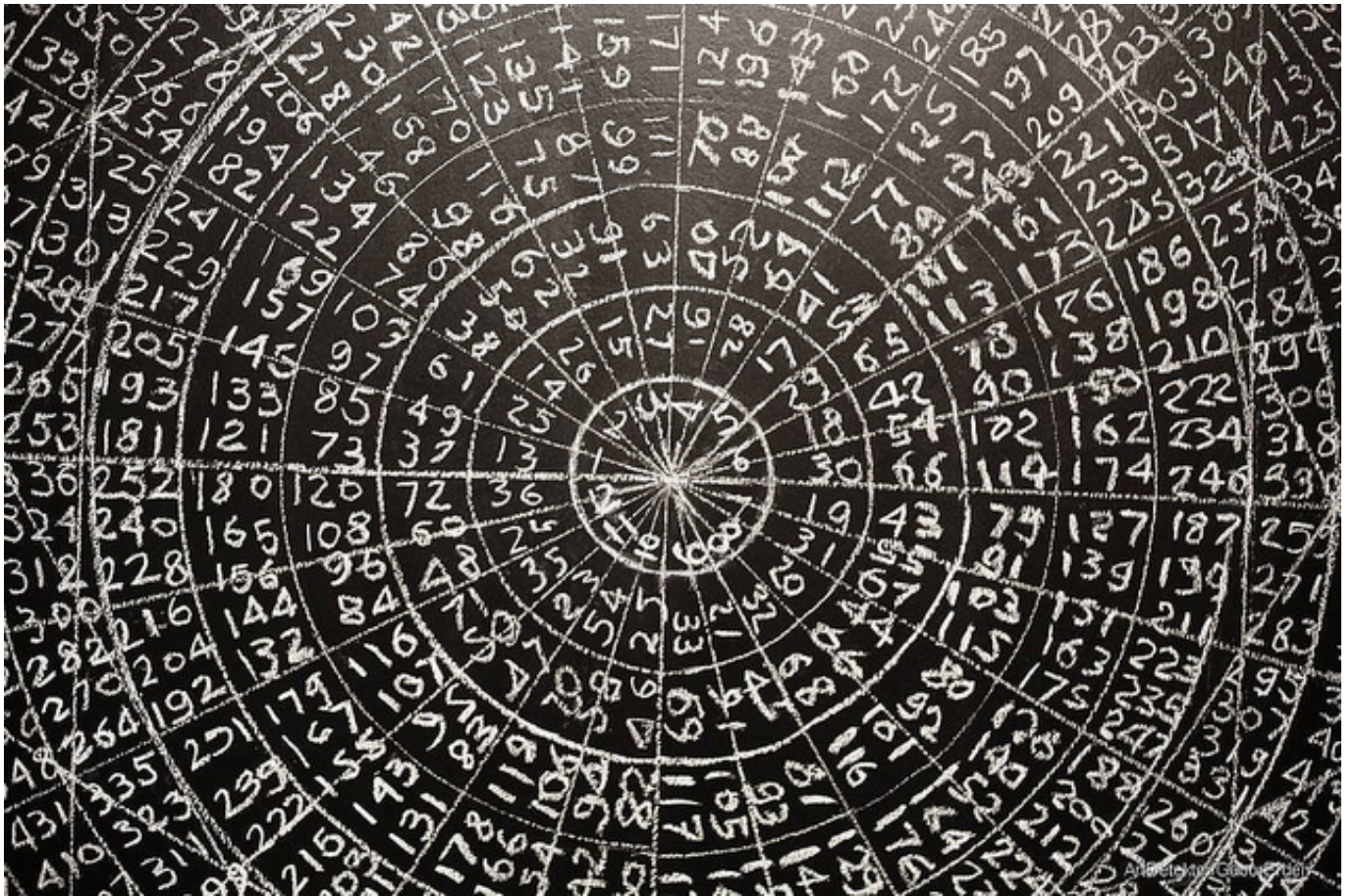
This simple hypothesis raises many questions :

Is the continuous rush towards novelty and the negation of preceding values a human necessity, an intuitive tendency, an end in itself ? Is innovation the expression of a particular ideal whose purposes are dictated by mere economic and industrial choices ? How do artists become tacit agents in the spreading and popularisation of innovations ? What kind of critical, subversive, poetic or alternative practices does this situation generate in return ?

The DISNOVATION program will bridge a wide range of installations, films, concerts, workshops and conferences from Oct.7th to Dec.6th, culminating with a 3-days festival from Nov. 13th to 16th, 2014.

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DISNOVATION - exhibition
October 8th- December 6th, 2014
Le Bel Ordinaire – Billère, France

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DISNOVATION - festival
November 13th -16th, 2014
Le Bel Ordinaire – Billère
and associated venues (Pau & area)



—
RYBN *The Algorithmic Trading Freak Show*



—
Herman Asselberghs *Dear Steve*

DISNOVATION – context

In 1901, physician Guglielmo Marconi established the first radio contact between Europe and America. This operation required the installing of two 210 ft high towers equipped with a petrol engine and supplied by 20 000-volt current. Two years later, in London, Marconi claimed that messages could be sent in secrecy through great distances. However, his public demonstration of wireless telegraphy at the Royal Institution was ruined by inventor and magician Nevil Maskelyle. The latter insulted Marconi in Morse code, proving thus the vulnerability of the process and making him the first hacker in history.

A century of innovation has since led to the appearance of personal computers and cellphones, the drastic reduction in size of communication devices, and to permanent interconnection. In a few decades only, digitalization of human activities has become widespread, modifying our way of living and thinking, radically transforming our relationship to the surrounding world.

If the apparent democratization of new technologies is accompanied by an emancipating function – as an extension of the possibilities of being – the continuous digitalization of every aspect of our daily life raises crucial issues in the social, political and cultural fields.

While this unprecedented relationship between man and machine is getting simpler, technology itself is becoming more discreet and impenetrable than ever before.

Globalized innovation is accelerating exponentially and exceeds mere human aspiration, replacing traditional values to the point of inspiring actual technological cults.

Both the feeling of mediatized ubiquity through permanent connectivity and the conditioned need for novelty as modern belief, seem to have replaced the principle of urbanity in favor of an unrestrained consumption. The predation of data via Internet, for commercial and surveillance purposes, occasionally reminds the existence of a digital alter-ego even through we delude ourselves about the inviolability of our private sphere.

More radically, the transhumanist trend, putting into practice a new technological mythology, aspires to resolve the original malfunction of humanity and proclaims the coming of a new world beyond our biological roots.

The notions of progress, freedom and happiness are spread across technological advertising discourse as some sort of ideal that escapes social and ecological realities, while artificially connecting man to his environment.

This simulacre for constant enhancement principally aims at justifying technological obsolescence in the name of the marketplace, demonstrating a form of ideological stalking from the leaders who would find here a way to heighten their domination, according to French theorist Jordi Vidal ⁽¹⁾.

(1) Jordi Vidal, *Simulacre et servitude*, Éditions Allia, 2007

DISNOVATION – exhibition

**October 8th- December 6th, 2014
Le Bel Ordinaire – Billère, France**

A selection of international artists reveals the unseen aspects in any technological innovation, by underlining its temporary, playful, enslaving or threatening dimensions when urging in the same time to alternative or subversive uses.

media library

A free consultation media library will be opened in parallel to the exhibition, with a selection of publications and documentary films related to DISNOVATION topics.

Dedicated research blog :

<http://disnovation.tumblr.com/>



accès)s(
festival #14

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exposition

du 8 octobre
au 6 décembre 2014

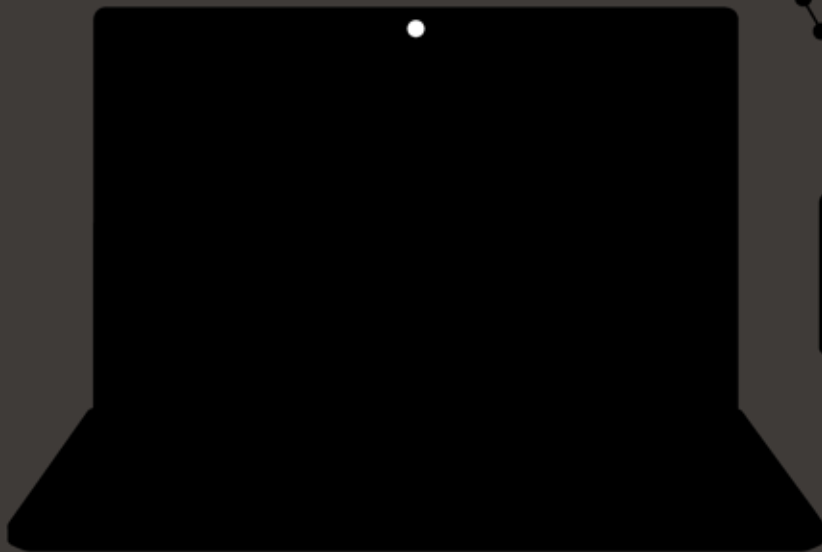
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Bel Ordinaire – Billère



DISNOVATION

une exploration critique des mécanismes et de la rhétorique de l'innovation

DISNOVATION



acces-s.org



DISNOVATION

artists & projects



Julian Oliver (New Zeland)

The Transparency Grenade
installation and projection - 2012

Collection Espace Multimédia Gantner, Bourgogne

Co-author of *The Critical Engineer Manifesto*, Julian Oliver presents an explosive work: a hand grenade equipped with a tiny computer, microphone and powerful wireless antenna, which captures network traffic and audio at the site and securely and anonymously streams it to a dedicated server where it is mined for information. User names, hostnames, IP addresses, unencrypted email fragments, web pages, images and voice extracted from this data and then presented on an online, public map, shown at the location.

[learn more](#)



RYBN (France)

The Algorithmic Trading Freak Show
Installation – 2014

Production Le Bel Ordinaire

As a transdisciplinary art collective, RYBN.ORG explores the most obscure and deviant dimensions of our generalised digital environment. Their *Algorithmic Trading Freakshow* is a collection of uncommon, unnatural, shocking and scandalous specimens of speculative trading algorithms. Forgotten by the markets, obsolete, inoperative, these pieces of collection are organised for the occasion under the form of a cabinet of curiosities.

[learn more](#)



After **James Bridle** (UK)
DIY Drone Shadows
 road markings – 2012

The Drone Shadows conceived by artist and novelist James Bridle reproduce on the asphalt actual size silhouettes of military drones used for remote air strikes, mostly unseen in our western skies.

[learn more](#)



Clémence de la Tour du Pin (France / DE)
Computer store original
 Perfume – 2013 (Production accès)s (@ IFF inc)

Computer Store Original is an experiment in capturing the smell of « the brand new ». The artist and four perfumers worked on this project. The obtained scent is that of a computer store, it has been sampled on industrial packagings and synthesized in order to be replicated in the exhibition space.

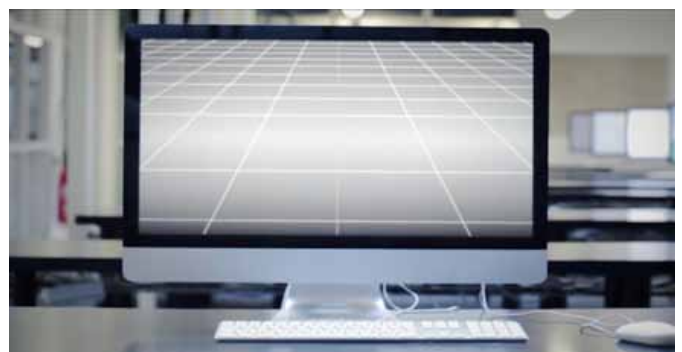
[learn more](#)



Julien Prévieux (France)
What Shall We Do Next?
 Video installation – work in progress since 2006
 Courtesy Julien Prévieux

This animated movie features an «archive of the gestures to come». These gestures are patent for new devices filed between years 2006 and 2011 with the USPTO agency. Operating those devices (laptops, game consoles, electronic organisers...) implies specific patent actions while the object doesn't even exist yet. The demo video becomes a choreographic abstraction.

[learn more](#)



Julien Prévieux (France)
Anomalies construites (Constructed anomalies)
 Vidéo – 2011
 Collection Frac Centre

In *Constructed Anomalies*, a voice-over transcribes the account of two users of Google SketchUp, a software that allows to reproduce 3D monuments in Google Earth. The first finds satisfaction and pride in this volunteer activity which is profitable for all, when the second has a more critical attitude, underlining the ambiguity of a situation caught between leisure and disguised work which fully contributes to the improvement of the giant tech company.

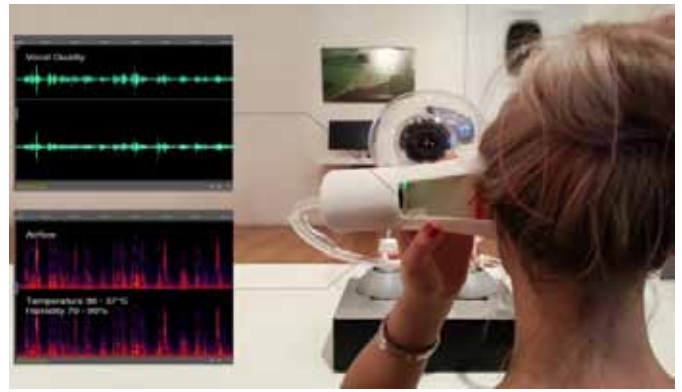
[learn more](#)



Aram Bartholl (DE)
Are you human?
 Sculpture — 2009 (Courtesy XPO Gallery, Paris)

CAPTCHA stands for Completely Automated Public Turing test to tell Computers and Humans Apart. One meets those icons every day on the internet. Nowadays, this is the computer that asks us if we are human.

[learn more](#)



Minsu Kim (UK)
The Illusion of life
 Machine — 2013 (With the Gamerz festival)

This machine is an experimental work creating a sensory illusion of life by impersonating human respiratory organ as an audible set of interactions. It facilitates an intimate connection between the user and the machine by mimicking the intricacies of human physiology: breath temperature, humidity, smell, and vocal qualities.

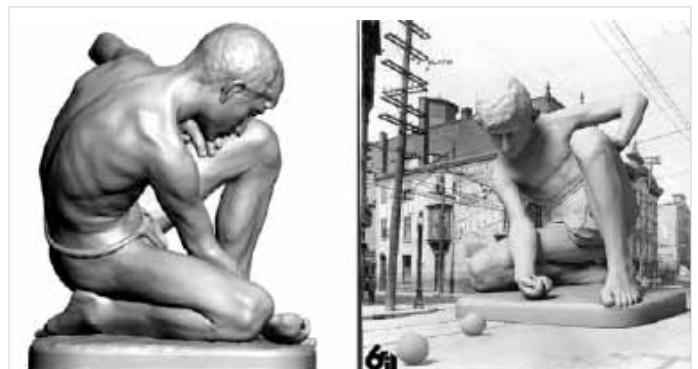
[learn more](#)



Sloan Leblanc (France)
Hoover contre Kaisui
 Installation — 1997 (Collection Frac Bourgogne)

The intermittent fight of two floating vacuum cleaners, as a not much chivalrous duel between two rival brands, one being North American, the other French.

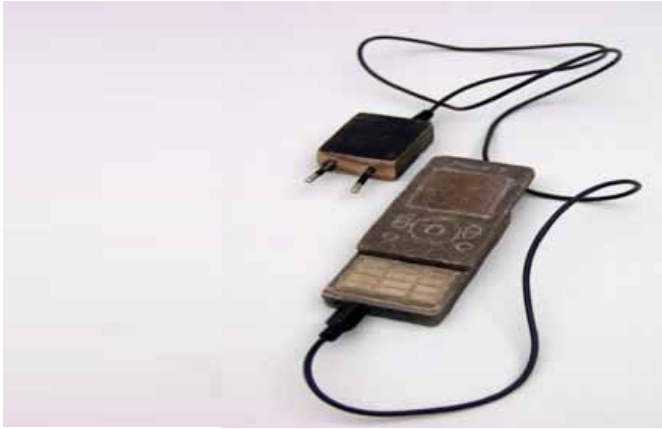
[learn more](#)



After **Oliver Laric** (AT / DE)
Lincoln 3D Scans
 3D prints - 2012 (Production accès)s(, support M2F Créations)

Oliver Laric's project aims at making the Usher Gallery collection, Lincoln, UK, available to an audience outside of its geographic proximity and to treat the objects as starting points for new works. All models can be downloaded and used without copyright restrictions. The exhibition presents a selection of 3D prints from this collection.

[learn more](#)



Nicolas Floc'h (France)

Grand Troc Chili

photographic prints and objects - 2008

Collection Frac Bretagne

This project results from 'the workshop of desires'. Members of an underprivileged community in Chile have produced desired objects to scale out of salvage. The sculptures were shown during an exhibition of the artist, and were offered for barter : one could trade a sculpture for the actual object, which was then given to its author.

[learn more](#)



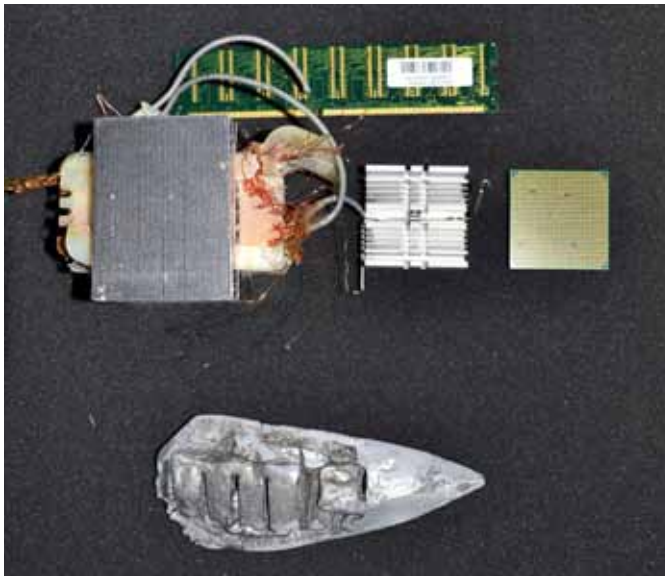
Set Up Shop (NL / Ghana)

Turtle 1

car and various documents - 2013

Turtle 1 is an hybrid cross-country car conceived by artist Melle Smets and researcher Joost van Onna in collaboration with the community of Suame Magazine, an area in the town of Kumasi, Ghana, where 200,000 artisans are working in 12,000 workshops, stores and factories, repairing, adjusting and re-inventing European scrap yard cars from the West. As a unique prototype of its kind, Turtle 1 is an assembly of used parts coming from a variety of car brands. The whole process has been documented and is shown next to the car.

[learn more](#)



Dardex (France)

Refonte

spearheads and arrowheads - 2014

Refonte ("Recasting") is a series of rudimentary weapons made from various materials salvaged from electric and electronic junk. The pieces have been melted and casted, using ancient technics for producing primitive weapons made of copper, aluminium and gold alloys.

[learn more](#)

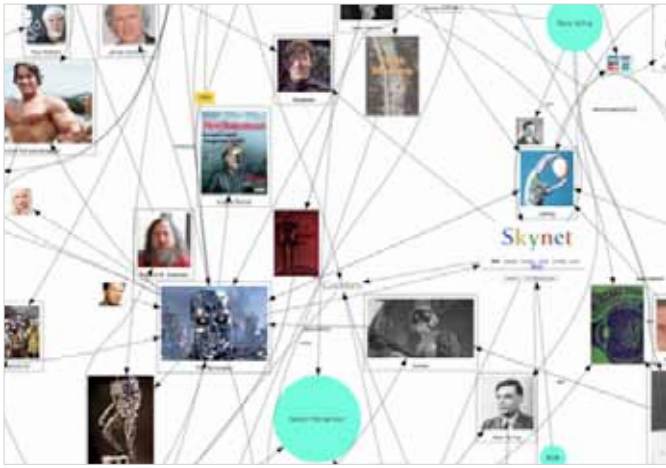


Livermore Centennial Bulb (USA)

Projection

Since 1901, a 4 watts electric bulb is ceaselessly turned on, night and day, maintained by the Livermore-Pleasanton Fire Department, in California. It has crossed one century of conflicts and innovations, as a survivor of a time when the principle of obsolescence was not institutionalised yet. Filmed by a webcam that had to be replaced a number of times, this incandescent bulb figures as a prehistoric object according to standards of production in industrialized countries.

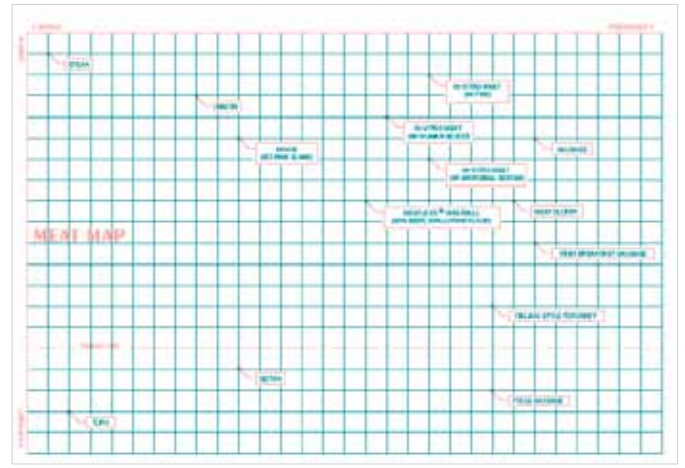
[learn more](#)



Jean-Baptiste Bayle (France / PT)
The Terminator Studies
 Map – 2011-2014

As the famous ‘Terminator script’ is becoming more and more credible, every day brings its share of validation of its fictitious hypothesis. When a mad killer believes he’s Batman’s Joker, when drones strike at a distance away, when Google hires DARPA director, when Oxford University initiates its own Terminator Studies center... When reality surpasses fiction, warning is at its peak for the Terminator Studies.

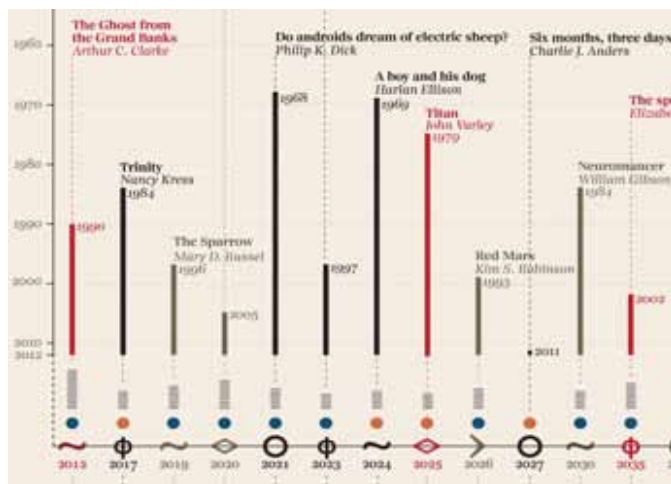
[learn more](#)



The Center For Genomic Gastronomy (USA)
Food futurism
 Map – 2012

Abstract from the *Pray for Beans* book, here is a prediction of Netherland’s food future considering a period of 180 years, from year 1993 to 2176. Its form is a timeline showing that economic and political decline of the western world has deeply altered the diet of Europeans. In this context, the Netherlands exports 80% of its pigs and pork products to China, while Dutch citizens can’t afford meat...

[learn more](#)



Giorgia Lupi (Italia)
Future Events
 Map – 2012

The future, as chronologically predicted in anticipation and science-fiction books, or to quote novelist and philosopher Paul Valéry, ‘The future is not what it used to be’.

[learn more](#)



accès)s(
festival #14

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concerts
projections
performances
rencontres

du 13 au 16 novembre
2014

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Pau & Billère

DISNOVATION

une exploration critique des mécanismes et de la rhétorique de l'innovation

DISNOVATION

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DISNOVATION

– festival (Program subject to modifications)

From November 13th to 16th, 2014

Billère and Pau

DISNOVATION IN BILLERE

From Thursday, 13th to Sunday, 16th

- Bel Ordinaire - Petite Galerie

Exhibition - Art Hack Day - *Disnovate*

Non-stop screening space - *Disno Kino*

Thursday, 13th

- Bel Ordinaire - Marquee

7:00 p.m. Mr. Moo and Louise Drubigny *The Itineris Choir*
with l'Ensemble Musical
Contemporain

8:00 p.m. Nicolas Maigret & Bertrand Grimault about
DISNOVATION project

8:30 p.m. Round Table with Eric Sadin, *The class of the
engineers*

- Concert hall Route du Son

9:45 p.m. Performance - Jodi, *Folksomy*

Friday, 14th

- Bel Ordinaire - Marquee

5:00 p.m. Conference - Alessandro Ludovico, *Printing and
Innovation*

6:00 p.m. Conference - Pascal Chabot, *Progress,
innovation, transition*

6:45 p.m. Conference - Matteo Pasquinelli, *The algorithms
of Capital: knowledge machines and accélérationism*

7:30 p.m. Conference - Francis Jaureguiberry, *Theory of
voluntary disjunction*

- Theater Robert de Lacaze

9:00 p.m. Choreographic performance - Giuseppe Chico &
Barbara Matijević, *Forecasting*

10:15 p.m. Concert - Nicolas Maigret, *System Introspection*

10:45 p.m. Concert - Valentina Vuksic, *Tripping Through
Runtime*

Saturday, 15th

- Bel Ordinaire, creative space

11:00 a.m - 01:00 p.m Workshop - RYBN, *Semantic
decontamination*

- Marquee

12:00 a.m - 9:00p.m. projection - *IPHONECHINA*, *Christian
von Borries*

2:00 p.m. Conference - Jean-Baptiste Bayle, *The
Terminators Studies*

3:00 p.m. Conference - Emmanuel Ferrand, *The equation
of happiness : the downward spiral
of scientific storytelling.*

4:00 p.m. Conference - RYBN, *Finance and high-frequency
trading*

5:00 pm Meeting-projection - Melle Smets, *Turtle 1, the
first car Made in Africa*

7:00 p.m. Conference - Julian Oliver, *Critical engineer*

- Concert hall Route du Son

9:00 p.m. Jon Satrom - *Desktop Performance*

9:45 p.m. Performance - Manuel Knapp

10:30 p.m. Concert - Norbert Möslang

11:30 p.m. DJ Set

Sunday, 16th

- Bel Ordinaire, creative space

RYBN & Jean-Baptiste Bayle, *Internet Anonymat*
12 to 2 p.m. Presentations - 2 to 5 p.m. workshop

- Marquee

1:00 p.m to 4:30 pm Meeting with Valentina Vuksic, Jon
Satrom, Manuel Knapp and Benjamin Gaillon

DISNOVATION IN PAU

Wednesday, 12th / Pre-Opening

- Cinéma Le Méliès

20:00 Projection - Michael Palm, *Low Definition Control -
Malfunctions #0*

Friday, 14th & Saturday, 15th

- Public place - Downtown Pau

Urban diversion - Evan Roth, *The Cathedral and the
Convenience*

artists & speakers



exhibition - Art Hack Day 'Disnovate'

– Le Bel Ordinaire - Petite Galerie

In partnership with Parsons Paris

'Disnovate' is a collaboration between Art Hack Day, Parsons Paris and Accès(s) festival. Between August 28-30, artists and hackers will inhabit Parsons Paris to create a flash exhibit on the theme 'Disnovate', in anticipation of the next Accès(s) festival in Pau.

Disruptive innovation is widely heralded as the driving force of progress, influencing all walks of life. Its vocabulary has seeped into domains as disparate as politics, education and art.

Computer culture is not immune either: Hackathons have turned into rallies for smarter, cheaper and faster consumption. What role does the 'whimsical' and 'useless' play in this society? Can we evaluate creation without resorting to conceptions of value? What is the worldview implied by the language of disruption; what would this language clarify and what would it obscure?

As artists we have an urge to create a rupture with the past and embrace the new, while ignoring the pioneers of our field. As hackers we reap the benefits of scientific breakthroughs, oblivious to its military-industrial origins. Are we the apostles of a broader ideology of innovation?

[learn more](#)



disno kino

– Le Bel Ordinaire – Petite Galerie

Continuous screening space

Non-stop screenings of a selection of artists' films, experimental videos, essays and documentaries in relation with the topics of DISNOVATION. This pirate cinema is open to external contributions in order to improve its content day after day.

performances



Monsieur Moo & Louise Drubigny (France)

The Itineris Choir with l'Ensemble Musical Contemporain

Our daily sonic environment has become enhanced with new melodies: our mobile phones ringtones. Immediately recognizable and easy to memorize, they follow us everywhere and thus, become our modern lullabies. The Itineris Choir is a vocal ensemble who performs the most classic and popular ringtones. By revealing the stunning dimensions of those disenchanted tunes, the Itineris Choir interprets in a surprising way well-known songs. By re-interpreting and glorifying classic mobile phone ringtones, the Itineris Choir anticipates the sacralisation of those profane objects.

[learn more](#)



Barbara Matijević & Giuseppe Chico

(Croatie, Italie) – *Forecasting*

Co-réalisation with Espaces Pluriels, Pau

FORECASTING is based on a collection of amateur videos taken from the world's largest video-sharing website: YouTube. The performance uses this framework as a fiction trigger, a store of signs and meanings, a sum of articulations that impose on its visitor / user an exercise in information processing between fragmentary empirical immediacy and hyper abstraction. On the stage, a performer manipulates a laptop on the screen of which are shown YouTube videos that had been selected to meet the human size scale. From this simple criterion arises a set of spatial and temporal displacements. The screen becomes the site of intersection between the body of the performer and the two-dimensional world of images that represent other people in other places. The result is a dizzying hybrid experience, a zone of indeterminacy informed by the very nature of videos ranging from the banality of everyday situations, movements and objects and the possibility of their transformation into new tools of self-narration.

[learn more](#)

concerts & DJ sets



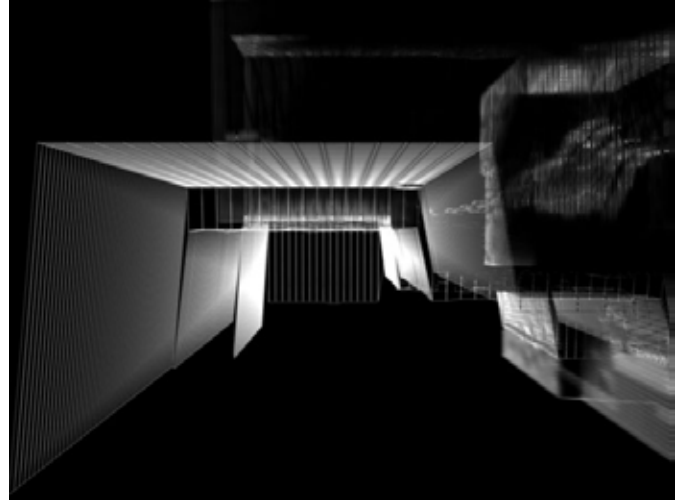
Jon Satrom (USA)

Desktop performance

In partnership with Parsons Paris

Jon Satrom is an artist, educator, and organiser who likes to question old and new media structures, interfaces and conventions. He undermines interfaces, questions presets and bends data. He spends his days fixing things and making things work. He spends his evenings breaking things and searching for the unique blips inherent to the systems he explores and exploits. By over-driving everyday digital tools, Satrom hacks abandonware, funware, necroware and artware into extended glitchy systems for performance, execution, and collaboration.

[learn more](#)



Manuel Knapp (Austria)

With the support of the Austrian Cultural Forum, Paris

Co-founder of the net label Moka Bar with Tim Blechmann, Manuel Knapp is a multidisciplinary artist working with paint, sculpture, sound and video. Through distorting software originally intended for architectural design, he creates hypnotic animated films where undefined and complex spaces recall spooky, piranesian labyrinths in the digital era. His performances combine sound over those spatial aberrations, disrupting our sensory landmarks.

[learn more](#)



Jodi.org (Belgium / Netherlands)
Folksomy

Somewhere between neo-fluxus and VJ-ing, the two members of Jodi - Dutch Joan Heemskerk and Belgian Dirk Paesmans - collect videos and pictures of the 'Net-Folklore' with which they compile a live set. The result is a joyous drift through almost ritual behaviours and attitudes found on video-sharing websites, a mapping out ephemeral folklore in a continuous progress.

[learn more](#)



Nicolas Maigret (France)
System introspection

System Introspection can be envisaged as an observation of the machine by itself, proposing a physical experience of the digital datum, the various languages, formats and contents. The concert bases on a concrete exploration of the binary code contained on a hard disk and its intrinsic qualities (structure, logic, rhythm, redundancy, compression) immediately returned by the computer in the form of visual and sound flows.

DISNOVATION



Valentina Vuksic (Swiss)
Tripping Through Runtime

Tripping Through Runtime takes inner operations of computers and renders them audible. Induction coils, when moved on the surface of laptops, transform the electromagnetic emission into acoustic signals. By amplifying the sonic characteristics of each unit, the artist creates a visual and acoustic performance composed of bips and clics.



Norbert Möslang (Swiss)
With the support of the Pro Helvetia
[learn more](#)

workshops

These artist-led workshops aim to decipher the uses of contemporary digital tools and the speech attached to them, in order to give rise to appropriation and resistance modes in a contributive way.

RYBN (France)

Workshop of *Semantic Desintoxication*

This writing workshop aims to establish an inventory of the talking points of innovation, through the semantic analysis of calls for proposals and grant opportunities. A review of the vocabulary used, between institutional contextualisation and (re)appropriation by the recipients, is the occasion to think about and suggest semantic representations, inviting the common and the complex in the same space. Participants are called to contribute by bringing a recent grant application that has received funding in the digital field.

RYBN & Jean-Baptiste Bayle (France)

Workshop - *Internet Anonymat*

To protect anonymity, secure a website, encrypt emails or to be able to connect anywhere... all these things that each of us will have to (re) appropriate with the current use of Internet. This workshop proposes an initiation to the various tools thus permitting a less-directed use of electronic networks.

conferences

A space which is dedicated to interactions and reflections between French and international speakers, with simultaneous interpretation and streaming.



Alessandro Ludovico (Italy)

Printing and innovation

In partnership with l'Ecole Supérieure d'Art des Pyrénées

Alessandro Ludovico is the author of 'Post-digital Print. The mutation of publishing since 1894', which addresses in a critical, conceptual and experimental way the radical metamorphosis of printed media, its consequences on information transmission > and content preservation. Artist and critic in the field of new media, he has been a long-standing interest in the digital arts. He created Neural review 20 years ago, where he is editor. He is also an exhibition curator and teacher at the Art Academy in Carrare.

learn more

Francis Jauréguiberry (France)

Voluntary disjunction to communication technologies

Francis Jauréguiberry is a sociologist, professor at the University of Pau and director of SET Laboratory (Société Environnement Territoire) at CNRS. His research focuses on the new forms of identity and sociability caused by the extension of information and communication technologies. He encourages reflection on 'non-uses' and individual resistances, in terms of confort and benefits, contrary to the invasive and addictive characteristics of new technologies.

Pascal Chabot (Belgium)

Progress, innovation, transition

The myth of progress, carried by technological innovations, doesn't federate the imaginaries anymore. Though paradoxically, we experience its power daily. How can one find one's way in this debate? And how can one avoid the false alternative between the progress and its contrary, while unable to figure out what it could be? The hypothesis invoked here is that the concept of transition, with its prospective reach, allows the progress to be thought out by other means; it brings out a double component, both helpful and subtle to catch the tensions and synergies between techno-capitalist progress and human progress. Then the whole issue related to the propaganda of the innovative appears under a new light: innovation, which is an order to adapt to the new, is balanced by transition - a will to go 'beyond' and to create a future more compatible with our desires.

Pascal Chabot is a philosopher. He currently teaches at IHECS (Brussels) and has published a *La philosophie de Gilbert Simondon* (Vrin, 2003), *Après le progrès* (PUF, 2008) and *Global Burn out* (PUF, 2013). Through his writing, he questions how the civilisation understands its progress nowadays. In particular, he focuses on the French philosopher Gibert Simondon by means of introducing the necessity to think progress otherwise, re-evaluating the technical spreading as a structuring frame for the human kind and not as a 'cultureless invasion lacking conscience'.

Eric Sadin (France)

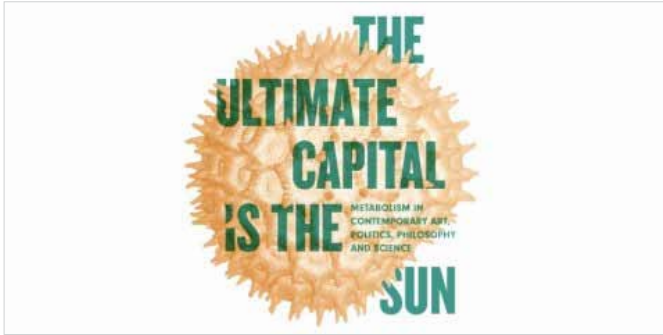
The class of the engineers

The digital economy's engineers produce protocols and objects which are characterised by their global propagation, moreover contributing to direct even deeper the frames of individual and collective perception and action. It's a form of new power coming up since about thirty years, that usually ignores or disdains a number of historical democratic and legal principles.

We will study the nature and extent of the effects produced by this 'highly active class', and we will try to draw some leads aiming to spark off necessary and salutary ratios of power.

Eric Sadin is a writer and philosopher. He explores numerous aspects of the key mutations of our era by alternating literature and theory. He is regularly invited as a speaker in Universities and art schools around the world.





Matteo Pasquinelli (Italy)

The algorithms of capital: knowledge machines and accelerationism

A new planetary scale of computation demands a new planetary scale of politics. As the current debate on the Anthropocene points out, no political agency is possible without the recognition of a new cognitive perspective on the whole planet. The eye of modern perspective was born through an equivalent paradigmatic shift, bringing innovative techniques of optical projection from the mathematicians of Baghdad to Florence. A further dimension of depth was thus added to aesthetics and a new political vision of the collective space was inaugurated. Similarly, a further cognitive dimension has to be imported today from computation into political thought, in order to be able to 'see' and grasp the oceanic depth of the global datascape and to disclose the new techno-complexity of the social space. Every century produces its own epistemic rift. The making of a global datascape is calling for a new epistemic eye.

Philosopher and author of the 'Manifesto for an Accelerationist Politics', Matteo Pasquinelli's work addresses the climate imbalance and the increasing automation of production process, including mental work. He has published *Animal Spirits: A Bestiary of the Commons* (2008) and regularly gives lectures bridging philosophy, media theory and human sciences.

[learn more](#)

Emmanuel Ferrand (France)

The Equation of Happiness / The downward spiral of scientific storytelling.

Serious research laboratories, like the rest of society, have to deal with neo-liberal governance and reorganise their functioning accordingly to its models. Fundings are now granted 'upon projects', with patents and 'applications' in mind, and the institutions go through a necessary competition pitch. For someone who has the precarious luxury to be a researcher, the devise is more than ever 'publish or perish'. He or she has become a communicator, particularly to find funds for the lab or investors for a start-up. The scientific discourse, now designed to pinpoint issues in the media and rally decision-makers, all too often comes off as cold rationality and becomes directed by financial and/or ideological interests. This is the open door to every approximation and absurdity. The outburst of scientific misconduct is one of the symptoms of this headlong rush. We will consider by the way how the production of artists can be used by technoscientific complex. These phenomenons will be illustrated by concrete examples (Human Brain Project, ITER and the nuclear fusion, nanotechnologies, synthetic biology...)

Emmanuel Ferrand is a researcher in mathematics (Pierre et Marie Curie University, Paris). He is also involved in numerous projects at the border of art and science, in particular with La Générale collective and Dorkbot Paris.

Meeting

Meeting with four artists artistes (Jon Satrom, Benjamin Gaullon, Manuel Knapp and Valentina Vuksic).

Benjamin Gaullon (France)



Benjamin Gaullon aka Recyclism is an artist, researcher and art college lecturer. He has previously released work under the name «Recyclism». He is currently Program Director at Parsons Paris The New School for Design. His research focuses on the limits and failures of information and communication technologies; planned obsolescence, consumerism and disposable society; ownership and privacy; through the exploration of détournement, hacking and recycling. His projects can be softwares, installations, pieces of hardware, web based projects, interactive works, street art interventions and are, when applicable, open source.

Retail Poisoning is the act of intentionally injecting: critical / corrupt / fake / glitched data and/or hardware, in existing online and offline retail outlets.

@recyclism

[learn more](#)

Outdoor event



Evan Roth (USA)

The Cathedral and the Convenience
Sound installation – 2013

A specific iPhone ringtone is diffused in a public space, similar to a town hall or church clock chiming. This familiar signal harks out to the passers-by in the vicinity, thus provoking a conditioned reflex from mobile phones users.

learn more



Michael Palm (Austria)

Low Definition Control - Malfunctions #0
Film – 2011

OV with English subtitles

In partnership with the Cinema Le Méliès and the Parvis Littéraire

Regardless of where we walk or where we stand, we're being watched: In a society in which the public space is primarily regarded a source of risks, nearly everything depends on constant surveillance. And so the most banal of activities (such as eating a sandwich or carrying a suitcase), when performed in inner cities of the developed world, are filmed and decoded by grid programs. The fact that security and risk prevention now represent 'political superglue' prompted Michael Palm to reflect on the implications of the growing mechanization of perception, in both the public space and the field of medicine. The method Palm chooses for his film, *Low Definition Control*, is repeatedly expanding upon a theory in fragments by means of unreal, grainy images of everyday scenes. From off-screen, scientists and intellectuals from a wide variety of disciplines (neurology to media sciences to theology) can be heard discussing the question of what's appearing on history's horizon, which is a result of increasing panopticism and the disappearance of the assumption of innocence in contemporary society: a complete 'evacuation of the real' and loss of the 'idea of naturalism'.

practical information

During the festival, the exhibition Disnovation is open from 03:00pm to 08:30pm, from Thursday to Saturday, 03:00pm to 06:00pm on Sunday

L'Escampette Bookshop welcomes you in the Bel Ordinaire Book Space, with a selection of publications and specialised magazines.

Gaité Lyrique Media set (Paris) will be live streaming the conferences and the meetings along with simultaneous interpretation (English and French)

Les Goûts du Jour: On location catering

Free admission: exhibition, screenings, conferences and workshops

Admission: 7€ / 5€ Performances and concerts – Friday and Saturday, from 09:00pm

the association accès)s(

accès)s is a non profit association based in Pau (south-west France) since 2000. Dedicated to promoting contemporary productions related to electronic cultures and the questions they raise, we search for and showcase the very aspiring media artists and works whose approach to electronic and digital creations is not just technological but also artistic and cultural. In this respect we also focus on the historical impact of these genres and the ways these technologies change, influence and affect our behavioural patterns as well as our environment. We are supported by a network of partners from the arts, education and research fields. We are also a member of RAN, an international digital arts network.

We operate throughout the year with a series of small events from January to June. Our main and unique venue in the Aquitaine region is an annual autumn festival : for 3-5 days and nights, in and around town, we propose, via a guest programmer, an extensive, original and diverse program of exhibitions, concerts, shows, video projections, lectures, panel discussions and workshops with leading international, national and local artists and thinkers. With over 5000 visitors of all ages to each festival, we have national press coverage.

www.acces-s.org

curators

Nicolas Maigret is an artist working in digital art and sound since 2001. His work exposes the internal workings of media, through a reflection on their errors, their dysfunctions, their limitations or failure thresholds. He teaches at École des beaux-arts de Bordeaux and cofounded the collective Art of Failure in 2006. He is also involved with the project Plateforme, an artist-run centre in Paris. His work has been presented in international festivals, galleries and museums: Sonar (Barcenola, ES) - File (Sao Paulo, BR) - Museum of Art AND DESIGN (New York, USA) - SETI (San Francisco, USA) - Upgrade! (Chicago, USA) - Eastern Bloc (Montreal, CA) - Gli.tc/h (Birmingham, UK) - Sonica (Ljubljana, SI) - Leeds Film Festival (UK) - Mapping Festival (Genève, CH) - National Gallery (Kosice, SK) - Cimatics (Brussels, BE) - Gaité Lyrique (Paris, FR)...

<http://peripheriques.free.fr>

Bertrand Grimault is managing Monoquini, an independant and non profit organisation based in Bordeaux. As a free lance curator since 1996, he's prospecting and programming works at the intersection of cinema, audio/visual and media arts. He is regulary collaborating with the French and European underground scene as well as with regional and national institutions and festivals in the field of contemporary art.

<http://monoquini.net>

access-s.org

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partners

Communauté d'Agglomération Pau-Pyrénées | Ville de Billère | Conseil Général des Pyrénées |
Conseil Régional d'Aquitaine | DRAC Aquitaine – Ministère de la Culture et de la Communication |
DicRéam/CNC | Forum Culturel autrichien | ONDA - Office National de Diffusion Artistique

Bel Ordinaire – Espace d'art contemporain de l'agglomération Pau-Pyrénées | SMAC Ampli | Ecole
Supérieure d'Art des Pyrénées | Espaces Pluriels – Scène conventionnée Danse Théâtre | Librairie
l'Escampette | Parvis Littéraire | Réseau de lecture publique de l'agglomération Pau-Pyrénées |
IDELIS | Cinéma Le Méliès | Paulla | MIPS | Gamerz | Gaîté Lyrique | IFF | Neural | We make money
not art | nova | mcd

credits

RYBN – Nagy Gergő

Herman Asselberghs - Herman Asselberghs

Julian Oliver - Khuong Bismuth

RYBN – Nagy Gergő

James Bridle - James Bridle

Clémence de la Tour du Pin - Clémence de la Tour du Pin

Julien Prévieux - courtesy Jousse Entreprise

Aram Bartholl - Aram Bartholl

Minsu Kim - Minsu Kim

Oliver Laric - Lincoln & Oliver Laric

Sloan Leblanc - Frac Bourgogne

Nicolas Floc'h - Nicolas Floc'h

Set Up Shop - Set Up Shop

Dardex - crédit : Quentin Destieu, Sylvain Huguet

Giorgia Lupi - Giorgia Lupi

Jean-Baptiste Bayle - Jean-Baptiste Bayle

Genomic Gastronomy - Genomic Gastronomy

Monsieur Moo et Louise Drubigny - Gamerz

Barbara Matijević, Giuseppe Chico - Olivier Henry

Jon Satrom - Jon Satrom

Valentina Vuksic - Shiftfestival

Jodi.org - jodi.org

Manuel Knapp - Manuel Knapp

Nicolas Maigret - File Festival - Sao Paulo

Norbert Möslang - Norbert Möslang

Benjamin Gaillon - Benjamin Gaillon

Evan Roth - Courtesy XPO Gallery

