

DOMINIQUE MOULON: Independent Curator > Portfolio



BIOGRAPHY

Born in Bourges, France, in 1962

Independent curator and art critic

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Dominique Moulon studied visual art at the Fine Art School (ENSA) of Bourges and holds a Ph.D in Arts and Sciences of Art of the University Paris 1 Pantheon-Sorbonne. He is a member of the International Association of Curators of Contemporary Art (IKT) and of the International Association of Art Critics (AICA). Coordinator of the Mooc Digital Media of the City of Paris, he also writes for Art Press.

BIBLIOGRAPHY

- *Art Beyond Digital*, Link Editions, 2018.
- *Art et numérique en résonnance*, Nouvelles Editions Scala, 2015.
- *Contemporary New Media Art*, Nouvelles Editions Scala, 2013.

THE ORIGIN OF THE (DIGITAL) WORLD

With Gilles Alvarez, in the program of the Nemo Biennial

Cité Internationale des Arts, Paris, November 15th - 25th 2017



The Origin of the (Digital) World brings back three high points from the end of the 1960s where we observe an intensified activity at the crossroads of arts and technologies. Beginning with the *9 Evenings: Theatre and Engineering* that took place in New York in 1966, which are the source of the *Experiments in Art and Technology* group that engineers Billy Klüver and Fred Waldhauer founded with artists Robert Rauschenberg and Robert Whitman in 1967. On the West Coast of the United States and still in 1966, Maurice Tuchman introduced the *Art and Technology Program* at the Los Angeles County Museum of Art. The program aimed to connect artists such as Andy Warhol with American brands. Finally, it is in 1968 that curator Jasia Reichardt organized the *Cybernetic Serendipity* exhibition at London's ICA.

> **ARTISTS:** ScanLAB, Nicolas Schöffer.

> **PANEL:** *The Origin of the (Digital) World.*

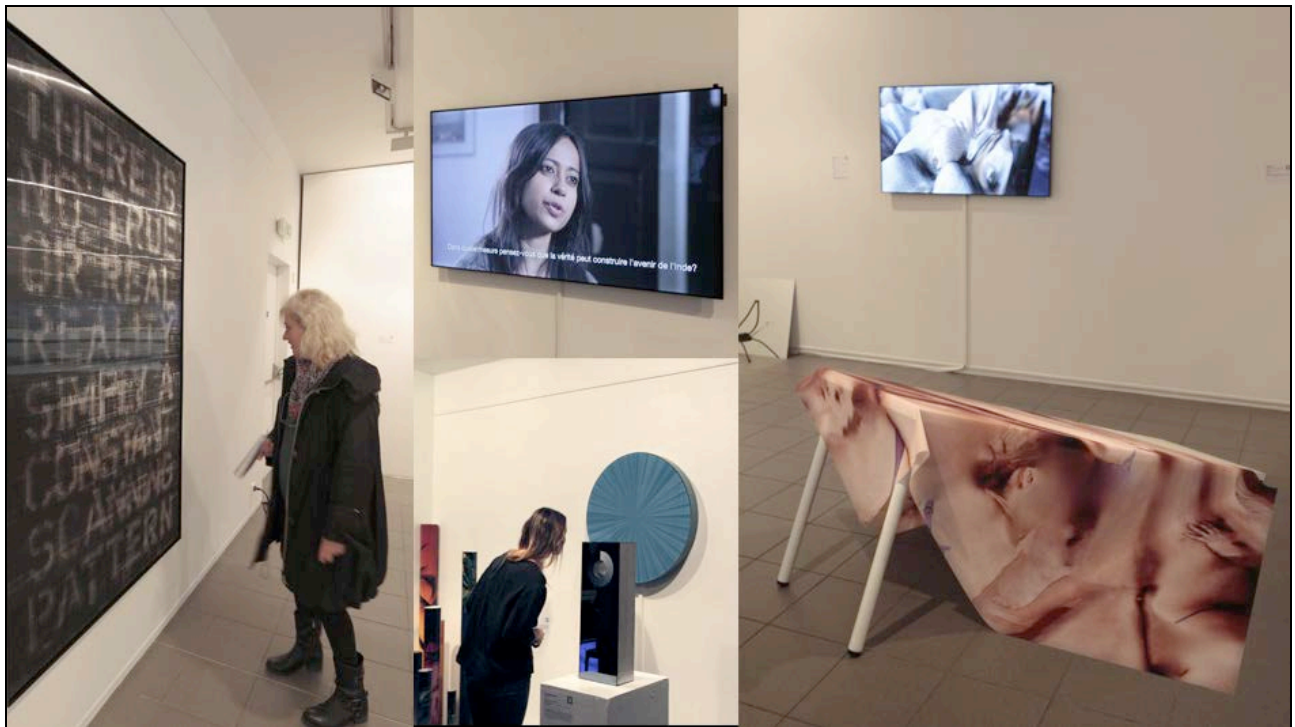
> **PROJECTIONS:** *9 Evenings: Theatre and Engineering.*

> **DOCUMENTATION:** *Art and Technology Program, Cybernetic Serendipity, Experiments in Art and Technology.*

VARIATION ARTJAWS MEDIA ART FAIR

In the program of the Nemo Biennial

Cité Internationale des Arts, Paris, November 15th - 25th 2017



Variation Art Jaws is a contemporary digital art fair.

> **ARTISTS:** Hélène Bellenger, Martin Bricelj Baraga, Thibault Brunet, Yuxi Cao (James), Charles Carmignac, Félicie d'Estienne d'Orves, Gregory Chatonsky, Pascal Dombis, Thierry Fournier, Virgile Fraisse, Benjamin Gaulon, Pascal Haudressy, Eduardo Kac, Esmeralda Kosmatopoulos, LAb[au], Jean-Benoit Lallemant, Pe Lang, Fabien Léaustic, Marie Lelouche, Soliman Lopez, Xavier Lucchesi, Mathieu Merlet Briand, Jonathan Monaghan, Philippe Perrin, Bertrand Planes, Lucie Planty, Sabrina Ratté, Po Sim Sambath, Stéphane Simon, Dominique Sirois, Jeanne Susplugas, Javiera Tejerina-Risso, Myriam Thyes, Lukas Truniger, Miyo Van Stenis, Mégane Voghell.

> **PARTNER:** Sediton Art.

JEAN-BENOIT LALLEMANT, *PROPHET'S TIME*

In the program of the Nemo Biennial

Julio Gonzalez Gallery, Arcueil, November 10th - December 23rd 2017



The new prophets today are mere interpreters of computational words. They will also use the accuracy of the machines to predict better worlds from Silicon Valley. In the meantime, Jean-Benoit Lallemand only delivers rather factual readings of the world at the start of the twenty-first century, a world Andre Malraux had foreseen as spiritual. Inevitably using the technologies of his time, Lallemand combines them with the traditional materials of art history, integrating discoveries and innovations, occasionally turning them into criticism. At the peak of a clash between the USA and North Korea, he refers to leaders while triggering possible lines of thoughts that visitors of his exhibition are likely to appropriate. Territory is one of the central issues in his artwork, that unfolds according to societal developments echoed by networked media. However, drawing from an in-depth knowledge of Jean-Benoit Lallemand's body of work, we feel it also tackles the relationship between the visible and the invisible; when control has to face the fight and when endeavors backfire against those who implemented them. His visual work, with inextricably intertwined components, reveals the complexity of the world. The data, he extracts from servers and appropriates, enables us to visualize it differently, from resolutely contemporary points of view.

VARIATION MEDIA ART FAIR

Cité Internationale des Arts, Paris, October 17th - 23rd 2016



Variation is a contemporary digital art fair.

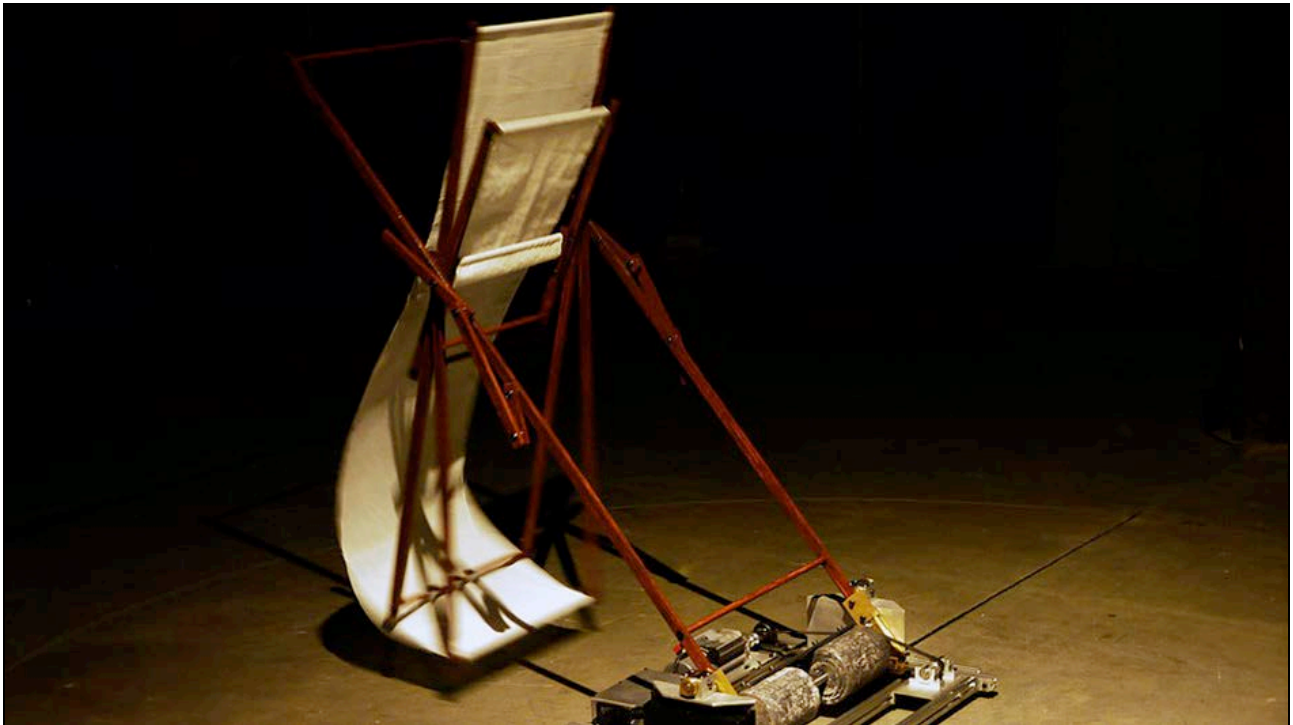
> **ARTISTS:** Jeremy Bailey, Marion Balac, Laurent Bolognini, Jeanne Briand, Thibault Brunet, Elias Crespín, Magali Daniaux & Cédric Pigot, Fred Delangle, Caroline Delieutraz, Alix Desaubliaux, Judith Deschamps, Côme Di Meglio, Renaud Auguste-Dormeuil, Félicie d'Estienne d'Orves, Thierry Fournier, Klaus Fruchtnis, Masaki Fujihata, Shaun Gladwell, Joe Hamilton, Pascal Haudressy, Jean Hubert, Tomek Jarolim, Carine Klonowski, Fabien Léaustic, Joanie Lemerrier, Elliott Paquet, Michel Paysant, Bertrand Planes, Dani Ploeger, Ratsi, François Ronsiaux, Lisa Sartorio, Fito Segrera, Sliders Lab, Pierrick Sorin, Jeanne Susplugas, Systaime, Flavien Théry, Ali Tnani, Yann Toma, Santiago Torres, Raul Valverde, Visual System.

> **PARTNER:** Art Jaws.

JEREMY GOBE, *A DAY'S PLEASURE*

With Carlos Sanchez in the program of Nuit Blanche

Ecole Renard, Paris, October 1st 2016



In relative obscurity, there is a long chair and it is alone. It won, this time, against the one who tried to use it. Chaplin, in other times, threw it overboard in his film *A Day's Pleasure*. Who never fought against a folding long chair that never really cooperates? French artist Jeremy Gobé, in collaboration with Christian Laroche, decided to accept its uncontrolled movements and finally releases it from any potential stubborn user. Finally alone, it performs under the light that magnifies it. The silence is only broken by the sounds inherent in its swinging. Without any human, totally autonomous, it loses its useful value. Freed from weight, it even seems to escape any form of gravity. The extreme flexibility of its undulations is due to the mechanical counterweight that drives it. Therefore, it is only about lightness. The fabric of its sails flapping in the wind appear completely unpredictable. Its unpredictability constituting the essential quality that it will never lose. A quality that nevertheless exasperated Chaplin's character to the highest degree. While modern times are those of the liberation of objects of any kind. At the risk, sometimes, to exasperate us even when they compel us. Unless we disconnect while we still can. And this is perhaps the critical part of this robotic art piece that encourages us to reconsider the business of predictability in this era of digital.

COMPAGNY SERVICES

Plateforme, Paris, from April 1st to 24th, 2016



Some services, at a time of exponential growth, actively participate in shaping the society that has become ours. Getting close to a “zero marginal cost”, they are at the center of what the American essay writer Jeremy Rifkin calls the *Third Industrial Revolution*. And not a week passes without one of them making the social and political headlines here or there. Yet, the art world is not a stranger to this growth of the services because there are artists that seek inspiration by proposing objects that seem like products. The internet, inevitably, is overflowing with a supply that these same artists distort or use as we would use tools or techniques in olden times. Except that they also criticize it. Artistic practices - which evoke the ones, more *pop*, from the 1960s that before now depicted the society - are developed from the services that we are offered, or rather that are imposed upon us, without forgetting the ones of the dark web. But the world has changed these past decades, and today's works are proportional to the societal changes that Internet has only initiated by making them possible. There is, in the essential of these artists, a common desire to capture what is generally part of the flows. With this, they give us the occasion to contemplate the resonances, beyond the data ecosystems, to “think” elsewhere and differently.

> **ARTISTS:** Émilie Brout & Maxime Marion, Caroline Delieutraz, Pascal Dombis, Benjamin Gaulon & Martial Geoffre-Rouland, Carine Klonowski, Nicolas Maigret, Yann Toma.

VARIATION SHOW OFF MEDIA ART FAIR

In the program of the Nemo Biennial

Espace des Blancs Manteaux, Paris, from October 19th to 25th, 2015



Variation Show Off is a contemporary digital art fair.

ARTISTS: Donald Abad, Memo Akten, Art Orienté Objet, Jean-Pierre Attal, Cécile Babiole, Marion Balac, Maurice Benayoun, Samuel Bianchini, Matthew Biederman, Julien Borel, François Brument, Christophe Bruno, Edmond Couchot, Luc Courchesne, Michaël Cros, Enora Denis, Quentin Destieu & Sylvain Huguet, Come di Meglio & Elliott Paquet, Pascal Dombis, Jas Domicz, Reynald Drouhin, fleuryfontaine, Lia Giraud, Shaun Gladwell, Juliette Goiffon & Charles Beauté, Claudia Hart, Pascal Haudressy, Catherine Ikam & Louis Fléri, Eduardo Kac, Jean-Benoit Lallemand, HeeWon Lee, Joanie Lemerrier, Selma Lepart, Juan Le Parc, Julien Levesque, LIA, Christophe Luxereau, Laurent Mareschal, Audrey Martin & Thomas Rochon, Mazaccio & Drowilal, Albertine Meunier, Barnabé Moinard, ORLAN, Alejandro Otero, Rolando Pena, Pascale Peyret, Bertrand Planes, Dani Ploeger, Olivier Ratsi, Théoriz Studio & Pia MYrvoLD, Patrick Tresset, Francois Vogel, Du Zhenjun.

> GUEST OF HONOR: Julio Le Parc.

ART AND DIGITAL RENONATING - CONSEQUENCES

In the program of the Nemo Biennial

Maison Populaire, Montreuil, from October 7th to December 12th 2015



History of art is indivisible from that of science, which is the source of the innovations we take hold of. There are works that have emerged from the digital's democratization, while others result from its use in research laboratory, and from bio and nanotechnologies that come out of it. Most of the creations that use the living or the infinitely small come from digital processes although they are presentable without any electronics, or any power supply. It is also the case with objects or rapid prototyping sculptures that renew artistic practices by becoming accessible to all.

> **ARTISTS** : Renaud Auguste-Dormeuil, Aram Bartholl, Valérie Belin, Laurent Bolognini, Thibault Brunet, Jean-Benoît Lallemant, Bertrand Planes, Rafaël Rozendaal et Clement Valla.

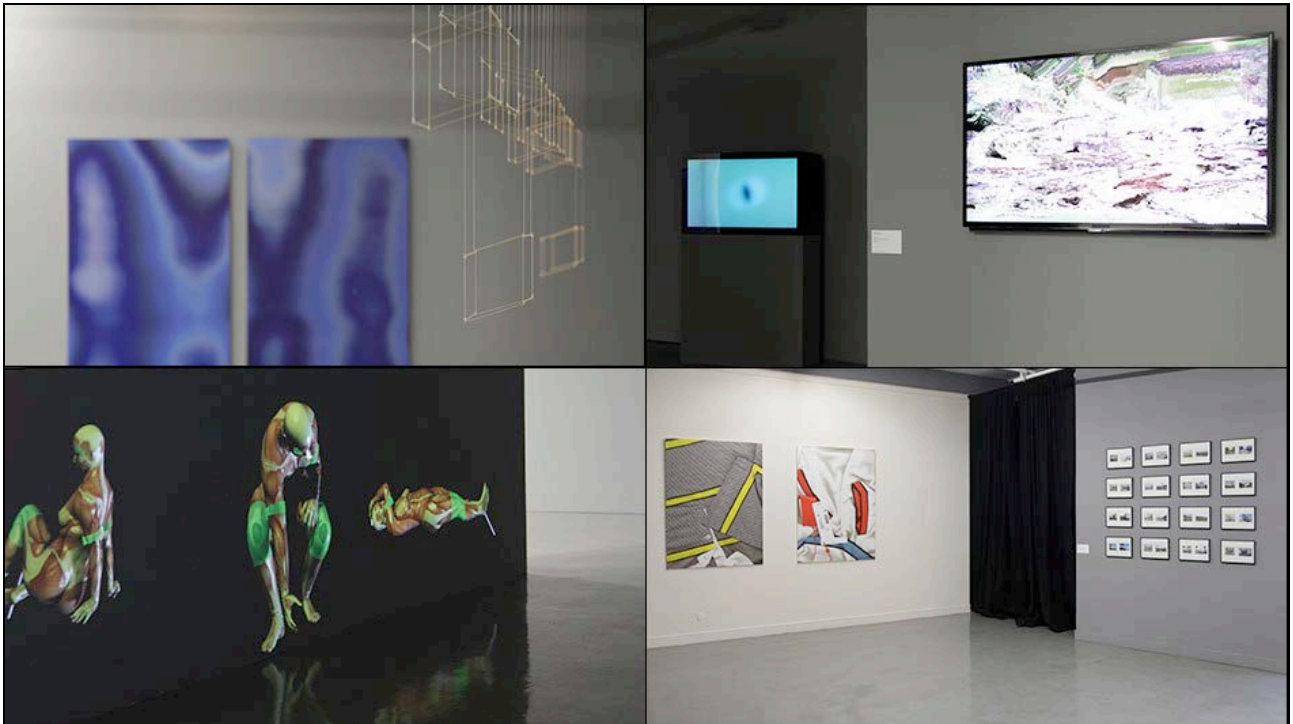
> **PERFORMANCE**: Antoine Defoort, *Un faible degré d'originalité*.

> **SHORT FILMS**: *La Nouvelle Vague Numérique* (étudiants du Fresnoy).

> **PANEL**: *Art, digital and collection*.

ART AND DIGITAL RENONATING - RE-EMERGENCE

Maison Populaire, Montreuil, from May 5th to July 5th, 2015



In art, the emergence of a medium implies new trends. It is also the source of the reactivation of historical practices. In painting, the use of the nude has been updated with the appearance of photography and videography, until the era where images are calculated. Movements, which were magnified yesterday, are now controlled digitally. Not to mention the landscape, where machines are the ones that travel the world in order to capture the tiniest nooks. Contemporary artists ought to seize the tools and digital contents in order for timeless problems to resonate in their works.

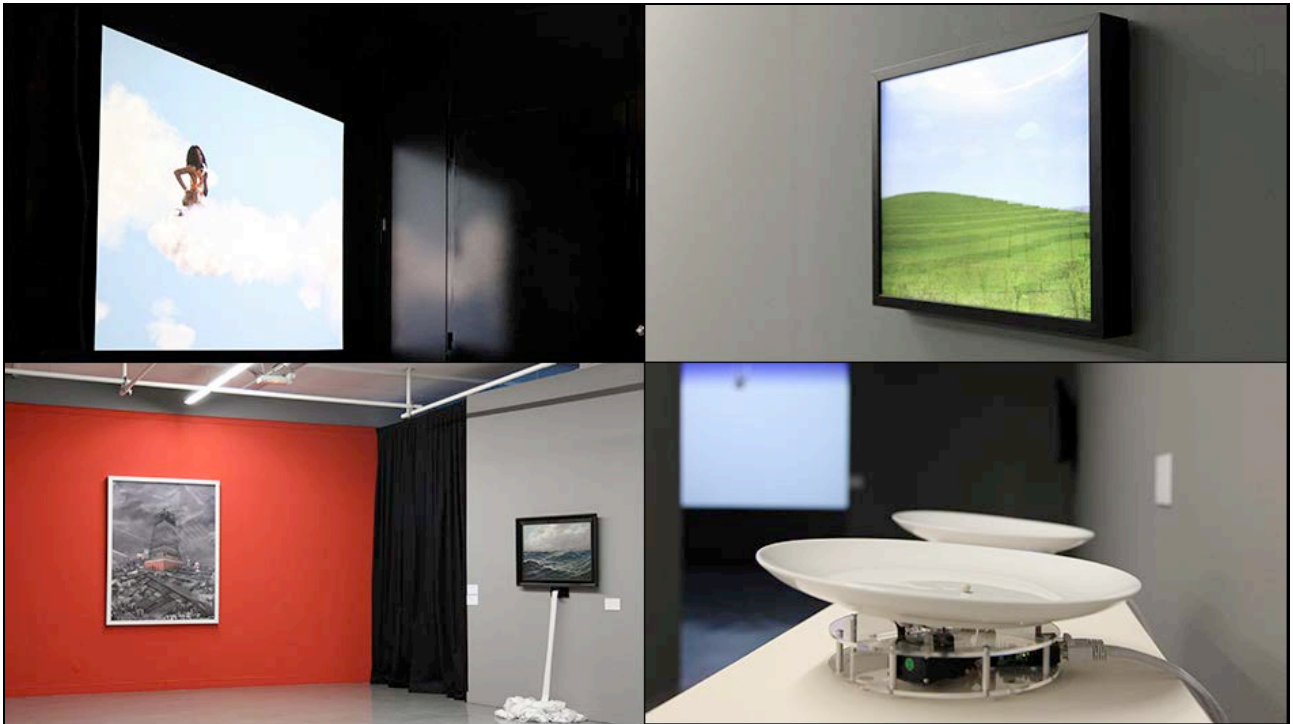
> **ARTISTS:** Cory Arcangel, Elias Crespín, Caroline Delieutraz, Pascal Dombis, Benjamin Gaulon, Pascal Haudressy, ORLAN, Jacques Perconte et Flavien Théry.

> **PANEL:** *Art, digital and critic.*

> **CATALOGUE:** *Art et numérique en résonnance*, Nouvelles éditions Scala.

ART AND DIGITAL RENONATING - CONVERGENCE

Maison Populaire, Montreuil, from January 13th to April 4th, 2015



Art and digital, when they are combined, “reason” together. Today, many works are initiated by a search engine or an electronic device. Networking artistic practices and non-professional use are mixed up. To fit in, artists divert the social media that we appropriate. Because digital cultures are today very widely shared.

Networked, we are here and there at the same time, possibly exchanging with all, around a community that is more and more global. The digital has invested in all the private, public or professional spheres of our society, profoundly modifying the relations between one another. There are artists who represent the world as it is or as we fantasize it, while others reveal it to us differently, in order to criticize it. Yet, all of them are affected, in their artistic use of societal problems, by the presence of the digital, at the core of our societies.

> ARTISTS: Samuel Bianchini, Marie-Julie Bourgeois, Émilie Brout & Maxime Marion, Petra Cortright, Olia Lialina, Christa Sommerer & Laurent Mignonneau, Samuel St-Aubin, Gwenola Wagon & Stéphane Degoutin et Du Zhenjun.

> PANEL: *Art, digital and research.*

> PERFORMANCE: Marie-Julie Bourgeois (with Omar Benyebka), *OU*.

SHOW OFF VARIATION MEDIA ART FAIR

Espace des Blancs Manteaux, Paris, from October 20th to 26th, 2014



Show Off Variation is a contemporary digital art fair.

> **ARTISTS:** Donald Abad, Memo Akten, Art Orienté Objet, Jean-Pierre Attal, Cécile Babiole, Marion Balac, Maurice Benayoun, Samuel Bianchini, Matthew Biederman, Julien Borel, François Brument, Christophe Bruno, Edmond Couchot, Luc Courchesne, Michaël Cros, Enora Denis, Quentin Destieu & Sylvain Huguet, Come di Meglio & Eliott Paquet, Pascal Dombis, Jas Domicz, Reynald Drouhin, fleuryfontaine, Lia Giraud, Shaun Gladwell, Juliette Goiffon & Charles Beauté, Claudia Hart, Pascal Haudressy, Catherine Ikam & Louis Fléri, Eduardo Kac, Jean-Benoit Lallemand, HeeWon Lee, Joanie Lemerrier, Selma Lepart, Juan Le Parc, Julio Le Parc, Julien Levesque, LIA, Christophe Luxereau, Laurent Mareschal, Audrey Martin & Thomas Rochon, Mazaccio & Drowilal, Albertine Meunier, Barnabé Moinard, ORLAN, Alejandro Otero, Rolando Pena, Pascale Peyret, Bertrand Planes, Dani Ploeger, Olivier Ratsi, Théoriz Studio & Pia MYrvoLD, Patrick Tresset, Francois Vogel, Du Zhenjun.

> **PARTNERS:** Samsung

SHOW OFF MEDIA ART FAIR

With Délégation Générale du Quebec à Paris

Espace Pierre Cardin, Paris, from October 21st to 23rd 2013



Show Off is a contemporary digital art fair.

> **ARTISTS:** Yacine Ait Kaci, Hugo Arcier, Art of Failure, Cécile Babirole, Gabriel Barcia-Colombo, Maurice Benayoun, Samuel Bianchini & Sylvie Tissot, Matthew Biederman, Vincent Broquaire, Thibault Brunet, Alexandre Castonguay, Christophe Bruno & Cécile Noguès, Grégory Chatonsky, Miguel Chevalier, Luc Courchesne, Magali Daniaux & Cédric Pigot, Magali Desbazeille, Djeff, Pascal Dombis, Jean Dubois, Renaud Duval, Electronic Shadow, Vincent Fournier, Jeff Guess, David Guez, Lynn Hershman, Norbert Hillaire, Catherine Ikam & Louis Fleri, Eduardo Kac, Ulf Langheinrich, Jan Robert Leegte, Joanie Lemercier, Julien Levesque, Christophe Luxereau, Nicolas Maigret, Misha Margolis, Alexandre Maubert, Katherine Melançon, Mathieu Mercier & Sismo Designers, Naziha Mestaoui, Albertine Meunier, Robyn Moody, Pia MYrvoLD, Joseph Nechvatal, Catherine Nyeki, ORLAN, Guillaume Paris, Jacques Perconte, François Quevillon, Olaf Rauh, Vincent Rioux, François Ronsiaux, Antoine Schmitt, Marie Sester, Sliders, Christa Sommerer & Laurent Mignonneau, Edouard Sufrin, Samuel St-Aubin, Yann Toma, Trafik, Hugo Verlinde, Eric Vernhes, Jonathan Villeneuve, Gwenola Wagon & Stéphane Degoutin, Du Zhenjun.

> **CATALOGUE:** *Show Off*, édition N°8.

SHOW OFF DIGITAL ART FAIR

Vanessa Quang Gallery, Paris, October 17th to 21st, 2012



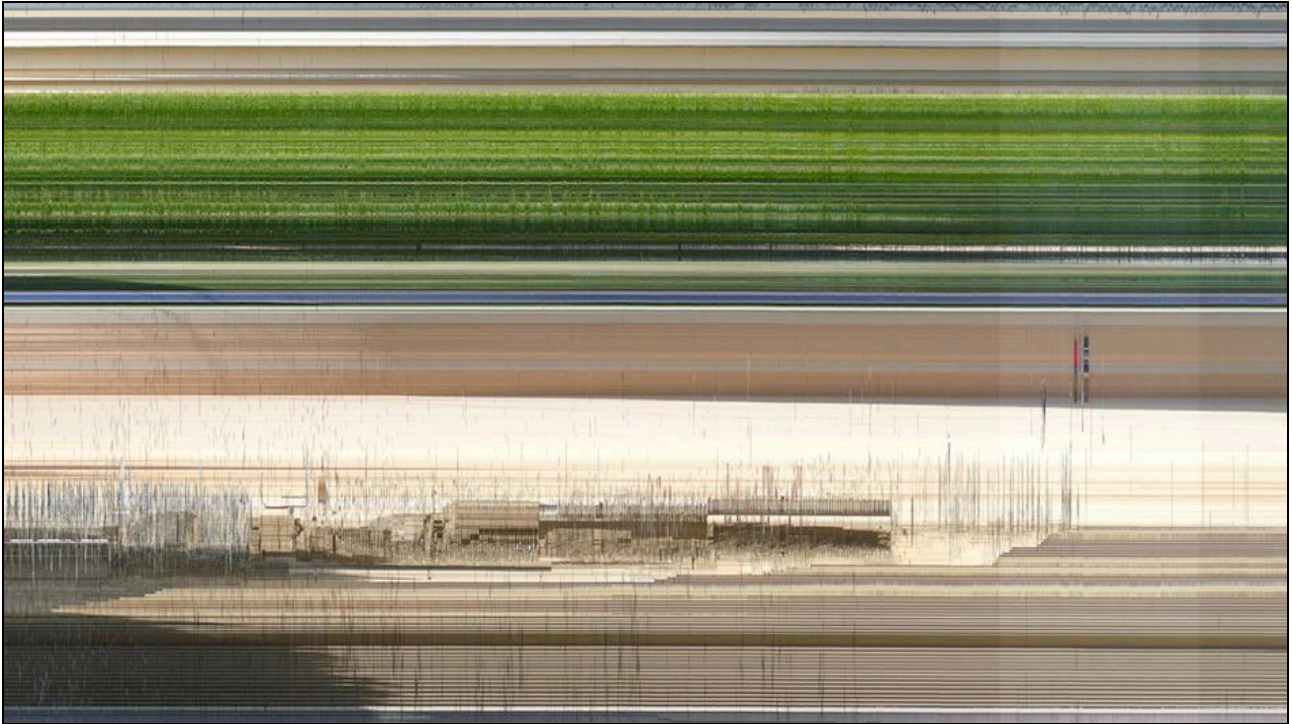
Show Off is a contemporary digital art fair.

> **ARTISTS:** Burak Arikan, Samuel Bianchini, Christophe Bruno, France Cadet, Grégory Chatonsky, Miguel Chevalier, Stéphane Degoutin & Marika Dermineur, Pascal Dombis, Reynald Drouhin, Félicie d'Estienne d'Orves, Christian Globensky, David Guez, Eduardo Kac, David Letellier, Julien Levesque, Albertine Meunier, Julie Morel, Joseph Nechvatal, Stéphane Perraud, RYbN, Société Réaliste, Olivier Ratsi - Antoine Schmitt, Michael Sellam, Christa Sommerer & Laurent Mignonneau - Flavien Théry, Lydia Venieri, Du Zhenjun.

> **PANELS:** *Producing, Exhibiting and Collecting*

CYRILLE HENRY, *LATENT SHAPES*

Ars Longa, Paris, from November 13rd to December 10th, 2008



"The democratization of digital cameras contributes to overwhelming us with images. The problem is not about taking photographs, but to be looking at them," explains programmer artist Cyril Henry. When he travels by train from Paris to Valence or from Paris to Orléans, he brings a digital camera which takes 30 photographs per second. Then, back in his studio, Cyril Henry assembles them with the help of an algorithm that only keeps a vertical pixel line by shooting. The first line, on the left, shows the start, while the last one represents the arrival. The convention which stipulates that we should read from left to right is thereby respected. It takes between one and two thousands moments to recreate the image of a ride in the form of its temporal compression. The shootings conveyed are related journeys. Here, the train slowed down, and stopped for a few pixels and then got going again. The sky was blue on June 10th, 2006, between Paris and Compiègne. We observe several dots on *"Paris Valence"*, which are electric wires that follow the railroads, oscillating up and down. Reflections of the inside of the wagon are added to the *"Paris Orléans"* landscape, where two opposed points of view cohabit. From these temporal compressions is born the expression of a horizontal stretching that evokes some painters' technique, like Gerhard Richter's, who stretches the pictorial matter.