

Flavien Théry

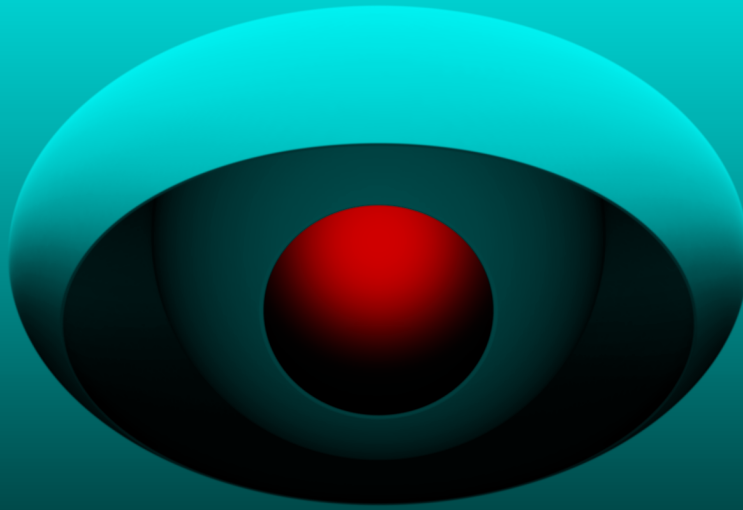
&

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Le rayon extraordinaire

Flavien Théry & Fred Murie | 2022-23

Scientific collaboration: Julien Fade

Music: Thomas Poli

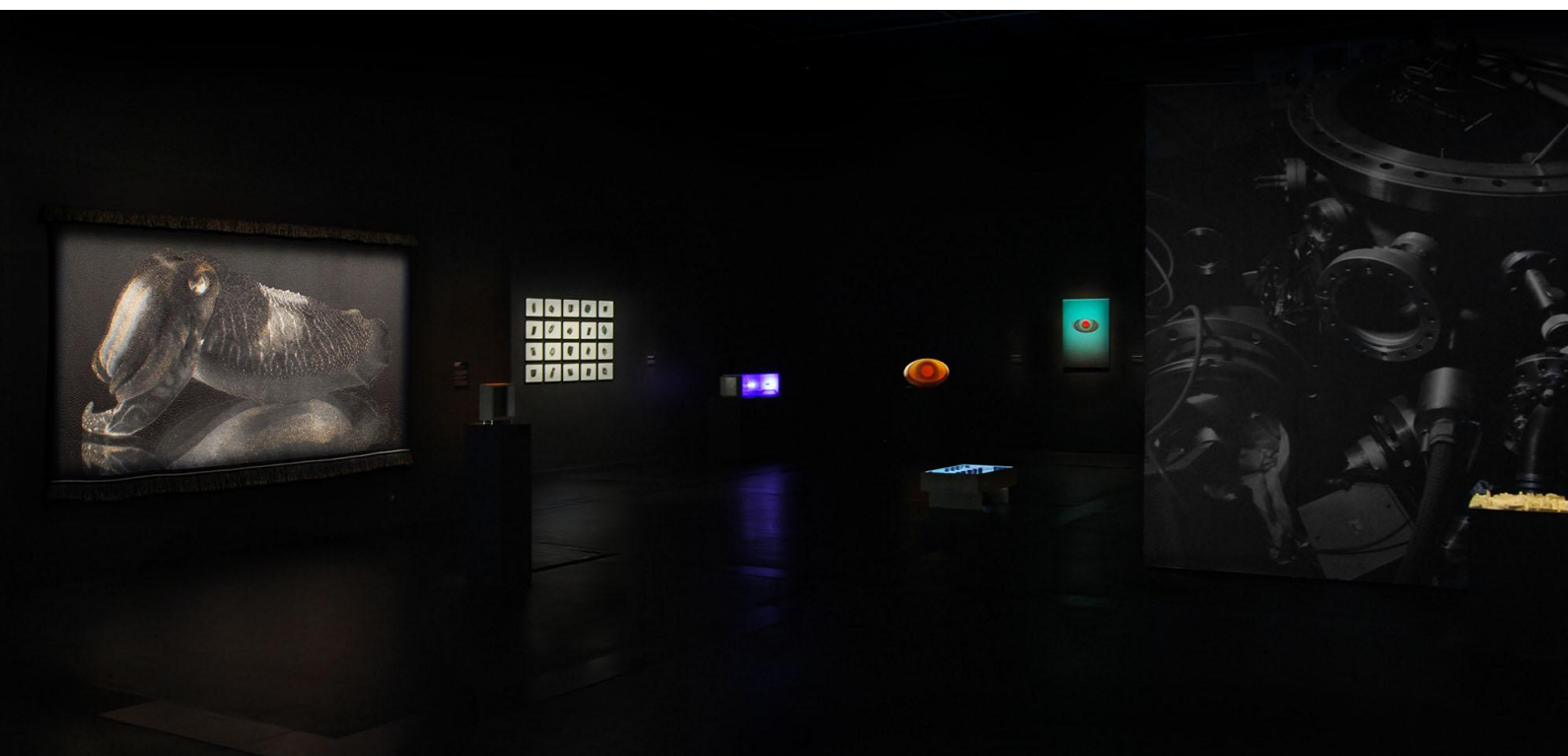
Exhibition presented at Champs Libres, in Rennes, from november 2022 to mars 2023.

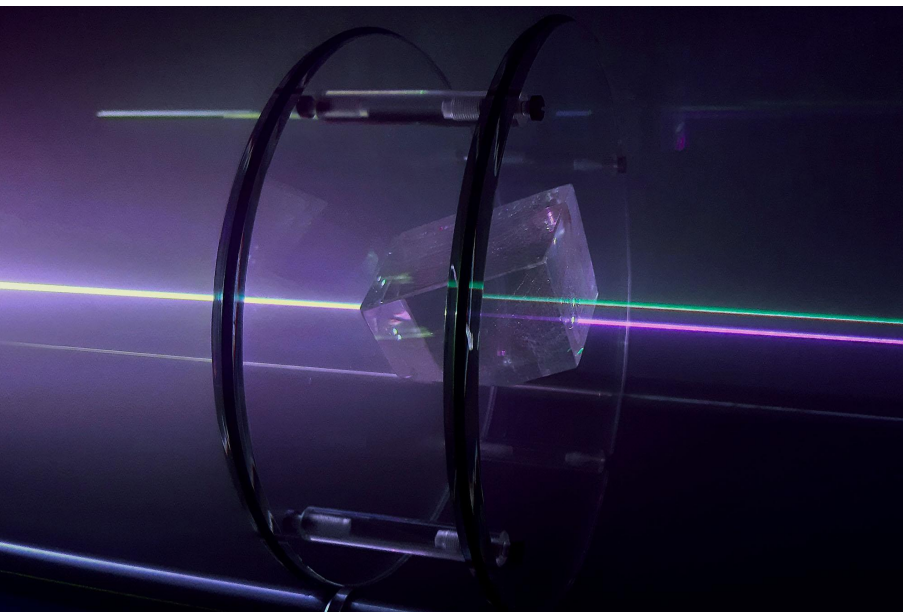
Production: Les Champs Libres, Rennes Métropole, Spéculaire, Université Rennes 1.

Le rayon extraordinaire (The extraordinary ray) offers a sensitive approach to a reality that is usually imperceptible to the human eye: the polarization of light, a term describing the vibration trajectory of the waves that make it up.

Through some twenty works, combining optical principles and digital technologies, this exhibition invites us to explore this hidden dimension, revealing a porosity between real and virtual, natural and artificial worlds.

www.speculaire.fr/work/exposition-le-rayon-extraordinaire





Le rayon extraordinaire

Flavien Théry, Fred Murie & Julien Fade | 2022

Aluminum, steel, plexiglass, Calcite crystal, RGB laser, fogger, motors, electronics. | 12 0x 30 x 30cm.
Production: Les Champs Libres, Rennes Métropole, Spéculaire, Université Rennes 1.

At the origin of the discovery of the phenomenon of light polarization, a Icelandic Spath (Calcite crystal), is here rotated and crossed by the beam of a white laser, which emerges separated into two parallel rays. Highlighted by changing and always complementary hues, these two rays are still today designated in the scientific literature as being the *ordinary* ray and the *extraordinary* ray.

www.speculaire.fr/work/le-rayon-extraordinaire

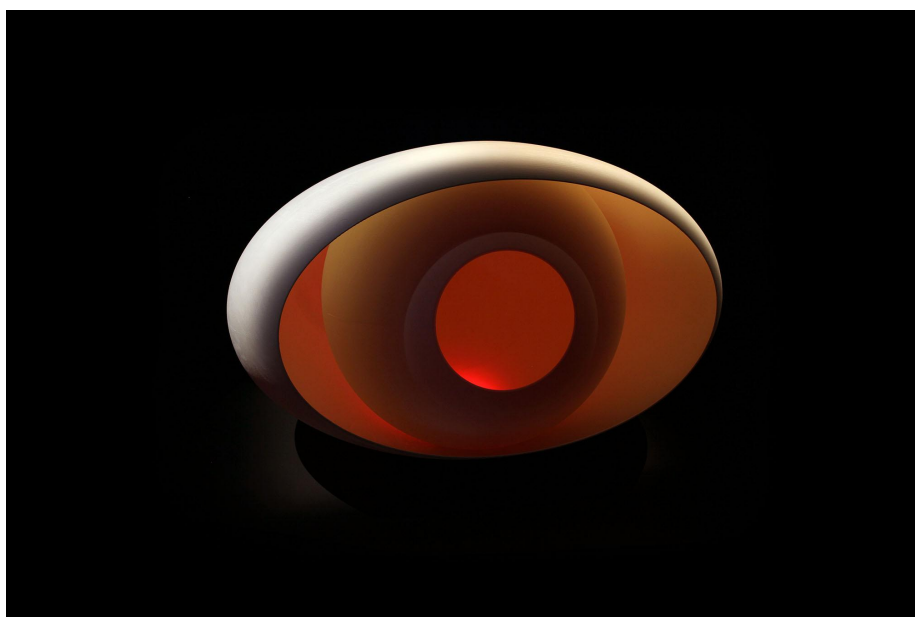
L'œil était dans la pierre

Flavien Théry & Fred Murie | 2021

3D digital printing PLA | 64 x 40 x 50 cm.
Production: Les Champs Libres, Rennes Métropole, Spéculaire, Université Rennes 1.

The separation of ordinary and extraordinary rays, during the crossing of a Calcite crystal, is theorized by a mathematical model called the *Fresnel wave surface*. In the same gesture as the mineralogist seeking the heart of the stone, the cut of this theoretical form reveals an eye, evoking the presence of a gaze capable of perceiving a dimension of the reality that escapes us.

www.speculaire.fr/work/loeil-etait-dans-la-pierre



Cette obscure clarté

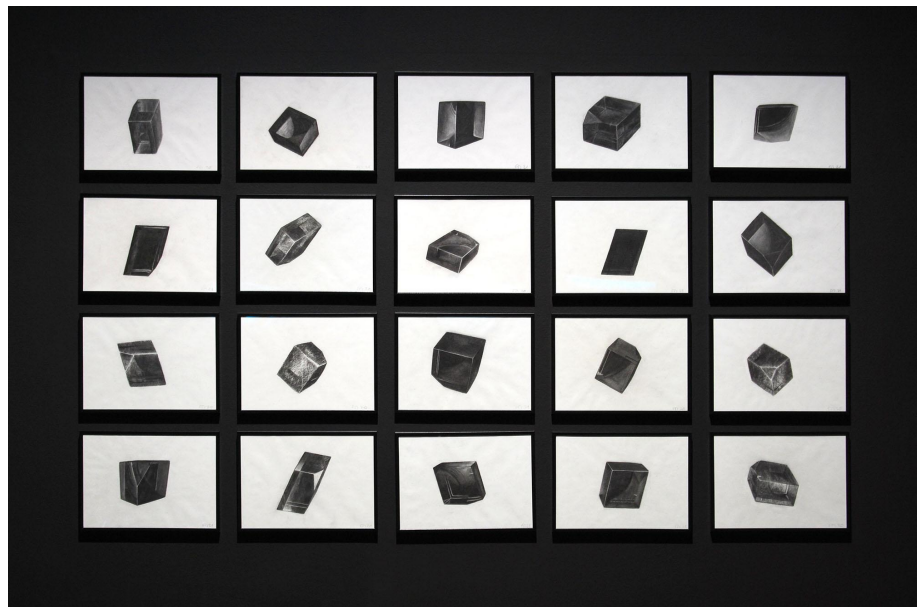
Fred Murie | 2022

Charcoal drawings | 29.7 x 21 cm.

Production: Les Champs Libres, Rennes Métropole, Spéculaire, Université Rennes 1.

Like the first scientists fascinated by the optical qualities of Calcite crystal, Fred Murie's gaze was absorbed by the play of reflections and refractions of light. This series of charcoal observation drawings tries to approach the mysteries of this monolith by revealing its dark side.

www.speculaire.fr/work/cette-obscur-clarte



La trahison des modèles

Fred Murie | 2022

Oil painting on canvas | 70 x 100 cm.

Production: Les Champs Libres, Rennes Métropole, Spéculaire, Université Rennes 1.

The separation of ordinary and extraordinary rays, during the crossing of a Calcite crystal, is theorized by a mathematical model called the Fresnel wave surface. By letting the black background appear under the layer of pigments, this theoretical figure emerges here from the color to find a new incarnation. The presence of this gaze within the painting detaches itself from the mathematical model from which it is inspired, to invite us to dive into another reality.

www.speculaire.fr/work/la-trahison-des-modeles

Point de divergence

Fred Murie | 2022

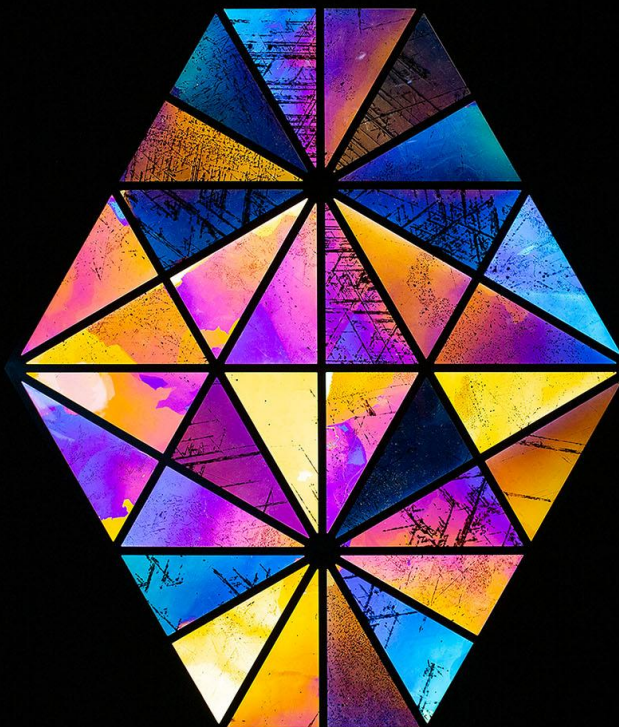
Plaster on metal frame | 120 x 76 x 30 cm.

Production: Les Champs Libres, Rennes Métropole, Spéculaire, Université Rennes 1.

Entering the Calcite crystal, the ray dissociates by polarizing, giving birth to the ordinary ray, which continues its course, and to the extraordinary ray, which is deflected. This sculpture gives substance to this moment by stretching it over a wavelength and a half until it describes a fragile movement that would have been frozen in matter.

www.speculaire.fr/work/point-de-divergence





Dear Brewster

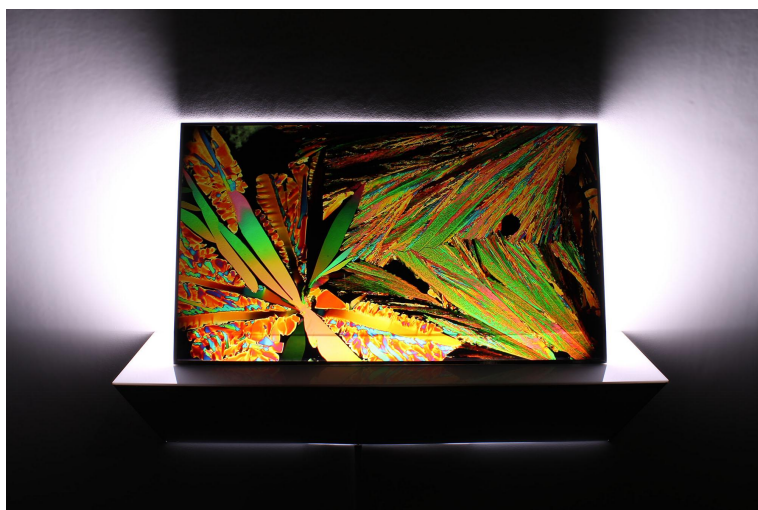
Flavien Théry | 2022

Plexiglas | Mica Sheets | Polarizing filters. | 88 x 101 x 15 cm.

Production: Les Champs Libres, Rennes Métropole, Spéculaire, Université Rennes 1.

Tribute to Sir David Brewster, this work takes up a geometric figure from his famous *Treatise on Kaleidoscope*, showing the pattern of symmetry obtained by the play of multiple reflections within a triangular module made up of three mirrors. The tints observed in polarized light, changing according to the point of view of the observer, are due to the optical qualities of mica, a natural crystal which splits into fine birefringent blades.

www.speculaire.fr/work/dear-brewster



Cristaux liquides

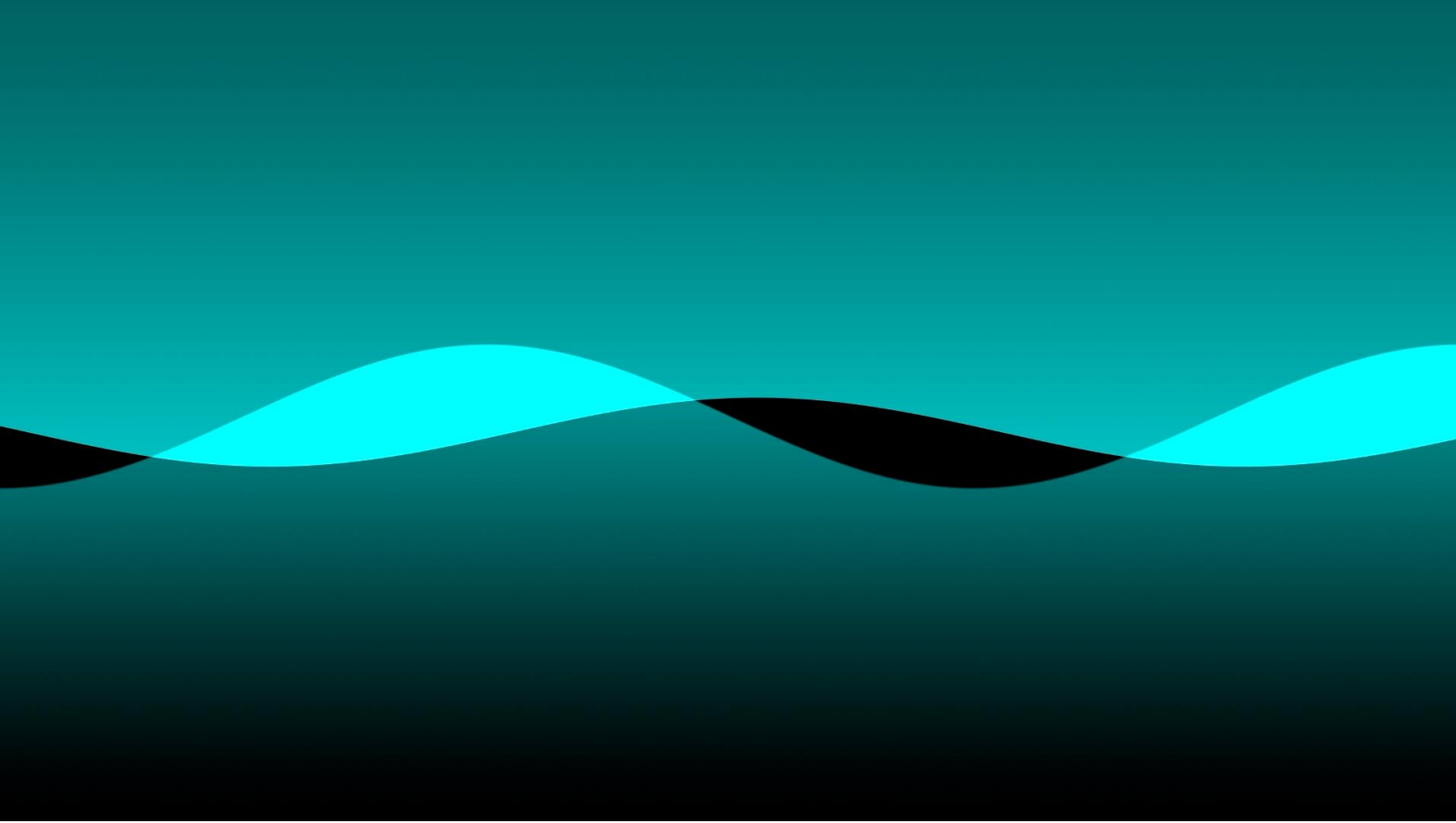
Flavien Théry & Fred Murie | 2022

Plexiglas | PVC | Modified liquid crystal display | LEDs | Video (6 min 40) | 100 x 92 x 30 cm.

Production: Les Champs Libres, Rennes Métropole, Spéculaire, Université Rennes 1 | Collaboration : Yann Molard (Institut des Sciences Chimiques de Rennes).

Like a microscope slide that has been disproportionately enlarged, this thin slab of liquid crystal glass allows us to see the sudden transitions, crystallizations or liquefactions observed in polarized light during temperature changes applied to liquid crystal samples.

www.speculaire.fr/work/cristaux-liquides



À la surface des ondes | À travers le cristal | Surface des indices

Flavien Théry & Fred Murie | 2021

Plexiglas | Wood | Modified Liquid Crystal Displays | Synchronized videos | 98 x 59 x 32 cm.

Production: Les Champs Libres, Rennes Métropole, Spéculaire, Université Rennes 1.

Icelandic Spath, or Calcite crystal, has the particularity of separating the light that passes through it into two rays: ordinary and extraordinary.

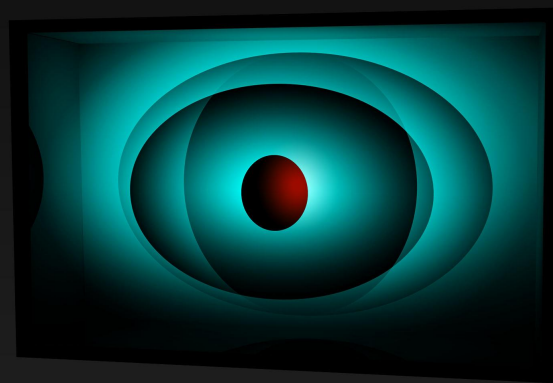
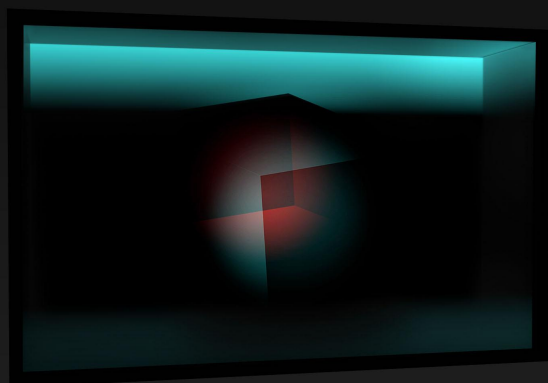
This set of optical-digital sculptures offers three looks at calcite crystal, the light waves that pass through it and the mathematical model that describes this phenomenon. It is proposed here to seek the best point of view to apprehend these illusions made possible by the diversion of liquid crystal screens, a technology based on the optical principle of polarization.

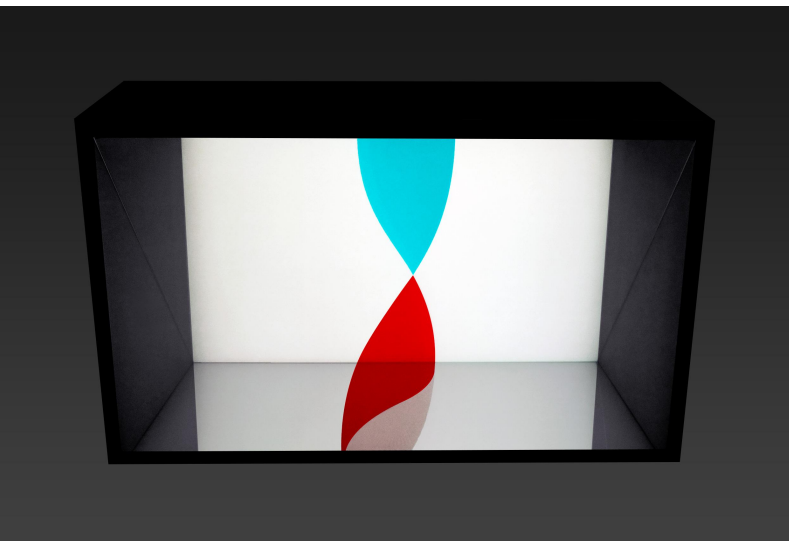
À travers le cristal suggests the geometric shape of the calcite crystal, through which shines a glow evoking the mysteries that have long shrouded its wondrous properties.

À la surface des ondes gives the illusion of a surface of water animated by a movement resulting from the phase shift between two waves, evoking the trajectories of ordinary and extraordinary rays.

Surface des indices offers an animated version of the mathematical model of Fresnel which stretches and contracts according to the variation of the index, evoking a slow breathing.

www.speculaire.fr/work/a-la-surface-des-ondes | www.speculaire.fr/work/a-travers-le-cristal | www.speculaire.fr/work/surface-des-indices





Dual

Flavien Théry | 2014

Plexiglas | Medium | Mirror | Modified Liquid Crystal Displays |
Computer & dedicated application | 101.5 x 75 x 63 cm.
Production: Espace d'Art Contemporain André Malraux – Colmar.

Two liquid crystal matrices interact through a mirror to allow the three-dimensional display of a kind of membrane, the two sides of which are presented in complementary colors, which seems to emerge from a wall and undulates as it crosses all the space available, inside the device, to blend into the opposite wall.

www.speculaire.fr/work/dual

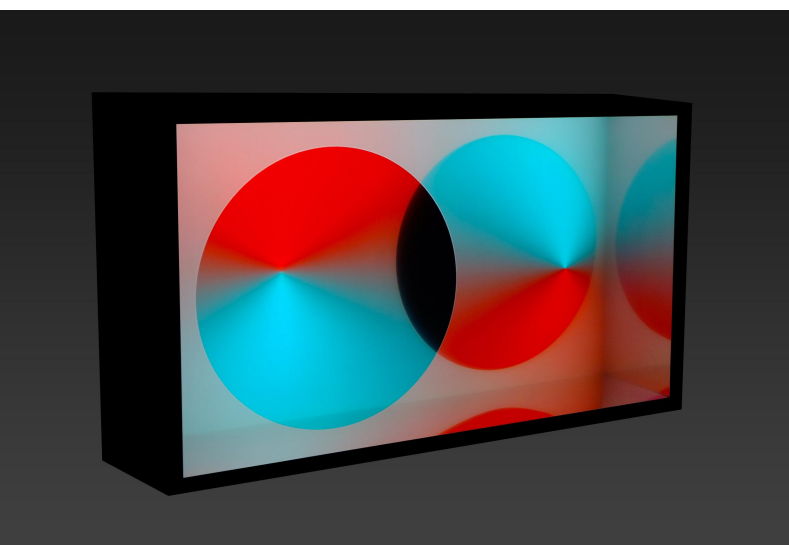
Dividers

Flavien Théry | 2014-22

Obsidian | Modified 42" LCD screen | Memory card | Arduino |
100 x 59 x 18 cm.

According to Newton's theory, visible light should be divided into seven primary colors in order to achieve musical harmony. Here, five black obsidian stones are arranged on a luminous screen, each with a different number of facets. Moving around the device, the stones can be seen acting like prisms that break up white light into a varying number of colors, which also change depending on the point of view.

www.speculaire.fr/work/dividers



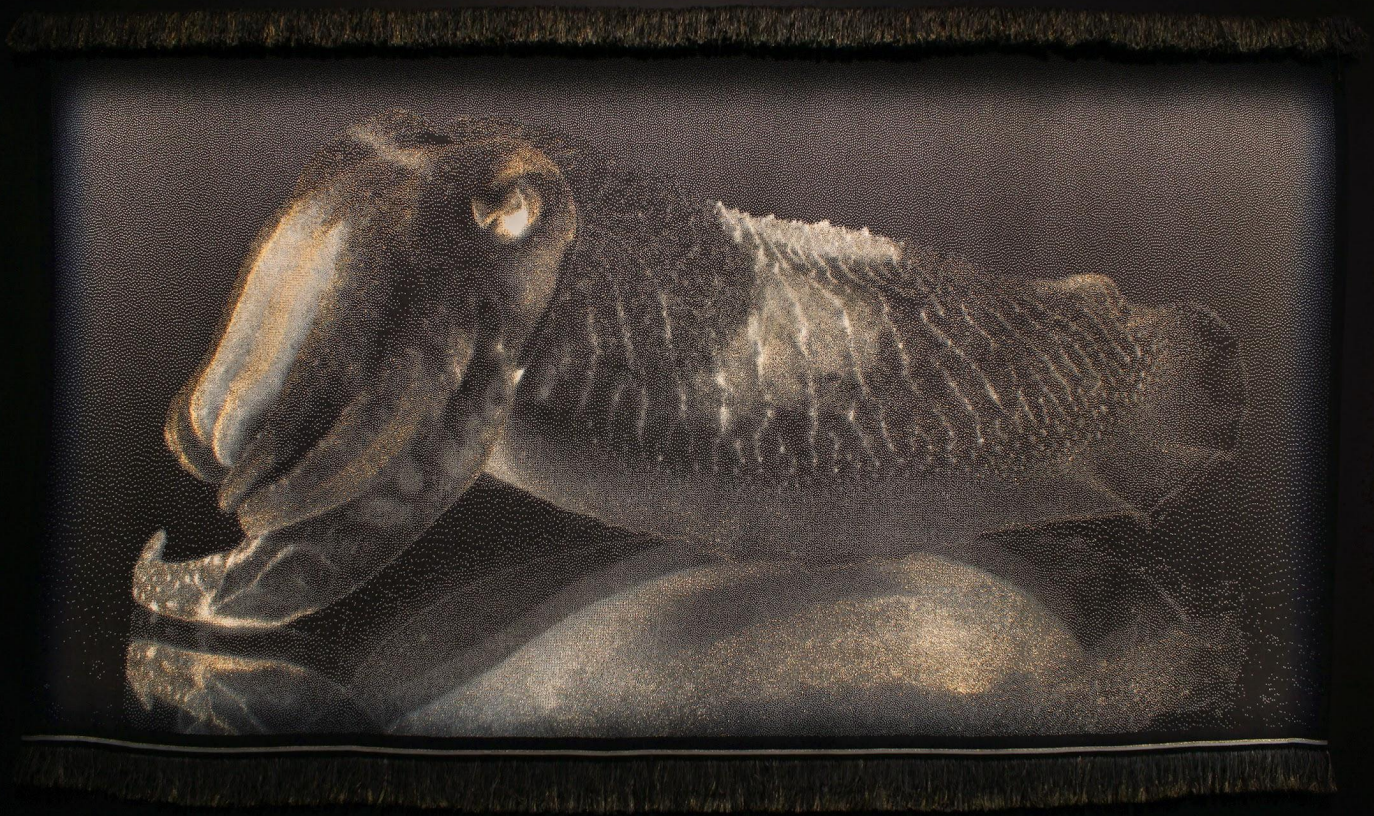
Vision Cones

Flavien Théry | 2016

Plexiglas | Wood | 2 modified 42" LCD screens | Computer |
102.5 x 61.5 x 30.5 cm.

Evoking both the shape of our visual field, as well as the name of the retinal cells capable of distinguishing colors, *Vision cones* offers to witness the construction by the brain of a perception in relief from flat images. Two virtual cones thus appear to us, one concave and the other convex. Whatever the point of view, their appearance seems consistent with the laws of conical perspective.

www.speculaire.fr/work/vision-cones



Le secret

Flavien Théry, Fred Murie & Julien Fade | 2022

Aubusson stitch digital weaving | Cotton, Lurex | 325 x 200 cm.

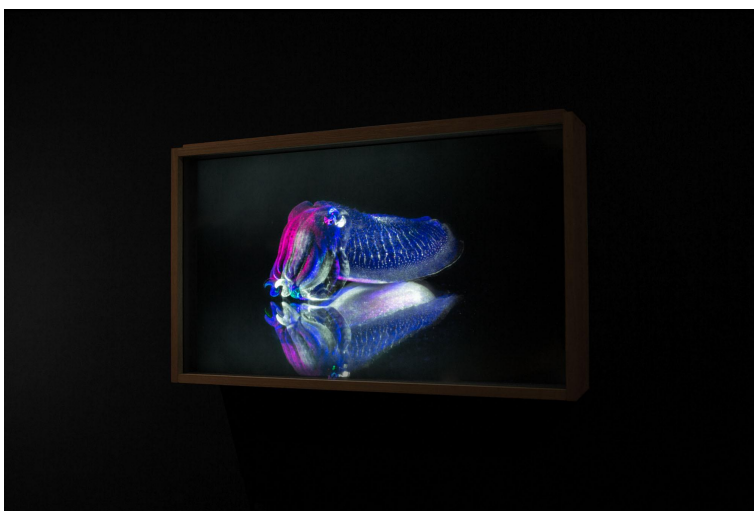
Production: Les Champs Libres, Rennes Métropole, Spéculaire, Université Rennes 1.

Avec le soutien de la Station Marine de Concarneau.

The common cuttlefish, *Sepia officinalis*, is quite an extraordinary animal. In addition to its amazing camouflage abilities, it is also able to perceive light polarization, and to emit polarized signals visible only to its species. A filming at the Marine Station of Concarneau made it possible to capture these mysterious signals.

Le secret translates this invisible signal through the metallic appearance of one of the threads making up the weaving of a digital Aubusson stitch tapestry. Illuminated in polarized light, and observed through an electro-optical filter, the aspect of this weaving is revealed to be changing, animated by a pulsation that evokes an attempt at communication expressed in a secret language.

www.speculaire.fr/work/le-secret



Les discrètes

Flavien Théry, Fred Murie & Julien Fade | 2022

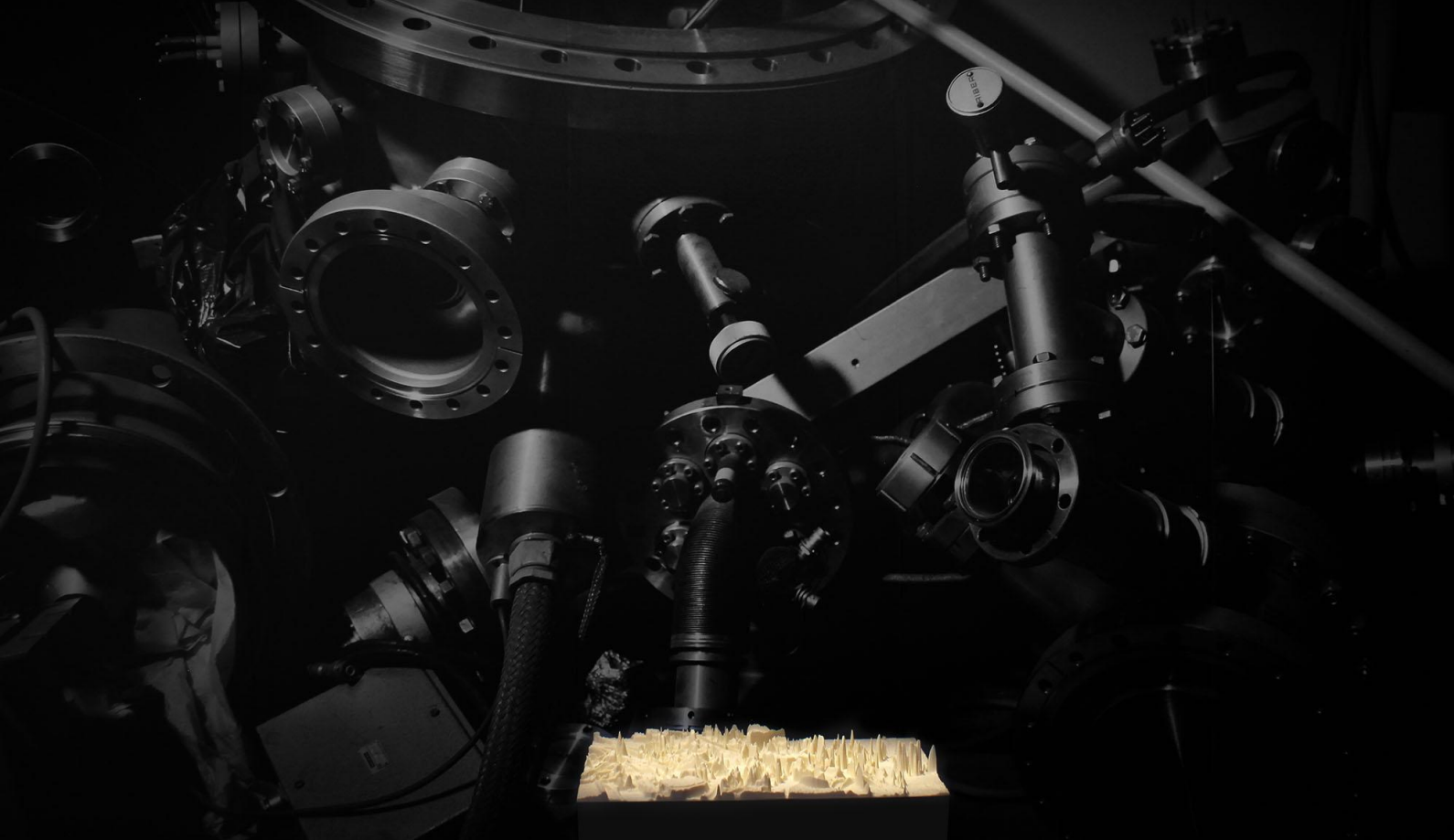
Wood | Modified Liquid Crystal Displays | Synchronized videos | 99 x 59 x 20 cm.

Production: Les Champs Libres, Rennes Métropole, Spéculaire, Université Rennes 1.

Avec le soutien de la Station Marine de Concarneau.

Les discrètes transcribes, in false colors, the imperceptible signals emitted by the cuttlefish in a video-optical device evoking the aquarium used for the filming, giving this strange cephalopod a diaphanous presence.

www.speculaire.fr/work/les-discretes



Élévation (métallique) | Élévation (électronique) | Élévation (optique)

Flavien Théry & Fred Murie | 2021

3D digital printing PLA | 73 x 49 x 8cm | Printed wallpaper | 500 x 350 cm.

Three digital prints mounted on Dibond | 100 x 70 cm, 45 x 30 cm, 24.5 x 17 cm.

Black wood panel | Video projection (5 min 50) | 200 x 125 cm.

Production: Les Champs Libres, Rennes Métropole, Spéculaire, Université Rennes 1.

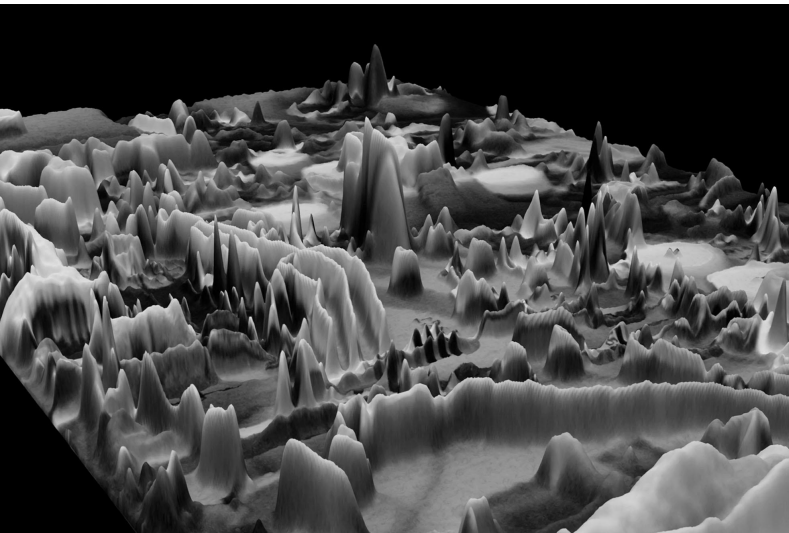
Three scenes photographed behind the scenes of the Foton Institute laboratory, cellars populated by old scientific equipment with mysterious functions, are transformed into so many strange landscapes resulting from the three-dimensional extrapolation of polarimetric data captured on site.

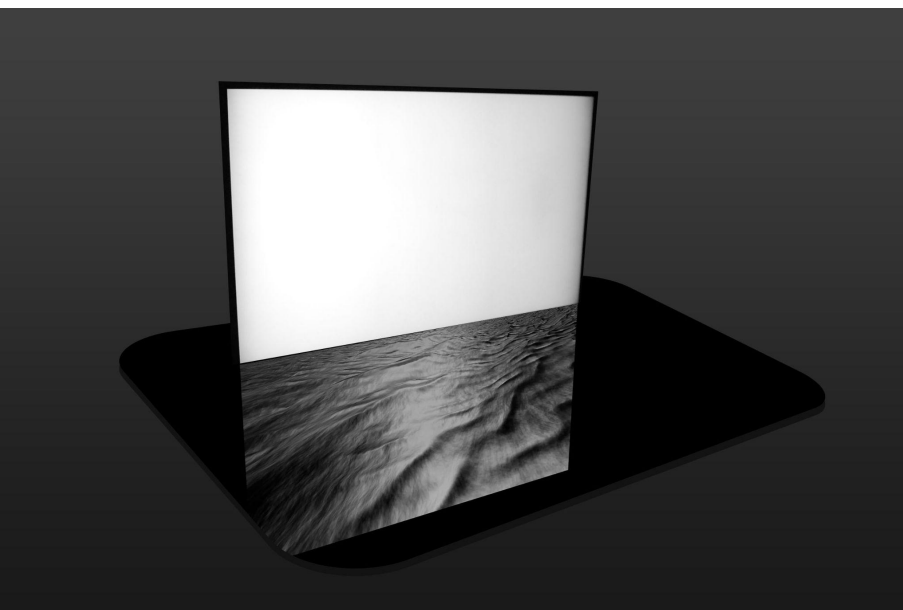
Élévation (métallique) brings together a sculpture evoking a strange topographical model and the scene from which this relief comes: a pile of metal parts photographed in the cellars of the laboratory.

Élévation (électronique) is a video installation broadcasting the slow overview of a volume revealing itself to be, sometimes an unreal landscape, sometimes the photograph of an old electronic card stored in the reserves.

Elevation (optique) replays the changeover, in three shots, from the photograph of an optical assembly left on a marble table, to a landscape in which everyone can project their imagination.

www.speculaire.fr/work/elevation-metallique | www.speculaire.fr/work/elevation-electronique | www.speculaire.fr/work/elevation-optique





Tu contemples ton âme

Flavien Théry & Fred Murie | 2022

Black plexiglass, wood | Modified 42" LCD display |
raspberry PI | Video Loop | 140 x 62 x 90 cm.
Production: Les Champs Libres, Rennes Métropole,
Spéculaire, Université Rennes 1.
Développement informatique : Marc Parenthoen
(CERV-ENIB, Brest).

If the reflection on the surface of the water is certainly the first image factory that humanity has been able to experience, it is also the first source of polarized light. This work stages this double game of reflection, revealing - below the surface - the image of a virtual ocean animated by movements corresponding to the waves captured during an electroencephalographic recording from a previous project titled *La mer est ton miroir*.

www.speculaire.fr/work/tu-contemples-ton-ame

Les insulaires

Flavien Théry & Fred Murie | 2021

Five digital prints mounted on Dibond | 101 x 57 cm.
Production: Les Champs Libres, Rennes Métropole,
Spéculaire, Université Rennes 1.

Different naturalized birds, from the collections of the University of Rennes 1, are observed using a method of polarimetric analysis, extrapolated in three dimensions, offering us a shift from their apprehension as biological organisms, to their perception as landscapes, like shimmering islands rising out of a dark ocean.

www.speculaire.fr/work/les-insulaires





Les renversants | Les clairvoyants

Flavien Théry, Fred Murie & Julien Fade | 2021

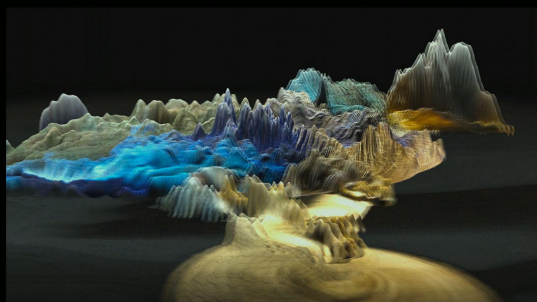
Dual 3D projection | Stereoscopic Glasses | Videos (5 min 50, 2 min 24) | 5 x 2.8 m.
Production: Les Champs Libres, Rennes Métropole, Spéculaire, Université Rennes 1.

From the collections of the University of Rennes 1, a selection of optical instruments that have contributed to the study of light polarization, as well as stuffed animal specimens potentially capable of perceiving it, have been the subject of a studio shoot. The two videos produced on this occasion are projected opposite each other in stereoscopic relief made visible by an optical process based on polarization.

Les clairvoyants brings together and confronts scientific instruments and stuffed animals in a still life scene animated by a circular movement, in an endless loop.

Les renversants makes visible the very particular aspect that these same elements take on, when the polarized light they reflect is analyzed and extrapolated in three dimensions, shifting our perception of reading a flat image to that of a new landscape.

www.speculaire.fr/work/les-renversants | www.speculaire.fr/work/les-clairvoyants





Dans la lumière | Sous le ciel

Fred Murie | 2022

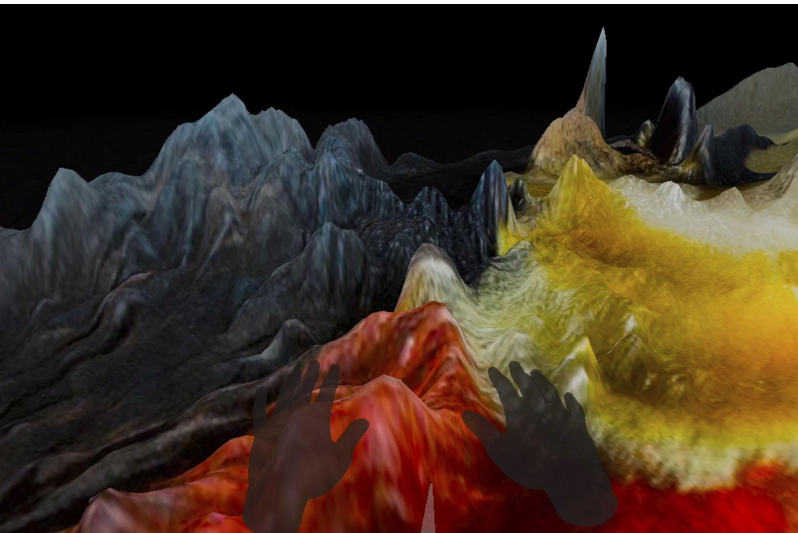
Virtual Reality Headsets | 2 interactive animations in loop (~7 min) | Swivel chair.
Production: Les Champs Libres, Rennes Métropole, Spéculaire, Université Rennes 1.

These two virtual reality experiences reinterpret certain elements from the exhibition *The Extraordinary Ray* in order to offer the viewer the opportunity to immerse themselves a little more in this universe where scientific subjects become phantasmagorical objects and where the moment becomes a landscape to explore.

Upon entering the Calcite crystal, the light dissociates by polarizing, giving rise to ordinary and extraordinary rays. *Dans la lumière* stretches space and time to give virtual form to this phenomenon. The visitor thus plunges into the material of the crystal, slides on the wave of light that passes through it, then penetrates into the heart of Fresnel's eye before seeing himself absorbed by absolute blackness. Who knows if Albert Einstein never realized his dream of riding the light and thus unlocked its secrets?

Polarization, this property of light imperceptible to the naked eye, is analyzed here using photographic images in order to create three-dimensional scenes. *Sous le Ciel* takes the visitor on a dizzying ascent through a world where the captured reality is augmented by another dimension, where exposure times become spaces to explore. It then becomes possible to, in turn, fly above a photograph in relief, rise through strange landscapes and discover their true nature, contemplate a celestial vault depicting a fabulous animal and collect grains of polarized light which fall from it, like so many enigmatic messages.

www.speculaire.fr/work/dans-la-lumiere | www.speculaire.fr/work/sous-le-ciel





Messenger

Flavien Théry | 2017

Lacquered steel, aluminum, backelized wood, pvc, magnets, magnetic sensor, motor, analog synthesizer, amplifier, electronics.

90 x 80 x 8.5 cm - 30 x 23 x 13 cm.

Production: Arcadi / Nêmo – Biennale internationale des Arts numériques

The diptych installation *Messenger* invites the visitor to take part in the sound interpretation of the "discs" formed by the celestial planispheres of the two hemispheres, in order to access the musical message that would be sent to us by the universe.

www.speculaire.fr/work/messenger

Inverted relief (The Candor Chasma's flying carpet)

Flavien Théry | 2017

Aubusson stitch digital weaving.

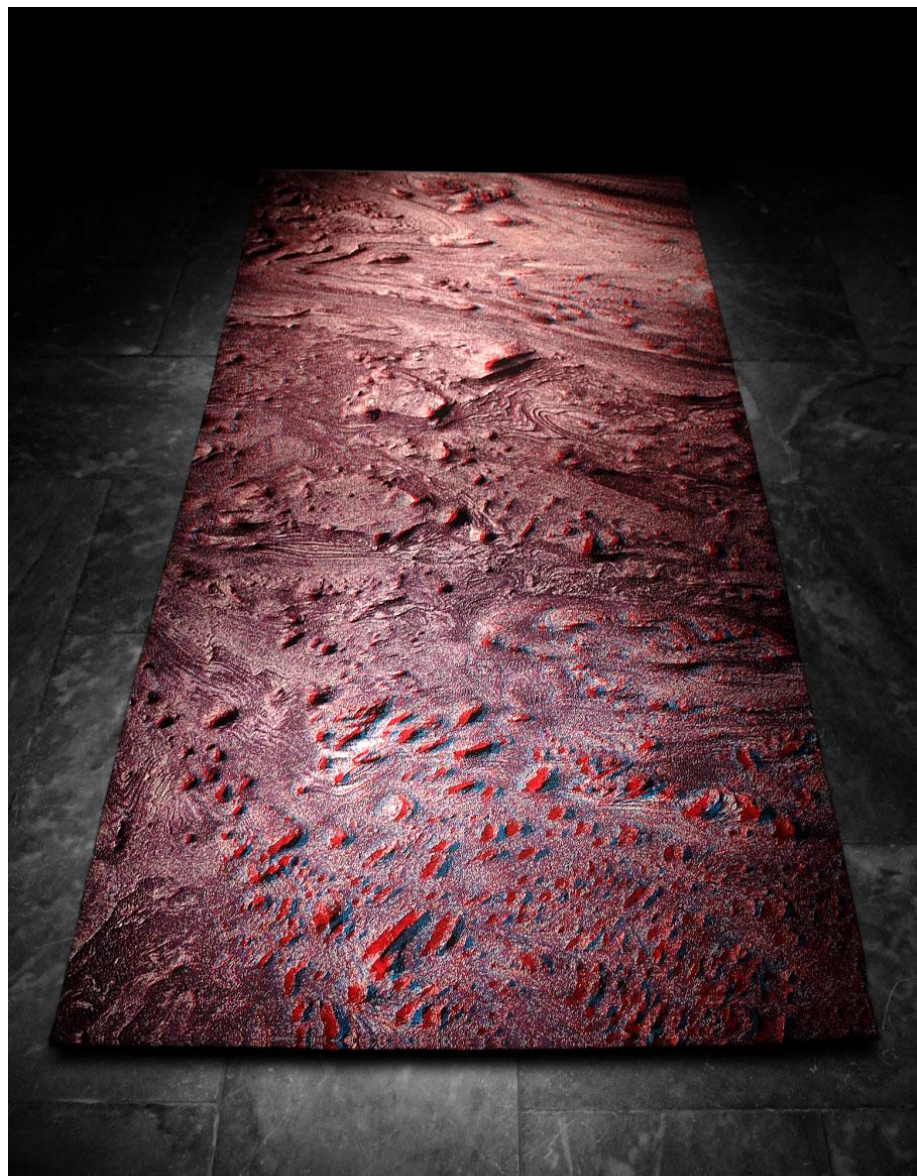
Wool, cotton, viscose | 180 x 360 cm.

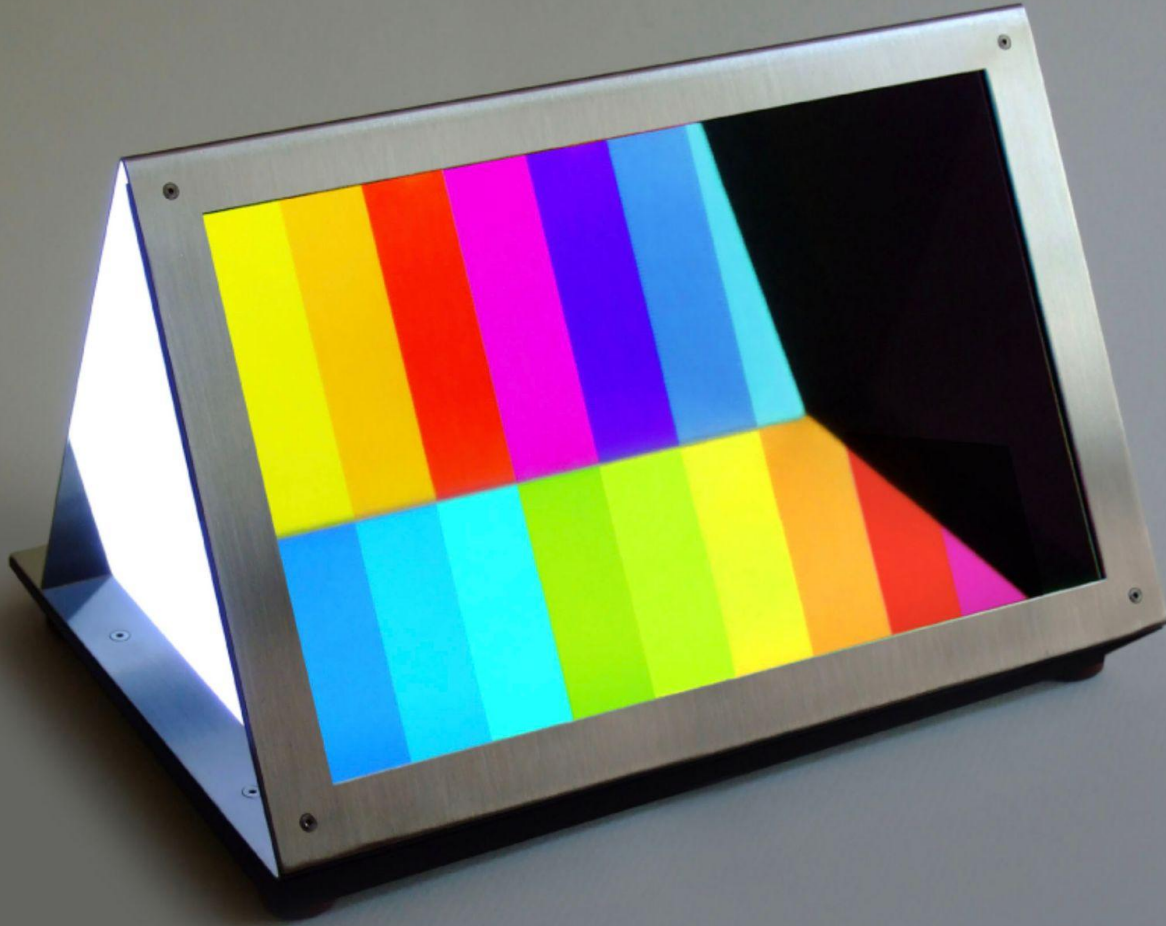
Production: Ars Longa / SIANA / Arcadi - Nêmo - Biennale Internationale des Arts numériques

The installation *Inverted relief (...)* literally proposes treading on Martian soil, walking on an anaglyph satellite image, whose material presence is affirmed by the use of a digital weaving process. This "carpet" can be traversed in all directions, the visitor's stereoscopic perception can suddenly be reversed, what was salient becoming hollow, and vice versa.

www.speculaire.fr/work/

[inverted-relief-the-candor-chasmas-flying-carpet](http://www.speculaire.fr/work/inverted-relief-the-candor-chasmas-flying-carpet)





Les contraires (n° 2)

Flavien Théry | 2009 - 2016

Mirror-polished & brushed stainless steel | Glass | Liquid crystal display, modified | Media player | 42 x 25.5 x 24.5 cm.
Production: Seconde Nature (Aix-en-Provence)

« The piece by Flavien Théry entitled Les Contraires is a sort of colored prism resembling a recomposed screen whose display, as it should be in sculpture, depends on the point of view. By dissociating the light source from the screen filter, the French artist whose work revolves around the relationship between art and science invites the viewer to move through space. This piece questioning the vision corresponds perfectly to the perspectivist constructions that the Italian humanists of the Renaissance collected in their studioli. "Where is the information that varies the solid colors, in the shot, in the space or in the source?" asks the observer, scrutinizing the sculptural object whose artistic qualities are inherent in the relevance of the questions he asks himself. Because it is the viewer who, moving in space, makes the work. When this, in return, questions the viewer through its multiple realities. »

Excerpt from an article by Dominique Moulon for Digitalarti, April 2013. (in mediaartdesign.net)

www.speculaire.fr/work/les-contraires-n2

Le blanc n'existe pas

Flavien Théry | 2014

PVC | Plexiglas | Aluminum | RGB LEDs | Engine | Arduino | Infrared detector | 80 x 80 x 20 cm.
Production: Espace d'Art Contemporain André Malraux - Colmar.

This device is inspired by the famous optical discs of Newton, Fechner and Benham, offering the perception of a spectrum of colors unfolding from an apparently white light, but in reality divided into tiny flashes: reds, greens, and blue, clearly separated in time. So that neither the white nor the perceived tints have any objective reality.

www.speculaire.fr/work/le-blanc-nexiste-pas



Les possibles

Flavien Théry | 2010

Aluminum & Dibond lacquered | Plexiglas | Films & optical filters | Fluorescent tubes | Engine.
400x200cm. / 300 x 20 cm.

Patronage : Self Signal.

Co-production : Le Grand Cordel | Ville de Rennes, dans le cadre de : Ce qui vient | Les Ateliers de Rennes | Biennale d'Art Contemporain.

A rotating black mirror reflects and analyzes the light coming from a circular box, revealing, like a prism, the colors contained in this white light, which vary according to the position of the mirror and that of the viewer. From the sum of the potentialities present, is thus extracted the changing image of a possible future.



La mer est ton miroir

Flavien Théry & Fred Murie | 2015

Interactive installation | Brain Computer Interface.

Production: SIANA, Évry.

IT development: Marc Parenthoen (CERV-ENIB, Brest) |

Sound composition: François Goujon

La mer est ton miroir is a participatory installation project, which proposes to project our mind into a virtual ocean. Equipped with a capture device, the visitor attends, in images, the translation of his cerebral activity into oceanic movements...

www.speculaire.fr/work/la-mer-est-ton-miroir

Traversées

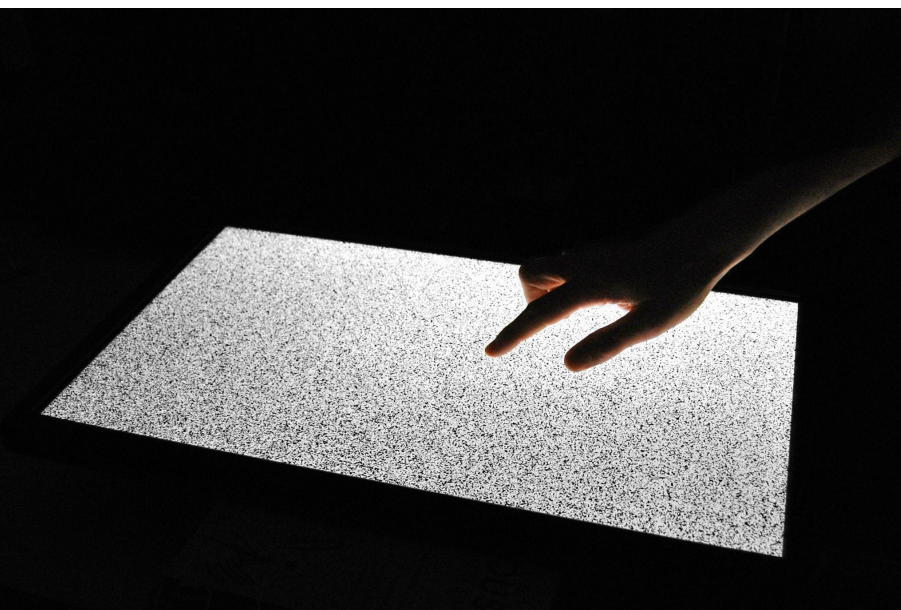
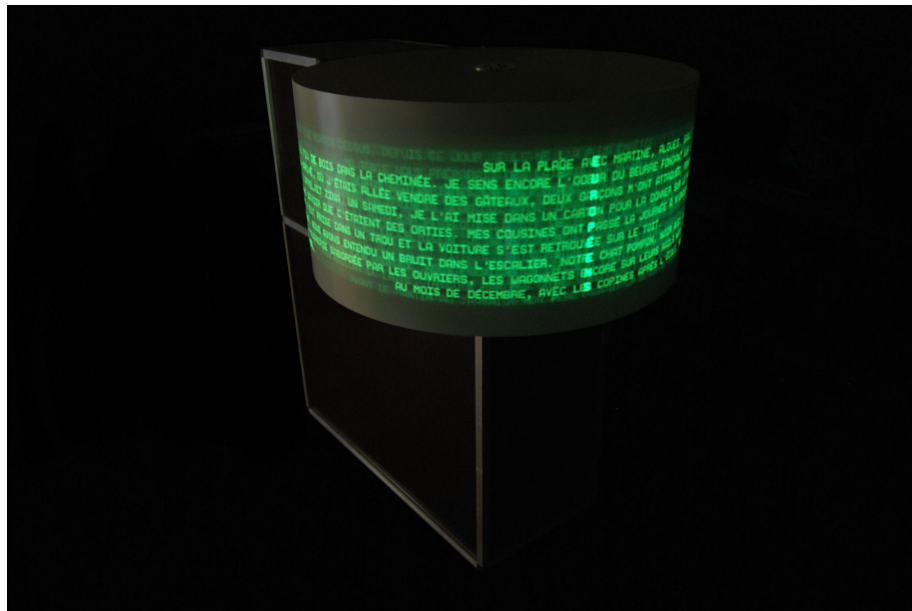
Flavien Théry & Fred Murie | 2015

Metal and wood structure | Video projector | Computer | Cylinder | Phosphorescent paint | Engine.

Artistic residency supported by Electroni[k]. Project supported by the InPACT endowment fund (Initiative for cultural sharing) and the DRAC Bretagne.

This luminous and kinetic sculpture is composed of a phosphorescent cylinder, in slow rotation, on which are inscribed, superimposed and erased texts stem from writing workshops relating to memory and childhood. The stories of the different participants thus mix to bring out a collective, evanescent and always renewed meaning.

www.speculaire.fr/work/traversees



Oracle

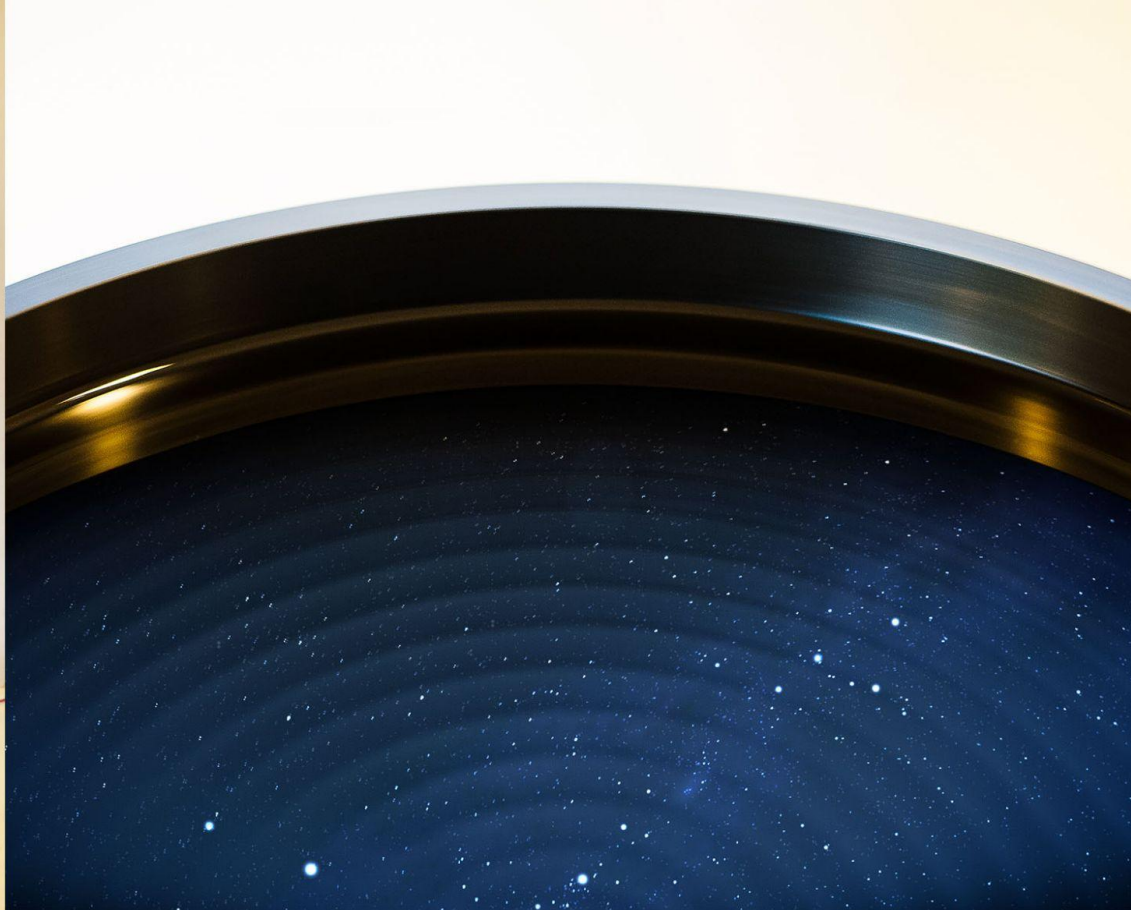
Flavien Théry & Fred Murie | 2013

Touch screen, computer, dedicated application.

55.5 x 33 x 17 cm.

A screen displays a "noise" pattern. When the spectator touches this random image with his finger, he makes characters emerge from it, which merge with it again as soon as his movement is interrupted. As during a seance, it spells words that could be like messages sent by a mysterious entity. Thus, from an apparently meaningless space, emerge the signs of a hypothetical technological hereafter.

www.speculaire.fr/work/oracle



La nuit en plein jour

Flavien Théry & Fred Murie | 2013

Polyacetal tank | Water | Wood | Engine | Modified 42" LCD screen | Computer | 130 x 33 cm | 93 x 52 cm.

Project carried out within the framework of: La Science de l'Art, Biennale of Contemporary Art in Essonne | Production: Collectif pour la Culture en Essonne.

La nuit en plein jour is an installation that offers a simultaneous vision of the terrestrial world and the celestial world. A "window" frames a view of the surrounding landscape, while an observation instrument takes place in front of it. This is composed of a rotating black tank, within which the surface of a liquid takes on a concave, paradoxically static shape. Reflecting the sky, this dark mirror increases our perception: It lets us see the stars, animated by their imperceptible movements, such as they would appear to us if our gaze could pierce the veil of the diurnal atmosphere.

www.speculaire.fr/work/la-nuit-en-plein-jour



Des nouvelles du jour

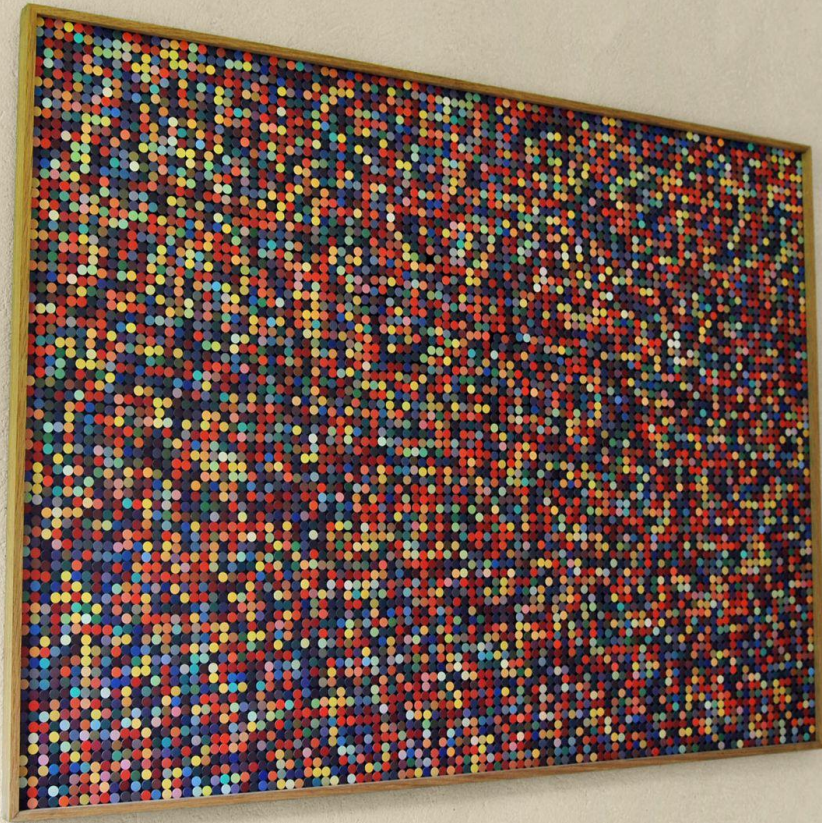
Flavien Théry & Fred Murie | 2010

Metal frame | Modified LCD screens | Computer | 120 x 200 cm.

Co-production: Galerie Ars Longa / Arcadi (Aide à la Création Multimédia Expérimentale).

Des nouvelles du jour is a digital stained glass window that offers to look at the outside world through information flows. Composed of liquid crystal screens made translucent, it interprets online news headlines to compose a colorful and moving pattern, which filters our vision of the outside world.

www.speculaire.fr/work/des-nouvelles-du-jour



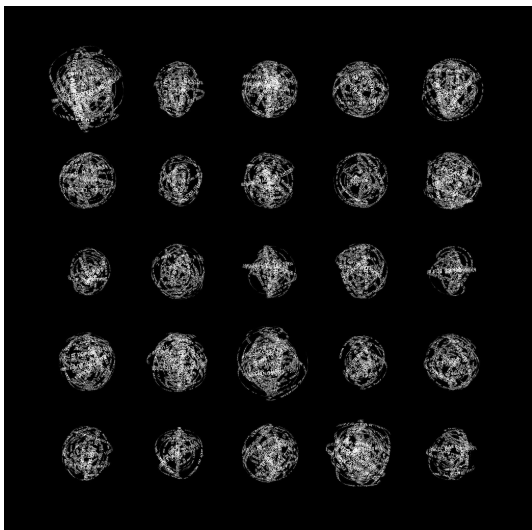
factorielles!

Fred Murie | 2019

Squares with concentric circles | Wassily Kandinsky | 1913
Wood | Metal plate | 7,499 printed magnets | 80 x 114 cm.

factoriels! breaks down masterpieces of modern art in the form of a *taquin*, this puzzle invented at the end of the 19th century that the spectator hopes to see solved. But only the color range and the cartel will bring out the souvenir of the painting buried in everyone's memory.

www.fredmurie.net/works/2018/collection-1



Les compilations

Fred Murie | 2017

Online application.
Digital prints | 70 x 70 cm.

The compilations bring together lyrics that roll up to form a ball. Escaped from a cardboard box filled with audio cassettes, these texts, these poems set to music, gather up in a ball as if to silence a feeling imbued with nostalgia. In the interpretation of these standards, the computer thus restores our memory as much as it seeks to erase it.

www.fredmurie.net/works/2017/compilations

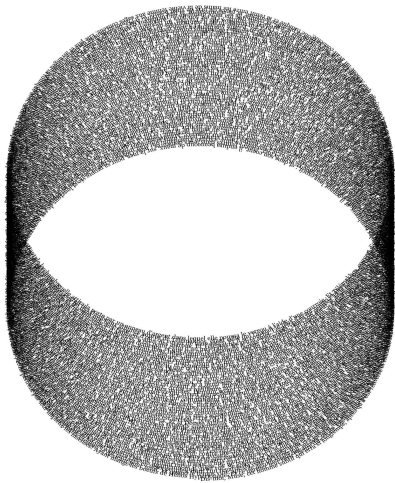
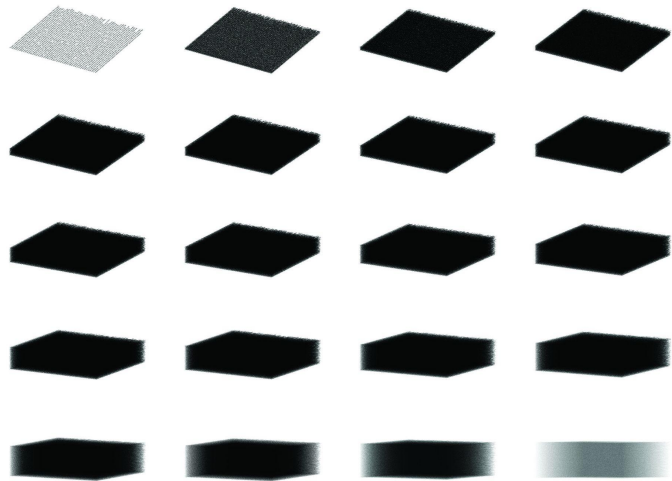
Liseuse #1

Fred Murie | 2016-17

Online application | Digital prints | 60 x 40 cm.
Edition of a collection of 118 pages | 21 x 14.8 cm.

Confronted with major texts, the computer generates sculptures made up of a typographic material. By sedimentation of characters, words, pages, volumes rise and are inscribed through web applications or printing on paper. *Liseuse #1* tackles "Voyage au bout de la nuit" by rigorously printing each page one above the other. The style of Louis-Ferdinand Céline thus offers the material to constitute a block, as dark as airy, that the machine here seems not to be able to complete.

[www.speculaire.fr/work/
liseuse-1-voyage-au-bout-de-la-nuit](http://www.speculaire.fr/work/liseuse-1-voyage-au-bout-de-la-nuit)



Liseuse #4 | L'Odyssée

Fred Murie | 2016

Online application.
Digital prints | 60 x 40 cm.

Liseuse #4 peels Homer's Odyssey by following a vast spiral movement. The adventures of Ulysses, composed of 24 songs, unfold until erecting a column, or a ring, depending on the point of view.

www.speculaire.fr/work/liseuse-4-lodysee

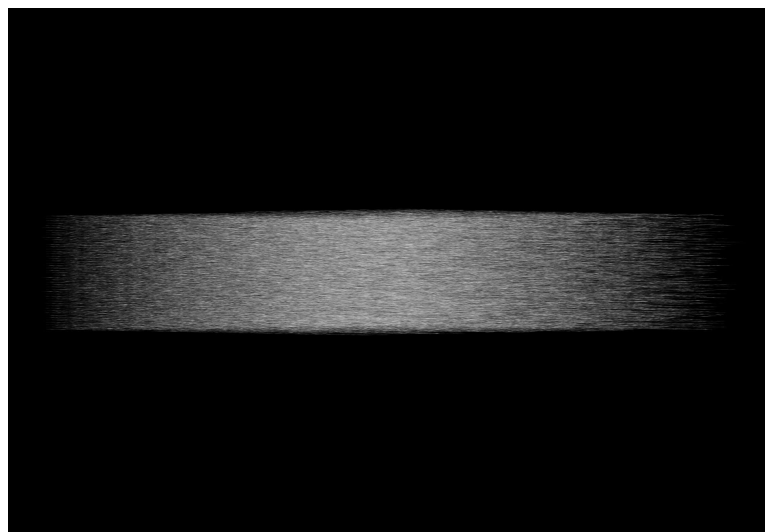
Liseuse #6 | Computing Machinery & Intelligence

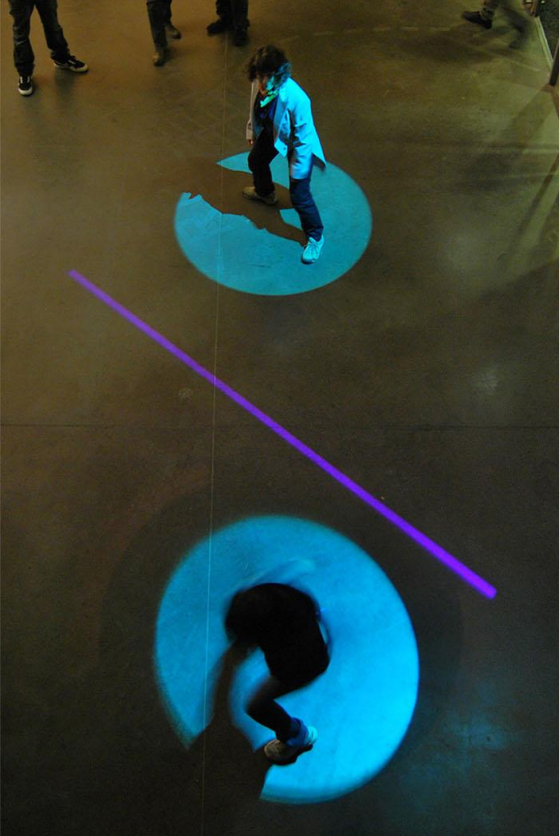
Fred Murie | 2016-17

Online application.

Liseuse #6 deploys Alan Turing's iconic text, *Computing Machinery & Intelligence*, in a daily rotation of 0.1 degrees. From November 25, 2016 to October 4, 2026, this project will feed social networks and web pages to offer, each day, a view that is significantly different from the previous one.

[www.speculaire.fr/work/
liseuse-6-computing-machinery-intelligence](http://www.speculaire.fr/work/liseuse-6-computing-machinery-intelligence)





Proxémies

Fred Murie | 2012

Interactive installation | Floor video-projection | Presence detection | Interactive table.

Production: Diapason - Université Rennes 1

Diffusion: Domaine de Chamarande (2017), Diapason (espace culturel de Rennes 1, 2012)

The *Proxémies* project questions our relationship to others and to the space we share by revealing intimate borders and confronting them with an artificial border. Real and imaginary, immutable and fluctuating, borders unite some and separate others. Natural and arbitrary, intimate and political, they articulate tensions and exchanges between individuals. Through a double device: a projection in the public space and a remote control station, the installation imposes borders and proposes to control them.

www.speculaire.fr/work/proxemies

Post-mémoires

Fred Murie | 2011 - 2018

Online application.

Video projection | Computer | Kinect.

Edition of a collection of 120 pages | 10 x 10 cm.

Post-mémoires is a literary and plastic self-portrait project. Post-mémoires are memories condensed into a micro-narrative, inscribed on a post-it, which settle on a surface sketching my face. By his movements, in an exhibition space or on a web page, the visitor can fly over this surface and thus browse visions of my childhood.

www.fredmurie.net/works/2017/post-memoires-17/face

