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M+i eSPACE o-F DESIRE : *the question of the female presence*
HyperUrbain 7 / Rio De Janeiro / Brasil
Carole Brandon / Marc Veyrat, Laboratoire LLSETI, USMB



Alberto Burri, *Cretto di Burri*, Gibellina, i-REAL ©#MAKE d'après une photo de Katie Callan, 2019

The city is often measured to its limits. *Urbi et orbi*. Finally the boundaries that separate a *body from within*, @-IDENTIFIED, urban, from a *body outside* treated as strange. However, with the advent of digital technology and our social relations made more complex by these different threatening clouds that overhang us, urbanity is first and foremost a matter of networks: our physical signatures, our systemic presences are now diluted in an interlacing of hybrid movements and of memory flows. TOWARDS i: Gibellina, small town of Sicily located forty five minutes from Palermo, disappears in an earthquake in 1968. Several artists are then invited by the mayor Ludovico Corrao — murdered in 2011 — to imagine works echoing this disaster, around the new city, @-CONSTRUCTED a few kilometers away. Alberto Burri (-! 1915 - 1995! -), influenced by the dry salt lakes of California, signs il *Cretto di Burri* (-! 1984 - 1989! -), a gigantic labyrinth, a huge veil of white concrete. The visitor wanders between and in, and in the gaping crevasses, experiencing this sacrificial earth / body scarcely covered, like so many scars of an absence present in *WALL >< WALL murmurings*. We will develop this communication from two colors — WHITE i-

MACULATED and YELLOW CANARIO — to try to explain the stakes of *the game between i-&-U* of this co-presence of the female body and the surveillance eSPACES BETWEEN [BODIES / MACHINES].¹

1/ WHITE i-MACULATED

White is the basis of the Middle Ages color scheme with black and red, distinguishing even matt white from bright white. In fact, the Inuit have 50 different terms to describe the variations of this astonishing color. As Michel Pastoureau explains, it becomes synonymous with hygienist terms over time but remains the only color to keep its symbolism forever.² Here it interests us first of all because it is at the same time process of enlightenment of a shade and lighting but mainly because the expressions which use it confers the peculiarity to open spaces and spaces-time suspended : "Make a sleepless night, have a white, a white voice, a blank check ..." Thus, it designates a high brightness i+M/PRESSION and, like the work Cretto di Burri, perhaps even a form of blindness, diving into his divine roots. It is the whiteness of the cycle of life, of innocence, of the shroud, of the bride's veil, of the angel as well as the paper, but also on the margin that @-CONNECT all pages ... Associated with racial theories, fantasies of Suprematism, it becomes a marker, signals a physical barrier, a limit of the i-MACULATED, the focal point of the in/acceptable ... This i-DEAL would therefore seem more than necessary to introduce our first harm (-! to male !-) of the female body in the public eSPACE, the questions of a becoming Other, eternally @-QUESTIONNED from the territory, its borders and its lighting.

Let's remember David Lynch's obsession with troubled female figures, like the interplay of light and shadow that he paints patiently in his films. The latter oscillate, fluid, between spaces illuminating each take a new way of considering the territory. The light draws, reverses, bypasses, detours, sparkles, opacifies, interferes, brushes, disturbs, splashes ... It confirms the affections of David Lynch for disturbing hybridizations of spaces and time where the double characters, split, inverted, indelimitable, with shapeless contours disintegrate to question the join of *spaces between*. And the female figure without the possibility of conquering a territory, it seems, shows us this new way to experience them. The crystal velvet Jimmy Scott where his particular voice hesitates, takes over from the light. In Twin Peaks, the light turn beacon in the red, then winding with the sound of the saxophone she pierces black bottoms; pulsating facets of jerky and tragic images, multiplying the possibilities of infinite spaces and shimmering surfaces. If this is no longer a reference to Caravaggio, they are gaps in an unstable cartography. And the light also becomes laser, perforating the spaces to open new ones; causing such *Modulateur-Espace-Lumière*³ of László Moholy-Nagy variations, dispersions, infinities of possibilities to consider and live the same space.

Virginia Woolf, in *A Room of One's Own*,⁴ suggests that the prerequisites for women to write are "to have five hundred pounds a year and a room with a door locked." She does not question a binary opposition of the private space and the public space (-! the writing of its own Journal proves it well !-), but the inseparable necessity to bind them.⁵ As much material as spiritual, they must remain indissociable. "For such will be our ruin, if, in the immense abstract space of your public life, you forget the intimate image; or if we forget in the immensity of our intimate emotions, the outside and public world. Our two

¹ Carole Brandon, L'ENTRE [CORPS/MACHINE], La Princesse et son MAC, thèse en Arts & Sciences de l'Art, 2016, sous la direction de Françoise Parfait, Université Paris 1 Panthéon – Sorbonne, <https://hal.archives-ouvertes.fr/tel-02111485/>.

² Pastoureau, M. et Simonnet, D., *Le Petit Livre des Couleurs*, Point Histoire, 2014.

³ Moholy-Nagy, László, *Modulateur-espace-lumière*, 1930, 151 x 70 x 70 cm, métaux divers, plastique et bois. http://www.fam1500.uqam.ca/fresque/1930_moholynagy_01.htm

⁴ Woolf, Virginia, *Une chambre à soi*, trad. Clara Malraux, (collection 10/18, 2001).

⁵ Henry James parlait de "House of fiction" pour désigner un habitat mental ouvert sur le monde protégeant l'expérience. In Henry James, *La création Littéraire (the Art of the Novel)*, (Denoël/Gonthier, 1980).

houses will be destroyed, the public building and the private house, the material and the spiritual, because they are inseparably linked".⁶

The *Room of One's Own* doesn't only designate a *domestic space*, it is also a *free space of self-experimentation, in itself*. A new space of lights, a liquid space, a *space between*. About *Jacob's Room*, Virginia Woolf still writes in her Journal on Thursday, April 15, 1920, "I think the most important point is that she should be free. But what about the form? Suppose the House will do everything together. The intensity of life compared to immobility. Experiences. Change your style at will".⁷



Carole Brandon, *Canario Box*, teaser vidéo 02, 2015, 01'13" <https://youtu.be/Swm-kfsyx08>

The author proposes *white empty spaces, spaces of silence*.⁸ These lighting devices allow fragmentation, shimmer, uncertainties. *A Sycamore Trees* written by David Lynch for *Lost Highway*, speaks precisely of the uncertainty of seeing:

"And I'll see you in the branches that blow
In the breeze

⁶ Woolf, Virginia, *Trois guinées*, trad. de l'anglais par Vivian Forrester, (10/18, 2002), p.227-228.

⁷ Woolf, Virginia, *Oeuvres romanesques*, (Gallimard, bibliothèque de la Pleiade, NRF, 2012), p.1396.

⁸ Woolf, Virginia, *Diary, tome IV*, 1931-1935, 17 juillet 1935, (Haverst Books, 1983). Ces espaces sont étudiés par Edward L. Bishop, "Mind the gap : the spaces in Jacob's Room", (Woolf Studies Annual, vol.10, 2004), p.31-49.

I'll see you in the trees"

The affection of the Impressionists for these oscillations of surfaces, expresses the new palpitations of the world of their time (-! new sounds, new fluidities, new transparencies !-); it is not a question of freezing these moments in the painting but of revealing all the hybridations of spaces announced by the glass, the metal, the fumes, the speeds ... and the place of the women.

Perhaps, the notion of border in the public eSPACE, would seem to us a concept *eminently masculine and ancestral*.⁹ It would now be @-QUESTIONED. The first fruits set out by the place and roles of women in the *public space* since this industrial 19th century. Something mixes up and announces *a form of overflow* "marked by a growing individualisation and exacerbated mobility, a fluid (Marzloff, 2005) and even fluid modernity (Baumann, 2000) would be emerging. [...] From then on, any attempt to define social sets and thus to establish borders (-! whether geographical or symbolic !-) proves to be futile due to the short-term instability of these sets. By trying to frame fluid or liquid sets, the boundary concept loses its solidity and therefore its relevance or scope".¹⁰

First, the man @-LOOK. Sentinel i-MOBILE, it becomes in / by its conquests, what we could name as the coefficient @-BUILDER of a variable with fuzzy contours: the private. This concept is possible only through the stage of the transition to surveillance and, through it, we will try to understand how a woman is discovered in other brutally deterritorialized (?+) Always projected to the dawn of a tragedy, like Helen of Troy, ultimately invisibilised and finally dispossessed of any imaginary of territory — because in *the game between i-&-U* of all territories — and definitely *above ground*.

The question of clothing — its @-KNOWLEDGE protocols and the identification of a *Other Woman* but also of all LGBTQIAP+ minority minorities — thus becomes a producer in the public eSPACE, of the affirmation of a crossing, a setting at the bottom of the borders through a white i-MACULATED; a process of blindness but also of revelation (-! like the veil of Veronica existing only because it carries the image of Jesus, and through him the image of God, the father !-) ; i-MACULATED because necessarily associated with a window / victim targeted and potentially affirmed by this fault — the crossing of the public eSPACE — consecutive of this deterritorialization. On March 31, 2008, Pippa Bacca was brutally raped and murdered during her performance: crossing countries in wedding dress, from Milan to Jerusalem ... Pippa is everywhere, Pippa is in us, her commitment to the power of art to cross the borders. Pippa clashes with the ignoble human reality. Pippa is here,¹¹ Pippa is in Turkey. In 2010, the director Bilgos Elmas turns the documentary *My letter to Pippa*. In the latter, the filmmaker, dressed in a black dress, travels the same path as the Italian artist, from where she was found dead to the Syrian border. Pippa is in France. In 2012, filmmaker and visual artist Joël Curtz pays homage to this committed woman. In *The Bride*, he reveals the unpublished images shot by Pippa Bacca during his journey. Pippa with Nathalie Léger's *La Robe Blanche* returns in 2018.¹²

The book resembles a long complaint, a line floating in an uncertain fog where the white neither halo nor virginity, terrorizes its light, petrifies its goodness. The women artists (Marina Abramovic, Niki de Saint Phalle, Gina Pane, Ana Mendieta ...) seem to find in the white color, unexpected forces of unequalled power. The white, symbol of peace, immunizes and humanizes (?+) Nevertheless it is for better the task that they dress of white. Nathalie Léger explains us that at the beginning, there are two dresses, a guarantor, the other witness. The witness of what should have been a message of peace, has become proof of rape and murder. The change was so sudden.

The passage of the borders finally closed.

⁹ Raibaud, Yves, 2015. *La ville faite par et pour les hommes*, https://hal.archives-ouvertes.fr/hal-00974265/file/Une_ville_fait_e_par_et_pour_les_hommes.pdf

¹⁰ Belton Leslie, *De la permanence du concept de frontière. Les liens entre travail et vie privée à La Défense, Espaces et sociétés*, 2009/3 (n° 138), p. 99-113. DOI : 10.3917/esp.138.0099. <https://www.cairn.info/revue-espaces-et-societes-2009-3-page-99.htm>

¹¹ <https://www.pippabacca.it/>

¹² Brandon, Carole, <https://www.facebook.com/photo.php?fbid=403476043542996&set=a.118435082047095&type=3&theater>

In front of this *No Limite*, this existential rage, this search for the drunkenness imagined by Pippa in the very concept of his work, the response of the *GUARD barrier* can only be brutal: death is inevitable. Now, what becomes particularly interesting with regard to this question of deterritorialization is of course that this i-STORY can continue to ignore the borders - in a beyond this disappearance, this negation - by social networks and the Internet. Pippa is no longer but interferes in a memory instance between territory and digital: an eSPACE BETWEEN [BODY/MACHINE], a form of PARADE-i White i-MACULATED, a line of sound, abstract, the *in/visible of a song*, the sadness of anger. *Denn es gehet dem Menschen wie dem Vieh.*¹³ *In fact, the fate of man and that of the brute is the same.* An excerpt from this song is played by Kathleen Ferrier in the music of Claude Chabrol's film *Que la bête meure*.¹⁴ The film was released in theaters in 1969. And that's not a coincidence. Because this one already questions intrinsic concepts of what will become our daily digital through a learned process of nesting. Two men, a woman. Helen is Paul's sister. Charles lost his son, crushed crossing the street by Paul's car, which did not stop. Another border business. Between life and death. The street of good and evil. At the end of the film, when we learn with Charles (-! That we see intermittently writing the scenario of the killing of Paul in the film's scenario! -) and Hélène (-! Movie starlet of a blond i-MACULATED by the beast reminding us through his name the permanence of the tragedy !-) that Paul, the, the beast, is dead, it is through a television in black and white. Already, the information can only be trusted, in the public eSPACE and for ourselves, through a screen. There is a gap between the act and its @-TRANSMISSION. Enshined as a relic that takes only the distance from the i+M/PORTANCE; in a way, in a form of programmed revelation, each path of i can only live on / by its expansion on the networks, abstracted by its own i-REAL. From all of our facial recognition surveillance points, the death of our becoming subject is programmed by the public space. Our survival seems to take place in the disconnected ubiquitous fluidity ... in the uncertain interspaces.

Another scene of *revelation*: Charles trains Paul on a small sailboat in an outing at sea. To announce that his end is near. Here the i+M/PERMANENCE (-! The trace of the material information perceived in its impermanence -) of the tragedy in the boat box is @-PLAYED — like the wedding dress of Pippa — by the white veil. The sail slams in the wind. White is i-MACULATED by the menis, a form of existential rage. "Sing to us, goddess, the anger of Achilles, the son of Peleus, whom he conceived angry because of the daughter of Chryses, a detestable anger, which to the Achaeans brought innumerable misfortunes." Once again the Other, Other than masculine is unseen, as absent, *but makes noise*. And the erasure by the crossing produces an anger that causes in a disappearance @-TURN. This abstraction of a call for help is the sail for the bride's veil. The exposure, the crossing which engraves a without @-TURN possible. The public eSPACE can only produce a process of blindness, deletion or transfiguration of the female body, which would only be revealed through the crossing of these eSPACES. Claude Chabrol, after the events of 1968 and a few years before the event of the *343 sluts*, produced here a reflection on what we could mean as a dynamic of the *Fresh Widow*.¹⁵ Decidedly, the beast can die only on the condition of an experience of the feminine, that is to say the Other definitely Other @-AFFIRMING ceaselessly a No Limit in the conquest of the eSPACE ... Au price of a metaphysical crossing. What are the headwinds ?+(The machine and its program — its rules, its laws — can only be translated into a machination, a @-SETTING UP (-! By means of the computer !-). is the subtlety of the work of Ian Hamilton Finlay In his Scotland garden, *Little Sparta*,¹⁶ the phrase of Saint-Just, *the present order is the disorder of the future* is engraved on stones, or rather slabs (-! Steles ?-) separated, a little as if the line (-! of force !-) had been broken (-! of

¹³ Brahms, Johannes, *Vier ernste Gesänge* (*Quatre chants sérieux*), op. 121 (1896), Source Wikipédia.

¹⁴ Chabrol, Claude, *Que la bête meure*, 1969, (France / Italie), 01h53'.

¹⁵ Duchamp, Marcel, *Fresh Widow*, 1920 - 1964, bois peint, cuir, 79,2 x 53,2 x 10,3 cm. Inscriptions : S.D. au verso sur la tablette : *Marcel Duchamp 1964 N. INSC.* au verso sur la tablette sur la plaque de cuivre : *Marcel Duchamp 1964 / Ex / Rrose / FRESH WIDOW, 1920, EDITION GALERIE SCHWARZ, MILAN*, Collection Centre Georges Pompidou, Paris.

¹⁶ Ian Hamilton Finlay, *Little Sparta*, http://www.ianhamiltonfinlay.com/ian_hamilton_finlay.html

force !-), crossed by a look, a bottle, fabric and the alcohol that would drag us behind the horizon, beyond the barrier of our gaze. The white corrector.

From the Hausmanian transformations of Paris to compensate for the anonymity of social spaces created by the capitalist organization of work, Walter Benjamin remarks "the emergence of a new concept of experience [...] that refers to the life of the particular individual".¹⁷ This is accompanied by an interest in the interior and the private houses in which the woman shelters, at home. Heart seems to be a system, it is dedicated exclusively to household chores. And at the same time, this modern organization of the public space (-! which is not yet eSPACE !-) creates new places of consumption, department stores and passages. Junction between domestic space and public space, they allow the honest woman to conquer a new mobility. "Such an active behavior of representation on the mercantile mode makes them join the structural position of the prostitute, although this role is accompanied by another role, foreign to the prostitute: that of the consumer".¹⁸



Carole Brandon, *KISS & FLY*, stop motion de la totalité des images enregistrées par les webcams
2ème semaine de l'exposition *Jeux d'artistes* au Musée Château d'Annecy
15 décembre 2012 / 30 mars 2013 <https://youtu.be/Bw-Ow2wtyvk>

¹⁷ Gagnebin, Jeanne-Marie, *Histoire et narration chez Walter Benjamin*, (L'Harmattan, 1994), p.92.

¹⁸ Buchet-Rogers, Nathalie, *Fictions du scandale, corps féminin et réalisme Romanesque au dix-neuvième siècle*, Perdue University Press, West Lafayette, Indiana, 1998), p.40.

The two bodies of one and the other meet within these particular spaces. In the pictorial (-! and literary !-) representation, this zenemy is found in the composition and the place of the bodies on the surface of the canvases. The public sphere, forbidden to women by ancestral tradition, is allowed little by little in painting and urban space. The house and the room persist as double and reversible spaces, opening new doors (-! the bathroom, the balcony, the garden !-). And the freest and liberating figure of the emergence of this intermediate space (-! urban and pictorial !-) is *the prostitute*.

In this patriarchal cartography the misogynist nineteenth century installed moralizing social codes and the legal incapacity of women in the civil code of 1804 instituted by Napoleon 1st. Michelle Perrot studies the gender of the city and explains how "migrations have introduced a certain confusion of spaces and sexes. From where progressively, the desire to order the city by circulation of the flows and specializations of the spaces".¹⁹

While the public space remains a bitter and brutal battleground for women's reappropriation, it has helped modernize social relations. The woman embodies the conquering figure of this confusion of spaces of a controlled body that emancipates itself by becoming multiple in the image. Indeed, the passages and department stores according to Walter Benjamin, inaugurate intermediate spaces, no street, no room, no inside or outside. Transitions, they change the gestures and the postures, the women mix and join spaces of metamorphoses and meetings. They will reveal differences and differences by linking the possibilities of being a woman: the range widens between married women or not, between women and men consumers.

There is no longer any question of a white horse or Napoleonic costume, Madame Réamier's opaque white dress, portraits of the Serziat or *L'enlèvement des Sabines* of a David borrowed from certainties and praise of a normed Greek beauty where the white opacity and impose itself as a value of power. It is the tremors of a turban on the face of a Negress, a powerful naked body in the bed of an Olympia, the stroller who seeks the kaleidoscopic flights of the city. Faced with the black and gray reorganisations of public spaces (-! Eiffel Tower, paved roads, railroad ... !-) gas lighting contributes to this artificiality veiling all possibilities to interfere by fragment, by piece. And our smartcities are of the same order. Our public spaces that have become eSPACES no longer need metal projections to build power because they now have surveillance cameras, hyperconnections, recordings of everything we do. If in the nineteenth century transparency evoked games of reflection, abstract inter-spaces, adventures of seeing, today smart opaque means ease, the ease offered to monitor us, to scrutinize us, to record us individually and continually, from public space to private space; the smart is an invisibilisation of these spaces between, spaces become spaces of algorithmic computations to constrain and categorize the bodies. The smart is the total opacity of the white, it is the frontal lighting of Bentham's Panopticon²⁰ described by Michel Foucault "the full light and the look of a supervisor captures better than the shadow, which finally protected. Visibility is a trap".²¹ What makes it possible to ensure the automatic functioning of power continues: "The Panoptic is a machine to dissociate the couple to see and be seen, without ever seeing; in the central tower we see everything without ever being seen".²² Now migrating into the public space, it is the impossibility of breathing, wandering, new experiences of the collective space. Street art, showmen, skaters, acrobats, now have their dedicated spaces. The street is no longer a space to live but to undergo to go from one point to another under surveillance. In Lyon then in other cities, a collective has created a

¹⁹ Perrot, Michelle, *Le genre de la ville*, in *Communications*, 1997, volume 65, numéro 1, p.151.

²⁰ Foucault, Michel, *Surveiller et Punir*, Tel, Gallimard, 1975, p.233

²¹ *Ibid.* p.234.

²² *Ibid.* p.234

collaborative mapping to identify the locations of surveillance cameras²³: their purpose is to allow us to identify areas of unsupervised areas of shadow of spaces of freedom. These areas appear on the map as uncategorizable gaps. Whose boundaries are not imposed by "a certain concerted distribution of bodies, surfaces, lights, looks".²⁴

Certainly, we are still far from Edouard Manet's *Déjeuner sur l'herbe*²⁵ where the naked, scandalous body of this woman in the foreground - near this inverted fruit basket - escapes by the repetition of the body of this other woman in the background, draped in white, for all to lead us to the light, the gap between the trees ... The information society brings us back to opaque white, a barrier material. Like the Facebook wall or museum wall what could be a passage, *highlighted*, we finally partition into the opacity of white ... separates us again and again through *questions of color*.

2/ YELLOW CANARIO

Whence the *WALL >< WALL murmurings* evoked in 2015 compared to the Carole Brandon artwork *Canario Box*²⁶ which took place in 3 cities: Chambéry, Curitiba and Dubrovnik. With this interactive street art piece, silhouettes in white fabric at the scale of one of the participants are stuck in the city center. Each silhouette has a QRcode: it allows to file a very short voice message. This message once saved gives access to two boxes: the previous message left by another user before him and a map where are geolocated all the silhouettes in the city. Each silhouette thus visible on the map of the application @-PRESENT a special association of Chambéry helping the poor. Each association is @-LINKED to a Facebook page. To be able to like the page, the user must first have left a message, agree to be geolocated at the location of the fabric silhouette and therefore of it on the map. This work works in closed circuit. You have to be in the street and walk the public eSPACE to discover the work, which does not work or is visible or accessible directly on the internet.

Canario Box thus composes a Russian dolls game where the eSPACES are nested and interconnected in each other. There are first tangible ones with the city to go physically: the points of i+M/PACT, places of our presentation to the world confronted with the places of the @-PRESENTATION by the question of the traces, those registered of our in the city, those of the silhouettes on the walls, a sensitive cartography of the territory also drawn by the silhouettes in the streets ... But there are also the places of the intangible where we will cause links, the QRcodes that open on a new eSPACE (!- *invisible*, in fact visible only through the screen but all the time !-): the web, the *Canario Box site* and its dedicated application. Finally, leave a message @-SEND not only to the i+D to abandon a small fugitive trace (!- eventually replaceable term !-) in the public eSPACE but also to open a new dimension of this last in order to @-CREATE the social bond, individually, claimed, signaled and signed through these *WALL >< WALL murmurings / thinkable wall*, facing the hubbub of the city. By drawing a @-CONNECTION with the other messages, the map, the silhouettes, the identified pages of these associations present in the city and @-PRESENTED on the social network Facebook, each *Canario Box* becomes PART-i of the public eSPACE.

With the hypermedia artwork, these eSPACES thus fit in an ordered, superimposed and hierarchical cut: mathematical, quantifiable and comprehensible. Each voluntarily isolated fragment becomes a box of

²³ Site de la cartographie et présentation du projet : <https://lyon.sous-surveillance.net/>

²⁴ *Ibid.* p.235

²⁵ Manet, Edouard, *Le Déjeuner sur l'herbe*, 1863, huile sur toile, 207 x 265 cm, Musée d'Orsay, Paris.

²⁶ Réalisé avec Arnaud Burgniard (développement de la carte) et les étudiants du Master 1 Hypermédia Communication promo 2013-2014.

secrecy which functions a priori in autonomy and in complete independence of the city and the Internet. But to activate and appropriate the whole of the work it is necessary to cross all the eSPACES nested in each other in order to have access to the data and to understand the complex interconnected devices that ultimately articulate the public eSPACE. If this characteristic nesting is not trivial and recalls some video and / or interactive installations such as Dan Graham's *Present Continuous Past(s)*,²⁷ unlike closed-circuit installations, this process of image-making here is not the purpose of the work. The spectator must patiently peel, deconstruct, appropriate the different strata that structure the public eSPACE — City >< Web >< social network Facebook — who closes it if he wants to join this community, communicate, break the WALL >< WALL barrier, validate, even amplify its connections with the public eSPACE that surrounds it. In itself, if this device does not allow to communicate directly or visibly, it proposes by the dismantling of this *in/visibility*, potential exchanges outside profiling and monitoring. Obviously, in this operating system of @-LOOK without being seen, all this is reminiscent of the very concept of *moucharabieh*.²⁸

From the muffled secret, from the individual rustling of anger, from a rising clamor, from a form of sizzle — recalling, of course, the brutal question of the *dazibao* or the sizzling backs of Jacques-Louis David behind *Madame Récamier*²⁹ or *La Mort de Marat*³⁰ — who are impressed on the place of the public affair, this *res publica* of the street can only be echoed with the successive acts of the *gilets jaunes*; a form of exuberant overflowing a priori language, which is reminiscent of the slogans situationist thrown on the walls during the month of May 1968. But it is especially another way to open the eSPACE around us — no not by dragging us behind — but like Lucio Fontana's *concetto spaziale*,³¹ affirming an iconoclastic gesture to reflect and make us think about the eSPACE by the trace performance. Each one of them, at the same time signature and sign of the anonymous (-! Of the Other !-) occupies the eSPACE with us and even between our absence (-! Or from the interest of the ghost silhouettes !-), reveals it, translates it, affirms a *ça a été* of a *être public contre d'-i* as an extension of our *bubble bodies* burst on the walls, a shared vertigo.

The yellow i+D/sign,³² strange, also resonates in our memories because it is also that of the STRANGE-®, a fixative disorder. "With Christianity, the Middle Ages degrades the value associated with yellow. After the failure of the Crusades, we look for enemies inside the country. We create exclusion codes, infamous clothes to stigmatize. Judas is first represented with red hair, then wears a yellow dress from the twelfth century. Yellow too, the red or star that refers to the Jews from the thirteenth century in European cities; a sign that the Nazis will resume in the 1930s. Yellow becomes the color of ostracism. Medieval symbolism makes yellow the color of cheaters, traitors, felons, lies, sickness".³³ To associate it also with madness will not make yellow much more attractive in the public eSPACE, unless of course to use it as we mentioned before, as a *reflective signal* (-! that it is not necessarily yellow !-) with the use of the *safety triangle*³⁴ ...

But what seems even more surprising with these tweets resonating in the public eSPACE is always the presence / absence of the good / bad female role. In *Allegory and Effects of Good and Bad Government*,

²⁷ Graham, Dan, *Present Continuous Past(s)*, 1974, installation vidéo circuit fermé, 1 caméra noir et blanc, 1 moniteur noir et blanc, 2 miroirs, 1 microprocesseur, Centre Pompidou, Paris.

²⁸ Brandon, Carole, *100 Notions pour l'Art Numérique*, <http://100notions.com/>, collection coordonnée par Ghislaine Azémard, 2013.

²⁹ David, Jacques-Louis, *Portrait de Madame Récamier*, 1800, 174 x 224 cm, huile sur toile, Musée du Louvre, Paris.

³⁰ David, Jacques-Louis, *La mort de Marat*, 1793, 162 x 128 cm, huile sur toile, Musée Royal des Beaux-Arts de Belgique, Bruxelles.

³¹ Fontana, Lucio, *concetto spaziale, Attese (T. 104)*, 1958, 125 x 100,5 cm, vinylique sur toile, incisions, Centre Pompidou, Paris.

³² Veyrat, Marc, *100 Notions pour l'Art Numérique*, <http://100notions.com/>, collection coordonnée par Ghislaine Azémard, 2013.

³³ <https://www.franceculture.fr/histoire/le-jaune-histoire-dune-couleur-dechue> par Camille Renard, France Culture, émission *Savoirs*, 4 décembre 2018.

³⁴ <https://www.economie.gouv.fr/dgccrf/Publications/Vie-pratique/Fiches-pratiques/Triangles-de-pre-signalisation-gilets-de-securite>

set of frescoes painted by Ambrogio Lorenzetti between 1338 and 1339 on the walls of the Sala dei Nove (!- the Hall of Nine !-) or *Sala della Pace* (!- Peace Hall !-) of the Siena Palazzo Pubblico, we will focus more particularly on *Effects of bad government in the city and the countryside*. Indeed three women @-PRESENT alone all the harmful effects of a hypothetical bad government, which could be put in place from a problem of political mediation of the Communal State. In the center of a long platform planted opposite us, we find *Tyrannia*, who, under a demonic aspect, eats the Justice at his feet. Above them hang three women who are evil: *Avaritia*, an old woman dressed with bat wings; *Superbia*, Pride, unsheathed sword and crooked yoke and *Vanagloria*, *Vain Glory*, who delights in a mirror. True Memento M-O+O-R_i this last replaces *the Lust* traditionally present. In fact, misery, abuse, destruction and famine come. And finally the only potential craftsman of a semblance of device under construction is then the blacksmith who makes weapons !+) If, at the time when this fresco is ordered, Siena is in the grip of famine, death and insurrections, the historical reference to the work of Ambrogio Lorenzetti aims at a problematic of occupation and political mediation of the Communal State, where the trouble gaining the public eSPACE (!- Greek kairo, that is to say finally, the decisive tipping point opened by the WALL >< WALL !-) questions the very notion of the common good continually torn between *res publica* and *underlying desire*, *in/visible*, to put us in a supreme authority, or even to suffer the yoke of tyranny. Thus, every system of order or disorder proposed *au Jour du i*, questioned here by the work *Canario Box*, reflect this necessary awareness of the link *urbi et orbi*, of the city and its *contado*.

Like the Dead Drops³⁵ whose initiative is driven by the artist Aram Bartholl in 2010 in New York — USB keys are sealed in the gaps of the urban space and allow off Internet networks to exchange digital data; the anchor points are mapped on his site, the work is participative³⁶ — *Canario Box* invites us to create our own bubble eSPACE in the public eSPACE. If leaving and saving a message allows access to other messages recorded before us in the same place, access to the map that geolocates all the silhouettes, affirms our support for local associations to help the most vulnerable people in society.

In the line of *Traces*,³⁷ an application only for iPhone released the same year, drop messages in the city protect them, and as in a safe makes them valuable. However unlike the commercial application that geolocates and keeps the messages for a lucrative use, with the artwork *Canario Box*, the messages are left on our private server, closer to the prayers filed in the Wailing Wall in Jerusalem³⁸ or the Ema³⁹ in Japanese temples. Indeed on the fifty registered messages, users considered it as filing a secret. To confide is perhaps to lighten up body? But the participants also played with the message itself, hidden anonymously therefore carrying fictions, lies, fantasies. Unfortunately, the center of Chambéry, classified city heritage of art and history, freezes and forbids any unexpected proposals. The silhouettes were stuck for one hour for some and fifteen days for others (!- because on empty stores or nooks already tagged !-) We could not let the messages proliferate and study the virality, the impact and even the use that users could make of them.

³⁵ Bartholl, Aram, site personnel <https://deaddrops.com/>

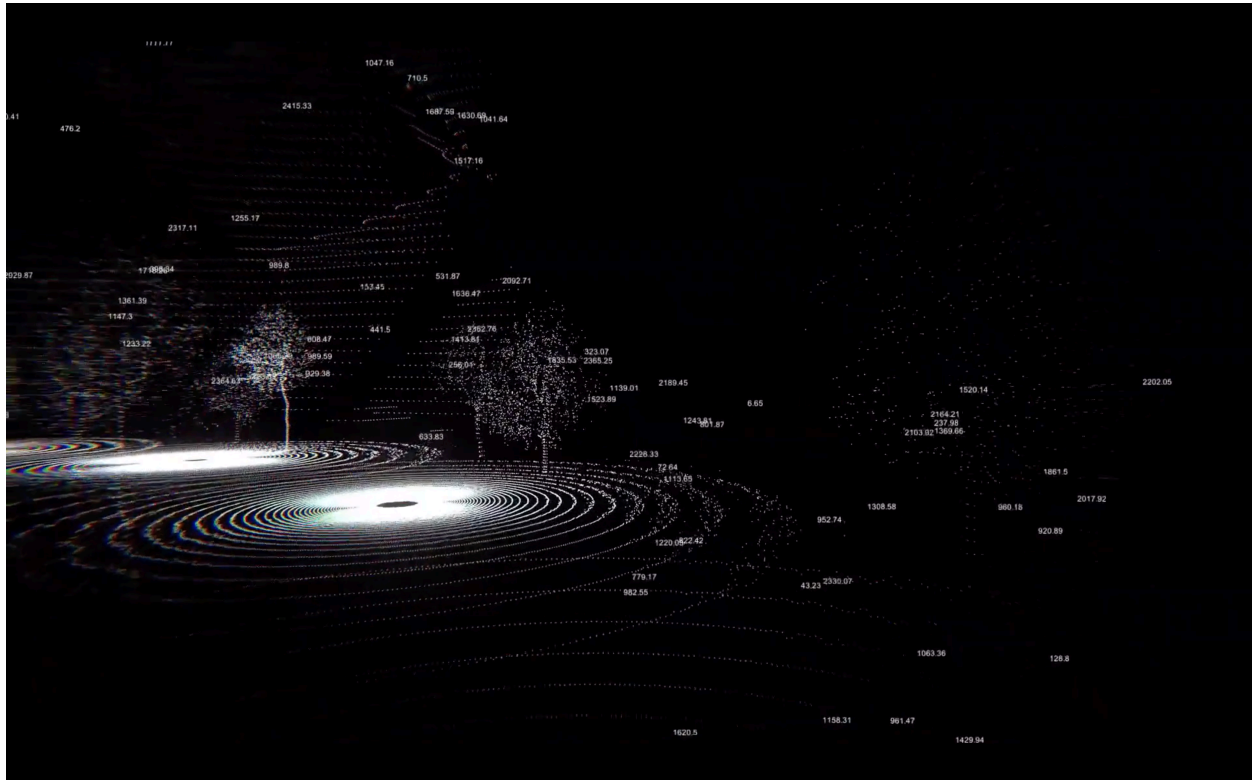
³⁶ D'autres artistes les déposent en hacking urbain sans forcément les géolocaliser...

³⁷ L'application iPhone créée en 2014 par l'entreprise Ripple, <https://itunes.apple.com/gb/app/traces/id893624958?ls=1&mt>

³⁸ Considérés comme l'endroit le plus saint pour la prière Le Mur des Lamentations est le terme occidental pour désigner le mur de soutènement de l'esplanade du temple de Jérusalem, dans le quartier juif et de l'autre côté, du Mont Du Rocher où se situe la Mosquée Al Aqsa de Jérusalem-est. An 17 ap JC. Les milieux juifs et arabes le nomment plutôt El Bourak du nom de la monture de Mahomet qui s'y est élevé au ciel lors de son voyage nocturne. Pour les juifs la place est séparée en deux d'un côté les Hommes et de l'autre côté, plus petit pour les femmes. Dans l'actualité du moment, le 31 janvier 2016, l'autorité des rabbins ultra-orthodoxe, par vote ont accepté non pas l'égalité de prière devant le mur mais la création d'un lieu mixte, sous les demandes répétées d'un groupe des "Femmes du Mur", depuis fin 1980 d'égalité entre les sexes de la pratique religieuse, (partage de la place, la possibilité de porter le châle de prière et ainsi que les phylactères).

³⁹ L'Ema est une petite plaque en bois fin, déposée dans un endroit spécifique des temples Shintoïstes. Chacun y inscrit une prière pour qu'elles soient lues et exaucées par les Dieux (kami).

Canario Box, like *Kiss & Fly* — another hypermedia installation created by Carole Brandon for the exhibition "Artists' Games" in 2013 at the Musée-Château d'Annecy — designates this strange eSPACE, suspended between tangible and intangible — definitely unlikely — between the physical entry of our body and this supernatural dimension of the city or airport as a system of order (-! the Stargate !-), a *Co-MOTION* taking us beyond this physical projection to another world, the place of a *common being* in an afterlife what our *ME & i* remains attached to the world ...



Marc Veyrat, *i-REAL Monde 01*, Société i Matériel / 89/92 R&D / Pixelpirate, 2019
 Avec Matthieu Quiniou, Samuel Da Silva, Véronique Gay-Rosier, Jonathan Juste, Lise Missillier, Roberto Barbanti
 Un projet KITCHEN XR / Carole Brandon & Salar Shahna

"When the viewer passes in front of the *@box* (-! virtual gallery, sculpture-space and multiple created in 2003 !-), webcams record his image, which makes visible the traces of his passage in a landscape which exists only by the movements of his body around the machine (-! the *@box* !-). His movements reveal on the video-projected image both the computer program that generates the interactivity, a pre-recorded narrative panoramic landscape (-! videograms !-), the body positions around the *@box*, the recording of webcams and the reception area (-! the museum !-). The image of the viewer makes the whole process visible in a parallel life form. Like painting, he contemplates a landscape-program that runs in front of him but can only be seen with him in the device".⁴⁰ This hybrid form between digital material and projection screen, *@-GIVEN* to the visible, would therefore depend on a machinery ensuring, with the body, the *Co-MOTION* between tangible and intangible worlds, a *BETWEEN[BODY/MACHINE]*. And might even define the *SUR-NATURAL* conditions of a possible immersion.

⁴⁰ Carole Brandon, *Jeux d'Artistes*, dossier de presse, 2013.

Gwen Rigal, lecturer at the *Cave of Lascaux*, in "Le temps sacré des cavernes",⁴¹ evokes the i+D of a myth of Genesis, a myth of the origins, a participating cave (-! André Leroi-Gourhan !-): "At the beginning of time, humans and animals were not yet clearly differentiated between them and lived together underground. And one day, for one reason or another, they decide to rise to the surface following the cracks in the rock. And finally emerge through the entrance porches of the caves. And at the same time that on this occasion sprung life, obviously, death appeared. As all this happened at a time when the rock was still soft, and well the walls of the caves have kept until today the trace of this original passage. From where perhaps the fascination of the prehistoric men for the reliefs. Perhaps they were looking for clues to this original passage ... as if something was happening on the other side of the wall".⁴²

In this i-REAL⁴³ we would therefore be *au Jour du i* — the new day of our immersion in mixed realities — without looking for these cracks guaranteeing with our bodies and machines of vision, our co-presence in the world. A slippery, soft, ever more abstract world, we i+M/POSING oscillating movements between a body of pre-historical touch (-! the body below, animal, buried in the earth !-) and a blinding light i-MATERIEL (-! the programs and their digital avatars !-) projected ever further in a hyper-urban environment.

Carole Brandon / Marc Veyrat, 2019

⁴¹ Gwen Rigal, *Le temps sacré des cavernes*, José Corti, 2016.

⁴² <https://www.franceculture.fr/emissions/la-methode-scientifique/la-methode-scientifique-emission-du-jeudi-25-avril-2019>

⁴³ i-REAL est une œuvre d'art numérique et hypermédia de la Société I Matériel (-! co-production 89/92 R&D / Pixelpirate !-) qui mixe des environnements en VR déclenchées à l'aide de cartes sur un plateau de JE(U). Des indices disséminés sur les cartes, le plateau, les réseaux sociaux et dans les environnements VR pourront à terme déclencher une blockchain... Sur lequel règne un maître du JE(U) : une IA également en cours de développement... <https://youtu.be/3NPY511eGzQ>