

Eduardo Kac

INNER TELESCOPE

Exposition du 15 Mars - 23 Juin 2018

La Galerie Charlot Tel Aviv présente une exposition personnelle de l'artiste Eduardo Kac, «Télescope Intérieur».

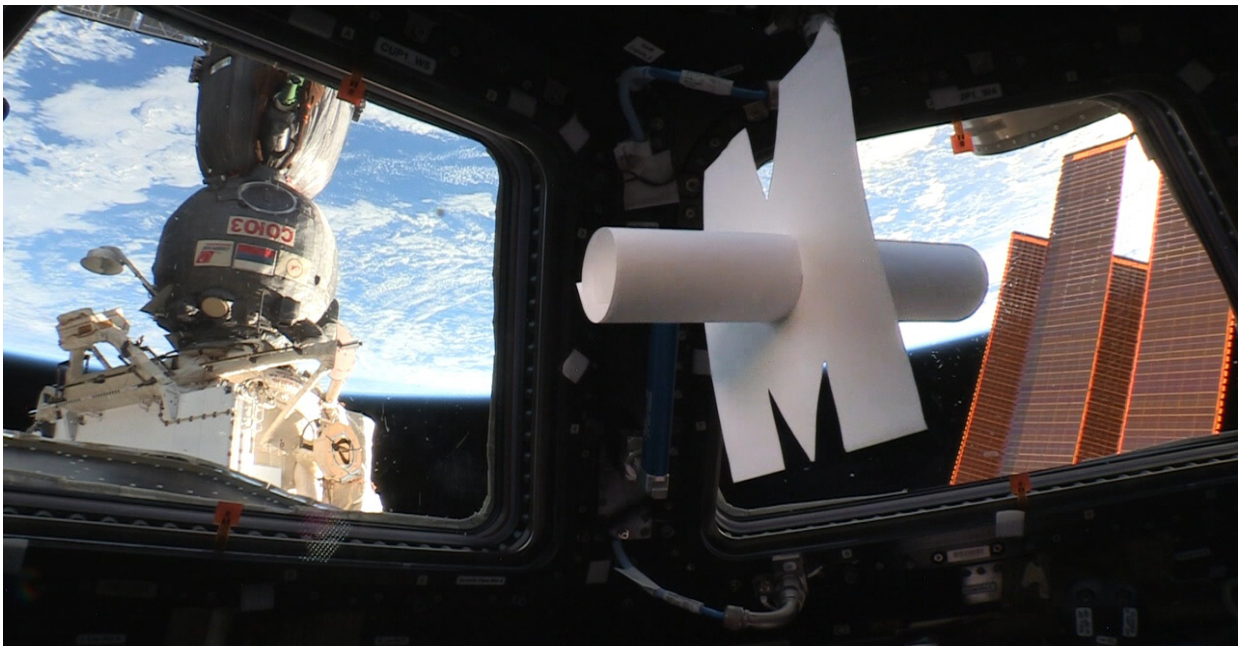
Une oeuvre conçue par Eduardo Kac et réalisée en collaboration avec l'astronaute français Thomas Pesquet dans l'espace à l'occasion de la mission «Proxima» de l'Agence spatiale européenne (ESA), lancée en novembre 2016, a donné naissance à cette exposition.

Réalisée à partir de matériaux déjà disponibles dans la station spatiale, l'oeuvre «Télescope Intérieur», donnant également le titre à l'exposition, est un instrument d'observation et de réflexion poétique, qui nous amène à repenser notre relation au monde et notre place dans l'univers. Elle consiste en une forme qui n'a ni dessus ni dessous, ni avant ni arrière. Vue d'un certain angle, elle laisse apparaître le mot « MOI », évocation de l'Humanité, d'un soi collectif ; d'un autre point de vue on y voit une silhouette humaine au cordon ombilical coupé, symbole de l'émancipation de nos limites gravitationnelles.

Depuis les années 80, Eduardo Kac travaille à théoriser et produire des oeuvres d'art et de poésie qui remettent en cause les limites de la gravité. En 2007, il publie son manifeste «Poésie Spatiale». En 2017 le rêve de l'artiste est enfin réalisé ! Créer une oeuvre directement depuis l'espace, dans un état d'apesanteur à bord de la Station Spatiale Internationale.

Une sélection de dessins, broderies, photos, vidéos et livres d'artiste illustreront cette aventure à la Galerie Charlot jusqu'au 23 Juin.

Ce projet visionnaire d'Eduardo Kac est rendu possible par l'Observatoire de l'Espace, le laboratoire arts-sciences du CNES (l'Agence spatiale française), avec le concours de l'ESA et le soutien de la fondation Daniel et Nina Carasso.



Télescope Intérieur / *Inner Telescope* 2017

Vidéo, son / *single-channel video, sound* - 12 minutes - 5 exemplaires / 5 copies

Eduardo Kac

Inner Telescope

15 March - 23 June 2018

Galerie Charlot presents «Inner Telescope», Eduardo Kac's a solo show at the gallery in Tel Aviv-Yafo.

This exhibition is centered on a visionary artwork conceived by Eduardo Kac and realized in space in collaboration with the French astronaut Thomas Pesquet.

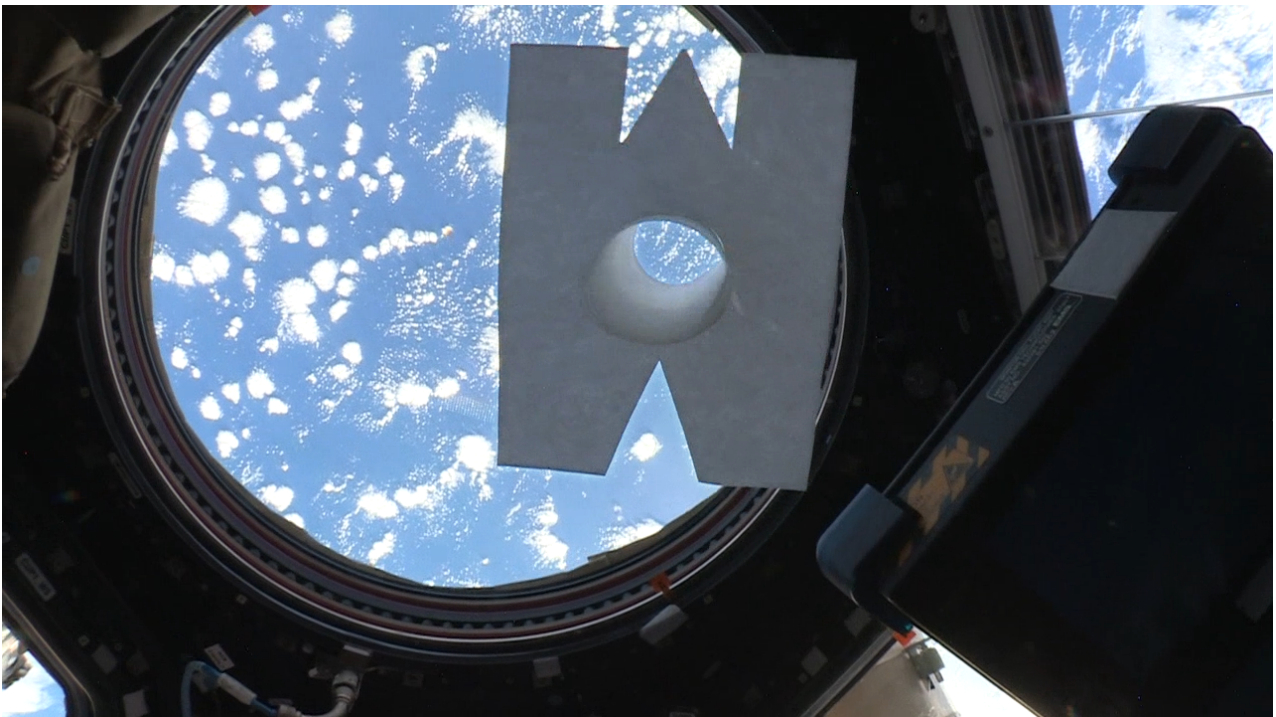
Made of materials available in the International Space Station, the «Inner Telescope»—which gives the exhibition its title—is an instrument of observation and poetic reflection, which leads us to rethink our relationship to the world and our position in the Universe. It consists of a form that has neither top nor bottom, neither front nor back. Viewed from a certain angle, it reveals the French word «MOI» [meaning «me», or «myself »], standing for the collective self, evoking humanity; from another point of view one sees a human figure with its umbilical cord cut, representing our liberation from gravitational limits.

Since the 1980s, Eduardo Kac has been theorizing and producing art and poetry that challenge the limits of gravity. His Space Poetry manifesto was published in 2007. At last, in 2017 the artist's dream has come true ! Kac has created an artwork directly in space, in zero gravity aboard the International Space Station.

The exhibition presents a selection of drawings, embroideries, photos, videos and artist's books—works that display the artist's unique vision of space art and, more broadly, of a larger space culture.

Inner Telescope is made possible by the Observatoire de l'Espace, the art-science lab of the French Space Agency, with the generous support of the European Space Agency (ESA), and the Daniel et Nina Carasso Foundation.

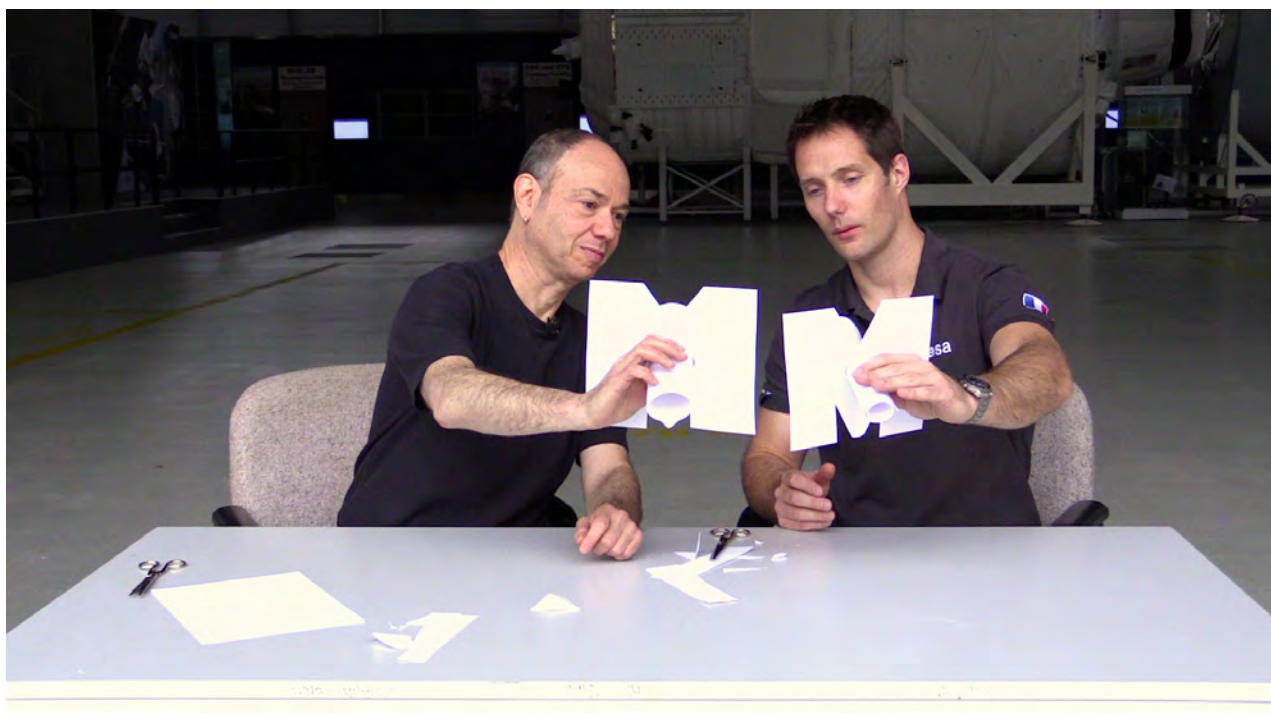
The exhibition closes on June 23.



Eduardo Kac

Télescope Intérieur / *Inner Telescope* - 2017

Vidéo, son / *single-channel video, sound* - 12 minutes - 5 exemplaires / 5 copies



Eduardo Kac, Thomas Pesquet à l'ESA (European Space Agency, Cologne, 17 Juin 2016).
Séance de formation / *Training session*. Photos Virgile Novarina

Eduardo Kac - Inner Telescope

Artist Eduardo Kac emerged in the beginning of the 90's with an interdisciplinary artistic practice. His radical works interrogate the fluidity of the subject in the postdigital world by combining art and science. The most well-known work of bio-art by Kac, is "Alba" (2000), a genetically modified rabbit, where its DNA was combined with the one of a jellyfish, what made Alba fluorescent, glowing in a dark environment.

The central work of the exhibition "Inner Telescope" at Galerie Charlot in Yaffo is a performance piece conceived by Kac and executed by French astronaut Thomas Pesquet on the International Space Station (ISS) in 2017. Kac guided Pesquet to perform a very simple action, through an almost elementary protocol : cut a paper with scissors and construct a form with it.

This form is the word "moi" (I or self in French) that in condition of zero gravity presents several possibility of reading while changing position by itself.

The choice of these specific materials derives mainly from the limitation imposed by the rules of the ISS, as only objects already present in the ship could have been used. But when this simple action occurs in the most complex technologic space that human beings have ever created, the minimalistic object floating in the ISS composes a poetic contrast. In such a case, when the performance is being narrowed to the basic, the decision to use the specific word MOI is emblematic.

The most essential definition of performance art, coined by the art researcher Roselee Goldberg is : "live art made by the artist". Although that in this specific work Pesquet is the messenger of Kac in outer space, the floating word "moi" leads us to think immediately to the physical presence of the artist as part of the creation process. In performance art, the artist makes actions (dealing with an object or not) that are detached from the specific and concrete, and that become independent. What enables them to be interpreted both on the symbolic and the aesthetic level.

The action of cutting the paper brings to life an object that literally turn to be autonomos thanks to its floating movement. This fully realizes the liberation of the image and its detachment from the artist.

Noam Alon, 2018

The MOI unfolds a meta-artistic question which has always been fundamental for the performance-art field. Is the self something we can grasp and articulate, or rather is it something fluid, so that any attempt to know something about it is a foretold failure ?

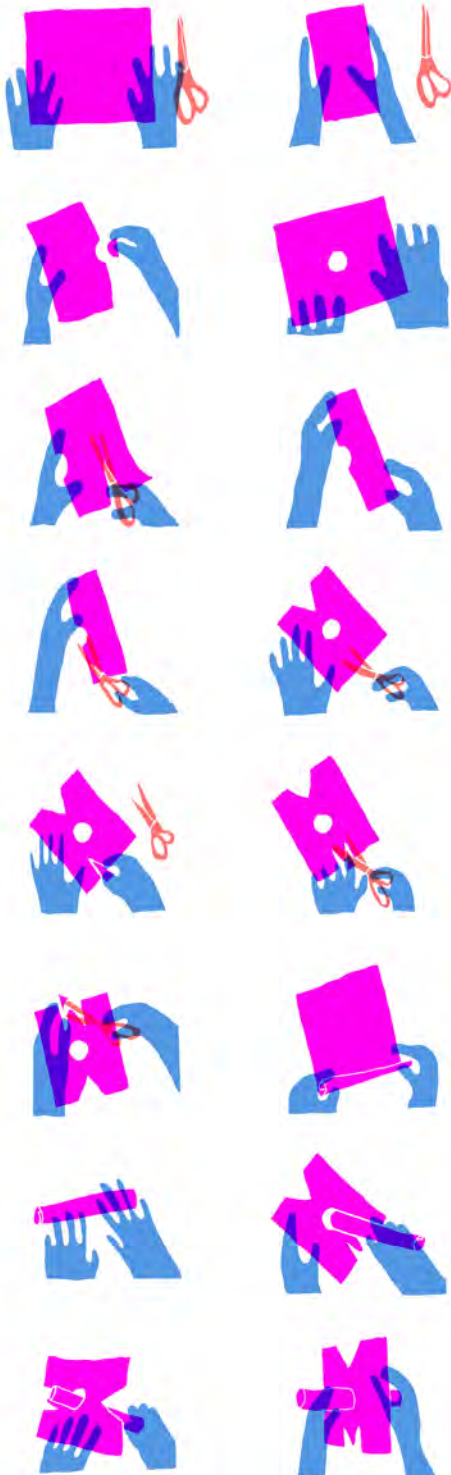
Kac is referring to these questions by presenting the floating MOI as a physical object disobeying to the most basic force that defines human beings : gravitation. The simple materiality of the MOI, linked to childhood memories, invites us to contemplate the human experience in a free and abstract manner. Through this glimpse in the outer-space and back to ourselves, we enter in a sort of introspective circle.

The possibility given to Kac to create an artwork in space, is for him a dream that comes true. Since the beginning of the 80's he was researching about the idea of zero-gravity art and the hypothetical innovations that "freeing the mind from the cliches of the physical world" could enable.

Kac defines the uniqueness of "space-poetry" in his text from 2007, by saying that "each poem has an internal temporal logic and a variety of materiality" that foster a new type of encounter with the written word. Ten years later, in his current piece "Inner Telescope", this is completely realized, as content and form are bonded together, creating a kinesthetic experience for the poem's reader, or better to say, the poem's spectator.

Kac started his artistic practice as a performance artist in the city of Rio de Janeiro, during the dictatorship in Brazil in the 80's. He worked in the public space, doing artistic actions that attempted to unite passers-by for a moment, and by that make them feel again a sense of communality and partnership. It is not surprising that now Kac is approaching the outer-space, trying to turn it from a sphere that belong mostly to political and scientific aims into a public space in which we can experience a sense of the self .

The silence that "Inner Telescope evokes, as a modest human-artistic gesture, grants us the opportunity to wonder peacefully inside the complex zone that represents the future of humanity - the outer space.



Eduardo Kac, Diagramme
Télescope intérieur, 2017



Eduardo Kac
Poésie Spatiale /
Space Poetry - 2016
Livre d'artiste risographié en couleurs et brodé, signé et numéroté / Multicolor risograph artist's book with onlay embroidered patch, signed and numbered.
19,5 x 25 cm - 100 exemplaires / 100 copies





Eduardo Kac
Recherches au sol (de la série T l scope Int rieur) / 2014
Ground-based Research (from the Inner Telescope series)
Impression num rique chromog ne sur papier / *C-print on archival paper*
50 x 75 cm - 5 exemplaires / 5 copies

Collections

Publiques / Public

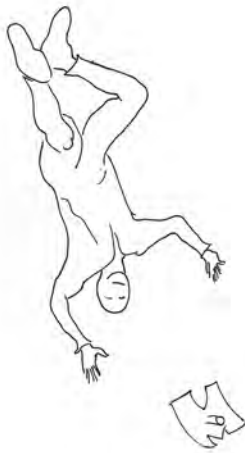
Museum of Modern Art, New York
Victoria & Albert Museum, London
Instituto Valenciano de Arte Moderno (IVAM), Valencia, Spain
The Frederick R. Weisman Art Museum, Minneapolis, MN
ZKM Media Museum, Zentrum f r Kunst und Medientechnologie, Karlsruhe, Germany
Museo extreme o e iberoamericano de arte contempor neo, Badajoz, Spain
Spencer Art Museum, Lawrence, Kansas
Museu de Arte do Rio—MAR, Rio de Janeiro
Verbeke Foundation, Antwerp, Belgium
The Butler Institute Of American Art, Youngstown, Ohio (Amalgam)
University of Essex, Essex, United Kingdom
Museu de Arte Moderna, Rio de Janeiro
Museum of Holography, Chicago
MIT Museum, Cambridge, MA
Harvard University, Houghton Library, Dept. of Printing & Graphic Arts
Joan Flasch Artists' Books Collection, Chicago
University of New Mexico, Albuquerque
Parco d'Arte Vivente, Torino

Corporate

Sprint Nextel Art Collection, Overland Park, Kansas
Beep Art Collection, Reus, Spain
Progressive Art Collection, Cleveland, Ohio
Fond d'investissement sur l'art num rique, Paris

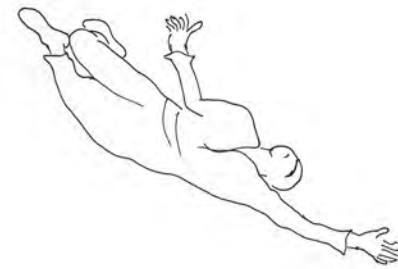
Priv es / Private

Private collections worldwide, including New York, Paris, Chicago, Rio de Janeiro, S o Paulo, Kassel, Berlin, Copenhagen, Brussels, Dubai, Miami, Cincinnati, Columbus, Los Angeles, London, Athens, Zagreb, Houston, Essen, Linz, Vienna, Torino, and Madrid.



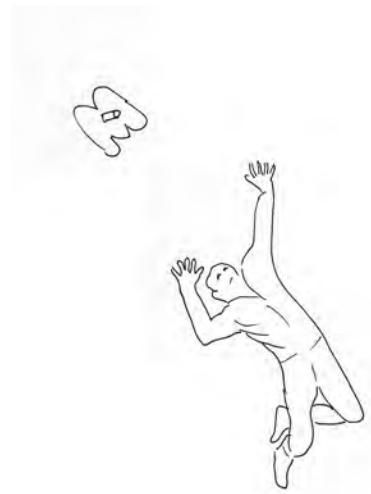
2015

HK



2015

HK



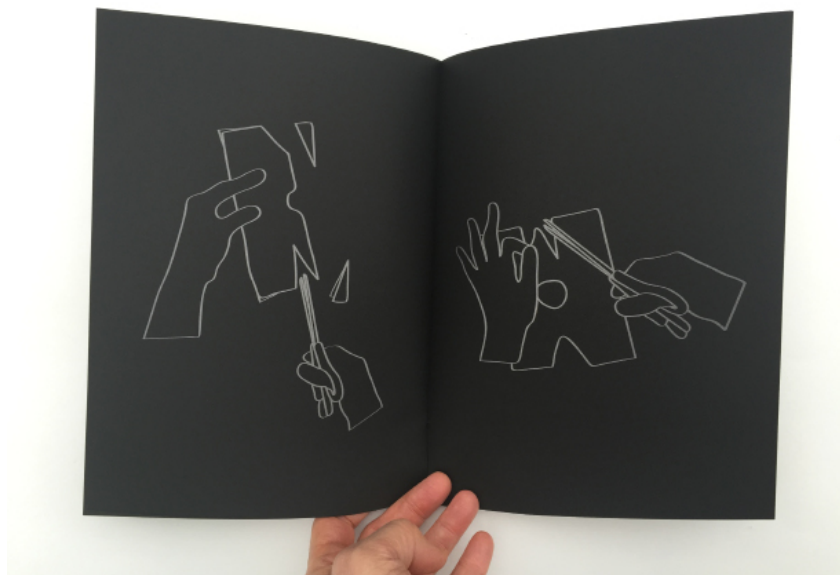
2015

HK

Eduardo Kac

Dessin encre noire à base de colorants sur papier Hammermill 24lb non-acide / *dye-based black ink on acid-free 24 lb. Hammermill paper* 2015

21.6 x 27.9 cm chaque / *each*



Eduardo Kac

ISS #71904 - 2017

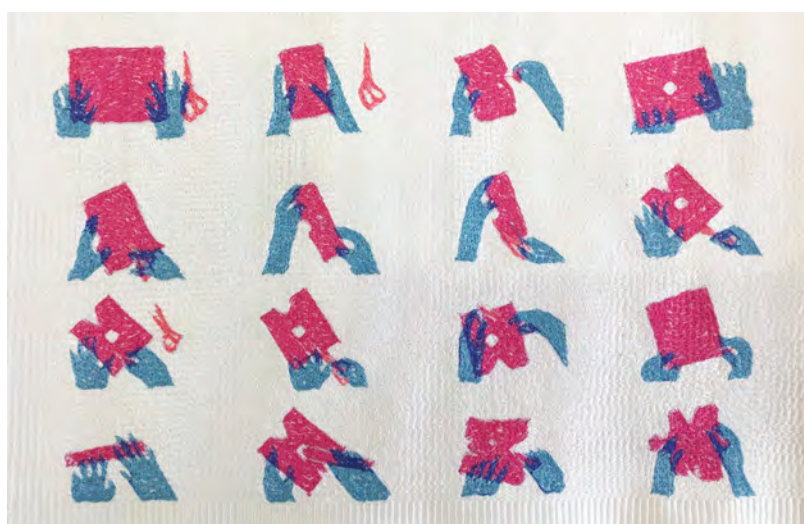
Livre d'artiste de 16 pages, impression offset, encre argentée métallique sur papier noire, signé et numéroté / *16 pgs., metallic silver ink on black paper (offset) artist's book, signed and numbered.*

100 exemplaires / *100 copies* - 19 x 26 cm

Eduardo Kac

Broderies « Poésie Spatiale » (de la série Télioscope Intérieur) / *Space Poetry embroideries (from the Inner Telescope series)* - 2017

Fil et lin, cadre / *Thread on linen, frame* - 22,8 x 33 cm



Eduardo Kac is internationally recognized for his telepresence and bio art. A pioneer of telecommunications art in the pre-Web '80s, Eduardo Kac (pronounced «Katz») emerged in the early '90s with his radical works combining telerobotics and living organisms. His visionary integration of robotics, biology and networking explores the fluidity of subject positions in the post-digital world.

At the dawn of the twenty-first century Kac opened a new direction for contemporary art with his «transgenic art»-- first with a groundbreaking transgenic work entitled Genesis (1999), which included an «artist's gene» he invented, and then with his fluorescent rabbit called Alba (2000).

Kac's work has been exhibited internationally at venues such as Exit Art and Ronald Feldman Fine Arts, New York; Maison Européenne de la Photographie, Paris; Castello di Rivoli, Turin, Italy; Mori Art Museum, Tokyo; Reina Sofia Museum, Madrid; Zendai Museum of Modern Art, Shanghai; and Seoul Museum of Art, Korea. Kac's work has been showcased in biennials such as Yokohama Triennial, Japan, Biennial of the End of the World, Ushuaia, Argentina, Gwangju Biennale, Korea, Bienal de Sao Paulo, Brazil, and International Triennial of New Media Art, National Art Museum of China, Beijing. His work is part of the permanent collection of the Victoria & Albert Museum, London, the Museum of Modern Art in New York, the Museum of Modern Art of Valencia, Spain, the ZKM Museum, Karlsruhe, Germany, and the Museum of Modern Art in Rio de Janeiro, among others.

Kac's work has been featured both in contemporary art publications (Flash Art, Artforum, ARTnews, Kunstforum, Tema Celeste, Artpress, NY Arts Magazine) and in the mass media (ABC, BBC, PBS, Le Monde, Boston Globe, Washington Post, Chicago Tribune, New York Times). Kac has received many awards, including the Golden Nica Award, the most prestigious award in the field of media arts and the highest prize awarded by Ars Electronica. He lectures and publishes worldwide. His work is documented on the Web in eight languages: <http://www.ekac.org>.

Kac is a member of the editorial board of the journal Leonardo, published by MIT Press. Kac's writings on art, which have appeared in several books and periodicals in many countries, have been collected in two volumes: Telepresence and Bio Art : Networking Humans, Rabbits and Robots (Ann Arbor: University of Michigan Press, 2005) and Luz & Letra (Rio de Janeiro: Contra Capa, 2004). Kac's poetry is collected in Hó-dibis Potax (Édition Action Poétique, Ivry-sur-Seine (France) and Kibla, Maribor (Slovenia), 2007). Books about Kac's work include: Eduardo Kac : Move 36, Elena Giulia Rossi, editor (Paris : Filigranes Éditions, 2005), The Eighth Day: The Transgenic Art of Eduardo Kac, Sheila Britton and Dan Collins, eds. (Tempe: ISA/ASU -- New York: DAP, 2003) and Eduardo Kac (Valencia: IVAM, 2007).

From his first experiments online in 1985 to his current convergence of the digital and the biological, Kac has always investigated the philosophical and political dimensions of communication processes. Equally concerned with the aesthetic and the social aspects of verbal and non-verbal interaction, in his work Kac examines linguistic systems, dialogic exchanges, and interspecies communication. Kac's pieces, which often link virtual and physical spaces, propose alternative ways of understanding the role of communication phenomena in creating shared realities.



Eduardo Kac est internationalement reconnu pour ses oeuvres interactives sur le Net et sa pratique en bio art. Dans les années 80, pionnier de l'art des télécommunications pré-Internet, Eduardo Kac (prononcer «Katz») est reconnu au début des années 90 avec ses oeuvres radicales dans le domaine de la téléprésence.

Eduardo Kac propose un «art transgénique» à base d'organismes génétiquement modifiés à des fins artistiques. Après avoir défrayé la chronique avec le projet d'un lapin fluorescent vert (GFP Bunny (2000), ensuite nommé Alba), il s'interroge, dans ses installations Genesis (1999), Le Huitième Jour (2001), et Move 36 (2002/2004), sur les croyances modernes. Dans Genesis, Kac incite les participants à provoquer des mutations génétiques en temps réel, proposant un perfide et déstabilisant jeu par internet.

Son oeuvre a été l'objet de nombreuses expositions aux Etats-Unis, en Europe, en Amérique du Sud, et en Asie. Des oeuvres de Kac ont été acquises par les collections permanentes de nombreux musées, entre autres les Victoria & Albert Museum de Londres, le Musées d'Art Moderne de New York et de Rio de Janeiro, ZKM Museum, Zentrum für Kunst und Medien-technologie, Karlsruhe, Allemagne, Musée d'art moderne de Valencia et Museo extremeño e iberoamericano de arte contemporáneo, Badajoz, Espagne. On retrouve ses oeuvres dans plusieurs collections d'entreprises privées.

Il est membre du comité rédactionnel de la revue Leonardo, une publication du MIT. Les écrits de Kac sur l'art électronique ainsi que des articles consacrés à son oeuvre ont paru dans de nombreux ouvrages, magazines et journaux un peu partout dans le monde. Eduardo Kac a reçu plusieurs bourses et prix pour son oeuvre.

Kac utilise des supports variés pour créer des formes hybrides à partir des opérateurs conventionnels des systèmes de communication existants. Il fait intervenir les participants dans des situations comprenant des éléments comme la lumière, le langage, des lieux éloignés les uns des autres, la télérobotique, la vidéo conférence, les éléments biologiques, la vidéo, l'échange et la transformation de l'information au travers des réseaux. Il se base fréquemment sur les interventions des participants et l'inachèvement indéfini des situations. Son oeuvre est un encouragement aux interactions dialogiques et est une mise en confrontation de problèmes complexes comme l'identité, la communication, la médiation, et la responsabilité.

Expositions - Sélection / Exhibitions - Selection

Expo personnelles / Solo shows

2017 Shadow and Space (Thoma Foundation, Chicago, USA)

Inner Telescope (International Space Station + CNES, Paris, France + Galerie Charlot, Paris, France)

Net Art Anthology, Rhizome at the New Museum (New York, USA)

Electronic Timing - Beep Electronic Art Collection (Universitat Politècnica de València, Spain)

Golem ! Avatars d'une légende d'argile (Musée d'art et d'histoire du Judaïsme, Paris)

L'implosion du corps (Cabinet PYS, Paris, France + MAC del Zulia, Maracaibo, Venezuela)

The Rise of Bio-Society (Riddoch Art Gallery, Mount Gambier, Australia)

Archéonautes (Galerie Charlot, Paris, France)

Le Vivant (Maison des Arts de Malakoff, France)

Coletiva (Luciana Caravello Arte Contemporânea, Rio de Janeiro, Brazil)

Electronic Superhighway (MAAT, Lisbon, Portugal)

Pacific Standard Time (Hoehn Family Galleries, University of San Diego, USA)

Histórias da Sexualidade (MASP, Sao Paulo, Brazil)

2016 Volatile! (Poetry Foundation, Chicago, USA)

Politics and the body in our digital present (Centro Cultural Tlatelolco, Mexico)

The Lagoglyph Series (Geary Contemporary, New York, USA)

Body Body (La Plaque Tournante, Berlin, Germany)

Electronic Superhighway (Whitechapel Gallery, London, UK)

The Need for My Care (Waterfall Gallery, New York, USA)

Do Ask, Do Tell (Henrique Faria Fine Art, New York, USA)

Xerox (Maëlle Galerie, Paris, France)

ARCO (Madrid, Spain)

Poner el cuerpo (Museo de Santiago de Chile + Henrique Faria Gallery, Buenos Aires, Argentina)

Vision (Palais de Tokyo, Paris, France)

Möglichkeit Mensch (Zeppelin Museum, Friedrichshafen, Germany)

Bienal de la Fundación ONCE (Madrid, Spain)

Lupas: ensaios audiovisuais (Museo de Artes e Ofícios, Belo Horizonte, Brazil)

Move 36 (Victoria and Albert Museum, London, UK)

Say It with Flowers (Museum Schloss Moyland Foundation, Bedburg-Hau, Germany)

Snacks (Power Station of Art, Shanghai, China)

Bem-Vindos (Luciana Caravello Arte Contemporânea, Rio de Janeiro, Brazil)

Eduardo Kac: From the Pink Miniskirt to the Green Bunny (La Plaque Tournante, Berlin)

Beijing Media Art Biennial (Central Academy of Fine Arts, Beijing, China)

Connexion (The School of Art Gallery, University of Manitoba, Canada)

Natural History of the Enigma (Black Box Gallery Showroom, Copengagen, Denmark)

2014 Feeling of Smell (Galerie Charlot, Paris, France)

Oi Futuro Ipanema, Rio de Janeiro, «Eduardo Kac: Poesia digital, 1982 - 1999»

Henrique Faria Fine Art, New York, «Pornograms: 1980-1982»

Museo de Arte de Lima (MALI), Peru, «Perder la forma humana» [Losing the Human Form]

Sullivan Galleries, Chicago, «Projects»

Museu de Serralves, Porto, Portugal, «Artistas e Poesia»

Wechselstrom Gallery, «Räume für Notizen», Vienna

Museu de Arte do Rio—MAR, Rio de Janeiro, "Encontro de Mundos" [When Worlds Meet]

Plug In Institute of Contemporary Art, Winnipeg, Canada, «Sensing the Future»

SIM Galeria, Curitiba, «Vertigo»

Central Galeria de Arte, São Paulo, "Corpo, desejo e autorrepresentação"

Museu de Arte do Rio—MAR, Rio de Janeiro, "Josephine Baker and Le Corbusier in Rio—A Transatlantic Affair"

Belmacz Gallery, London, «Utopia/Dystopia»

Centro de Arte Contemporáneo CAC-Muntref y Parque de la Memoria, Buenos Aires, «Perder la Forma Humana»

Galerie Metropolis, Paris, «Celebrity Café»

Eduardo Kac - Presse (Selection)



New York Times - 15/04/2017
« A Space Odyssey : Making Art Up There »

de Frank Rose
Lire/Read



Arts Hebdo - 24/03/2017
«L'expérience de l'avenir avec Eduardo Kac»
de Samantha Deman
Lire/Read



L'Oeil - 15/04/2017
«De l'art dans l'espace»
de Anne-Cécile Sanchez
Lire/Read



France Inter - 18/02/2017
«Eduardo Kac : Thomas Pesquet fait un grand pas pour l'art dans l'espace»
de Christine Siméone
Lire/Read



Le Figaro - 18/11/2016
«Un grand pas pour l'art»
de Claire Bommelaer
Lire/Read



Beaux Arts Magazine 01/09/2016
«Station spatiale internationale : un artiste dans l'espace»
de Françoise-Aline Blain
Lire/Read



Télérama
«Eduardo Kac - Télioscope Intérieur»
de Thierry Voisin
Lire/Read



Actu.fr - 29/07/2016
«L'astronaute de Rouen, Thomas Pesquet, réalisera une performance artistique dans l'espace»
Lire/Read



Le Point - 22/07/2016
«Exercice de poésie spatiale pour l'astronaute Thomas Pesquet»
Lire/Read