

NEW Media

新媒体创意 CREATIVES

Eminent curator David Rosenberg provides unique insight into the French new media art

策展人David Rosenberg 分享对法国新媒体艺术的见解



Curator David Rosenberg
策展人David Rosenberg

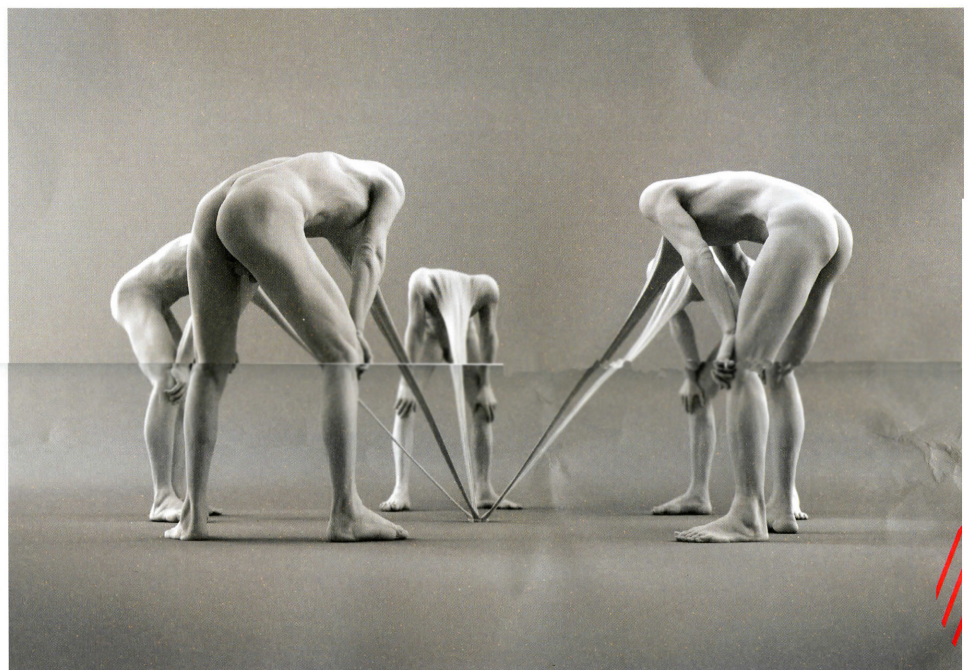
Paris-based curator David Rosenberg is at the forefront of France's emerging new media art genre. He works with various artists in the region to organise exhibitions both local to France and internationally, and has also published several art tomes. Rosenberg talks to us about media art of today, the ever-increasing creative ties between France and China, and his upcoming project with K11.

What differences and similarities are there between new media artists in China and in France?

Despite the fact that new technologies and the internet have taken a central place in our daily lives and in society, new media art remains extremely exclusive. It's concerning there are very few new media artists either in France or in China. Experts in the field all belong to the same group of pioneers and visionary artists who share the certitude that the new media world potentially contains new ways of making and perceiving art. That's probably one of their main similarities. And when you enter the digital space, you remain whole. It means you bring with you your own culture and personal history. In that sense, the differences are numerous.

You're organising an exhibition with K11 soon. The title is *Metamorphosis of the Virtual*. What's it about?

"Metamorphosis of the Virtual" is originally an expression created by French writer and philosopher Christine Buci-Glucksmann in an essay she wrote about Pia MyrvoLD, one of the French prime new media artists. Apart from its evocative and poetic qualities, it suggests that we deal with an artistic substance that is 'alive' and in constant change. The idea of metamorphosis engages us in an endless and generative process, story or adventure.



You've chosen French artists for this exhibition. How do you think they will benefit from participating?

Multimedia artists are very much concerned over the active participation of the viewer and the interactivity, so in that sense if you can touch a wide audience that is not limited to the so-called 'art-world', chi K11 art space in Shanghai is perfect for its vast space and unique location. I hope this exhibition will bring together artists from different cultural backgrounds and generations who have yet never worked or collaborated together. In that sense, it should allow substantial and fruitful exchanges.

Does the space/location of chi K11 art space affect your curatorial direction/choice of artist?

Definitely. The wide underground space drives me towards "immersive installation" and large scale works, but not only so. In the end, it's all a matter of resonance and synergy. There should be coherence between the concept, the works themselves and the exhibition space.

What is the key message you want to deliver in this exhibition?

More than just a message - I hope to offer a 'multi-sensory experience'. That means creating a physical, spiritual and emotional experience, all at the same time. It's also about creating the possibility to access different individual creative worlds. If there is a key message, it should be 'new media art does not make other forms of creations obsolete - it's simply opening new dimensions for creativity and experiences to expand into'.

巴黎策展人David Rosenberg处于法国新兴媒体艺术的前端，先后与当地的艺术家合作

举办国内外的展览，更写了好几本重要的艺术著作。Rosenberg与Artoid读者分享当代的新媒体艺术、中法两国日益紧密的创作关系以及他近期在K11的计划。

中国及法国的新媒体艺术家有什么相似及差异？

尽管尖端科技及网络世界与生活息息相关，新媒体艺术仍然是小众的，不论在中法两地，涉足这个领域的艺术家为数不多。然而这一群都是新锐及有卓见的艺术家，他们深信新媒体能为创作及欣赏艺术另辟蹊径，这可说是两地艺术家最大的共通点。然而，置身于数码世界，观赏者可将自身体验融入作品中，领悟因人而异，因此差异无处不在。

你即将在K11举办的展览以

'Metamorphosis of the Virtual'命名，原因是什么？

'Metamorphosis of the Virtual (翻译：虚拟蜕变)'是法国作家及哲学家Christine Buci-Glucksmann在论文中对Pia MyrvoLD的形容，MyrvoLD是法国最前卫的新媒体艺术家之一。这个表达带有诗意且发人深省，同时提醒我们，艺术品是变化不断的生命体。

'Metamorphosis'这个概念强调着孕育无穷的过程、故事或未知之数。

你特意挑选法国的艺术家参与这次展览，你认为他们可如何从参与中受益？

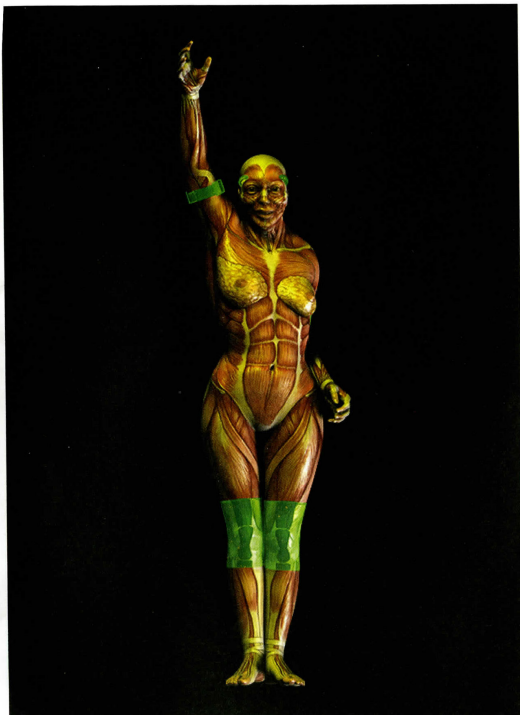
多媒体艺术家非常重视观赏者的参与及互动，借此吸引不同界别的观众，而非只停留在所谓的艺术层面。上海K11的chi K11艺术空间能为多媒体艺术创建倍大及独特的地点。我希望今次展览能号召来自不同时代及文化背景的多媒体艺术家，以艺术会友，加强彼此的交流。

选址在chi K11艺术空间对你的策展方向及选择艺术家的决定有影响吗？

当然有。那个场地的面积宽广，有很大的发挥空间，让我可尽情地布置大型的装置艺术。但最重要是作品之间的协调和融洽。展览概念、作品及场地之间必须有一致性。

你希望今次展览可带出什么讯息？

我希望带出的，并非只是一个讯息，而是一种多感官体验，即一种同时具备了物理、精神及情感的体验，能够触及人心及激发创意的体验。我的目标是表现出媒体艺术的出现不会淘汰其他创作形式，而是让创意及经历游走的新次元。

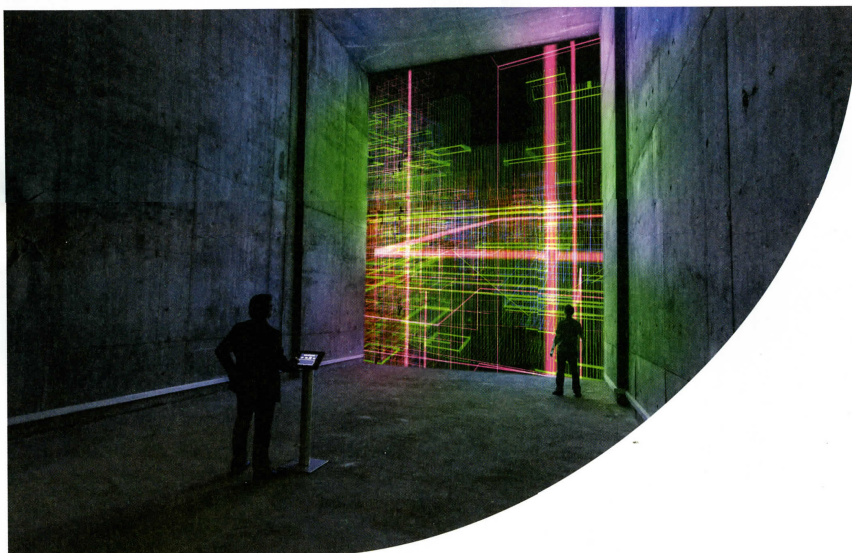
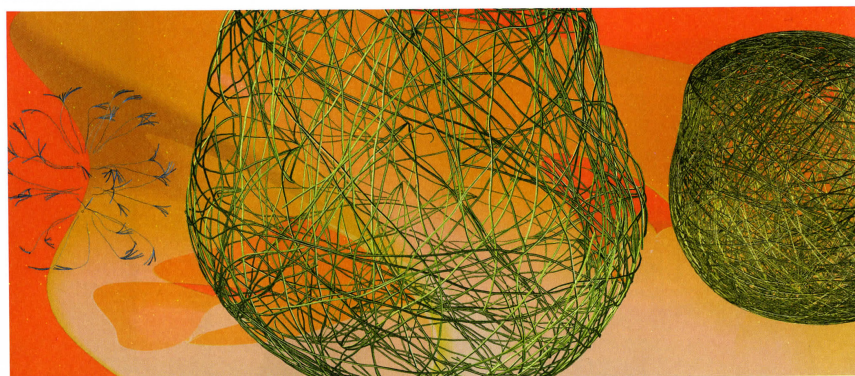


THE DIGITAL AGE:

Clockwise: La liberté en écorchée (2013), Orlan; Growing Form in Orange (2011), Pia MyrvoLD; Meta Cities (2013), Miguel Chevalier; Choc Pentagon (2014), Pascal Haudressy

数码时代:

顺时针方向: 《La liberté en écorchée》(2013), Orlan; 《Growing Form in Orange》(2011), Pia MyrvoLD; 《Meta Cities》(2013), Miguel Chevalier; 《Choc Pentagon》(2014), Pascal Haudressy



David Rosenberg gives a glance on the French new media artists. Be prepared for the exciting upcoming Sino-French new media art exhibition in Shanghai chi K11 art space!

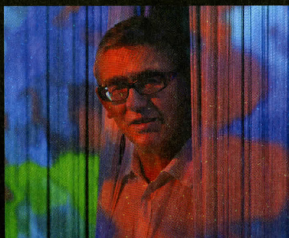
David Rosenberg 带领观众认识法国新媒体艺术家, 为即将进驻上海chi K11艺术空间的中法新媒体艺术展览做好准备!



Pia MyrvoLD

A Norwegian born multimedia artist who has settled in Paris. MyrvoLD was a successful fashion designer prior to moving into new media art. Much of her work focuses on digital landscapes and architecture.

生于挪威, 定居于巴黎, MyrvoLD投入新媒体艺术前是一名出色的时装设计师, 其作品大部分聚焦数码体系结构及景观。



Miguel Chevalier

Mexico native Chevalier is considered to be one of the pioneers of digital and computer art internationally. He is known for his creations of virtual gardens and forests.

墨西哥土生土长的Chevalier是世界上公认的数码及电脑艺术的推动先驱之一, 以虚拟花园及森林等作品而闻名。



Orlan

Performance artist Orlan splits her time between Paris, New York and Los Angeles, and was the first artist to use surgery in her work. She works in the media of sculpture, photography and new technologies.

行为艺术家Orlan经常走访巴黎、纽约及洛杉矶三地, 她的手法创新, 更是第一位采用手术元素的艺术师。活跃于雕塑、摄影及新媒体等创作。



Pascal Haudressy

Linking the real and the virtual, Haudressy creates installation works through a mix of digital images and sculptures.

Haudressy擅长把虚拟及现实合而为一, 结合数码影像及雕塑, 创造出亦真亦假的装置艺术。