



3D WATER MATRIX

The 3D WATER MATRIX

The idea for the 3D Water Matrix came in 2001 when Shiro Takatani, one of the founders and artistic director of the Japanese collective Dumb Type, visited French city Lille to work on the preparation of several projects for the European Capital of Culture that was to take place three years later.

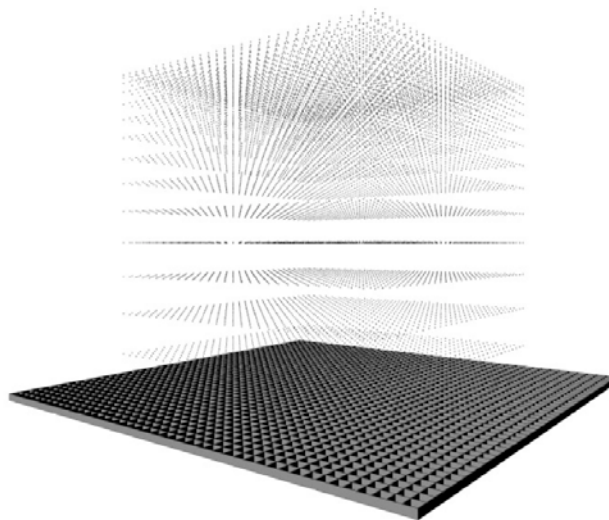
One of these projects was a writer fountain robot that delivered its messages by dropping a stream of liquid letters. Unfortunately, the necessary technology did not yet exist.

The history of the arts and sciences is replete with examples of concepts that come several years, not to say centuries, before the invention of the means to demonstrate them or give them concrete form. To name just one: it wasn't until the Large Hadron Collider was built that proof was found in 2013 of the existence of the Higgs boson that scientists had been seeking since 1964.

Of much more modest proportions than a collider, the 3D Water Matrix is composed of 900 solenoid valves, each computer-controlled, which form a square grid of 30 streams of water on each side. The result is a "liquid pixel" display, with a very low resolution (30 by 30 pixels) but one to which gravity imparts a third dimension. Probably the unique "real and physical" 3D display.

The Matrix itself is not the work of art; it is rather the medium or the interface for the making of liquid creations.

The artworks are the sequences and programmes created by artists for this robot. An extension of repertoire is on process with artworks that the Matrix could perform together or separately.



The first artworks, *STILL* by Shiro Takatani and *The Sorcerer's Apprentice* by Christian Partos premiered at the Cité des sciences et de l'industrie in Paris in 2014/2015. A third piece, *GHOST*, designed by Ulf Langheinrich, whose first version was presented during the exhibition *Body Media II* at the Power Station of Art in Shanghai in 2017, completes the repertoire of the matrix.

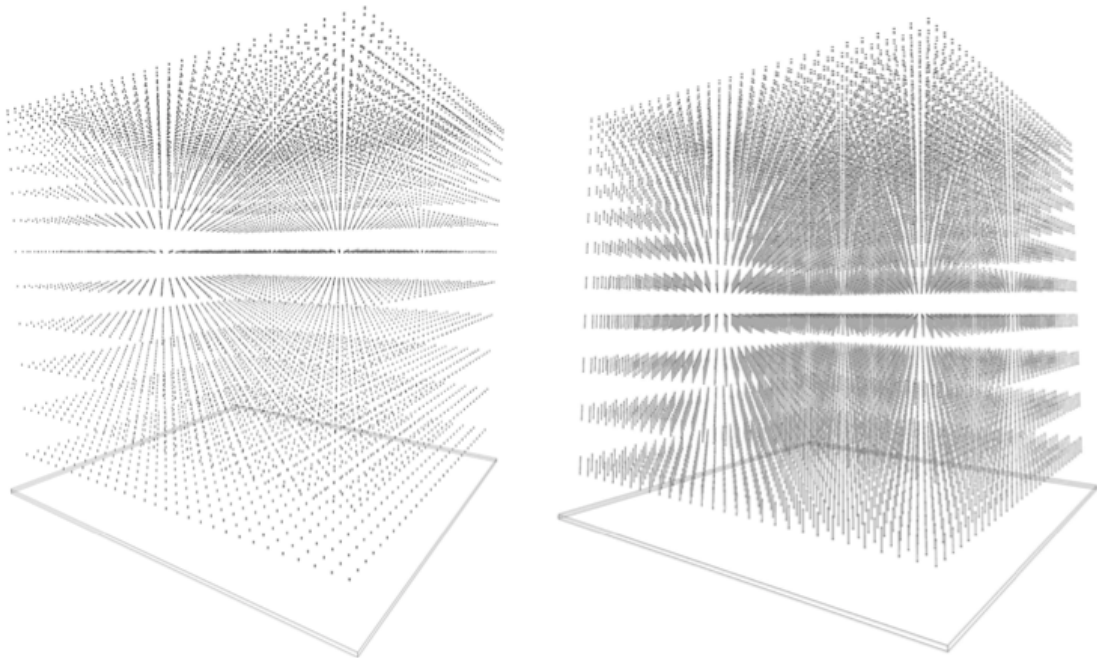
The first creations for the 3D WATER MATRIX

The Matrix itself is not the work of art; it is rather the medium or the interface for the making of liquid creations.

The artworks are the sequences and programmes created by artists for this robot. ultimately, there could be a whole repertory of works that the Matrix could perform separately.

It was unthinkable not to propose Shiro Takatani to open the ball of these creations. Not only was he at the origin of the project, but he has been integrating water into his work for many years: in the state of mist in several installations that he conceived alone or with Fujiko Nakaya; or as well as in the form of drops, in the installation *water state 1*, or liquid and mist combined in the installation *LIFE - fluid, invisible, inaudible...*, both in collaboration with Ryuichi Sakamoto.

Like Shiro Takatani, Christian Partos seemed as predestined to inaugurate the 3D Water Matrix. He is an artist whose past works include such feats as creating a portrait of his deceased mother using five thousand individually slanted tiny mirrors; choreographing a duet of Cartesian divers of light inside pressurized tubes; making a thousand light-emitting diodes jump rope; creating an endlessly spiraling constellation of babies; establishing a light-emitting spider colony; filming bodiless stripper; presenting a fountain conversing with itself; and having a swarm of flying LEDs invade a metro station.



Photos: www.epidemic.net/en/photos/3D-water-matrix/slideshow.html

Videos: www.epidemic.net/en/videos/3D-water-matrix/creations-3D-water-matrix-video.html

3D WATER MATRIX

Shiro TAKATANI - STILL

Christian PARTOS - *The Sorcerer's Apprentice*

Ulf LANGHEINRICH - GHOST

Original idea

Shiro Takatani and Richard Castelli

Conception

Richard Castelli

Project Director

Juan Carretero (Lumiartecnia Internacional)

Project Manager

Francisco Carretero (Lumiartecnia Internacional)

Software Developers

Joan Chaumont and Pierre Laborde (3D WATER MATRIX)

Ken Furudate (*STILL* and *GHOST*)

Kinect recording (*GHOST*)

Matthias Haertig

Original performance (*GHOST*)

Luo Yuebing

Light Consultant

Ulf Langheinrich

Production

Epidemic

Co-commission

Cité des sciences et de l'industrie, La Villette, Paris France

Past exhibitions

- 8 April 2014 - 4 January 2015: *Robotic Art*, curated by Richard Castelli
Cité des sciences et de l'industrie in Paris (FR)
- 21 July - 4 September 2016: *Digital Water Games*, curated by Peter Weibel
ZKM Karlsruhe (DE)
- 7 October - 27 November 2016: *Digitalife 7*, curated by Richard Castelli
Romaeuropa festival, MACRO Testaccio / La Pelanda, Roma (IT)
- 28 April - 30 July 2017: *Body Media II*, curated by Gong Yan and Richard Castelli
Power Station of Art Shanghai (CN)
- 05 - 27 October 2017: *Visions*, Halles de Schaerbeek, Brussels (BE)
- 07 - 19 November 2017: *VIA Festival*, Manège Maubeuge - Scène Nationale (FR)
- 19 April - 09 July 2023: *DIMENSIONS — Digital Art since 1859*, Stiftung für Kunst und Kultur e.V. Bonn, chief curator: Richard Castelli, co-curators: Dan Xu, Clara Blume, Pittlerwerke, Leipzig (DE)

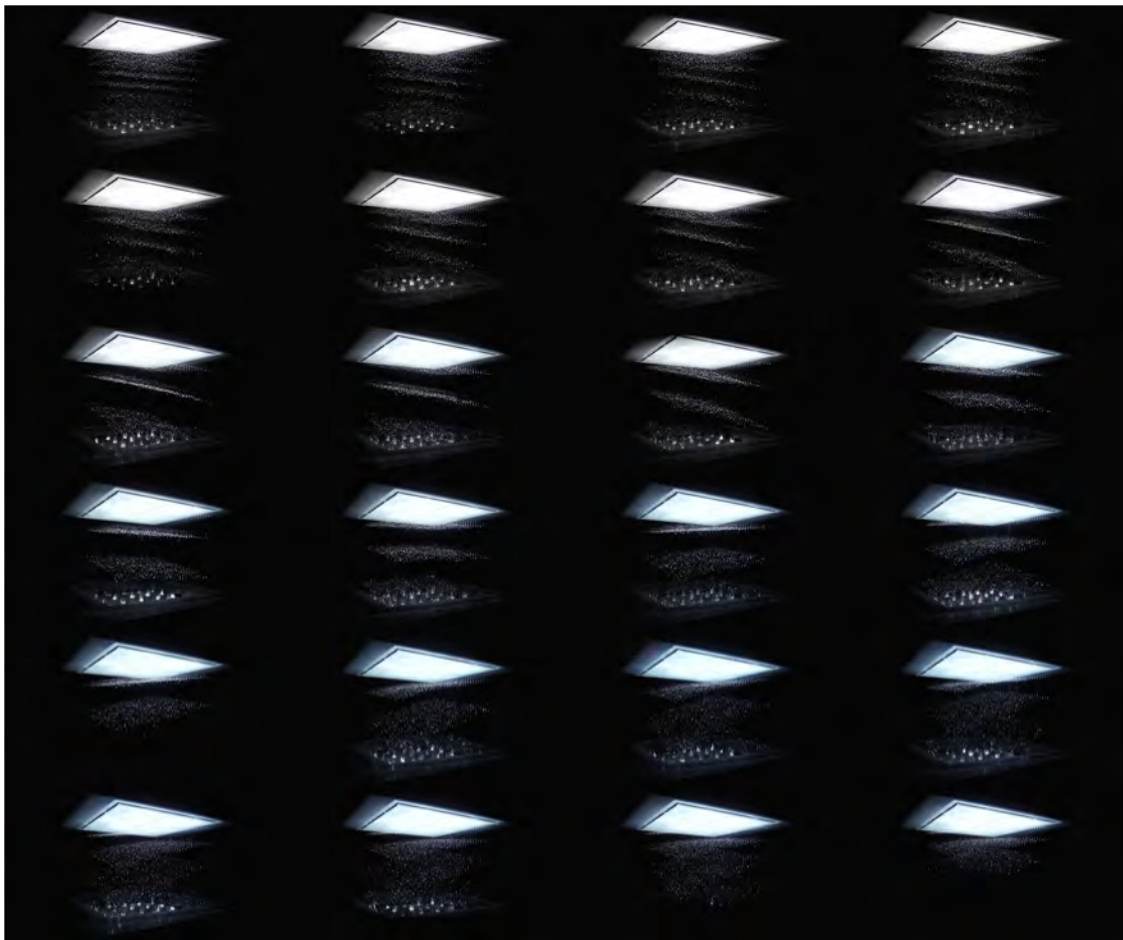
Award

- Winner of the 2015 CODAaward in the category "institutional"

3D WATER MATRIX

STILL

by Shiro TAKATANI



Shiro TAKATANI

Born in 1963.

Graduated from Environmental design - Art Dept. of Kyoto City University of Arts.

Co-founder of Dumb Type in 1984, Shiro Takatani has been involved especially in the visual and technical aspects of the group creations and soon became artistic director.

Alongside his activities within Dumb Type, Takatani has created a number of video installations and performances under his own name.

Since his first installation *frost frames*, created at Canon Artlab in 1998, he has created a number of commissioned artworks. For the Natural History Museum of Latvia in Riga he created two video installations: *Ice Core* and *Snow Crystal / fiber optic type*, presented in 2005 in the group exhibition "Conversations with Snow and Ice", dedicated to Ukichiro Nakaya's scientific work on snow and ice.

In 2006 he was hosted in residence in Australia and presented the installation *Chrono* in Melbourne, as part of the Australia-Japan exchange program *Rapt! 20 Contemporary Artists from Japan*, commissioned by the Japan Foundation.

He also joined the three-week British expedition *Cape Farewell* (a cultural response to climate change) in the Arctic, with scientists, writers, journalists and other artists from different countries. The related group exhibition featuring his work *Ice Core* was held in Tokyo in 2008 and toured later in group exhibitions in Tatebayashi, London and Kyoto. His other creations include the laser installation *Silence* (2012), commissioned by Radar, Loughborough University Arts, the fog installation *Composition* (2013) for the Sharjah Biennial (UAE) and one of the first animation artworks for the 3D WATER MATRIX, inaugurated at the exhibition *Robotic Art* at the Cité des sciences et de l'industrie in Paris, in 2014.

In 2013, the Tokyo Photographic Art Museum presented *Camera lucida*, his first dedicated exhibition.

In the two solo exhibitions held at the Kodama Gallery in Tokyo in 2014 and 2019-2020, were presented his photographic series *Topograph* and *frost frames Europe 1987*, his video installations *frost frame* and *Toposcan / Morocco*, and his optical works *mirror type k2* and *Camera lucida*.

In 2008, Takatani directed his first theatre/dance performance under his own name, *La chambre claire* (2008), a tribute to Roland Barthes' essay *la camera lucida*, followed by *CHROMA* (2012), inspired by Derek Jarman's *Chroma: A Book of Color*, with original music by Simon Fisher Turner, and *ST/LL* (2015) an exploration about the notion of *time and space beyond our perception*, with music by Ryuichi Sakamoto.

In his solo career, he has collaborated with musicians, choreographers and other artists from various disciplines.

Early in the 90's he participated with Akira Asada in the art project *Stadsmarkeringen Groningen - Marking the City Boundaries*, led by architect Daniel Libeskind for the 950th anniversary of the City of Groningen in the Netherlands (1990).

In 1998, he was commissioned by Art Zoyd and the Lille National Orchestra to create video images for a piece of the first cycle of *Dangerous Visions*, a project combining symphonic music, new musical technologies and images.

At this period, composer Ryuichi Sakamoto noticed his work and asked him to undertake the visual direction of his opera *LIFE*, created in 1999. This marked the start of a fruitful collaboration between the two artists. They designed later, in 2007, the installation *LIFE - fluid, invisible, inaudible ...* and its updated version 2013, both commissioned by Yamaguchi Center for Arts and Media [YCAM] and *silent spins* with sound designer Seigen Ono (2012). They also participated together in three performances directed by Moriaki Watanabe: *Project Mallarmé I, II and III* from 2010 to 2012. During 2013-2014, they presented in Yamaguchi Center for Arts and Media [YCAM] their performance with Noh actor Mansai Nomura and installation *LIFE WELL*, as well as the premiere of the liquid and sound installation *water state 1*.

A special version of *LIFE-WELL* was commissioned for the 20th anniversary of the Park Hyatt in Tokyo, in 2014.

As visual director, Takatani took part in Sakamoto's exhibitions *Forest Symphony* (2013-2020), *async* and *IS YOUR TIME* (2017) and his concerts *Artists Studio* at the Park Avenue Armory in New York (2017) and *dis.play* (2018).

Since his first collaboration with fog sculptor Fujiko Nakaya at the 1st International Biennial of Valencia in 2001, for the outdoor installation *IRIS* at the port of the city, Takatani co-signed *CLOUD FOREST* (2010) and other large-scale outdoor installations in Yamaguchi, Nara, London, Boston and Kyoto.

Among other collaborations, he contributed in the exhibition *Kichizaemon X* (2012–2013), consisting of images screened on potters made by Raku Kichizaemon XV and he co-signed the 4K video installation *Mars* with Xavier Barral, for the international festival of photography *Kyotographie* at the Museum of Kyoto 2014.

He also co-created several performances with Noh actor Mansai Nomura: *Sanbaso / Eclipse* and *Boléro* (2014) as well as *Aoi no ue*, *The Double Shadow* (2014) and *Le Soulier de Satin* (2016), directed by Watanabe Moriaki.

Takatani's works were presented at the Martin-Gropius-Bau in Berlin, Israel Museum in Jerusalem, Romaeuropa festival / MACRO in Rome, Royal Academy of Arts in London, Musée d'art contemporain de Lyon, GREC festival in Barcelona, Festival de Otoño in Madrid, Museum of Contemporary Art Tokyo, Lille 2004 - European Capital of Culture, Centre Pompidou, NTT InterCommunication Center - ICC, Tokyo, Yamaguchi Center for Arts and Media [YCAM], among others.

His works *Camera lucida* (2004) and *Toposcan / Ireland 2013* are part of the collections of the Tokyo Photographic Art Museum and *optical flat / fiber optic type* (2000) belongs to the National Museum of Art in Osaka's collection.

Takatani received the 65th Prize of Fine Arts (Art media) from the Ministry of Education of Japan in 2015, and the Kyoto Prefecture Cultural Award in 2019.

A documentary film dedicated to his work, *Shiro Takatani, Between Nature And Technology* directed by Giulio Boato, was released in 2019.

His projects for 2021 include collaborative works with Ryuichi Sakamoto *seing sound, hearing time*, an exhibition commissioned by M Woods Beijing and the premiere of the musical performance *TIME* at the Holland Festival Amsterdam in June.

He has also been invited with Dumb Type as the representative artist of Japan at the 59th International Art Exhibition - La Biennale di Venezia in 2022.

www.shiro.dumbtype.com www.dumbtype.com



STLL by Shiro Takatani for the 3D Water Matrix

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3D WATER MATRIX

The Sorcerer's Apprentice
by Christian PARTOS



Christian PARTOS

1958, Jonkoping, Sweden

Lives and works in the suburb of Stockholm, Sweden

Christian Partos is a Swedish sculptor known for his technically advanced designs.

He studied at Konstfack – University College of Arts, Craft and Design, Stockholm from 1983 to 1988.

His works have been widely shown in galleries and museums throughout Sweden and abroad, including the National Museum of Sweden, Stockholm, the Lillehammer Art Museum, the Swedish Pavilion in Expo2000 Hannover world exhibition, the Martin-Gropius-Bau in Berlin, Lille 2004 - European Capital of Culture, Cité des sciences et de l'industrie in Paris, Romaeuropa Festival, Roma, the Borusan Muzik Evi in Istanbul, the Microwave International New Media Arts Festival in Hong Kong, the Power Station of Art, Himalayas Art Museum and the Sculpture Space in Shanghai, among others.

Partos won the Friends of Moderna Museet Sculpture Award 2015.

Commissions

- 2014 Kristianstad, Rådhus Skåne, relief "View/Prospect", Sweden
- 2010 Citytunneln, train station Triangeln, "spårskenen", moving lights, Malmö, Sweden
- 2010 Kulturhuset main entrance, "Modern Maskaron", Stockholm, Sweden
- 2009 Borusan Muzik Evi, "ELO" moving lights, Istanbul, Turkey
- 2008 City Hall, "Concrete Sofa", Södertälje, Sweden
- 2006 Gymnasiebyn kv. Hackspetten, "Bacillur", Luleå, Sweden
- 2005 Tunaskolan, mobiles ceiling with moving "Astronauts", Tumba, Sweden
- 2002 Universeum, lightsculpture "to Gunnar L", Göteborg, Sweden
- 2000 Metrostation Hässelby Strand, "Teleportation's", mosaics, Stockholm, Sweden

Solo exhibitions (selection)

- 2014 Uppsala Konstmuseum, Sweden
- 2013 Médiathèque de l'Alcazar, Festival de Marseille, France
- 2012 Galleri Lokomotiv, Örnköldsvik, Sweden
- 2011 3:e våningen, Göteborg, Sweden
- 2010 Färgfabriken Norr, Östersund, Sweden
- 2009 Light installation, National Museum, Stockholm, Sweden
Galerie Aronowitsch Stockholm, Sweden
- 2007 *Partos10*, Palazzo Fendi, Romaeuropa Festival, Roma, Italy
- 2005 *Hybris*, Haninge Konsthall, Stockholm, Sweden
- 2004 Krognoshuset, Lund, Sweden
- 2001 Färgfabriken, the Beckers Award, Stockholm, Sweden

Group exhibitions (selection)

- 2014 *Robotic Art*, Cité des sciences et de l'industrie, Epidemic, Paris, France
Heaven is Here, Uppsala Cathedral, Sweden
Reflexion, Studio L², Stockholm, Sweden
- 2012 *A Subjektive Story*, Galerie Aronowitsch, Kungliga Akademien, Stockholm, Sweden
Genius Loci, Artipelag Värmdö, Sweden
Borås International Sculpture Biennial 2012, Sweden
- 2011 *Ghost*, Gerlesborgs Konsthall, Sweden
Fish, Studio I², Stockholm, Sweden
Madde-Işık 2, Borusan Muzik Evi, Istanbul, Turkey
Matière-Lumière, Béthune, France
- 2010 *Madde-Işık*, Borusan Muzik Evi Istanbul, Turkey
DigitaLife, La Pelanda, Romaeuropa Festival / MACRO, Roma, Italy
Microwave Festival, Hong Kong
- 2008 Studio L2, with Helén Partos, Stockholm, Sweden
- 2007 *Man Machine 2*, Tekniska Muséet, Stockholm, Sweden
Upplyst, Studio I2, Stockholm, Sweden
Vom Funken Zum Pixel, Martin-Gropius-Bau, Berlin, Germany
Body Media, Shanghai Sculpture Art Space / O Art Centre, Shanghai, China
Transitions, Galerie Aronowitsch Stockholm, Sweden
- 2006 *Sensi Sotto Sopra*, Romaeuropa festival, Roma, Italy
"Bacillur" for "Thousand Years with God", a play by Stig Dagerman, Dramaten, Stockholm, Sweden
- 2004 *Licht! Lumière !, Ljus !*, Berliner Festspiele, Berlin, Germany
What do we wait for, Kulturhuset Stockholm, Sweden
Exit Festival, Creteil, France
Borderline Festival, Maubeuge, France
Microfolies, Lille, France





The Sorcerer's Apprentice by Christian Partos for the 3D Water Matrix

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The Sorcerer's Apprentice by Christian Partos for the 3D Water Matrix

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www.partos.se

3D WATER MATRIX

GHOST

by Ulf LANGHEINRICH



The creation is based on a 3 dimensional recording of a real body in movement.

After numerous transformations in software a full 3-dimensional singular objects can be created out of two dimensional patterns created by the array of valves of the 3D Water Matrix.

Here, each drop represents one pixel of a 3 dimensional object in a 3 dimensional matrix. These objects inherit aspects of the original recording.

About two fully independent objects per second can be achieved. This is the consequence of gravitation on earth resulting in the specific speed and velocity of falling water drops in regards to the height of the array of valves and their maximum speed of closing and opening, in other words, of their ability to define a single drop of water, one pixel.

By means of stroboscopic flashes each of those full objects can be isolated for a short moment. Two objects per second will not be perceived as a seamless movement, but still be a reminiscence of the original situation. The work is about transformation as an act of purification and the impression of resurrection of the essence of a complex yet profane reality that has vanished in time

Ulf Langheinrich

Ulf LANGHEINRICH

Ulf Langheinrich was born in 1960, in Wolfen, Sachsen Anhalt, Germany.

After studying industrial design, he conducted audio experiments using pipe organs, harmoniums and multiple tape machine environments. In 1984, he left East Germany for West Germany, where he set an electronic music studio. In 1988, he moved to Vienna and pursued his activities at the WUK, which resulted to an exhibition and the publication of a catalogue of his artworks.

In 1991, he co-founded in Vienna the duo GRANULAR-SYNTHESIS with Austrian artist Kurt Hentschläger. In more than a decade they created monumental multimedia installations and performances, such as *AREAL* 1997-2004, *FELD* 2000, *MODELL 5* 1994-2007, *NOISEGATE* 1998, or the latest *POL* 1998-2008. They exhibited and performed at Museum for applied Arts ICA London, MAK Vienna, Museums of Contemporary Arts of Lyons, Montreal and Seoul, The Stedelijk Museum Amsterdam, Kunstverein Hanover, ISEA Montreal and Liverpool, ICC Tokyo, Creative Time New York and the Austrian Pavilion at the Venice Biennial 2001.

GRANULAR-SYNTHESIS received an Austrian state stipendium, the first prize of the International Biennial in Nagoya 1995, and a stipendium for a residence at PS1, New York 1999. Their work is published on a number of DVDs including *REMIX/INDEX* (Arge Index / Medienwerkstatt Wien & sixpack films) and *IMMERSIVE WORKS* (ZKM / Cantz).

Since 2002, Ulf Langheinrich has been producing a new series of large-scale solo projects, including the audiovisual works *PERM* 2005, an abstract interactive film especially created for Jeffrey Shaw's *EVE* dome, *HEMISPHERE* 2006-2016, a hemispherical film supported by the German Federal Culture Foundation, and *LAND*, his first stereoscopic film, commissioned by the Liverpool Biennial 2008. The same year he co-directed the short film *SPINTEX* with Gina Czarnecki in Ghana and released three films in 3D 360° for the *AVIE*, another cinematographic device designed by Jeffrey Shaw: *ALLUVIUM* 2010, *MOVEMENT Z* and *MUSIC II* 2014.

In 2017, in the context of his retrospective at the Muffathalle in Munich, he premiered *LOST*, a new audiovisual work for suspended dome, using only strobe lights. *LOST* and *HEMISPHERE* were displayed on other cupolas around the world, like the domes of the SAT in Montreal and the SONAR Festival 2018 in Barcelona, or the planetarium of Hirshhorn Museum and Air and Space Museum of Washington in 2017 and the Zeiss Planetarium Bochum in 2019.

The same year, he was commissioned to create *GHOST*, the third animated work for the 3D Water Matrix, premiered in the exhibition "Body Media II" at Power Station of Art in Shanghai.

Commissioned by some of the biggest contemporary music festivals, he composed *SYNTONY* 2005 for Festival d'Art Lyrique of Aix-en-Provence, *DRIFT LIVE* 2006 for Wien Modern and *KU* 2010 for Tonlagen Festival for contemporary music in Dresden. In 2018, he was also invited by Darmstadt Summer Course for New Music.

His latest acoustic compositions include *SINKEN II* for string orchestra and *RE-TIME* for symphony orchestra and 3D images.

Among other projects, he composed the music and sound design of the performance "*N*" 2004 by French choreographer Angelin Preljocaj, which toured until 2007.

He created the series of performances and installations with Japanese dancers Akemi Takeya (*CE_1* and *Weathering* 2005-2006) and Toshiko Oiwa (*MOVEMENT A* 2008, *MOVEMENT X* and *MOVEMENT Y* 2010, *MOVEMENT B* 2011), and more recently with Chinese dancer Luo Yuebing (*MOVEMENT C* 2012, *MOVEMENT Z* 2014 and *FULL ZERO* 2016).

In 2015, he created the images and collaborated to the lighting design of the opera *SOLARIS* by Dai Fujikura and Saburo Teshigawara, after Stanislas Lem's novel, presented at Théâtre des Champs-Élysées, Lille Opera and Lausanne Opera.

For his latest project, *VORTEX* 2020, a dance performance with 3D live images, he collaborates with Italian choreographer Maria Chiara de' Nobili.

Over the last years, he was also commissioned to create special projects for events such as the opening of Hong Kong ISEA 2016 at Run Run Shaw Creative Media Centre Theatre or the Lumiere London festival 2018, in which he transformed the National Theatre's fly tower into a luminous monument.

Ulf Langheinrich has exhibited and toured, among others, in Barcelona (MACBA 2011, SONAR 2018), Berlin (Martin-Gropius-Bau 2007-2008), Brussels (Halles de Schaerbeek 2016), Dresden (Hellerau EZK 2010, 2012 and 2016), Eindhoven (STRP Festival 2009), Gent (Film Festival 2008), Hong Kong (opening of Run Run Shaw Creative Media Centre 2011, opening of ISEA Hong Kong 2016), Madrid (ARCO 2006), Melbourne (ACMI 2005), Montreal (Elektra Festival 2007, SAT 2012-2013 and 2018), Moscow (Red October 2011, Winzavod 2013), Perth (PICA 2007), Rome (Romaeuropa Festival: Palladium 2006, MACRO Testaccio - La Pelanda 2010, Palazzo delle Esposizioni 2017-2018), Rotterdam (DEAF 2004), San Francisco (Recombinant Festival 2016 and 2018), Seoul (Incheon Digital Arts Festival 2010) Shanghai (Zendai MoMA 2006, Shanghai Sculpture Space 2007, Science and Technology Museum 2008, Chronus Art Center 2014, Power Station of Art 2017, Ming Contemporary Art Museum 2018), Taipei (Taipei Fine Arts Museum 2013), Vienna (Wien Modern 2006 and Künstlerhaus 2010), Washington (Hirshhorn Museum and Air and Space Museum 2017).

In 2005, he was featured artist of the Ars Electronica Festival Linz in 2005 with support from the Siemens Foundation. In 2019, he was commissioned again by the festival to create the work *NOLANDX* for the "Deep Space" environment (3D 8K double projection) of the Ars Electronica Centre.

Retrospectives of his masterpieces were recently held at Kunstraum Florenz Basel 2015, Muffatwerk Munich 2017 and MELT Festival in Germany, where he was the special guest of the 2018 edition.

Ulf Langheinrich's discography includes *DEGREES OF AMNESIA* (Asphodel Records 1998, DS-X.org 2012) and *IT WOULD HAVE BEEN FANTASTIC*, a compilation of the soundtracks from his installations (DS-X.org, 2012).

His solo works between 2002-2010 are featured on the double DVD *Visionaries 21: The Aesthetic Of Sensory* (Artfilms UK-AU), released in 2013.

Besides his artistic activities, he is regularly invited to do lectures all over the world and has taught in several institutions in Europe (HGB University for Graphics and Book Design, Leipzig, FH Salzburg and Le Fresnoy, Studio national des arts contemporains in Tourcoing), in Australia (RMIT in Melbourne) and China (Hong Kong City University School of Creative Media and China University of Art in Hangzhou).

Recently he was involved in the educational project *Sup de Sub*, conceived by the LFKs collective and its director Jean Michel Bruyère in France throughout 2019 - 2020.

Since 2016, he is the Artistic Director of CynetArt Festival, Dresden.

www.ulflangheinrich.com

www.soundcloud.com/ulf-langheinrich

www.epidemic.net/en/art/langheinrich/index.html

http://en.wikipedia.org/wiki/Ulf_Langheinrich

Richard CASTELLI

Richard Castelli is the founder and director of Epidemic and is the curator of several exhibitions among others in Berlin (Haus der Berliner Festspiele in 2005, Martin-Gropius-Bau in 2007-2008), in Shanghai (Zendai MoMA 2006 and 2008, Sculpture Art Centre 2007, Science and Technology Museum 2008), in Roma (three exhibitions in the context of Romaeuropa, the last one in cooperation with the Museum of Contemporary Art of Roma MACRO 2010), in Istanbul (Borusan Foundation, 2010 and 2011) and several in France including a nine-month Robotic Art exhibition in City of Science and Industry in Paris until January 2015.

He is also the producer of different artists: Jean Michel Bruyère, Du Zhenjun, Dumb Type, Granular Synthesis, Kurt Hentschläger, Ulf Langheinrich, Robert Lepage, Édouard Lock (1997-2009), Shiro Takatani and Saburo Teshigawara. He produced or co-produced several 360°, immersive, interactive or stereoscopic films or installations by Jean Michel Bruyère, Du Zhenjun, Robert Lepage, Jeffrey Shaw & Sarah Kenderdine, Saburo Teshigawara.

In 1994, he published a study about Cultural Development Strategies for Yokohama Mirato Mirai District. Since this date, he gave several lectures and conferences in the Universities of Beijing, Créteil, Hong Kong, Paris - La Sorbonne, Saint Denis, Shanghai and Sydney and in several institutions in Istanbul, Montreal, Moscow, New York, Praha, Reykjavik, Saint Petersburg, Taipei, Toronto...

As filmmaker, he directed several short and medium size films broadcast on many international TV Channels and got several awards including Golden Award of Rio de Janeiro Music Film Festival (Brazil) and 1st prize of Estavar Festival (Spain).

He was the Head of Programming for two national Performing Arts Centres (Le Manège Scène Nationale Maubeuge from 1990 to 2007 and la Maison des Arts de Créteil / Paris from 1993 to 2007) where was co-produced, among others, projects by Robert Lepage, Peter Stein, Robert Wilson and where he developed more specifically the EXIT and VIA festivals as well as new media exhibitions, presenting artists such as Gregory Barsamian, Motoshi Chikamori, Luc Courchesne, Du Zhenjun, DUMB TYPE, Masaki Fujihata, Ulrike Gabriel, GRANULAR-SYNTHESIS, Seiko Mikami, Christian Möller, Gordon Monahan, Michael Saup, Jeffrey Shaw, Chiharu Shiota, Pierrick Sorin, STUDIO AZZURRO, TIME'S UP, Mary Ziegler...

From 1999 to 2007, he was the Senior Curator of Lille 2004 Cultural Capital of Europe. Besides the activities related to this fonction, he personally curated exhibitions as *Cinemas of the Future*, *Robots!*, *Microfolies*, *Du Côté de Chez...* (with Peter Greenaway, Chiharu Shiota, Erwin Redl) and initiated the urban installations of *Jaquemarts* and *Féeries urbaines* (Mézières's *Path of the Stars*, *Inversed Forest* and *Bamboo Invasion*).

www.epidemic.net

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