dvd @mix

Stéphan BARRON

«Stéphan Barron occupies, in Europe, a prominent place in the search for a spatio-temporal definition of the video image».
Pierre Restany in *The world of art in 1995*

DVD Remix is a global project combining live performances [audio + visual called _re] and edition.

First edition 2008 in the art center LE FRUC). http://www.fruc.biz/RE/re_gb.htm
This serie of DVDs compiles the main video artworks from St phan BARRON. The works are from 1985 to 2010.

The idea of remixing the soundtracks is to ask electronic musicians rework the music to another media : video.

The DVDs can be viewed with either with original sound or with the new remixed sound.

We also set up live audio visual performances with live electronic [Projects called _re]
first edition 2008 in the art center LE FRUC). http://www.fruc.biz/RE/re_gb.htm

Invited musicians : James Taylor (Swayzak), Klare X, Lawrence English, Jérôme Joy, Denis Dufour, Stefan Mathieu, Roger 23, Janek Schaeffer, erikM, etc...

@ien de spécial

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TRANSMISSION - 1987/2008 - 127 mn, remixed by James Taylor (Swayzak)

THAON / NEW YORK - 1987 - 13 mn - Live transmission by WNYC New York and Radio France - music by : Ensemble médiéval Guillaume Chastillon, Musique électronique Tara Cross, Musique Industrielle transatlantique Vivenza & Croiners. remixed by Roger23

BALTIQUE - 1985 - 18 mn - music by Déficit des Années Antérieures
NEW YORK - 1986 - 5 mn - music by Vivenza

ORIENT EXPRESS - 1987 - 11 mn
MUR 1987 ~ 14 mn
DANS LA CHALEUR DES CONCEPTS 1988 - 3 mn
TRAITS - 1989 - 14 mn - Voix de Pierre Restany
LES PLANTES DE MON JARDIN 1991 - 5 mn
A PERTE D'ENTENDRE ~ Berlin 1991~ 5 mn
HOMMAGE AU CHAOS 1993 ~ 5 mn
corpo@corpo ~ 2 mn
WYFY 2007 ~ 6 mn - Musique Trommelmaschine, voodoo remix

ALL THE VIDEO EXTRACTS @ :
http://fr.youtube.com/results?search_type=&search_query=TECHNOROMANTICISM&aq=f

or YOUTUBE at {TECHNOROMANTICISM}

Original video work by Stephan Barron with live audio remix by James Taylor - (Swayzak) - from the original soundtrack of the film «Transmission».

Live at LE FRUC, 11th april 2008
http://www.fruc.biz/RE/re_gb.htm

_re
2008

The Poetry of Earth Art

Earth art uses planet Earth as the raw material for emotional and introspective expression.
The appeal of distance is in the very loss that defines it. The tools that we use, even the very sophisticated ones, are unable to adequately convey the sense of distance. Our senses must be at their most alert to be able to conceive of the other or of elsewhere. Being absent wakes our senses up by reorganising perception: consciousness participates with the mental reconstitution of an emotion-filled puzzle. As touch is useless, it becomes virtual; unfathomable, it is exacerbated.
Fingertips become useless: we must touch with the heart, the soul, the body. Perception reorganises itself. Sight and touch are no longer supreme. The ears and voice become the vectors of exchange, of interactivity.
Loss, reconstituting a void: no longer is there a vision or distorted vision.
In Orient Express, the picture taken every hour on the hour prompts us to reconstitute the intervals. Orient Express makes holes in space and time. The conception of time has been exacerbated by a focus on points.
In Thaon/New York, sound is transmitted by satellite and image by slow-scan. The sounds mix, especially during the transatlantic interactive music piece.
With the collage of sounds, spatial references are lost.
The image is blurred and sequential and is therefore only partial in time and space. These lace-like holes in sound and image become a shadow theatre with shades of images and shades of sounds. Here, removal and loss is what creates art from reality.
Why is this pleasurable and why is ubiquity so moving?
It is the beauty of distant presence: I share my consciousness. My body is here, but my consciousness is shared between this place and elsewhere, between me and others. Here again there is a loss, an exchange. It is the beauty of communication with another place, with another person: I participate in that elsewhere, I participate in the «else».
In this intent, this virtual gesture, there is love: spiritual love because it is disembodied. There is eroticism because senses are sharpened and fantasy exacerbated.
It is the sublime pleasure of distance. Uncertain distance: in-between, ambiguity, ambivalence, shared value.
Creating emptiness, a space of possibilities, the utopia necessary to every birth, to all creation.
Earth art is a form of art that takes Earth in its planetary dimension, as material for artistic reflection and emotion.
Earth art is sublime because it mixes fear and a sense of wonder.
To imagine on a planetary scale is to resize one's consciousness.
Human consciousness can now extend to a planetary scale. Consciousness extension.
We are at once infinitely big and infinitely small, lost and found. In Le bleu du Ciel, the viewer looking at the average of the two skies—the one above him and the one a thousand kilometres away—mentally reconstitutes the colour of the far away sky from grey to blue. The spectator reconstitutes the atmospheric cloud cover and his consciousness spreads over the globe.
Ozone, each sound makes us shift from one antipode to the other. Oscillating movement with a 20,000-kilometre amplitude. Sounds from the automobile pollution in the city of Lille, and sounds from the riddled atmosphere. Interactions between man, air and sun. Network and noosphere. Planetary interdependence.
We change our point of view : at the same time it develops in space, consciousness is extended. Cosmic consciousness. The ego is finally abandoned. The self vanishes. Our point of view is now a point of fractal being, at once distant and involved, particular and infinite.
Perspective no longer limits our vision. We are in another place inside us, another place in the other, up there. The you and the me meet between Earth and sky.
Here is thus a lesson on distance and on wisdom: it is a lesson for the spirit.

St phan Barron

Stéphan BARRON

VIDEO ART

some video artworks http://www.technoromanticism.com/en/projects/video_art.html

on this website texts by : Pierre Restany, Frank Popper, Anne Cauquelin, Derrick de Kerkhove, Paul Brown, Mario Costa, Markus Müller, Jurgen Engel, Edmond Couchot, Anna Capella, Louise Poissant...

productions by Rien de Spécial :

http://www.riendespecial.com

Baltic / Baltique

Video Art 1985

Videotape (18 min) - Music: Déficit Des Années Antérieures.
Elle a obtenu le prix du Musée d'Art Moderne au Festival d'Estavar en 1988, et a été sélectionnée à la Biennale d'Art Vidéo de Bonn en 1986, au Festival Monitor, Frölunda, 1987…

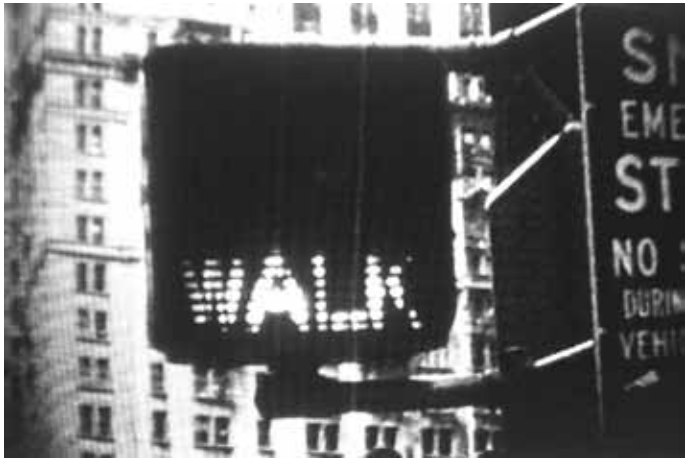
Sound of the stones and clash of primitive materials: earth, straw, grass and sky.
Key words: Carnac, Zen garden, Land-Art, Ready-Made.

Lire le texte critique paru dans *Cartes sur Câbles*, Bruxelles dans le volume IV de l'HDR.
http://www.technoromanticism.com/fr/theorie/hdr/hdr.htm

New York

VIDEO ART 1985 - 1986

New York is a 4 ‘ 30 video. Neofuturist (industrial) - Music by Jean-Marc Vivenza.



New York, machine, mechanical constraints with muffled sounds.

New York, energy, foaming and perpetual movement.

New York, black and white mixing.

Thaon / New York

Earth Art - 1986/1987

Satellite audiotransmission and slow-scan TV between the medieval church of Thaon in Normandy, France, and the Cloisters in New York City.
The purpose of this project was to reactivate the American cloisters brought to New York stone by stone with a satellite transmission of spiritual input from the medieval church of Thaon in Normandy.

The medieval church of Thaon

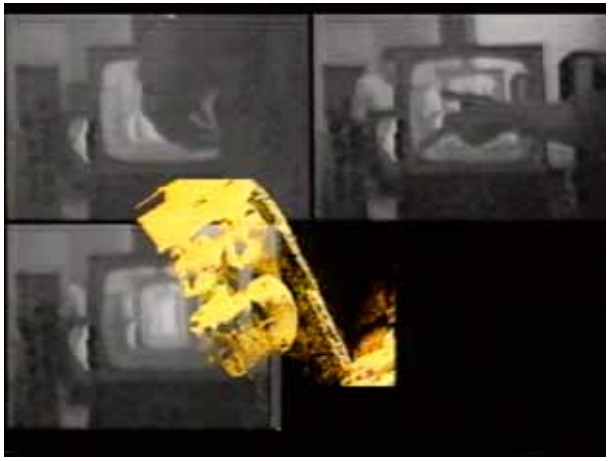
Thaon / New York
Vue de l'intérieur de l'église de Thaon, la scène et les écrans. À gauche, sont projetées les images de transmission par télévision lente (images transmises par téléphone) et à droite, les images vidéos filmées à New York.

New York's Cloisters

Thaon / New York

Bande Vidéo - 1990

Sur cette vidéo alternent des séquences où des images en noir et blanc de la transmission slow-scan reçues de New York, sont superposées à des images en couleur de Thaon et des séquences où des images slow-scan de Thaon, sont superposées à des images en couleur de New York. Le son est un mélange des bandes sons des films vidéo et du son reçu à New York par satellite et diffusé sur la radio WNYC.



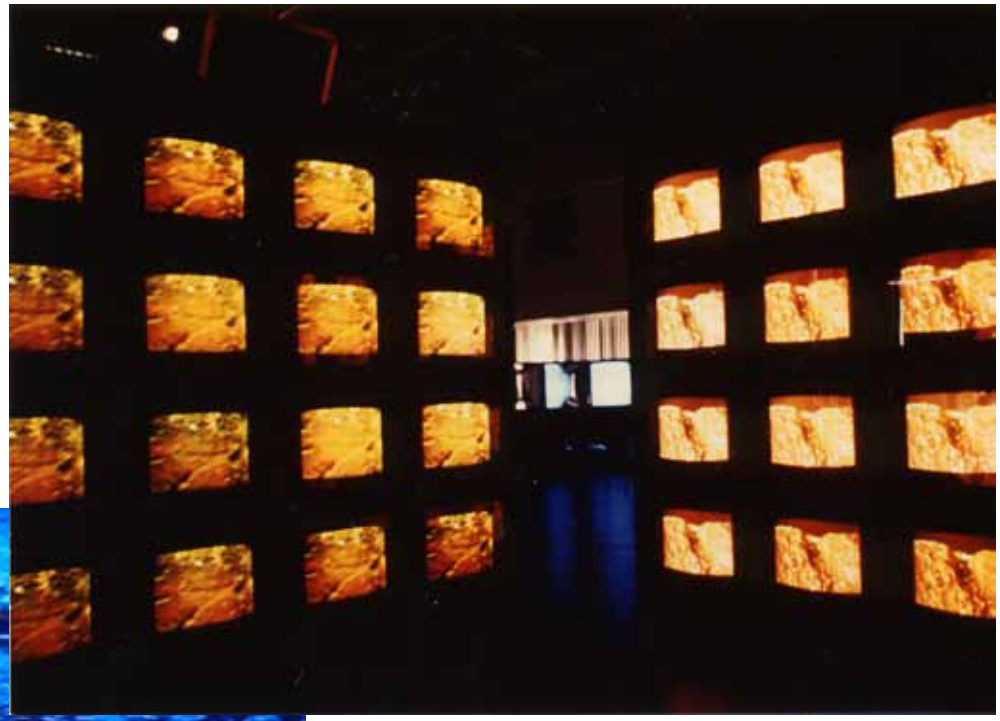
Mur

video Installation - 1987

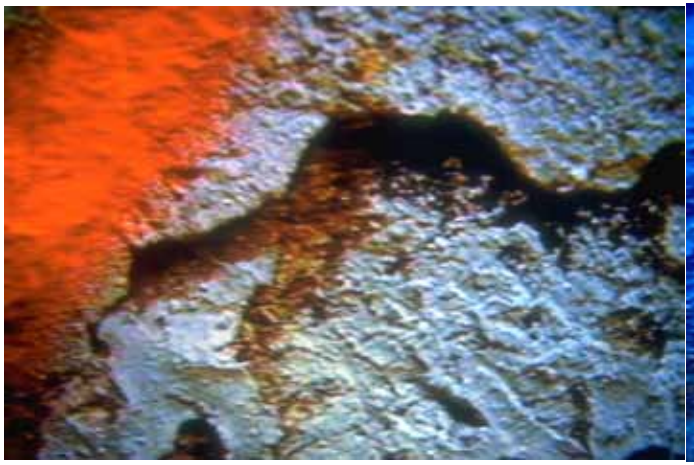
Video environnment made of 4 walls of 4 times 4 TV monitors. On the videos: close-up views of city walls. Meditation, concentration, expansion.
Industrial noise sound by Stéphan Barron

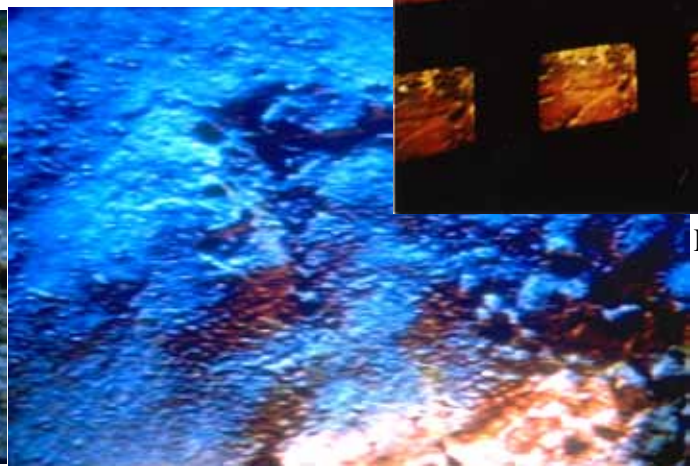
Installation vidéo de 64 moniteurs exposée à *Vidéoformes* Clermont-Ferrand en avril 1987, à l'Opéra de Lille en septembre 87, au *Sigma* de Bordeaux en novembre 1987, à *Vidéo Art Plastique* d'Hérouville en novembre 1987, au CAC de St Quentin en Yvelines en janvier 88.

Exposition à *Vidéo Art Plastique* - Hérouville Saint Clair 1987



Exposition à *Vidéoformes* - Clermont-Ferrand - 1987





Orient Express

Earth Art - 1987

Stéphan Barron rode the Orient Express from Paris to Budapest and every hour took a Polaroid of what he saw. In Budapest the 25 Polaroids of that one-way trip were scanned on computer and sent to Paris by modem. The same process was used from Budapest to Paris and the 25 digitalised Polaroids of the return trip were sent from Paris to Budapest.

Dans le hall de l'hôtel de ville d'Hérouville Saint Clair, deux rampes d'accès de 25 m chacune et de 20 cm de largeur. Sur la première rampe, est disposé l'aller Paris-Budapest, et sur l'autre le retour Budapest-Paris.

Exposition à la Galerie Donguy, Paris - 1991

Des tiges en fer plat permettent de visser chaque caisson lumineux. Sous les coffrages les fils électriques alimentent chaque caisson séparément.
Sur la rampe de gauche, est disposé l'aller Paris-Budapest, et sur l'autre le retour Budapest-Paris.
Au fond un moniteur diffuse la vidéo *Orient Express*.

Exposition à l'école des Beaux-arts de Tourcoing - 1994
Installation sur deux rails de huit mètres de hauteur recouvrant les câbles électriques.

Orient Express

Vidéo sur le projet de 1987 - Réalisation 1987-1990

diffusion au centre culturel français de Stockholm en février 1988

Dans la chaleur des concepts

Video Installation - 1988

Stéphan Barron puts a TV set showing fire in the middle of the Icking forest near Munich. Fire symbolizes the domination of man over nature (a reference to Prometheus) and the possible danger of technology for man's survival. Is technology salvation or destruction? The line between these two extremes is very thin, but nevertheless, mankind's future lies in the answer of this question.

Bande Vidéo sur l'installation - 1990

Cette publicité pour l'installation *Dans la chaleur des concepts* a été réalisée avec un programme de mise en page sur ordinateur Amiga. L'importation du langage système de l'ordinateur provoque un bug : l'ordinateur refuse d'enregistrer le document ou toute autre opération. On ne peut qu'imprimer la page qui devient un document unique réalisé avec un ordinateur.
Exposée dans une rétrospective sur la poésie visuelle et fluxus, Wortlaut, qui rassemble des œuvres de grands artistes : Beuys, Cage, Duchamp, Paik, Schwitters...
Cette exposition a lieu dans la galerie de Cologne en 1989, puis au Musée de Bochum en 1990, et enfin à Prague en 1991 (à Prague, à la galerie Spala seront exposées les télécopies de *Die Pflanzen meines Gartens - Les plantes de mon jardin*).

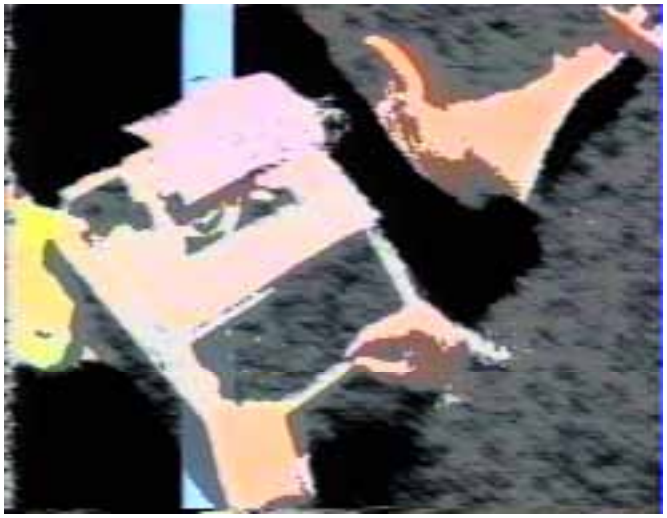
Traits/Lines

Earth Art - 1989/90

Stéphan Barron and Sylvia Hansmann followed the Greenwich Meridian by car from the English Channel to the Mediterranean Sea and from Villers-sur-Mer to Castillon de la Plana. With their car fax they regularly sent images and texts about their trip to other faxes located in 8 different European locations (among them was Ars Electronica).

Les lieux de réception des télécopies sont *Ars Electronica*, Manifestation internationale des Arts Electroniques - Linz / Institut Français - Cologne / Galerie Alain Oudin - Paris / Centre d'Art Contemporain Espaïs - Gérona / La criée Centre d'Art Contemporain - Rennes / Maison de la Culture d'Amiens / Musée de Céret.

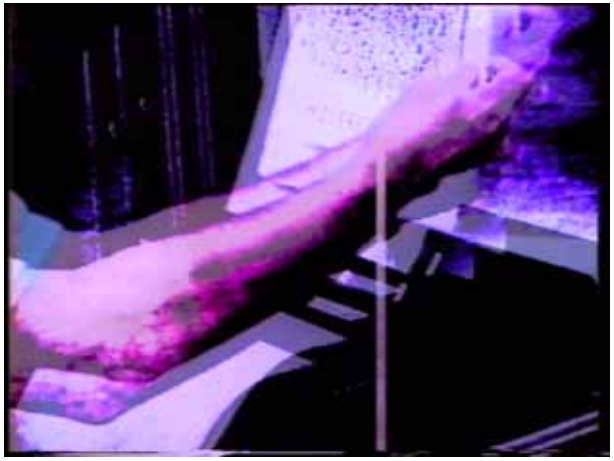
L'arrivée à Castellon de la Plana : la stèle de rencontre du méridien et de la Méditerranée.

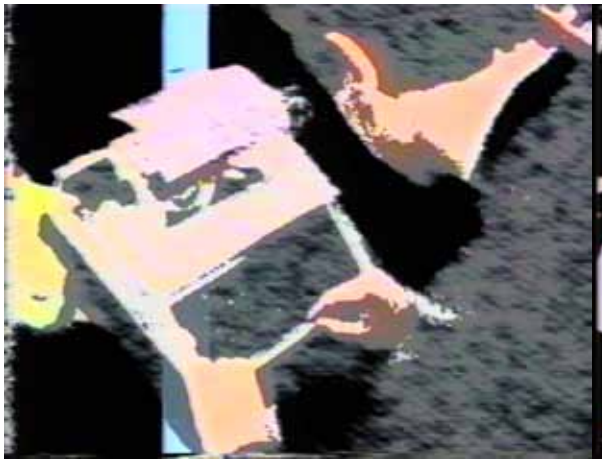


vidéo sur le projet - Voix de Pierre Restany
Réalisation 1989 à 1990

Série des 8 rouleaux en inox, contenant les 8 bandes de télécopies originales

Les 848 télécopies de *Traits*, disposées dans le centre d'Art Contemporain d'Hérouville Saint Clair



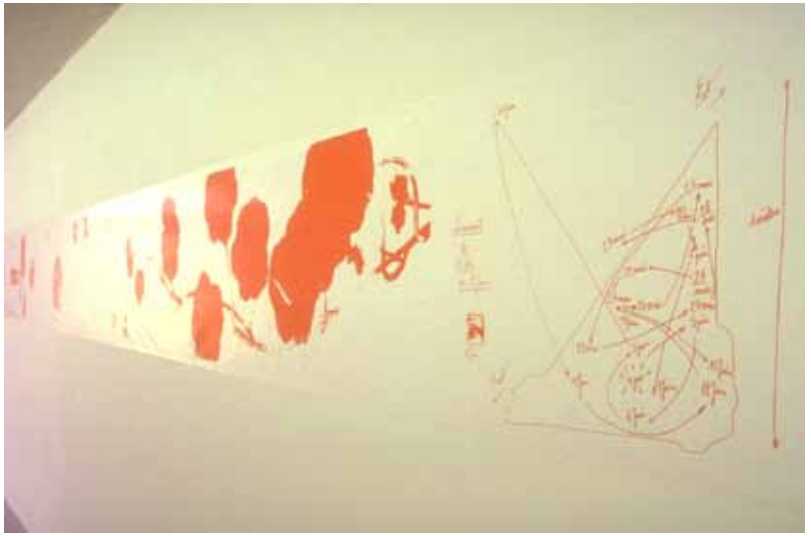


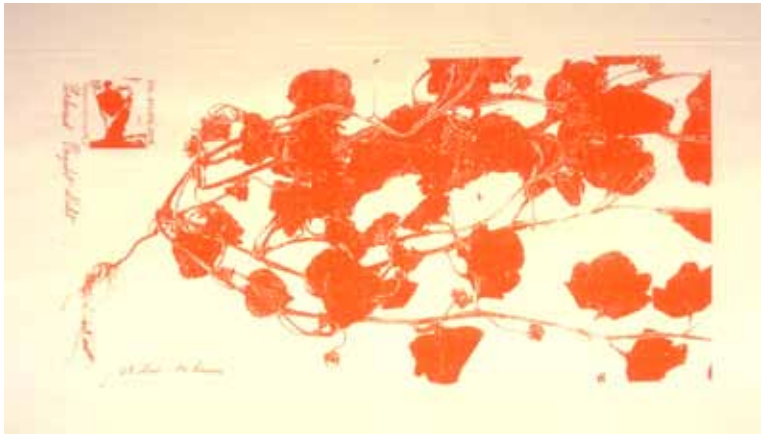
Lines
video
1990

The plants of my garden

Earth Art - 1991

Every day, Stéphan Barron sent images of the plants in his tiny garden from Hérouville Saint Clair by fax to Prague.





Vue d'ensemble de l'exposition à Faches Thumesnil : les télécopies agrandies *Les plantes de mon jardin*, les 7 marbres de *Signes des Temps*, et *Autoportrait*.

Les plantes de mon jardin

VIDEO ART - 1994

Signes des temps

Installation - 1993

7 pieces of blue novelatto marble measuring O,7 x 1 m engraved with the principal symbols of video.
Faches-Thumesnil - Mars 1993.

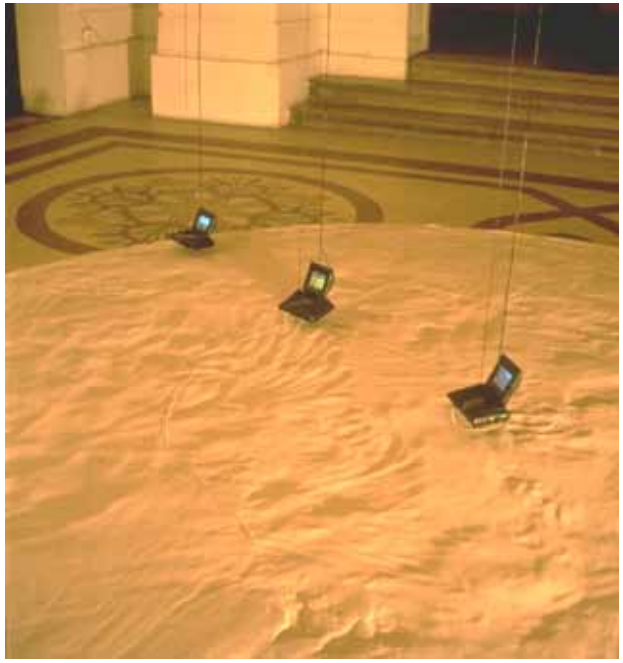
What will remain of our civilisation in two thousand years? How is it possible to refer to our civilisation beyond time or even space? The square, the circle, the triangle, the lines, all are symbols of spiritual depth that have been altered to become leitmotivs of our civilisation, that great consumer of Japanese technology.

L’espace d’un jour

Installation-performance-Vidéo - 1991/1994

Not on the DVD

Video process and installation about the space we go through in a day. Stéphan Barron moved during 3 days, from dawn to dusk. The first day was motionless, the second day on foot, the third day, in Normandy, Stéphan Barron drove in a circle 300 kilometers around. To these three days correspond three movements, three speeds, three spaces. Stéphan Barron left every morning from the same spot, came back every evening to the same spot, and each time made bigger and bigger circles. During these three «movement-days», Stéphan Barron gathered video images, ten hours worth each day, that were simultaneaously shown on 3 small video monitors in the same video installation.



L’espace d’un jour : installation Vidéo - École des Beaux Arts -Tourcoing 1994.

L’installation effectue un tour (360°) en dix heures. Le cercle de sable est ratissé chaque matin. Les 3 écrans vidéo créent une trace visible donnant une indication du temps écoulé.

Dimension de l’installation :
8 mètres de haut et 6 mètres de diamètre.

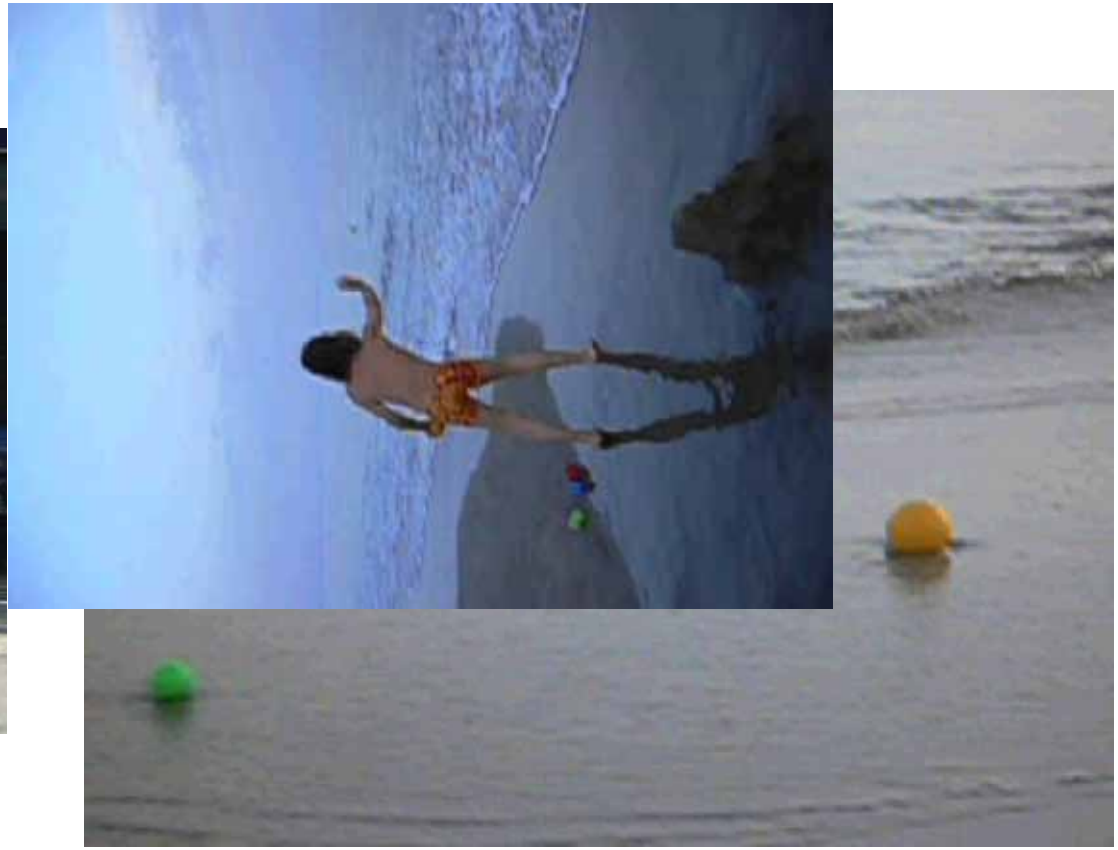
corpo@corpo

Biennale de Venise 2005

Send me an “image” of your body, and I will send you an “image” of mine.
“image” = photo or text.

by MMS or email if it is a picture
or
by SMS or email if it is a text.

video sent by Tsui Kuangyu



Réponse par MMS de Stéphan Barron

WYFY®

http://www.wyfy.info

2007

Performance et vidéo réalisées en septembre 2007 Biennale de Lyon

WYFY® is a very simple, efficient and free therapy technique : just find yourself a space outside a therapist's office and lie down on a special WYFY® mattress, scientifically created by Stéphan BARRON. Relax and start your WYFANALYSIS®.
During Lyon's Art Biennale Stéphan BARRON lay down near a psychoanalyst's practice. He underwent a therapy session using WYFANALYSIS®, testing the connections and the therapeutic efficiency of the psychoanalyst.
Anyone can use this mattress of the 21st century. Try it and you will love it.

The video WYFY® explains WYFANALYSE® and sounds like video in DIY shops...
Trance Music by Trommelmaschine Voodoo remix (the remix for DVD would be a remix of remix...).

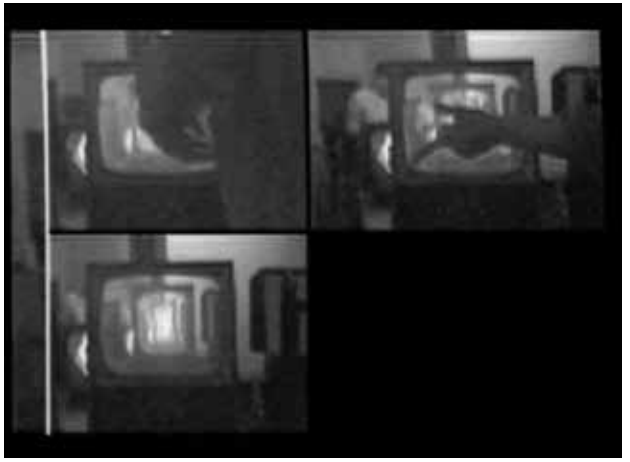
A Perte d'entendre 1991-2008

Linked by walkie-talkie to the Brandenburg Gate, Stéphan Barron walked away from it 8 successive times in 8 different directions. Each time he lost audio contact, he there and then took a Polaroid picture.

The video edited in 2008 is made with the 8 images and the sound from 1991.

TRANSMISSION 1987-2008

This 2h07 video is made in 2008 with the images of the slow-scan transmission THAON / NEW YORK edited on the original satelite sound transmission by the radio WNYC New York.
The film is a succession of slow meditative images. These almost abstract images are like many black and white paintings slowly revealed. This film is an hypnotic artwork.

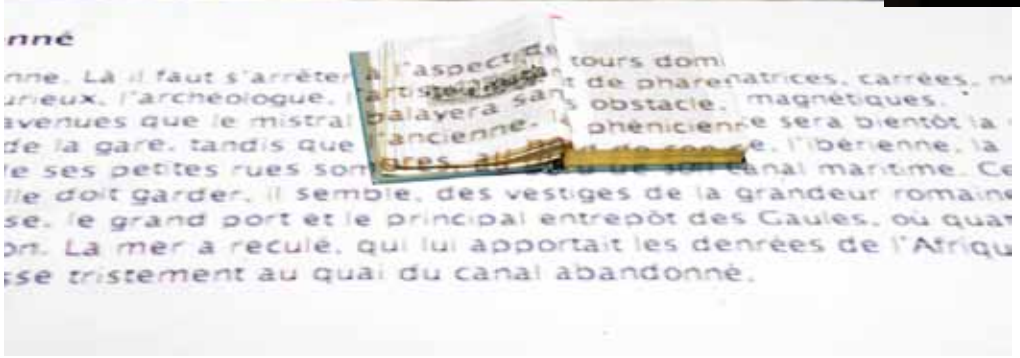


LE NOUVEAU VOYAGE

VIDEO

2009_2010

http://www.barron.fr

Exposition-performance-installation
de Stéphan & Balthazar Barron

Le Nouveau Voyage de France est un livre écrit par Louis Barron en 1899. Il y décrit son voyage à travers la France de façon romantique. Stéphan Barron dans *Le Nouveau voyage* suit avec google.earth les pas de son arrière grand-père dans le Languedoc-Roussillon. 110 ans après les voyages de son aïeul, empruntant les mêmes chemins, mais vu par satellite, Stéphan Barron actualise, revit, revisite, réinvente avec émotion ce parcours. L'image vidéo affichée par Balthazar Barron est projetée en temps réel pendant la lecture du texte original par Stéphan Barron.