

Planetary art and art on internet

Stéphan Barron for WJ-SPOTS 2

<http://www.technoromanticism.com>

<http://www.wj-s.org>

(I didn't study fine art). My initiation came from encounters and my approach to art, intuitive and made of mad desire.

Meditation, imagination as method, emotion and sensation of distance as material.

Space as a medium, the Earth as media.

(Calligraphies). Art of the air, of the void, of the spirit. Art of contact, of touch, of skin.

Painting, photography, video, body, concepts are my primary weapons.

Dada, Fluxus, conceptual art, sound arts.

Classical art, contemporary art, technological arts; invisible, incomprehensible frontiers.

(Immanence). The art of communication is a perception of space-time.

(Expansion). The trace of this spiritual expansion is the desire for an ecological society.

Art of meditation as presence in the world.

(Earth Art). *La nuit de la télécopie*, 1986.

Organized in 6 months, it was created for one night as an ephemeral network of 7 cities: Caen, Paris, New York, Rome, Paris, Amiens, Oxford, Brussels.

Each location is equipped with fax machines—a rare and unprecedented technology for art—reappropriated for the first session of interactive art. None of the artists had a computer.

(Technoromanticism). *Orient Express*, 1987.

From Paris to Budapest, I snap a Polaroid photo at the top of each hour. Once in Budapest, the 25 Polaroids of the journey are digitized and sent back to Paris by modem.

(Space-time). This artwork from 1987, like most communication-based artworks from the 1980s, is a clear anticipation of art on the internet, and of subsequent digital photography.

Motionless journey. Art of the instant.

Thaon/New York, 1987.

Slow audio and television transmission by satellite between the medieval church of Thaon (Normandy) and the Cloisters in New York.

Collision of two worlds: the new world and New York City with the old world and nature.

Collage, installation and global interactions. Expansion of video art and sound art. Art of places and links, art of the instant. Transatlantic sound and visual performance. Art of the encounter and of the relationship. Expression of interdependence and globalism. Earth art without limits in time and space. Two years of hard work for one transmission.

Compared to satellite, netart is just peanuts - too easy. It lacks panache.

(Fax). *Traits*, 1989; *Les plantes de mon jardin*, 1991;

(Robo-domotics) *Autoportrait*, 1990;

(Geoclimatic interactions, global psychogeography).

Le bleu du ciel, 1994. Works that link 20th century art to 21st century art.

(Planetary art) *Earth Art* :

From 1994 to 2000, we created one of the first artist CDs. A new version is online in 2012.

One of the first Net artworks: *Ozone*, 1995-96.

Sound installation that transforms levels of ozone pollution produced by vehicle traffic in Lille and levels of ultraviolet rays piercing the ozone layer in Australia.

Exhibited at the Adelaide Biennial and in the streets of Roubaix.

(Ecology). Art of the air and of interactions between humans and the Earth. Metaphor of a virtual machine that pumps ozone. Scientific institutions in Adelaide provided access to UVS measurements and those in Lille to ozone pollution levels. Complex organization.

The internet was used to transfer data via FTP; invisible interaction at work. The sound of Ozone encompasses the viewer and invites the mind to spread itself around the world.

Contact, 1997 finalized in 2008, uses the internet to transfer data in real time.

For *o-o-o*, 2008, satellite data that measures in real time the thickness of the ozone layer and the level of ozone at the same location are transformed into singing voices.

The materiality and sensuality of the voices singing live before the audience adds to the beauty of this planetary artwork.

com-post and *fusil* are more traditional Net artworks, as they are accessed through the graphical and worldwide interface of the Web. In *com-post*, you upload a text, which is then sent back each week for three months, more and more decomposed, composted. Visual poetry, metaphor of death and decomposition.

In 2011, *Le nouveau voyage* reappropriated Google Earth into a textual and visual performance...

The future of art on the internet? The first moments of a space, of a technique, are the most creative. Afterward things go back to normal; institutions don't like innovation, disruption. True artists are revolutionaries, they like when everything is possible, open, on the barricade. It's beautiful when it's perilous, accidental, raw and subtle.

Art is creation, right? Invention. I can't stand copies.

When an art is accepted, it ceases to be strong, interesting, striking. It's dead, good for the museum.