



BIOGRAPHY

Born in 1978, Adelin Schweitzer lives and works in Marseille. He obtains his diploma (DNSEP) to the College of Art of Aix-en-Provence in 2004 when he discovered artists as Tinguely, Marc Pauline du S.R.L either still Stelarc. Inside the EYE, the mecatronics laboratory of the school, he spends a big part of his time to experiment in the field of the new technologies.

In 2005 he presents in Madrid his first device, VidéoPuncher 1.3 in the biennial event of Contemporary art ARCO and participate with the same project in 2006 in the exhibition « La vilette Numérique» in Paris. It is from these two experiences that is going to born the project of installation ININTERACTIF where Adelin builds devices which question in a ironic way the public about his place in the processes of interaction man / machine.

In 2008, he leaves for England to begin A-Reality to the occasion of Liverpool European capital of the Culture 2008. In this project, he invites every participant to rediscover his everyday life through the perceptions of a machine. In 2010, he makes first steps in the field of theatrical direction and starts the production of the HolyVj show which mixes performance of skateboard, immersive video and artificial intelligence. In 2012, he follows the Civic City program managed by Rudy Baur in the HEAD of Geneva and works in parallel on SimStim, the A-Reality cycle of restitution which approaches the question of the relativity of the reality.

In 2013, following a residence of creation with « Chambre Blanche » in Quebec he starts a new research project Dichotomy and integrates the Marseille school of art, the ESBAM within the framework of a research grant in design with the studio Lentigo.

Among most recent works:

Dichotomy (2013): sensory research on points of view.

SimStim (2012 - 2013): restitution of the processes of research of the A-Reality project.

HolyVj (2011 - 2014): video performance based on skateboard devices equipped with embarked cameras.

A-Reality (on 2008 - 2010): project of urban walking based on the use of an electronic prosthesis which modifies our perceptions of the reality.

ARTISTIC APPROACH

«The artist is the master of objects ; he integrates into his art broken, burnt, broken-down objects to return them to the system of the desiring-machines whose derangement is part of the functioning itself; he presents paranoid, miraculous, celibate machines like so many technical machines, even if it means undermining the technical machines of desiring machines. What is more, the work of art is a desiring machine in itself. The artist gathers his treasure for a close explosion, and that is why he finds that the destructions, really don't come fast enough.»

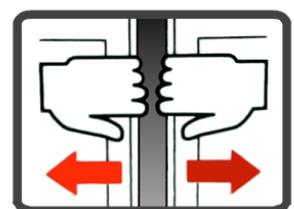
L'Anti-Œdipe, Gilles Deleuze – Félix Guattari

My father, to occupy me, used to give me all sorts of machines to take to pieces. I would spend hours fixing them, breaking them up, exploring the mechanisms and the complex organs of the most diverse domestic appliances. I first started by reducing them to smithereens so as to, then, progressively learn how to build them again, and sometimes actually make them work again. An anecdote which actually happens to be a founding element in my artistic approach. This one could be summed up as a permanent and empirical experimentation of technique. A decomposing that is necessary for the development of my imagination. A perpetual game that enables me to build my artistic language and to draw, similarly to the Deleuzian concept, perspective lines outside the global frame.

Beyond the technical processes set in motion in my work, I give particular attention to the relation established between the spectator and the object. The nature of this relation often illustrates the limits of the interactivity to produce a piece of work.

At the same time I am interested in the history of technologies, their influence on society and the place they now have in the collective imagination. This is the reason why I often rely on the recycling and diversion of machines or pre-existing techniques in the construction of my devices.

If machines excite my imagination, they scare it just as much; my position as an artist appearing therefore as a tamer of wild animals...





Les Drônards #Willy

Multimedia installation - March 2014

When the visitor penetrates into the space, the drone sets off. The object takes place as in levitation above the monitor. This one revises us our image. Willy is programmed to remain during flight still observing the public.



Les Drônards #Jules 1.0

Multimedia device - november 2013

Jules 1.0 is a drone of category « rover» that is in capacity to explore territories from the ground. It weighs approximately 1,5kg and measures 30cm of top. He can reach superior speeds at 40km / hour on flat ground. It is about the first prototype of a project of performance, the Release of drones.



Les Drônards à Vitrolles

13 min, vidéo (HD), november 2013

Video realized following a residence of writing in Vitrolles city within the framework of the programmation MP2013. During two weeks the Drônards collective invested the city center and proceeded to several experiments integrating the notion of open-air laboratory into the city.



Ghost n°1

Interactive sculpture, 150x40x66cm, april 2013

« A historic object, which returns to a former period when this machine, the “dessiccateur” gave full satisfaction.

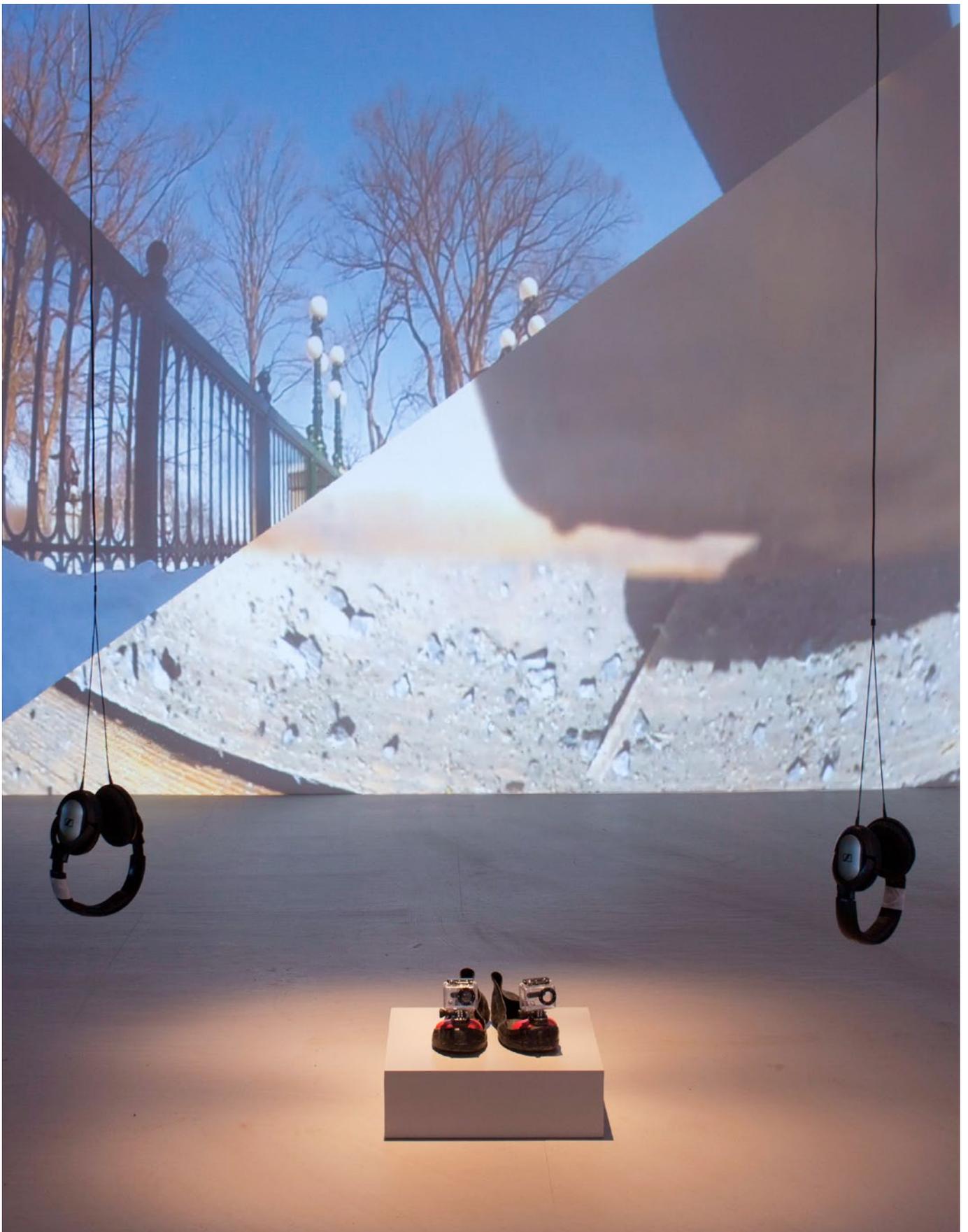
Dry up the wool, find the just weight, and begin again. This object as been half reincarnated, in Bardo (Thödol) with still an original part of its only appendix, the pendulum. And suddenly she/it moves, executing as a small repetitive and chaotic dance adrift and finally in search of a place in the space and the time which she/it will never find. As an obsolescence flavor.»



Dichotomie #The Fisherman

Multimedia installation, february 2013

The Fisherman works with the notion of dichotomy and explores the possible layouts: from the perceptive and spatiotemporal halving to the technical halving of the stereoscopic image. One video sequences projected, archival of the performative wanderings of the artist, peels the idea of the double image, the double perception and one « was « performative of the artist who reappears in the « here and now « through the sensitive body of the spectator. It is from an IT program making up the reading randomly that the testimonies become muddled creating a story in perpetual evolution.



Dichotomie #Eyeswalking

Multimedia installation, january 2013

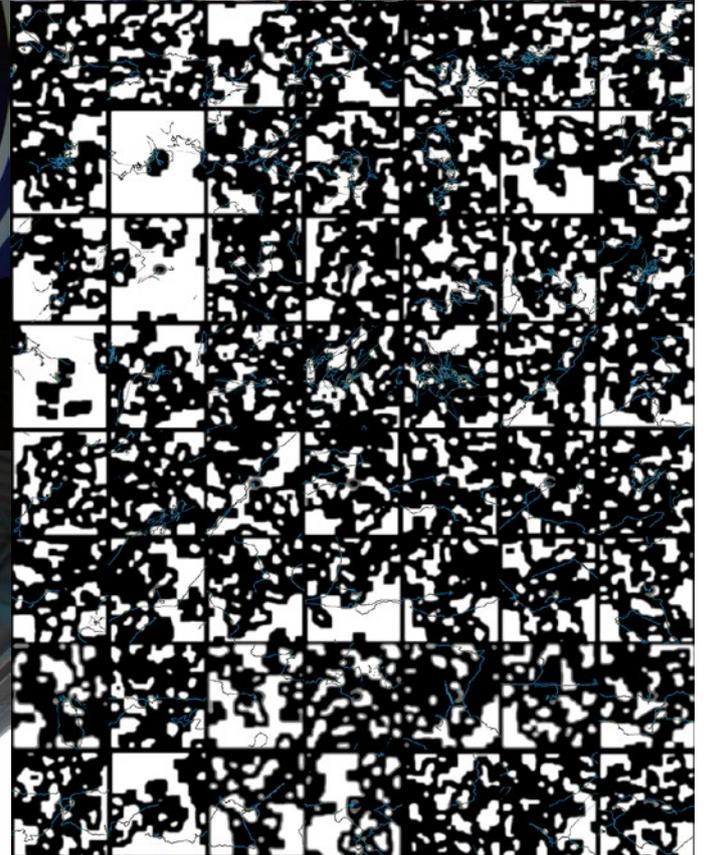
Eyeswalking consists in a series of pedestrian wanderings produced by the artist using two cameras fixed to these feet. Even if it is him who produces the factual wandering, it is the body of the spectator that sees itself entailed, stretched, shrunk, vertiginous. And it is especially through his whole physical being that the spectator experience works that captivate him by their visual and sound rhythm, digging new spaces within the gallery. Even if it is the artist that produces the factual ambulation, it is the spectator's body, which is embroiled, stretched, shrunk, and breathtakingly high. The observer slips into a world in which the body consciousness becomes mitotic and oscillates between two "here and now, as real one than the other.



A-Reality #SimStim - Dispositif n°1

Multimedia installation, 2012/2013

The device n°1 is a standalone installation in which visitors can collectively experience an immersive simulation principle. This simulation consists as a subjective distribution of audiovisual fragments collected during each step performed with the P03. Visitors are invited to lie down, putting their bodies at rest. The objective here is to produce a spatial displacement and temporal inside the collection, inviting the audience to forget their own physicality to blend into this new digital memory.



A-Reality #SimStim - Dispositif n°2

Multimedia installation, 2012/2013

The second device of SimStim uses three elements working inside a contextual scenography set contextual to places. The first one is based on a documentation made by Aurélien Durant, the video director of the project during the various phases of residencies and the deployment of P03 these last four years. Aurélien with follow-up ballads, interviewed the participants and filmed the contexts in which the project moved. A documentary results from it which presents the project and its questionings. The second is characterized by the object which produced the media material of the first device and the third, the P03. This one is museographed, presented to the public in a glass cabin. Finally the third element is constituted by printed pictures which highlight the collection of collected fragments and produced by P03.



HolyVj

Multimedia performance, 2010/2014

The performance lasts 20 minutes. The broadcasting device of flows is envisaged case by case according to the proposed spaces. The IT control is at sight and constitutes a scenographic element, in the same way as the action, the lights, the broadcasting device and the scene. The scenography is based on a principle of impregnation, the stage of origin - the skatepark, the banister or the bowl for example - is «increased» by the various flows emanating from equipped boards. By separating each of its objects (the skateboarders, the screens, the public, the IT) it tries to destabilize the point of view of the spectator. It is at first by the progressive processing of the broadcasted flows that he is allowed himself to be absorb in the images and the sound before losing the thread of the action and the IT interaction by modifications of repeated rhythms. This writing allows to build a story in three acts, birth, life, and died from an artificial entity.



ININTERACTIF #Machine à s'éteindre

Multimedia installation, 160x30x220cm, 2010

"We therefore say that the cause of all things, which is beyond everything, is not without essence nor without life, nor without reason, nor without intelligence, and is not a body. It has no form, no figure, no quality, no quantity, and no mass. It is nowhere. It can not be seen and we can not understand it with our senses. It can not be perceived by one's senses and in turn is not perceivable by them. It knows no disorder, no agitation; it is not troubled by worldly passions. It does not lack power, as if prone to sensitive accidents. It does not lack any light, it knows no alteration, nor degradation, nor division, nor deprivation, nor any flow. In brief, it is, nor possesses anything that is sensitive."

Denys the Areopagite



A-Reality #P03

Ambulatory performance, 2008/2011

A-Reality is an investigation into the real, involving multiple elements, all converging towards the impossible, the pursuit of an objective representation of the world. In order to make this representation, we create our own tools for analysing and collecting information, by means of a man borne computer rig. During each experience, the data that is recorded by the machine will be used to map out a new cartography of explored territories, as so many unique interpretations, domains of temporary liberty and transfigured geographical objects. A perceptive map, freed from the geographer's codes, in which the principles of representation are specific to each individual. The process, recorded and repeated ad infinitum, finally becomes a collection, like an unreachable goal.



ININTERACTIF #Cutting Sequence v0.1

Multimedia installation, 150x150x120cm, 2007

This installation with the gossamer look, already dissuasive of any approach, has for only function to cut the fingers of the user who would like to test it by simple pressure of the hand. The public controls the descent of the blade on his fingers by using a pressure pick-up; the stronger the recorded pressure the faster the blade goes down.



ININTERACTIF #LUDOVICO v0.1

Multimedia installation, 150x50x220cm, 2007

This installation propels the public which is installed on the armchair in a machine whose name and operation takes as a starting point the famous treatment of Anthony Burgess in his book «A Clockwork Orange». Once the head inserted in a heating helmet of the Sixties, the apparatus launching a random flow of selected videos. The subject, trapped at more than a meter high, must then wait for the end of the sequence (also selected in a random mode) to be authorized to go down again. Among the various sources which nourished this work we will note the behaviorist experiments of the Fifties carried out by Burrhus F. Skinner.



L'ordinateur n'est pas ton ami

13 min, video (DV), 2007

Promising a course without end, digital scenographies look further to the disappointment to butt against limits, discovering that borders always limit these courses, their origins like their unfoldings. The multimedia programs increase the disorder of finiteness while at the same time their principles consist in widening the field of possibles (thousands of updatable images from a model, thousands of possibles ways into a scene). From which anxiety induced by a reckless research of an increase in the degrees of freedom in internal displacement with the corpora, in a narrative or advisory matter! However, it is known, any new freedom secretes anguishes and defenses. From this point of view, disappointment can be salutary, probably playing like a reinsurance faced with the giddinesses of emancipation of the single course.



ININTERACTIF #SimKF V0.0

Multimedia installation, 150x45x65cm, 2007

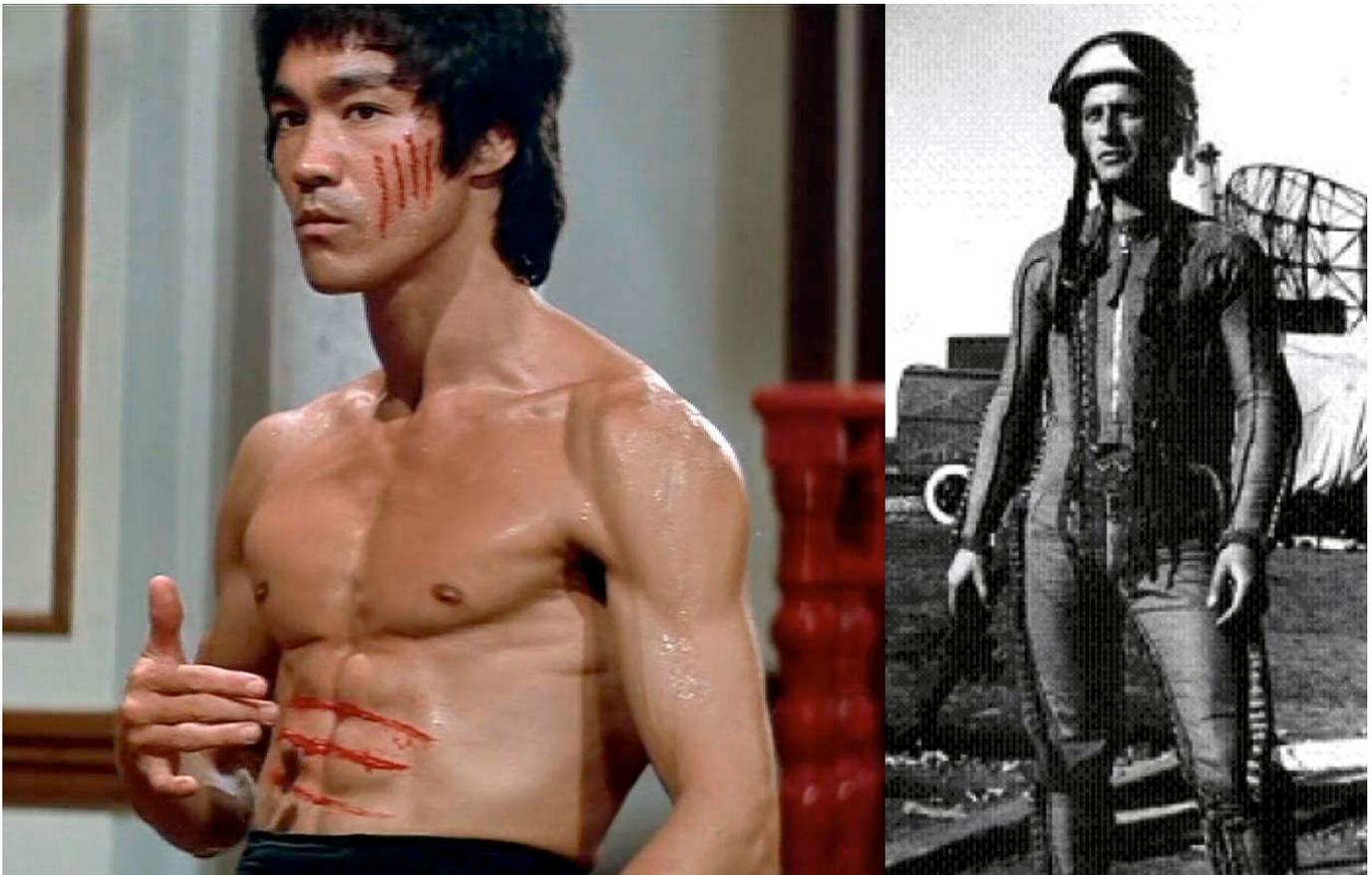
This piece exploits again the performance process carried out in 2005, The Kung fu Simulator. This terminal now allows everyone to try out the process. With four buttons the public launches video samples extracted from Kung fu films and ad infinitum recomposes new combat «narrations». In this device, to press on each button requires a great effort because these resist the pressure. On the one hand the subject is quickly frustrated in front of the difficulty he meets to start the sequences and on the other hand deafened by the almost physical power of the sound. The machine then becomes nothing else than a pretext, a substitute of video game and the protocol described higher, an interactive trap.



ININTERACTIF #VidéoPuncher 1.3

Multimedia installation, 200x90x220cm, 2005

Version 1.3 of VideoPuncher functions on the principle of the punchball operated by remote control, the user surfs between a selection of heterogeneous videos collected on Internet, images which constitute a mirror of the various forms of «cultures» which are verging on the Web. It is not a question to draw up an exhaustive list of these various «cultures» but rather to install a «support-machine», a kind of distributor with phantasies, memories, curiosities, etc... As the laboratory mouse, the user must choose, according to the power of its striking, which it is given to him to look at. The more extremely he hits and the more the contents are harmless and burlesque; The more gently he hits, and the more violent and hard are the images sent by the machine. The step borrowed in this work is over all very sociological, indeed the reactions of the participating spectators constitute the information. (note that the machine recorded some 13000 blows of fist at the time of an 8 hour exposure)



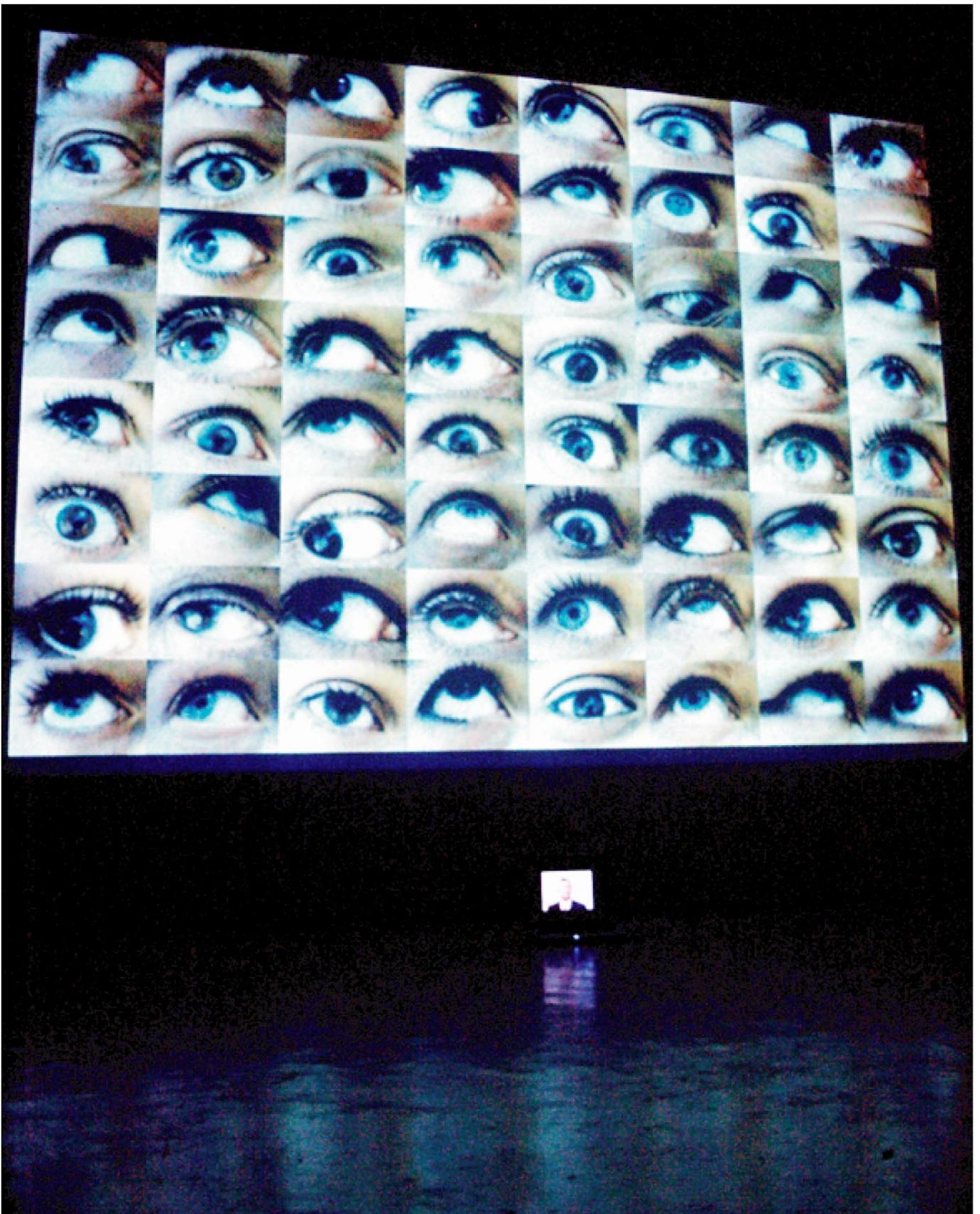
Simulateur de Kung-Fu

Multimedia performance, 2005

The Kung fu Simulator is a swit allowing of «juggle» with video and audio samples by means of sensors located on all the parts of the body.

The machine functions on two principles:

- random: each movement involves the diffusion of a sample.
- combinative mode: by connecting some movements we can start some «specials blows».

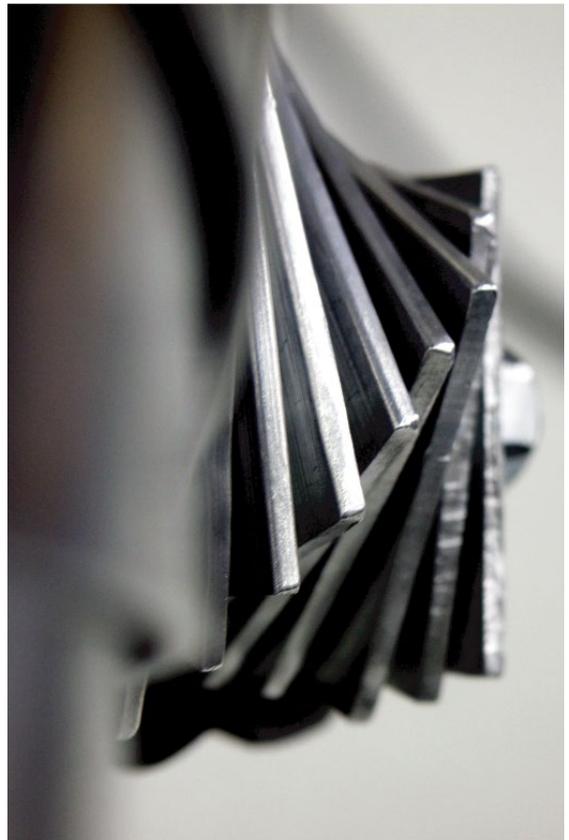


Les Yeux

Multimedia installation, 2004

It's an installation in which the spectator confronts his glance with about thirty eyes projected on a wall. In front of him there is a monitor which diffuses in a random way and into continuous videos recovered on Internet staging catastrophes, clips, attacks, action film extracts', massacres, etc....

Gradually, through this flow of images, a kind of grotesque narration is being built by the glance of the eyes on the public and by the public's eye on the monitor.



Simulateur de célébrité

Multimedia installation, 30x30x200cm, 2004

The starting point, all things considered quite anecdotic, of this work refers to the sociological phenomena observation well known in our societies and which is, recently in full expansion: Voyeurism or the desire to see without being seen and the celebrity or the desire to be known/recognized by the mass.

The realization of a «support-machine», allowing at first sight, to appease its desires/fantasies is only there to denounce the artifice used by the media and commercial world to handle the opinion. Indeed the helmet presented here like an additional and essential element of the modern man, has only one function: to make its user suffer.

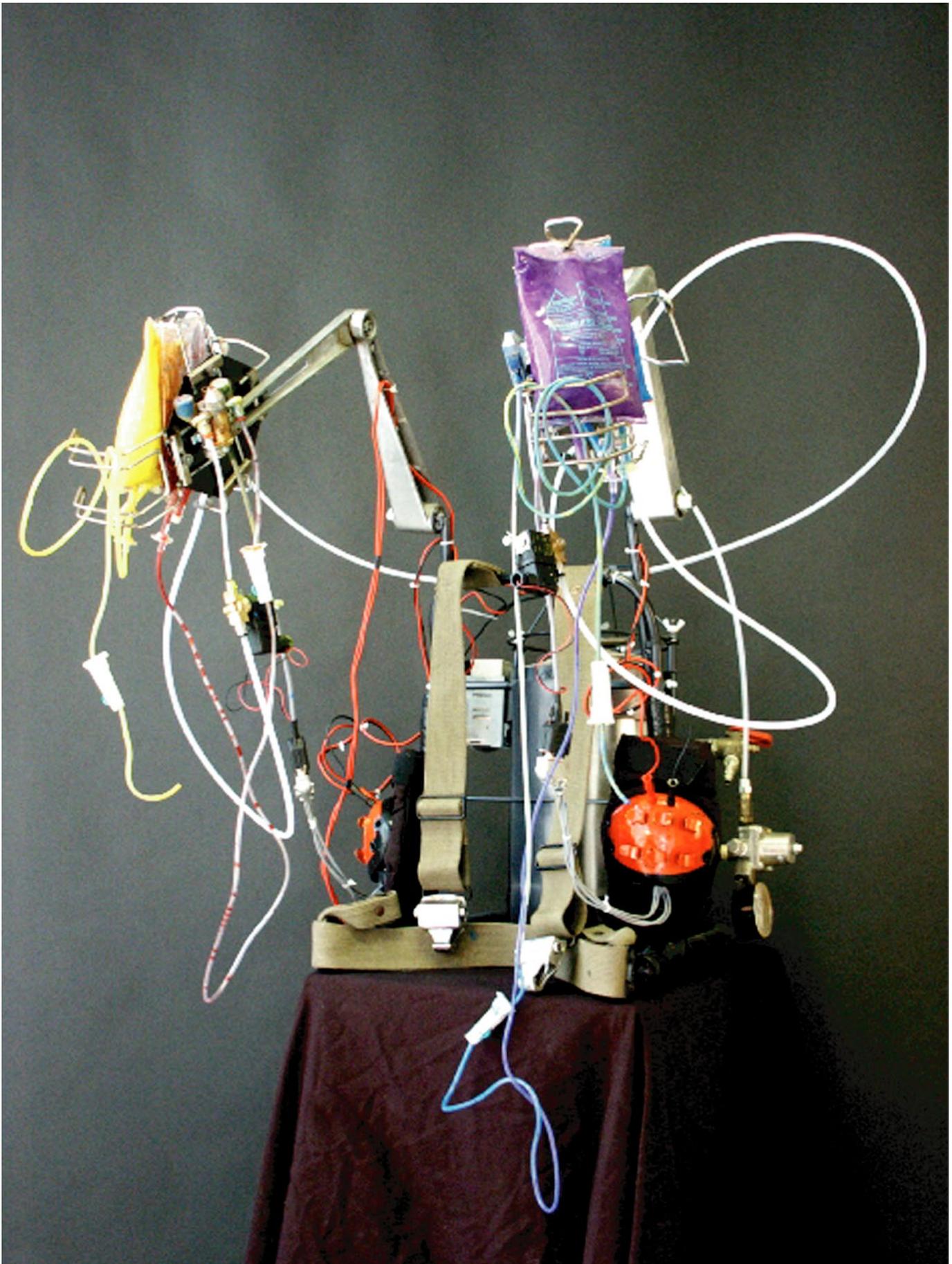


Simulateur d'ébriété

Multimedia device, 2004

Everyone would like to be able to drink like a fish without thinking of the following day...

Thanks to the drunkenness simulator you can, in any place, at any time, to make your friends laugh with your approximate walk, your bleary-glance, and your funny accent. And all of this without any loss of conscience, nauseas, and especially without the early mornings pain.



ROBOTBOMBER

Multimedia device, 2003

RobotBomber is an exoskeleton for painters badly in need of inspiration.

Its carrier is fit out with miniaturized airbrush injectors, with a pressurized air tank, as well as pockets of paintings. The principle is simple: when the injectors are close to a plane surface and owing to ultrasounds sensors, they project painting.