

PARTNERSHIPS

« Cette manifestation, soutenue par l'Observatoire des Pratiques Interdisciplinaires coordonné par la Mission Interdisciplinarité(s) d'AMU, bénéficie dans ce cadre d'une aide de l'État gérée par l'Agence Nationale de la Recherche au titre du programme d'Investissements d'avenir portant la référence ANR-20-IDES-0003 ».

The exhibition is part of the Astronomy Festival of Provence <https://festival-astronomie-provence.lam.fr>

L'exposition a obtenu le soutien de :

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PRACTICAL INFORMATION

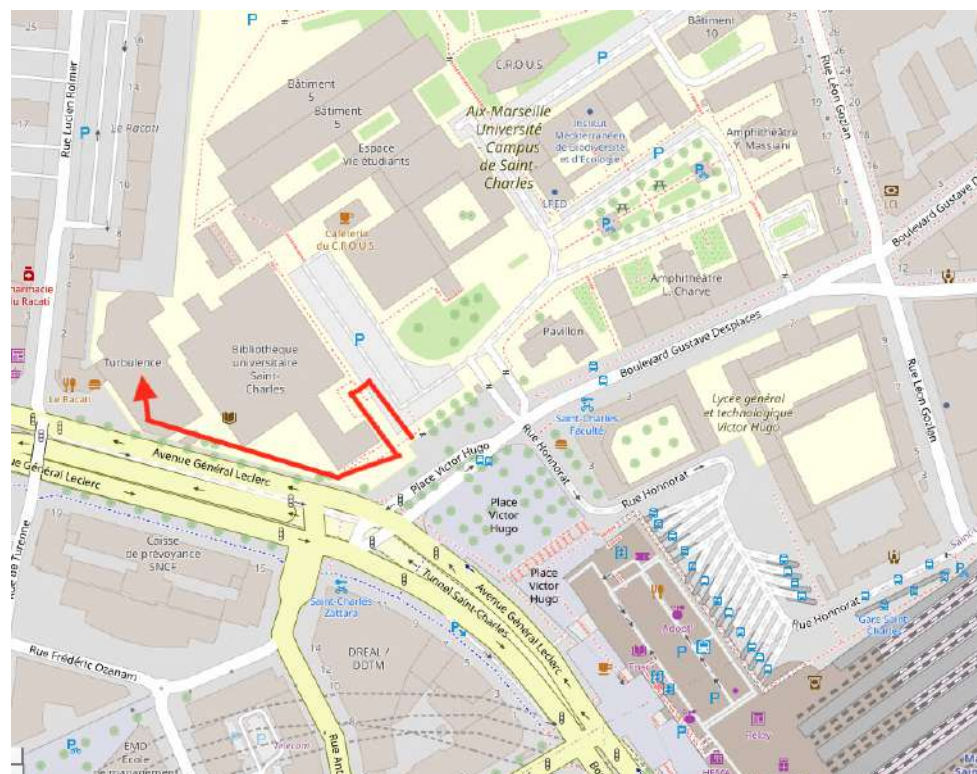
TURBULENCE building Salle de Projection et Salle d'Exposition

Site Saint-Charles
3, place Victor Hugo - 13331 Marseille

> Free entrance with AMU card.

> RFree ticket reservation:

<https://www.billetweb.fr/pro/turbulence>



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In which began to take photographs
Early hand 3rd Age Photographed Sirius. Not that, 9 minutes de-
mon. Photograph on the life of the Plate in consequence of want
of adjustment. 3 days across refrangible end of spectrum.

April 3? Night not very favorable. Took a photograph of Venus with
a wet Plate and 8x exposure. Greater part of spectrum
strongly reddish but without lines. In more refrangible
part of spectrum a few fringes of lines.

Afterwards tried to photograph Betelgeuse with a dry plate and
exposure of 30 m. No image which may be accounted for by the
light being overexposed with the white haze.

EXHIBITING SPACE

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MAKING THE UNIVERSE VISIBLE

> EXHIBITION | May the 5th – 12th 2023 |

The exhibition proposes a diversified presentation of an element of language in the museography of Space: the screen.

By presenting several approaches of the relationship between the physical sign of video materiality and its conceptual and cultural signifiers, it relates several possible uses: the screen in the projection room, the screen outside the projection room and part of the artistic works, the screen as different tools.

We will discover it as a surface, a place of truth or deception, a vehicle for composition or a tool for making vision possible.

The exhibition is composed of a dedicated projection space and an exhibition space plunged into darkness: far from a white cube isolating the subjects by an adapted light, this space is more akin to the concept of the *camera obscura* as a place of material appearance of images or of scientific exhibit.

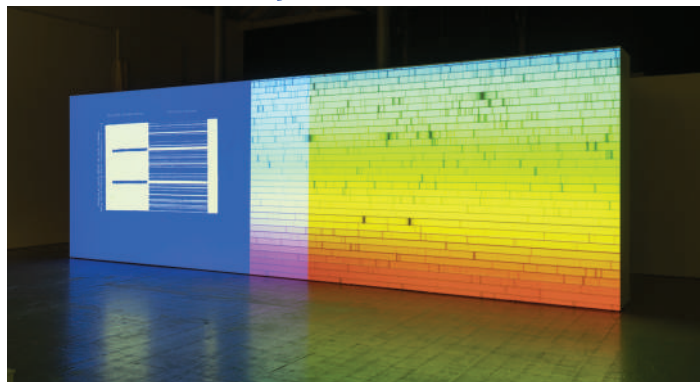
The museographic path welcomes the spectator through a corridor conceived as a transitional lock and is organized according to two intertwined themes/courses:

- > from near or far: the scales or distances of space-time, from man to the cosmos, from the cosmos to man, or the consideration of non-human perception; this aspect also anchoring the exhibition in the human sciences
- > from the invisible to the visible; this aspect linking (astro)physics and aesthetic questions linked to the visual arts.

Through the relationship between the selected works, great importance is given to the presence and feeling of the astronomical theme through different disciplines and approaches, making the message accessible and appealing to all audiences.

■ GROUND FLOOR

Stellar Spectra, Nanna Debois Buhl, 2020.



Installation - 10 minutes

The work in astrophysical photography and spectroscopy of the English astronomer Margaret Huggins is used in the installation as a prism to reflect on the mechanisms that make things visible or invisible, remembered or forgotten. The primary colours of the spectra (red, blue, yellow, green) and the geometric shapes (circle, triangle, rectangle, square) constitute the basic elements of the visual language. The two video channels are designed to have slightly different and asynchronous durations, creating infinite variations of visual overlaps and juxtapositions between the two sides.

Familiar, Adrien Tinch, 2022.

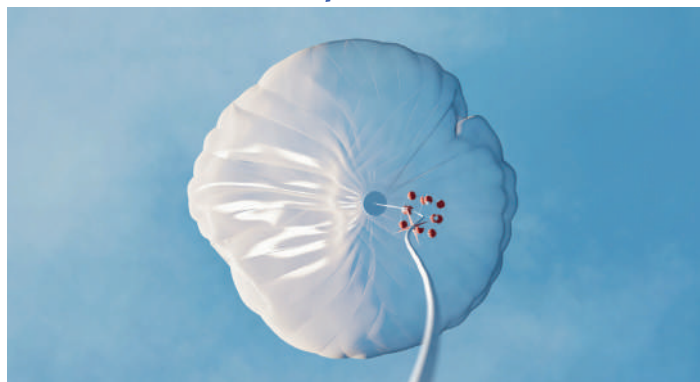


Olfactory installation: fragrance.

Familiar is a fragrance replicating the oldest known smell to date, that of the Murchison meteorite, known to be the oldest object on Earth. Dated between 7 and 7.5 billion years ago, the meteorite gives off a strong odour due to the many organic components found inside.

The artist thus proposes a breakthrough of the fourth wall and makes the spectator the actor of an experience that is both immersive and immaterial.

Un ballon qui dérive se fiche de savoir l'heure qu'il est, Antoine Belot, 2017.



3D Animation panoramic video - 10 minutes

Produced as a result of a residency with the CNES Space Observatory, the work follows on from the appropriation of archives from the French space conquest concerning the first stratospheric balloon launches and the birth of the Eole project.

The human presence during the scientific balloon experiments disappears to let the Space objects express themselves, allowing another spatial and temporal scale to appear. The video tool finds its raison d'être here in the representation of time in motion.

Collection of the CNES Observatory.
On deposit at Les Abattoirs, Museum - Frac Occitanie Toulouse.

■ MEZZANINE I

Téléprésence, Romain Sein, 2014.



Video - 7 minutes

The work presents the interaction between the tourists of a bizarre campsite and a screen (TV) within the screen that retransmits images of the imminent launch of the first European telecommunications satellite.

Everything is said: the disembodied representations, the models and prospective visions of the space project provoke a relative interest in the holidaymakers; however, these revolutions make their way, as if from a distance, into our lives, to radically transform them. The setting itself is of a deliberate "strange falseness", reconstructed from real shots, elements filmed on a green background and 2D and 3D models.

A retro-flavoured meta-reflection on our realities.

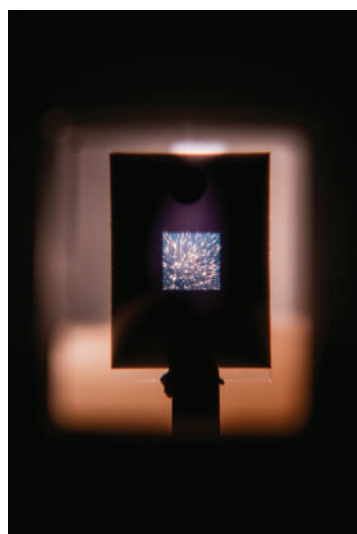
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■ MEZZANINE II

Deep Field, Félicie d'Estienne d'Orves, 2019.

The very device of vision is evoked and as if dissected in this installation. And the question of the scale of vision, enacted by the fruition of the work.

Deep Field is the name of the image obtained by the Hubble Space Telescope in 1995. In this seemingly empty region of the sky, a window of a few millimetres revealed thousands of galaxies embracing a cosmic perspective of more than eleven billion light years. The *Hubble Deep Field* is a visual evidence of an infinite number of worlds with billions of suns in each galaxy.



Installation: slide, candle and magnifying glass

■ AT HEIGHT

Point du jour, Adrien Tinch, 2022.



Video - 8 minutes

The work shows in real time the duration of the visual disappearance of stars at dawn. Light, a constitutive element of vision, and of video presentation, is thus here an actor in the disappearance of visibility; at the same time tool and object. A *mise en abyme* relating our position in Space and in the face of the tools of vision and tele-vision.

■ PROJECTION ROOM

Vision Verticale, Marvin Gaye Chetwynd, 2013



Puppet movie - 31 minutes

For the production of this film, the Observatoire de L'Espace - commissioner of the work within the framework of the *New Patrons* action, with the mediation of the Dijon Consortium - provides its "spatiosphere": an interactive device which proposes a set of short films offering a combined view on the knowledge resulting from Space and space activities.

The game and the environment created are based on the "grotesque", an element often present in the work of the British performance artist, and highlight the various questions raised by the evolution of our society.

Collection of the CNES Observatory.
On deposit at Les Abattoirs, Museum - Frac Occitanie Toulouse.

In Præsentia, Justine Emard, 2021



Video - 9 minutes

The work brings Jade, a female rhesus monkey, the main character of the narrative, face to face with a film within a film made from archival images from the CNES, ranging from old, highly pixelated images to ultra HD images. In parallel, the artist draws luminous superimpositions on the image, inspired by a laser instrument capable of detecting possible bio-signatures in Martian rocks.

The questions of sensation, presence and otherness are evoked in the face of the history of space exploration.

The sound ambiance is composed from Martian acoustics recorded by the rover, sampled, looped and rotated in a synthesizer to bring out their materiality.

Collection of the CNES Observatory.
On deposit at Les Abattoirs, Museum - Frac Occitanie Toulouse.

Cercate Ortensia, Pauline Julier, 2021



Video - 16 minutes

Inspired by Amelia Rosselli's Italian feminist poem, *La Libellula (Pane-girico della libertà)*, the work builds up in layers, through a montage of great evocative force, a critical reflection on our fields of perception and our relationship to the environment, a film blending scientific, personal and social network archives.

Between homage and revenge in the face of its literary heritage, Rosselli's poem draws on the ambivalence of the figure of Hortense in Arthur Rimbaud's poem « H », between a surge of openness and an intimate withdrawal. *Cercate Ortensia* recreates a circular movement marking a liberating breath of air in the face of the past and old age. It explores the fall, the disappearance, the oblivion, the evanescence, tracing a link between the research of scientific pioneers, the disorientation linked to the loss of memory of her ageing and sick father, and the burning topicality of the ecological catastrophe.