



Traduction/Translation

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Traduction/Translation

On our screens and in our existence, 0 and 1, an unbroken series of numbers translate our sensations into images, texts and sound. From identical elements, have emerged a complex perceptive web.

Translation is a problematic which allows us to question the deep ambivalence in the digital. For on one hand Digital constrains various medias (images, texts, videos...) into a unique language formed of 0 and 1, which makes it translatable in a literal way, on the other hand an exact translation is impossible.

Then how can we translate, i.e. interpret the behaviour of the viewer in an interactive system. How can we translate a text into an image in order to construct a story? What are the places that allow us to go between technologies and our affects? Is the simplicity of binary language a source of inaccurate translations, separation effects and shifts, which would open new and unpredictable significance? Translation incidents offer a world of possibilities and it questions the disjunctive relation between an aesthetic system and the very plural public.

Is Art a foreign language, impossible to translate?
What is the resistance of translation?

Is it the transfer from one language to another that allows the significance to be transmitted? And isn't thought always dreamt as translatable¹?

Can the signifier and signified be divided? And if some untranslatable exist, isn't it the absolute dream of peculiarity, a sort of absolute unique form? But translation must take place, therefore an impossible possible. One can and has to translate, especially when it is possible.

One speaks easily of the impossibility of translation. It is a current experience for a translator to find that task impossible. This possibility is thought in continuity with difficulty, and the difficulty starts with the first sentence. For the translator translates events before translating words. Even a word is already being carried away by the sentence, the syntax. In this difficult angle, the heroic and angelic task of a translator is so hard that it becomes too difficult to carry on. It is impossible.

But this impossibility defies the possibility of translation. In continuity with it, nothing is translatable, nothing is untranslatable.

Another impossibility exists, or a new order of impossibility, both more simple and more radical, which would have nothing to do with difficulty, but it is a rather silly one. Here it goes: when the language of a text is remarked/noted as a natural language, it can't be translated. A simple sentence: "Cette phrase est en français" (this sentence is in French). The words "cette phrase" refer to this sentence where these words are, it cannot translate because its meaning is mixed with its truth in act. The sentence does not cause any problem of meaning, it is not hard to translate, it is impossible.

This capacity of a language to be itself happens every time it uses the idiom. For example "apprendre par coeur" (to learn by heart). The language curls itself up its

1. Jacques Derrida, *Donner du temps (de la traduction)*.



idiom, tries to protect her identity, and it is that which invites and calls a mechanical ² way which would not be called translation anymore.

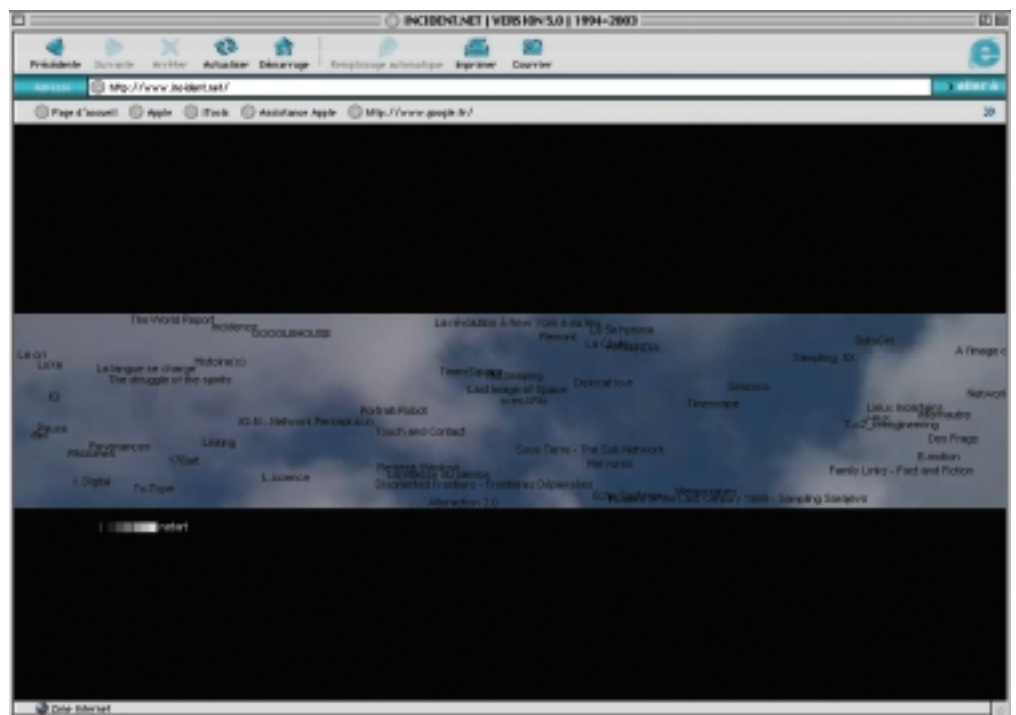
Another example is Bilingualism: The studies related to bilingual phenomenon are various³: There are Julien Green, Samuel Beckett, Vladimir Nabokov and Franz Kafka as examples of auto-translation. Beckett writing at the speed of the thought in a language which is not his, as if the thought - this speed of interiority - was always foreign.

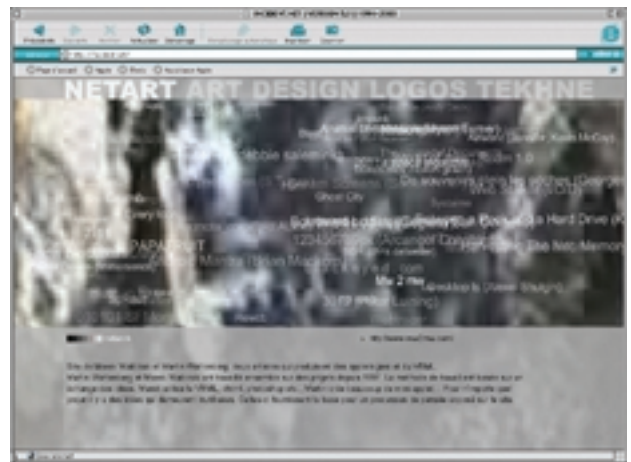
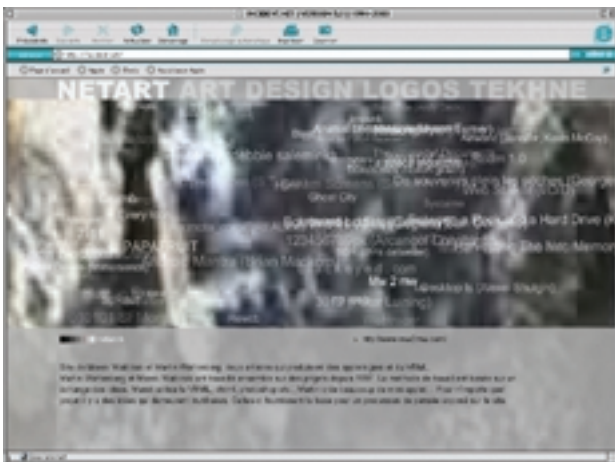
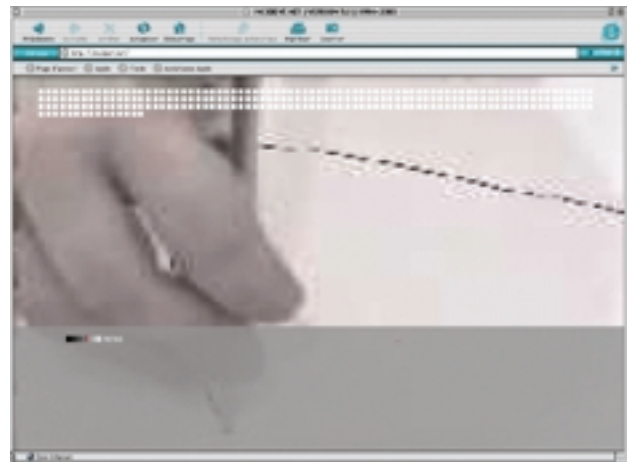
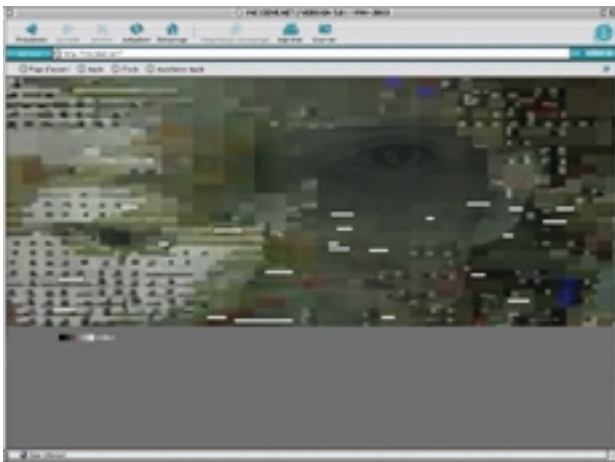
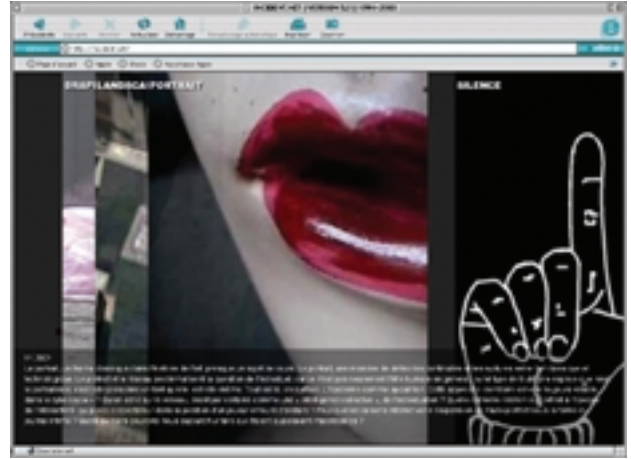
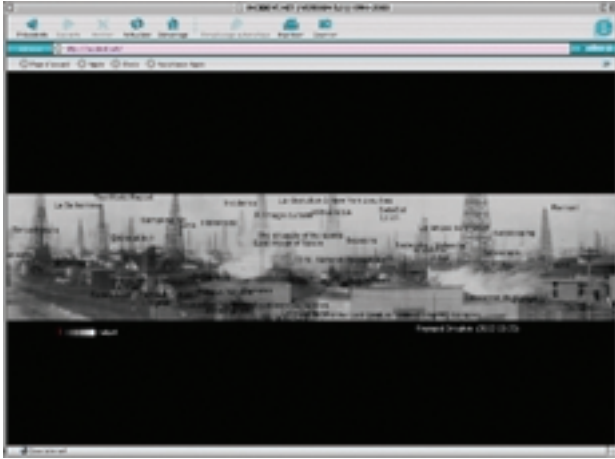
2. De nombreux traducteurs automatiques existent en ligne, par exemple <http://tr.voila.fr>.

3. Pour n'en citer que quelques uns : *Bilinguisme et contact des langues*, William F., Klincksieck, 1977.
Attitudes et représentations liées à l'emploi du bilinguisme, Maurice Riguet, Publications de la Sorbonne, 1984.

www.incident.net

ABSTRACT Suspend the stream of the network. One moment. Produce perceptions, waste time, give it. Infer differences and dissonances, interferences. No information to be found, suspension of the instrumentality: a perceptive drift. Leave of the medium and look for the language, write. Appropriate computer programming as Logos rather than as Ratio. Interrogate articulation between the affectivity and the machine, our prosthesis. Articulate plastic, narrative, structural, informative, social parameters. Work alone or with the others on a given theme. Introduce the other into the process of production as part of the network and the anonymity. Incident in the sense of incidence, the tiny resists in the cybernetic megapole. An obstacle in the indifference of the information. Build uninhabitable spaces.





Julie Morel
Temp/

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New media artist. Born in 1973. lives in Paris and London. First studying video in Lyon (France), then time based media in Birmingham (UK) and in the National Fine Art School in Paris with C. Boltanski & T.Brown; finally researching in the interactive research Dep't in the « Arts Décoratifs » in Paris and writing a thesis on digital abstraction. She has exhibited her videos and internet work in many festivals. (ISEA2000 in Paris, Vidéoformes, Le Fresnoy's National Studio, film festival in Liverpool, Dak'art in Senegal, web-biennale in Istanbul...) and galleries. Her work questions the human involvement and affects in computer and software. She is working as a technician in the Fine Art school in Paris and as a multimedia designer.

A video triptych, in a minimal form: black or white screen with black and white texts, flashing light and blurred wording.

Generic (title sequence)

« You speak to me with words, when I look at you with feelings. » Pierrot le fou, JL G. Scenarios and fictions are weakening my life. My life is not a film but a title sequence. This title sequence, this enumerative definition of my life is the by-product of a constant generation of energy: I am producing heat. I am consuming myself. Every second that is passing, I am blowing out. Soon, nothing will be left. I seized this light, I name it, and I work with it on my computer.

Playing with the words which have two meanings, like generic (both title sequence and to generate in French) this video is showing how our interacting with the computer is coupled by the computer interacting with use, thus changing our way of perception.

Submission

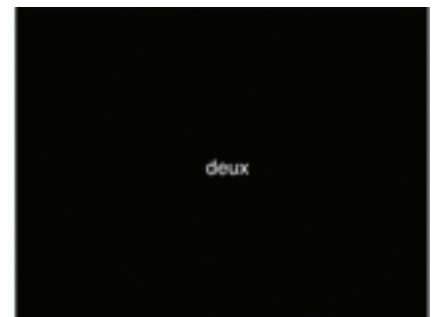
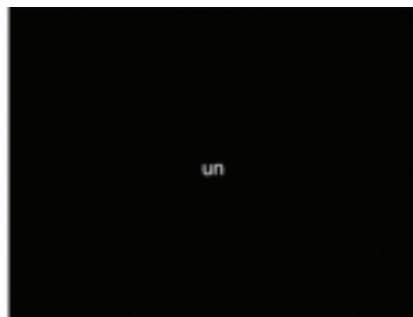
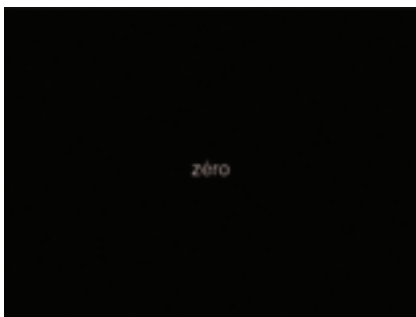
Keyboard shortcuts are part of my life, Ctrl+Z is burnt into my memory like it is into my computer's.

Submission is telling the story of a relationship, from the beginning to the end, using those keyboard shortcuts: From Ctrl + N (new) to Ctrl + Q (quit)

Enumeration (In French language only)

An infinite loop between the digits: once classified in a numerical order (computer generated images), once classified in an alphabetical order (computer generated images).

<http://incident.net/video/mov/submission/>



Grégory Chatonsky
La révolution a eu lieu à New-York

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Born in Paris. Live and work in Paris and Montreal. Studies of philosophy (Paris I Sorbonne), art and technologies (ENSBA Paris). Works as media artist since 1991. Founding member of incident.net (1994). Between 1995 and 1998 he created the CD-Rom « Mémoires de la déportation » which obtained the Mobius Prize (1999). Artist in residence at the CICV (1998-2000), C3 (2001), Fontevraud abbey (2002) and Villa Medici hors les murs. Les Inclassables (2002-03). Now a teacher at Le Fresnoy, National Studio of Contemporary Arts : <http://www.le-fresnoy.tm.fr> He Works on interactive and database fiction, language and space.

A work inspired both by the 1974 published novel "Project for a revolution in New York", by Alain Robbe-Grillet, and the events that took place on September 11th. An automated generator is fetching images and sounds related to given words on the internet. The translation and association of those different medias enable the construction of a new form of narrative. Its material is memory and flow of cyberspace. By seizing real time information from the internet, the narration is unpredictable and lead to a unique film.

It is commonplace to think that our hyper-industrialized societies are exclusively visual while text dominates image on the internet. To exist physically on a digit format, each image has a name that is its index. Search engines, the way to connect to digital data, are mainly text based. When you look for an image, ones enter its name.

This text domination questions the complex relation between those two ways of thinking. There is always an interlacing, a problem, a question, or a no-man's land between alpha-numerical and iconography.

Nowadays, the question is not to produce new images but to find the already existing image in storage.

This project is part of "sampling", a series of work on the "New Roman", generation and flux.



Reynald Drouhin
Des Frags

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Both net and video artist, he has presented his work at the Biennial of Montreal, Canada ; and at the festival « Champ Libre manifestation internationale video & art electronique » in 1999. He has also participated in ISEA 97 Chicago, Imagina in Monaco (1998) and the Web Art Festival « Web bar » (1999) in Paris. Reynald Drouhin has received the Grand Prix of the Cyberfestival in Rueil-Malmaison in 1999 and the Multimedia price of the DRAC Auvergnés/Vidéoforces in Clermont-Ferrand in 1997. Since 1990, Reynald worked on many Web art sites and numerical projects. Since 2000, he is an artist-teacher in the Fine Art School in Rennes, France.

To defragment the Internet with Images: With the aid of one or several "key words": to determine the images that will be researched (mosaic modules) to recompose the image one has submitted (the matrix). "Des frags" is the de-fragmentation of the Internet... A multitude of information is available on the web, and this project allows all these informations to coexist together in the one final image: a matrix that will serve as a global reference point of the different elements of which it is composed...

<http://desfrags.cicv.fr>



Marika Dermineur
Google house

marika@incident.net

Net Art Artist, websites Author, Marika Dermineur lives and works in Paris, France. She is working on questions related to the network, possibilities of a program to produce language, a structure of accounts, images and sounds, affect, a sensitive trouble. She studied interactive video, interactive installations, and theoretical research about artistic creation on Internet at la Sorbonne, with Jean-Louis Boissier at ENSAD, and Stephane Natkin in CNAM. She also collaborates with other artists in many works, and does some interventions in the Fine Art School in Rennes as a professional of multimedia.

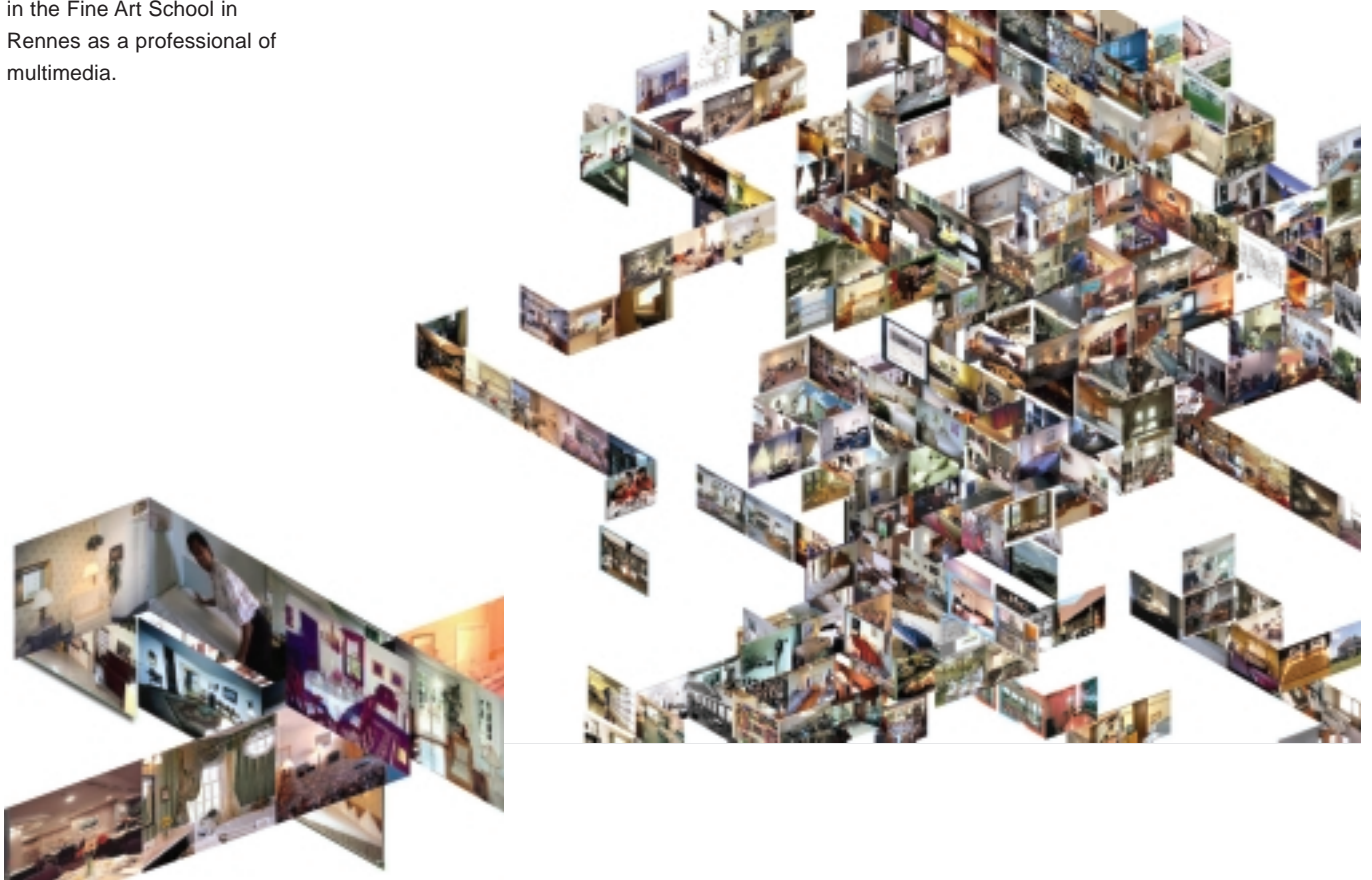
The concept of representation join questions related to translation, to transposition. The modes of representation such as perspective, composition, or editing are not enough any more. It is necessary to go through language, programming and communication. Space should be reinvented.

Googlehouse proposes an interpretation of our domestic space. It is a question of breaking up the house into a list of words, living room, kitchen, bathroom, etc, to launch a research on these words and organize the result, that is to say to put the totality of images of a house rooms on line.

Googlehouse is the transposition of the house on the internet, by diversion of the search engine of images, the translation of the words attached to the house in their thousands of visual equivalents and their setting in perspective in a dynamic construction industry.

<http://www.incident.net/works/googlehouse/>

Co-author: Stéphane Degoutin. Lives in Paris. Works on questions of a theoretical nature related to the city and architecture. He is in particular the author of a book to be appeared on the phenomenon of the gated communities in the USA.



Maja Korac
de_à/from_to

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Graphic designer. Born in 1976. Lives in paris. She graduated from the Camondo school in 1999 (interior architecture and furniture design - Paris). She worked with *Integral Ruedi Baur and partners* and *e/n/t design* on signposting and corporate identity projects, mostly in the cultural domain. Her personal work questions the relations between space, object and image.

de_à/from_to is an opportunity to show two projects where the city is the common inspiration subject.

The tower

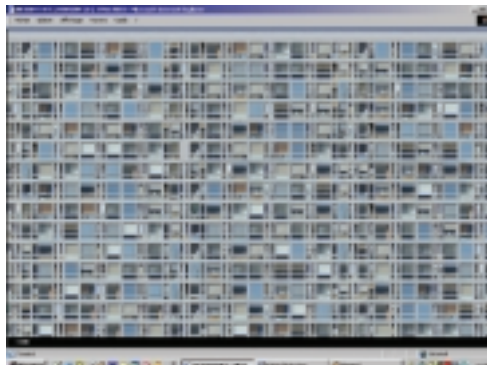
From building_to drawing

A serie of Illustrations made from pictures. Project in progress.

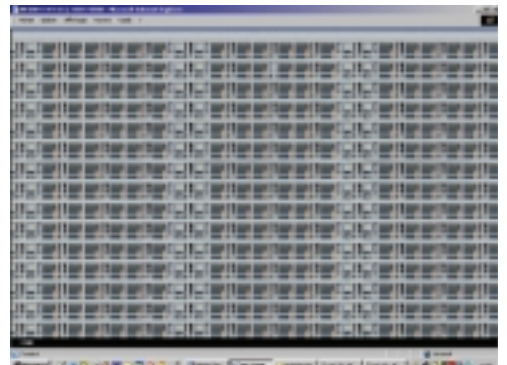
The facade

From building_to screen

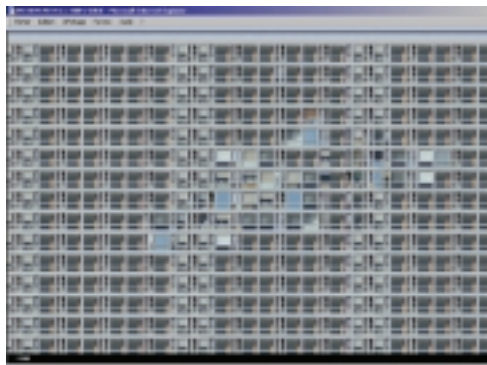
Interactive project. A composition game with the façade of the building of the French architect Jean Dubuisson, well known because of its transparency which makes the interior of the apartments visible from the outside.



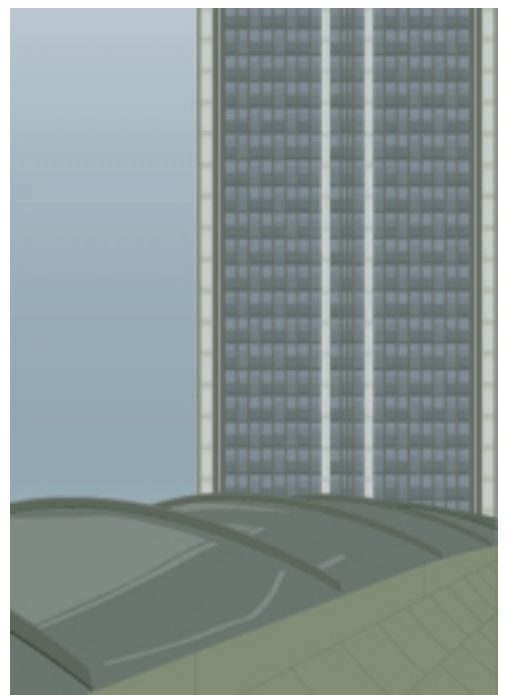
real façade



click on a window



roll-over the façade, etc.



The tower Illustration



Michael Sellam Dialogues

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Net Art, Video and Audio Artist, Michaël Sellam lives and works in Paris. He's working on relationships between body, space and time. He studied interactive fiction, video, audio and interactive installations with Anne-Marie Duguet at La Sorbonne and Jean-Louis Boissier at ENSAD, and he is during 2003 running a workshop in the Fine Art School in Rennes as an invited artist. Since 1992, Michaël Sellam has realized installations, audio works, video art, video installation artworks and interactive installation artworks. His works reveals itself as an experiment of the creative possibilities of the new technologies and the viewer's adaptability. His interactive and audio works has been presented in several exhibitions and festivals worldwide. (Numer in Paris, Milia in Cannes, Microsound and Steim in Holland, Radiotopia for Ars Electronica Center festival, Placard # 5 organized by Büro, Reload at the Istanbul Museum, Villette Emergences in Villette numérique, Videoformes Festival, "Jouable" exhibition in Geneva...) He also associate technological artworks to their declensions as interactive installations and to derivation products. Experimenting art possibilities.

A generative soundtrack. Voices from foreign languages. Two images represents the same person doing the same gestures in two different places. they try to translate, to interpret what the other says but it seems impossible for them to understand each other. One is 0 and the other is 1. They are perfect twins from two different countries, two different culture and two different languages. They are perfect strangers with the same genetic code. Dialogue is a fiction for the Internet, an interactive / generative A/V drama.



Contact
Press
CV

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Contact

For more information, please contact Julie Morel (for english speaking) or KRN Dermineur, our project manager.

Press

Press articles including "Art Press, le Monde, Libération, Beaux-Arts Mag, etc" are accessible on-line:

<http://incident.net/press>

Incident member's CV

<http://julie.incident.net>

<http://gregory.incident.net>

<http://reynald.incident.net>

<http://marika.incident.net>

<http://maja.incident.net>

<http://michael.incident.net>

<http://krn.incident.net>

