



MONTREAL'S ELECTRIC SUMMER JUNE 26 TO AUGUST 05



Montreal, March 8, 2018 – ELEKTRA brings **the international to Montreal in a cultural event of unprecedented scale with the 4th edition of the International Digital Art Biennial (BIAN)**. This year's host, Arsenal Contemporary Art, is a celebrated hub of Montreal culture that is recognized for its high-quality program. Located in the dynamic neighbourhood of Griffintown, surrounded by emerging companies, new businesses, and the Lachine canal, Arsenal Contemporary Art will be one of our key partners for this year's edition.

The **BIAN and the 19th edition of the ELEKTRA festival, taking place from June 26 to August 05**, are entitled **AUTOMATA: Sing the Body Electric** in reference to Walt Whitman's 1855 poem I Sing the Body Electric. In this ode to physicality, the author explores ideas of the mind, the electrified body, and the ways in which these elements interact, implicitly or explicitly, in respectful or exploitative relations. Today, the "electrified" body is in dialogue with other bodies and systems in multiple and ever more innovative ways. In the Anthropocene era, and as the dream of the augmented body becomes a reality, it is more necessary than ever before that we question our relationship with different technologies as well as their impact on nature. There is no longer any doubt that humans are playing an active role in the modification of ecosystems around us, for which we must take responsibility.

The 2018 BIAN will foreground innovative artists whose practices – artistic, technological, and scientific – call into question the status of the body and the human in an ever more connected universe.

4th BIAN 2018 – AUTOMATA exhibition

The International Digital Art Biennial (BIAN) presents its major **exhibition AUTOMATA: Sing the Body Electric at Arsenal Contemporary Art from June 29 to August 05, 2018.**



With the goal to develop a joint program, ELEKTRA and Arsenal work together this year to create a shared artistic vision. In 2016, Arsenal hosted the 3rd edition of the BIAN which received a warm reception from the public and critics alike, contributing to the renewal of the existing partnership between our two organizations. 2018 therefore marks a turning point in our collaboration with Arsenal, in which we reunite to promote and produce the 4th International Digital Art Biennial.

The guest of honour for the 2018 BIAN will be Germany, and we welcome guest curator Peter Weibel, artist and director at the **ZKM - Zentrum für Kunst und Medientechnologie Karlsruhe (Karlsruhe Center for Art and Media)**. A dozen German artists will join up with over 30 international artists from North America, Asia, and Europe to present their robotic, immersive, virtual- and augmented-reality works, sculptures, and digital video for Montreal audiences.

19th edition of the ELEKTRA festival

Ahead of and alongside the AUTOMATA: Sing the Body Electric exhibition, ELEKTRA presents a series of visual and digital performances. Representing the very best from North America and around the world, these will take place at iconic locations within Montreal's contemporary cultural scene. **From June 26 to July 1, the SAT (Society for Arts and Technology) and Arsenal Contemporary Art** will play host to a series of immersive performances, which invite audiences to rethink the status of the body and humanity through monumental technological works. Our goal is to create an unrivalled momentum via a powerful exhibition of digital performances.

12th edition of the International Marketplace for Digital Art

Running parallel to the ELEKTRA festival, the 12th edition of the International Marketplace for Digital Art (IMDA) will be held on June 28 and 29 at Centre Phi. The event will bring together major players in the international digital arts scene, specifically producers, exhibitors, curators, gallery owners, and journalists. The aim is to encourage new exchanges and collaborations as well as the international outreach of artists from our region. For this year's edition, the format has been refreshed to include presentations and round-table discussions: artists, exhibitors, producers, and guest curators will be invited to discuss their practices in many domains relating to visual arts and new technologies. Free and open to the public, the meetings will allow participants to introduce their own productions and organizations. Canadian artists will also present their practices and works to the invited guests at these panel discussions, allowing their digital art creations to gain exposure with a view to their eventual exhibition abroad.

Collaborations old and new

As well as the program at our new gallery, running parallel to the BIAN, ELEKTRA will also be staging a number of **satellite exhibitions** around the city of Montreal in addition to our main events. A number of iconic contemporary cultural spaces in the city will be hosting our projects, including: Never Apart, OBO-RO, Perte de Signal, Lethbridge exhibition centre, Eastern Bloc, Ellephant, Galerie Trois Points, and Vox.



ELEKTRA Invites

This year, for the first time, ELEKTRA will be presenting a new project designed both to raise cultural awareness and to develop and solidify new audiences. Via this project, and in the spirit of sharing and discovery, ELEKTRA will focus particularly on promoting access to arts and new technologies among young people, women, and audiences from the local community.

The 2018 edition of the BIAN promises once again **to be one of the largest events in North America dedicated solely to contemporary digital art**. Thanks to its vast range of events and diverse audiences, ELEKTRA offers a program that is at once rich, innovative, and adventurous.

Links

Website

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Acknowledgements

ELEKTRA would like to thank its **partners**, whose contributions are essential to our activities.





**FIRST ARTISTS UNVEILED
SING THE BODY ELECTRIC - AUTOMATA 2018
INTERNATIONAL DIGITAL ART BIENNIAL (BIAN)
ELEKTRA FESTIVAL**



Montreal, May 29, 2018 – For its 4th edition, the International Digital Art Biennial (BIAN) will stage a **series of events entirely dedicated to contemporary digital art**. The main exhibition will take place from **June 29 to August 5, 2018 at Arsenal Contemporary Art in Montreal**.

The theme of this edition, **AUTOMATA – Sing the Body Electric**, concludes the AUTOMATA cycle initiated in 2016. The guest curator is **Peter Weibel**, director of the ZKM, Center for Art and Media Karlsruhe (DE) thus providing a spotlight on **Germany**. The 19th edition of the ELEKTRA festival opens with a series of exclusive performances taking place from **June 26 to July 1, 2018**.

**GLOBAL AND NORTH-AMERICAN PREMIERE PERFORMANCES FOR THE ELEKTRA FESTIVAL,
JUNE 26 – JULY 1, 2018**

For its 19th edition, ELEKTRA offers a **series of unique audiovisual performances**. Audiences will have the exclusive opportunity to discover from **26 to 30 June**, the performances by **Alex Augier (FR) & Alba G. Corral (ES) - end(O)**, and **Chikashi Miyama (JP) - Trajectories** in the dome of the **Société des Arts Technologique (SAT)**.

In the run-up to ELEKTRA's 20th birthday, the 19th edition of the festival opens on **June 29 with an evening of performances in North-American premiere at Arsenal Contemporary Art** with French artists:

Tattoo Hacking by **NSDOS (FR)** examines the link between the actions of the tattoo artist, the technology used, and its relationship with the body.

Some Songs by **Anne-James Chaton (FR)**. With *Some Songs*, Anne-James Chaton takes as a starting point the songs played in public spaces, cafes, restaurants, supermarkets, and waiting rooms, paying special attention to the flow of the lyrics. He then samples and reinterprets the lyrics in sound and image through visual writing based on Morse code, the precursor for digital communication.

«*uncanny valley*» (*uncanny valley*) by **Freka Tet (FR)**. Tet's performance is a satirical live performance presented as a musical & visual multifaceted's project focused on finding an instinctive and radical audio language generated by the intermediary of sensors, DIY Softwares, Game Engines, Face-tracking, & Internet browsing/borrowing.



Πton - COD.ACT ©Alain Ziegler

To open the evening's events, ELEKTRA – with a continual eye on the Swiss art scene – presents the duo **COD.ACT (CH)** with the **North American debut of their new performance Πton**, an intriguing sound installation.

AN INTERNATIONAL PROGRAM FOR THE INTERNATIONAL DIGITAL ART BIENNIAL (BIAN), JUNE 29 TO AUGUST 5, 2018

This year, the BIAN presents its major exhibition AUTOMATA – Sing the Body Electric at Arsenal Contemporary Art from **June 29 to August 5, 2018**. The program features an eclectic selection of works by Canadian and international artists.

«We consider it essential to offer to the public this type of cultural meeting of international level. This unprecedented event aims to create an unequalled momentum for all contemporary art actors as well as for an audience increasingly interested in the arts and technology.»

Alain Thibault, artistic and general director, ELEKTRA.

PREVIEW SHOWING OF A KOREAN CREATION

The Biennial will be an opportunity for the public to discover a new Korean creation at its world premiere: *Over the Air* from **TeamVoid & Youngkak Cho (KR)**.

WORLD-RENOWNED INTERNATIONAL ARTISTS

Artist **Addie Wagenknecht (US)** also uses robots to highlight the inconsistencies of our era. In the *Optimization of Parenting, p.II* she explores the idea of motherhood as full-time work through the use of a robotic arm designed to optimize the parenting process.

Even more dreamlike is *Portrait on the Fly* by **Christa Sommerer and Laurent Mignonneau (AT-FR)** which offers the viewer an interactive experience. A swarm of thousands of virtual flies continually constructs and reconstructs the portrait of the person standing in front of the screen.



Two interactive works by **Daniel Rozin (US/IL)** *Wooden Mirror* and *Darwinian Rotating Lines Mirror*.

The video *Robot (Resistance series)* – *School (Resistance series)* – *Clerk* – *Brain Surgeon (Obstructions series)* – **Ali Kazma (TK)**.

SATELLITE EXHIBITION PROGRAM

As well as its major exhibition of contemporary digital art at Arsenal Contemporary Art, ELEKTRA is also **collaborating on a number of satellite exhibitions** around the city of Montreal:

- **VOX** presents *Étant données* in collaboration with the research-creation program “Au-delà des images opératoires” from **April 26 to June 30**.

- **ELLEPHANT** presents *All We'd Ever Need is One Another* by Adam Basanta, from **May 4 to June 2**.

- **PERTE DE SIGNAL** presents *DRONE[s] – Résonances sympathiques et autres exercices de translation* by Emile Morin, from **June 14 to June 27**.

- **GALERIE TROIS POINTS** presents *Suis-moi je te fais, fais-moi je te suis* from **June 15 to August 25**.

- **EASTERN BLOC** presents Jane Tingley's *anyWare* from **June 30 to July 4**.

- **CENTRE LETHBRIDGE** presents Samuel St-Aubin from **September 7 to November 4**.

- **OBORO** presents Émilie Payeur's residence *I ounce Thought Trees Could Sing but it was all in my head* from **June 28 to 29** at the **International Marketplace for Digital Art - MIAN**

12TH EDITION OF THE INTERNATIONAL MARKETPLACE FOR DIGITAL ART

The **12th edition of the International Marketplace for Digital Art (MIAN)** will also take place as part of the ELEKTRA festival on **June 28-29 at Centre Phi**. This year, the MIAN will propose an innovative format with a series of round tables dealing with current themes of contemporary digital arts:

- Exhibiting Contemporary Digital Arts

As part of the MIAN, participants of the round-table will be invited to give an overview of their cultural environment and of their respective organizations and networks; at the same time evaluating the networks' concrete impacts at the present time.

- Producing Contemporary Digital Arts

In the past ten years, exhibitors and other cultural organizations have played a crucial role in supporting artistic creation by aiding artists in new productions. How can this support for creation be not only continued but improved?

- Art and Science

In the Anthropocene era, where the impact of human activity on nature is no longer in doubt, more and more artists are using technology as a medium to question the impacts of human activity on the planet.



- Digital Creation and Contemporary Art: “L’art numérique n’existe pas”?

What is the meaning of “digital art” in 2018? What is its position vis-à-vis contemporary art? Is digital art –whether evolutive, generative, or virtual – a true interrogation of the status of the artwork? What issues are raised by works with digital components when we choose to place these works in museums or collections?

- Contemporary art and economic strategies

Contemporary art poses new questions while continuing to subvert the codes and values of the art world. Much like other genres of artwork, such as conceptual art and land art, digital works have caused the art market to rethink its strategies.

In partnership with international exhibitors, curators, and producers: Gilles Alvarez (Biennale NEMO - FR), Sylvia Andriantsimahavandy (thecamp - FR), Maria Luisa Angulo (Trias Culture - SE), Samuel Bianchini (EnsadLab - FR), Luc Brou (Festival Interstice - FR), Doo Eun Choi (Independent curator - KR), Alex Czetwertynski (Festival Day For Night - US), Christophe De Jaeger (Gluon et Bozart - BE), Shauna Jean Doherty (InterAccess - CA), David Dronet (Festival Interstice - FR), Bernard Gilbert (Le Diamant - QC-CA), José Manuel Gonçalves (Centquatre - FR), Cédric Huchet (Scopitone - FR), Yvan Le Bras (Elektroni-k - FR), Kate Mondloch (Auteure - US), Irini Papadimitriou (V&A Digital Design Weekend - UK), Valentina Peri (Galerie Charlot - FR), Margit Rosen (ZKM - DE), Jean-Emmanuel Rosnet (Mirage Festival - FR), Frank Testaert (Papa’s Production - FR), Mathieu Vabre (Seconde Nature - FR), Anne-Cécile Worms (Art Jaws - FR), Maxence Grugier (Journalist, critic and independent curator - FR), Dominique Moulon (Journalist, critic and independent curator - FR), Annie Quenneville (VICE Magazine - CA), Greg J. Smith (Editor, HOLO / CreativeApplications.Net - CA)

ELEKTRA’S MEDIATION PROJECT

ELEKTRA INVITES

For the first time, and as part of the 4th edition of the BIAN, ELEKTRA will this year be presenting a new project designed both to raise cultural awareness and to develop and solidify new audiences.

Présence- The Robotic Performance Aiding Mediation

What if you could visit an exhibition without leaving your house; without leaving your screen? What if you could experience a work of art through the eyes of a robot? These are the questions raised by the *Présence* project. **Compagnie générale des André Girard Inc.** offers the public a playful and immersive experience by giving them access to exhibitions, among other things, through remotely guided robots, and the chance to partake in cultural events without physically being there.

Links

[Website](#)

[Promo video](#)

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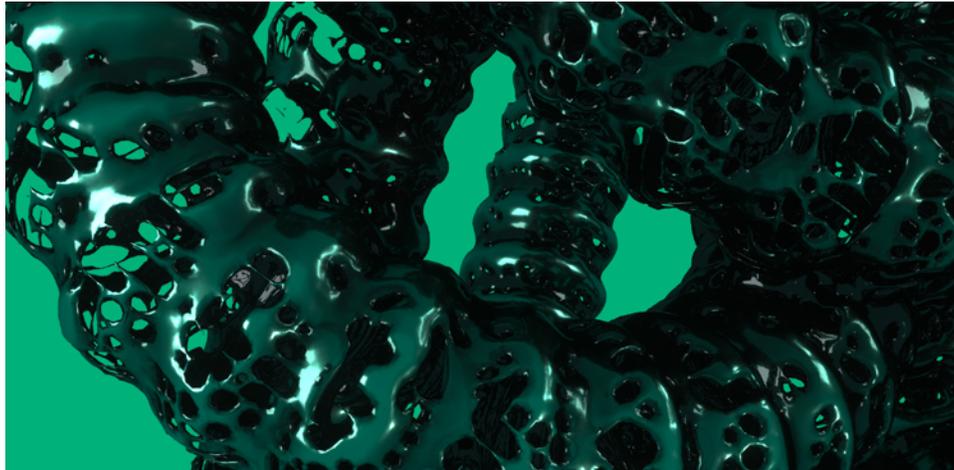


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**FULL PROGRAM
INTERNATIONAL DIGITAL ART BIENNIAL (BIAN)
ELEKTRA FESTIVAL**



Montreal, June 12, 2018 – We are delighted to unveil the full program of exciting events for the 4th International Digital Art Biennial (BIAN) and the ELEKTRA festival. The 19th edition of ELEKTRA will take place from June 26 – July 1 at the Society for Arts and Technology (SAT) and at Arsenal Contemporary Art. The 4th edition of the BIAN will be held from June 29 – August 5 at Arsenal Contemporary Art, its grand opening on June 29 will be an evening dedicated to contemporary digital art, featuring rare and remarkable performances. Coming together under the theme **AUTOMATA – Sing the Body Electric**, more than thirty local and international artists have been selected to present a broad spectrum of works, representing the best and most ground-breaking of contemporary digital art.

FINAL WAVE OF ARTIST OF THE INTERNATIONAL DIGITAL ART BIENNIAL

Manfred Mohr (DE) - *P1690_2x8&P 1680-D, Artificiata II* / **Bernd Lintermann, Nikolaus Völzow & Peter Weibel (DE)** - *Bibliotheca Digitalis: Three Phases of Digitalization* / **Ralf Baecker (DE)** - *Mirage* / Ed Fornieles (UK) - *Mother & Tulip Fever* / **Aleksandra Domanovic (RS)** - *Substances of Human Origin* / **Le duo Projet EVA (Simon Laroche & Etienne Grenier) (QC-CA)** - *L'objet de l'Internet* / **Li Alin (QC-CA)** - *V.DREAM* / **Skawennati (QC-CA)** - *Time TravellerTM* / **Omer Fast (IL)** - *3D August* / **Adam Basanta (BC/QC-CA)** - *All we'd ever need is one another* / **Light Society, Sakchin Bessette & Aliya Orr (QC-CA)** - *Whispers* / **Pierre Huyghe (FR)** - *Human Mask* / **Robin Meier (CH)** - *Synchronicity* / **Caroline Monnet (QC-CA)** - *Like Ships in the Night*.

AUTOMATA – SING THE BODY ELECTRIC EXHIBITION AT ARSENAL CONTEMPORARY ART: AN INTERNATIONAL PROGRAM

For its 4th edition, the BIAN will be reinforcing its partnership with Arsenal Contemporary Art by holding a major exhibition within its gallery spaces. Local and international artists will come together for a cultural event on an unprecedented scale: featuring over thirty artists from all over the world, the exhibition will be an extraordinary event, both for the public and for participants from within the domain of contemporary art.

The spotlight this year is on Germany, with thanks both to BIAN 2018 guest curator **Peter Weibel (director of the ZKM: Center for Art and Media Karlsruhe, DE)** and to a selection of artists who embody the vitality of the discipline; their works are the beating heart of the **AUTOMATA – Sing the Body Electric** exhibition.

BIENNALE ART
NUMÉRIQUE
DIGITAL ART
BIENNIAL

Audiences will have the opportunity to discover (or rediscover) creations by German artist and algorithmic art pioneer **Manfred Mohr (DE)** whose works *P1690_2x8* and *P1680-D, Artificiata II* explore geometric abstraction as visual music.

Meanwhile, with their augmented reality installation *Bibliotheca Digitalis: Three Phases of Digitalization*, artists **Bernd Lintermann, Nikolaus Völzow**, and **Peter Weibel (DE)** lead a reflexion around the status of the book and its digital evolution.

Mirage by **Ralf Baecker (DE)** generates a synthesized landscape, using a projection apparatus based on optical principles and artificial neural network research. *Mirage* is presented with the participation of the Goethe Institut.

The **AUTOMATA – Sing the Body Electric** exhibition invites reflection on human beings and their relationship with technology. Several of the featured artists question corporeality and its development in tandem with technological advances.

With the interactive work *Portrait on the Fly*, duo **Laurent Mignonneau and Christa Sommerer (FR-AT)** interrogate “selfie culture” by confronting spectators with their own faces deformed by swarms of flies.

Interactivity and the representation of the body are also central to the two works by **Daniel Rozin (US/IL)**, with the famous *Wooden Mirror*, which reproduces in a surprising and subtle way the image of the visitor.

The real-time information flow of newsfeeds and social media also forms the basis for *Mother* and *Tulip Fever*, two works by **Ed Fornieles (UK)**. Here we find the “Finilaris,” adorable avatars whose emotions correspond to the perpetual flux of global monetary values.

With *Substances of Human Origin*, by artist **Aleksandra Domanivić (RS)** continues her research in the circulation and reception of images and information. In particular, she explores how the meaning of these – and even the way they are classified – can be transformed by changing contexts and historical circumstances.

During the opening weekend (from **June 29 – July 1**), **Simon Laroche and Etienne Grenier (QC, CA)** team up as **Projet EVA** to present *The Object of Internet*. In this mausoleum for the end of the Web, visitors become part of a dystopian post-human fiction, in which all that remains are the artificially-animated ghosts of their own selfies on social networks.

Visitors will also have the chance to witness the phenomenon of waking dreams via the virtual reality installation *V.DREAM* by **Li Alin (QC-CA)**.

Like many artists, **Skawennati (QC, CA)** uses the human body, viewed through the lens of digital technology, as a means to depict society. Her first machinima production *Time Traveller™* follows a young Mohawk man in the year 2012 who uses his era’s technology to visit a number of important historical events, bringing an uninterrupted timeline of Indigenous history to life.

The Phi Centre joins BIAN to present a striking work from the personal collection of its founder and director, Phoebe Greenberg, **Omer Fast (IL)** presents his 3D video *August*. Viewers are plunged into the life of the troubled German photographer August Sander; more broadly, the piece calls into question the choices made by a man who comes to represent a fractured society.



BIENNALE ART
NUMÉRIQUE
DIGITAL ART
BIENNIAL



Wooden Mirror, Daniel Rozin, Bitforms gallery, 2014

In a more robotized vision, relationships with the body and with large-scale technological production are explored in the work by **Ali Kazma (TK)** with his videos *Robot – Clerk – Brain Surgeon*.

Addie Wagenknecht (US) also uses robots to highlight the inconsistencies of our era. In the video *Optimization of Parenting, p.II*, she explores the idea of motherhood as full-time work through the use of a robotic arm designed to optimize the parenting process.

Adam Basanta (BC/QC, CA) goes one step further with his installation *All We'd Ever Need is One Another*, a “continuously running art-factory operating independently of human input.”

The automatization that technology enables and its constant presence in our daily lives also have an impact on nature. Going beyond relationships with the body, artists of the Anthropocene era are raising new questions: in a world where we are more technologically assisted, what might this impact on nature look like?

Sakchin Bessette and Aliya Orr (QC-CA), who work together as **The Light Society**, are keenly aware of such questions. With their spectacular installation *Whispers*, in global preview at the BIAN, the artists merge art therapy with the pursuit of sensoreality.

In another global preview, *Over the Air* comes to us from the **TeamVoid trio and Youngkak Cho (KR)**. With a more Cartesian approach, the artists use data mining to highlight the human impact on a natural world already stretched to its limits.

Pierre Huyghe (FR) explores the outer reaches of our imagination with his video *Human Mask*, filmed in Fukushima in Japan, set against his own depiction of an ecologically-endangered world. Huyghe is a contemporary artist internationally recognized for his works exploring the boundaries of fiction and reality.

Our relationship with nature is also thrown into question by **Swiss artist Robin Meier's** installation, *Synchronicity*. In this exploration of the concept of free will, a machine is transformed into a living actor inside an insect colony.

Even more dreamlike is *Like Ships in the Night* in which **Caroline Monnet (QC-CA)** takes us on a sea-voyage across the Atlantic, exploring, at the same time, ideas of the ocean floor.



THE ELEKTRA FESTIVAL PROGRAM

At the **Société des Arts Technologiques (SAT)**, fans of digital art will be treated to a hand-picked program of global premieres created exclusively for the Satosphere: **Alex Augier (FR) and Alba G. Corral (ES)** stage their collaborative performance *end(O)*, while **Chikashi Miyama (JP)** presents *Trajectories*. Both will take place from **June 26 - June 30, 2018**.

One of the highlights of the festival will be the BIAN's **grand vernissage on June 29 at Arsenal Contemporary Art. This evening of performances in North American premiere will see French artists presenting works that chime with the festival theme.** Over the course of the evening, the performances will combine to create a landscape of infinite possibilities, in which endless diversions, deformations, and re-mixes are made possible in the digital era.

Tattoo Hacking from **NSDOS (FR)** examines the link between the actions of the tattoo artist, the technology used, and its relationship with the body.

With his *Some Songs* performance, **Anne-James Chaton (FR)** takes as a starting point the songs played in public spaces, cafes, restaurants, supermarkets, and waiting rooms, paying special attention to the flow of the lyrics. He then samples and reinterprets the lyrics in sound and image through visual writing based on Morse code, the precursor for digital communication.

uncan viley (uncanny vally), created by French artist **Freeka Tet**, is a satirical live-show in the form of a multifaceted musical and visual project. The work hinges on the search for a radical, instinctive audio language – itself generated via sensors, DIY software, game engines, face-tracking, internet navigation, and borrowing.

Ever attentive to the Swiss art scene, ELEKTRA presents the duo **COD.ACT (CH)** to kick off the performative evening with the North American debut of their new creation *Πton*. As the focal point of this 19th edition (from June 29 – July 1), *Πton* is a sound and robotics performance featuring an intriguing creature that interacts with four performers.

Meanwhile, *Présence* offers a robotic performance aiding mediation, courtesy of **the Compagnie Générale des André Girard Inc. (QC, CA)**.

In addition to these events, the **12th edition of the International Marketplace for Digital Art (MIAN)** will be held on **June 28 and 29 at the Phi Centre**. The program's professional stream, the MIAN brings together major players (producers, exhibitors, curators, gallery owners, and journalists) in the international digital arts scene to encourage exchanges, collaborations, and the international outreach of Canadian artists. This year's MIAN will incorporate a new format with a series of round-table discussions on current issues in contemporary digital arts.

[**VIEW COMPLETE PROGRAM**](#)



SATELLITE EXHIBITIONS ACROSS THE CITY

As well as its major exhibition of contemporary digital art at Arsenal Contemporary Art, ELEKTRA is also collaborating on a number of satellite exhibitions around the city of Montreal:

- **VOX** presents *Étant données* in collaboration with the research-creation programme “Au-delà des images opératoires” from April 26 to June 30.
- **PERTE DE SIGNAL** presents *DRONE[s] – Résonances sympathiques et autres exercices de translation* by *Emile Morin* (QC, CA), from June 14 to June 27. Students of Jean-Ambroise Vesac (in the Master’s degree in Digital Creation at UQAT) will also open their student Lab to visitors from June 28 to July 1.
- **GALERIE TROIS POINTS** presents *Suis-moi je te fuis, fuis-moi je te suis* from June 15 to August 25, curated by Benoit Palop.
- **EASTERN BLOC** presents the telematic installation *anyWare* by **Jane Tingley (MB/ON,CA)**, from June 30 to July 4.
- **NEVER APART** presents **The Inevitability of a Strange World** by **Olga Fedorova (RU)**, from July 12 to September 29.
- **CENTRE LETHBRIDGE** presents Samuel St-Aubin (QC, CA), from September 7 to November 4.
- **OBORO** presents the *DRONE* installation by Donna Legault (ON-CA) and the work of resident artist Émilie Payeur (QC, CA): *I Once Thought Trees Could Sing But It Was All In My Head*, from June 28 to 30.

The 2018 edition of the BIAN promises once again to be one of the largest events in North America dedicated solely to contemporary digital art. Thanks to its vast range of events and diverse audiences, ELEKTRA offers a program that is at once rich, innovative, and adventurous. An occasion not to be missed!

Links

[Website](#)

[Promo video](#)



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COMPLETE PROGRAMMING 12TH INTERNATIONAL MARKETPLACE FOR DIGITAL ART – MIAN



Montreal, June 5, 2018 – **The 12th edition of the International Marketplace for Digital Art (MIAN)** will also take place as part of the ELEKTRA festival on June 28-29 at Centre Phi. MIAN hosts major international players from the digital art scene, aiming to stimulate our local artists's outreach, as well as foster new collaborations. The MIAN takes the form of short presentations: international guests describe their activities and local artists and organizations share the works and projects they want to promote abroad. The goal of MIAN is to bring together international professionals of contemporary digital art, be they curators, broadcasters or journalists, and our local artists to increase the opportunities for dissemination outside the province and the country. The MIAN allows to intensify the presence of Quebec and Canada abroad and becomes an economic lever for the cultural community. In addition to the artists' presentations, the MIAN 2018 will propose **an innovative bilingual format with a series of round tables dealing with current themes of contemporary digital arts.**

THURSDAY JUNE 28

As every year, Quebec artists will be invited to present their recent artistic creations with opening with Alain Thibault, director of ELEKTRA Festival and The International Digital Art Biennial – BIAN.

Alain Thibault (QC-CA) / Adam Basanta (QC-CA) / Bay Dam (SE) / Nicolas Bernier (QC-CA) / Émilie Payeur (QC-CA) / Projet EVA (QC-CA)

- Panel #1: Digital Creation and Contemporary Art: “L’art numérique n’existe pas”?

What is the meaning of “digital art” in 2018? What is its position vis-à-vis contemporary art? Is digital art –whether evolutive, generative, or virtual – a true interrogation of the status of the artwork? What issues are raised by works with digital components when we choose to place these works in museums or collections?

Guests : Gilles Alvarez (Biennale NEMO - FR) / Irimi Papadimitriou (V&A Digital Design Weekend - UK) / Margit Rosen (ZKM, Zentrum für Kunst und Medien - DE) / Kate Mondloch (University of Oregon - US) Moderator: Dominique Moulon – Critic and independent curator (FR)



- Panel #2: Producing Contemporary Digital Arts

In the past ten years, exhibitors and other cultural organizations have played a crucial role in supporting artistic creation by aiding artists in new productions. How can this support for creation be not only continued but improved?

Guests: David Dronet (Festival]interstice[- FR) / Doo Eun Choi (Independent curator - KR) Bernard Gilbert (Le Diamant - QC-CA) / Yvan Le Bras (Elektroni[k] - FR)

Moderator: Annie Quenneville - VICE magazine (QC-CA)

- Panel #3: Contemporary art and economic strategies

Contemporary art poses new questions while continuing to subvert the codes and values of the art world. Much like other genres of artwork, such as conceptual art and land art, digital works have caused the art market to rethink its strategies.

Guests: Sylvia Andriantsimahavandy (HIVE: thecamp - FR) / Anne-Cécile Worms (Art Jaws - FR) / Valentina Peri (Galerie Charlot - FR) / Shauna Jean Doherty (InterAccess - ON-CA) / Alex Czetwertynski (Day for Night - TX-US) Moderator: Greg J. Smith - Editeur, HOLO / CreativeApplications.Net (CA)

FRIDAY JUNE 29

Presentation of Quebec artists and structures: **Alexis Bellavance (QC-CA) / Cinzia Campolese (QC-CA) / Rosalie Dumont-Gagné (QC-CA) / Navid Navab (QC-CA) / Oli Sorenson (QC-CA) / Jean-Ambroise Vesac (QC-CA)**

- Panel #4: Exhibiting Contemporary Digital Arts

As part of the BIAN, participants of the round-table will be invited to give an overview of their cultural environment and of their respective organizations and networks; at the same time evaluating the networks' concrete impacts at the present time.

Guests: José-Manuel Gonçalves (Centquatre - FR) / Maria Luisa Angulo (Trias Culture - SE) / Mathieu Vabre (Seconde Nature - FR) / Jean-Emmanuel Rosnet (Mirage Festival - FR) / Franck Testaert (Papa's Production - FR) Moderator: Dominique Moulon - Critic and independent curator (FR)

- Panel #5 : Art and Science

In the Anthropocene era, where the impact of human activity on planet is no longer in doubt, more and more artists are using technology as a medium to question the impacts of human activity.

Guests: Luc Brou (Festival]interstice[- FR) / Samuel Bianchini (EnsadLab - FR) / Christophe De Jaeger (Gluon et BOZAR - BE) / Cédric Huchet (Stereolux - FR) Moderator: Maxence Grugier - Journalist, critic and independent curator (FR)

Links

[Website](#)

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