

"Art-Fiction"

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Nobody came to seek the shipwrecked men on the raft of "The Medusa"! Who would have been interested in the crew and its cargo of human flesh, since the captain as proud as he was inefficient had already cut the mooring ropes. In the picture of Géricault, the diverse facts offer a new set of themes to pictorial art oscillating between classicism and romanticism. The defects, the virtues, the values change camp and are metamorphosed, pouring forth a new batch of beliefs and knowledge. The generation of the Restoration, focused on colonial productivity and universal conquest, would not accept failure, but the risk of an aborted mission was the price to be paid. Whereas the raft focuses on a false horizon, intellectuals and specialists rise above both the depressed and the victims. In spite of them, they are frequently associated with a race for life, driven both by a desire to live and to survive. And yet, hope rests eternal amongst the survivors, because they know that safety is no longer down to providence but down to the individual.

Nobody came to seek the shipwrecked men of the mission "Apollo 13"! How it could have been any different? It was a routine mission, at first criticized by the Media, and the chiefs at NASA had provided neither a reserve rocket nor a spare space capsule. In Ron Howard's film, a media event provides a new set of themes to cinematographic oscillating between modernity and the contemporary. The defects, the virtues, the values change camp and are metamorphosed, pouring forth a new batch of beliefs and knowledge. The generation of the Thirty glorious ones focused on the productivity of the consumer society and the conquest of space did not admit to failure, but the risk of an aborted mission was the price to be paid. Whereas the service module and the two capsules focus on a false horizon, engineers and technicians are mobilized at Houston Mission Control under the orders of Werner Von Braun, striving to find a solution for those lost astronauts. In spite of them, they are frequently associated with a race for life, driven both by a desire to live and to survive. And yet, hope rests eternal amongst the survivors, because they know that safety is no longer artificial but virtual.

What remains today of these various facts and these media events? All traces have virtually disappeared except for some wreckage in the Atlantic Ocean and for the lunar modules abandoned in the Sea of Tranquility and on other explored sites. Slavery and genocide prevailed for long periods before being recognized and abolished. The Turks still suffer today from the Armenian question. Some claim that the American lunar landings were just Hollywood stunts. Terrestrials debate the question of earth warming, but they do not realize that survival will depend on their capacity to undertake alternative journeys. Reality or Science fiction? Information or intoxication? Reality or Art-fiction? For Charles-François Duplain, known as Bedeau, to speak of things which never existed and ask oneself "why not?" is a sustainable and responsible contribution from the artistic world faced by contemporary planetary problems. As nobody will come to seek the navigators of our lost illusions and nobody will come to seek us in our failing solar system, why not go in search of

others? Why not portray ones ancestors and descendants through a series of artistic and fictitious self-portraits to show proof of allegiance and preparedness? Why not illustrate the lunar modules of the Apollo 11 to 16 missions through a series of artistic and fictitious images to show both derision and decision? Why not use the various facts and media events to make people aware of the urgency and importance of the situation? This is the role reserved by Bedeau for the multiple works of a serial nature entitled "Self-portraits" and "Ruins sélènes".

Born of the great technological challenges from the space race of the 60s, rocked by the psychedelic sounds of the 70s, solidified by Napoleonic history and informed by the development of new communication and information technologies (NTIC), the Jurassic contemporary artist, invites us to invent his future and to discover his new world: "Art-Fiction". Our ancestors constantly discovered new territories to appease their needs for growth and development: Phoenicians in Malta and Carthage, Greeks in Greater Greece, Portuguese and Spaniards in America... In the same way in art, history tells us about the conquest of new territories: from myth to logos, from mystery to symbolism, from the figurative to the abstract, from concept to actuality, from metaphor to authenticity... Faced by these realities, there is, on the one hand, the artists who await external solutions and are destined to be reactive, and on the other hand, those which believe in being proactive in creating the conditions for a new reality. Amphion versus Bedeau. Two musicians, two artistic concepts. Whereas the first continues to adapt by being suppliant to the desires of the gods, the second will manage to adapt by submitting to his own desires. But before submitting to the possibility of this fictitious art, let's once more turn to mythological art:

« Ecoute !

Je veux être par toi présent et favorable

A la race mortelle.

Je place en toi l'origine de l'ordre,

... »

With these words, Apollon entrusts to Amphion the invention of Hermès: the Lyre and the Plectre. Then it continues:

« Amphion, Amphion,

...

Arme-toi de la Lyre ! Excite la nature !

Que ma Lyre enfante mon Temple,

Et que le roc s'ébranle au nom du Nom Divin !

Tire-moi du chaos ces ruines des monts,

... »

As Paul Valéry reveals in the melodrama of Amphion put to music by Arthur Honnegger, "weak humans dream in their sleep of a splendid dawn". On awakening, the dream little by little returns to the spirit, such are the reminiscings of Socrates. Fiction is projected onto reality, and what is more, it recreates an authentic reality, the reality of its author. The mission proscribed for Amphion becomes clearer and more specific when all is set to the sound of the Lyre. A fresh sound tackles the disorder of the rocks: a cord vibrates, a boulder crashes down with a deafening noise; another strummed cord makes a delightful sound, a few rocks roll and slip noiselessly down; a dazzling ensemble, as rich as art's resources can produce, and the vibrations of the surrounding nature are all pervasive. The rocks march on triumphantly to universal acclaim. The building of the Temple is a sign of recognition and recovery. The reworking of the creative act, be it artistic, scientific or technical, gives direction to life and assigns new emotional values to the living.

Would the echo of the Lyre still be audible today? If Science and technology speak about cords, super-cords and vibrations to explain the ultimate nature of quantum matter, then is today's subject matter that of art and its relationship with music? Do the canticles of Pythagorus still dialogue with the guns of beauty granted to the golden age and the harmonic ratios therein? Would music have preserved its evocative capacity of order, composition and creation to revive the waste lands, the ruins and the other remains of both city and territory? With the life and works of Charles-François Duplain, the metaphor of the myth of Amphion pleads guilty: the musician dialogues with the geometrician, the dream becomes reality, art is fiction. This is the link between Amphion and Bedeau.

Present as much on the ground in a diffused way as crystallized in the museums of contemporary art, the work of the Jura artist bears testament to the meeting of music and geometry, between art, science and technology: it is to the sound of its "Lyre électrique" that Marshall's wall becomes a genuine work of art, it is the sound of the "Strat" that animates the pavements of the road outside Sion Station, likewise the pebbles of Laténium and the ceramics of the structure crossing the village of Val-d'Illiez, such are the notes of a cosmic range supporting a Harmony of the Spheres unceasingly recomposed by Rainer-Maria Rilke, Paul Valéry, Châteaubriand and others...

In the same way the "Bedeau" exhibition at the Jura Museum of arts in Moutier, showed that it is with the force of Plectre that a stray block of the Temple of Apollo emerges from the courtyard of the Bechler villa. It is via the vibration of the Corde that Test cards undulate according to a new way of writing a numeric partition, a perfect digital recording reminding one of the perfect Man of Vitruve resurrected to universal acclaim at the Rebirth by Léonard de Vinci. It is however with the simplicity of a non-musical ear and the modesty of an untrained surveyor that the listener and the visitor will best be welcomed, the evocative power of work as contextual as artificial.

On reflection, the ultimate work created by Charles-François Duplain for the Moutier exhibition is the large hall with its huge wing supported by authentic wooden columns, as sublime as they are ridiculous. With its pure geometrical form and its precise artistic content, you can compare it to a genuine universal musical box winding and unwinding its bar codes as it recomposes, just like the genuine multipurpose Turing machine automatically generating its own genetic programme, and regulating its cybernetic operation with feedback that is sometimes negative, sometimes positive. If science becomes fiction with the Cambridge mathematicians, art becomes fiction thanks to the artist musician surveyor of Undervelier. Art-Fiction requires a theme which the viewer is invited to uncover through experimental trips *in situ* and *in vitro*. Fictitious artwork is autonomous, self-founded and self-generated. It lies somewhere between reality and fiction. The uncertainty which it evokes brings us back to the problems of the interpretation of quantum physics which are still being generated even after the in depth research of Niels Bohr, Werner Heisenberg and Erwin Schrödinger. The source of this mechanism does not dry up just because the author as well as the spectator develop a suitable strategy, according to the epistemologist Ferdinand Gonseth, another Jurassian open to art and geometry, i.e., a true strategy of engagement supported as much by the recurrence of writing and reading of calibrated measurements linking men in their phylogenèse, as by the remains of the composition and the comprehension of the harmonic ratios distinguishing men in their eighties. What is there left to say about the miniatures, notebooks and the semi-Persian boxes which the Jurassic artist leaves to our critical commentary? Let's stop here, because, through these works of "Art-Fiction", the artist does his utmost to show his wares and multiple focal points, so dear to the poet Raine-Maria Rilke, buried in the vaults of the Church of Rarogne in the Haut-Valais, so that some order comes from pure chance. Another artistic work, done for the tomb of Bishop Nicolas Schiner in Sion's Church St-Théodule of Sion, perfectly illustrates this research through the relationship of Part/Whole, Local/Global, Order/ Disorder, Necessity/Chance.

Admittedly, the day will come when the earth will disappear with the end of the solar system. Yet nobody will come and look for us! We will be delivered to our own fate. Nobody will come to seek the shipwrecked men of planet "Earth"! Herein the bitter truth. With Al Gore, hope leads to responsibility, clearly illustrating our true commitment. But, time is short, because the end is nigh. Every model from the contemporary scientific community confirms it: 2015 is the year beyond which nothing will ever be the same again. Likewise for 2085. The Apocalypse is still some time off, and the degrees of freedom of "Gaia" are still too important to allow a finite limit for the 21st century. This is not science fiction! The Rome Forum theory developed in the 70s during the first oil crisis, seems to find, today, a link between rationality and reality. Why is this so? Could determinism be rekindled after frequently being pushed back by existentialists? Chance or Necessity? This dichotomy stems from Gaston Berger's belief that: "futurology is a method which consists of "building the present from the future, instead of regarding it as a continuation of the past"; a method which can be used to transform the present as a reflection of one's vision of the future; which pre-supposes some creative imagination and a reflection on the possible, in order to vanquish resistance, and to rise above fear and...hope. "The active man can no longer be satisfied with tradition, knowledge of the present and his own experiences." It is this view which was to inspire Gaston Berger to form the concept

of futurology. This represents a significant reversal in traditional attitudes. Because today we cannot find operational models in the past or even in the present which, in fact, is already the past. Evolutionary acceleration and our complex systems compel us to forge new thought processes. Generally, under current conditions, we can only react to situations which are imposed upon us. Modern life has suppressed durability and prevents longer-term planning. This leads to short-term management following already obsolete models. The rapid turnover of models, the acceleration of wear and tear and obsolescence means the new is already old. Will we never manage to plan our time? To be proactive – rather than reactive – we must stop repeating past mistakes and find projects to move forward with. This is the proposal put forward by futurologists. At first, futurology simply proposed to imagine the future and transform the present according to this vision. But it is obvious that the vision of the future will evolve and therefore one will need to continually redefine the strategies in the present context. It is a sort of attitude – vision training. But, futurology is also a moral insofar as it takes into account both human and social dimensions.

In fact, nobody will ever come to seek us, because nobody left us. Would the cynicism of Cioran give good reason for man to be replaced? Despair can lead to a belief that we should never have been born. It enables us to play out the parameters of evolution, without waiting. Here is what Charles-François Duplain shows is possible for us to go through in his fictitious artistic work: testament to our desire to meet other people? This opening stipulation progresses to changing points of reference. "Change one's own viewpoint on the world and create an authentic new world", here are the two fictitious acts which excite the Internet surfers of the "Second World's" modern informational tendency. It is a way of escaping from current cultural pressures and of being reborn in a reproductive fashion.

"Art-Fiction" is the art of the "Second World". Its currency is manifest: "Nobody is coming to look for us, so let's go and look for them!" From a strategic point of view, this new contemporary art suggests four principles of experimental recreation:

- the taking into account of the undesired effects of any action and production
- the assignment of a new function to an action or an unspecified product
- the assumption of responsibility for the functioning of any new action or new product
- the re-sequencing of the phases of a mission with the aim of security and reproduction

Science fiction is calling out to art-fiction. This proposal is in answer to the question, what will be the art of the 21st century? It is at the heart of the contemporary numerical debate. Will truth, beauty, the good and the healthy leave a place for authenticity? Faults, virtues and values once again change camp and are metamorphosed. Whatever else it might be, contemporary re-creation of art is a true fire of fictitious art! The artifice becomes "fictitious art". The art of the "Second World" brings a new dimension to the rational and reality as predicted by Ferdinand Gonseth : "a thought becomes what you make of it and a reality opens up to he who is self-profligating ". If man finds a project, it then develops a direction and an emotion as intended for it. No one really knows how or why, but if everyone commits to this splendid fiction, it then becomes reality. As for futurology, step by step the intention

has moved from the individual to the virtual. Virtual or artificial conscience, it is this which distinguishes Amphion from Bedeau. Happy Amphion, chosen one of the gods thanks to the mediation of the Muses! Happy Bedeau, because nobody came to seek him, but found us for him!

Here is to your fictitious work Dupnapo!