



IN MEMORY OF ME
« Toward a new gesture directory »

**An innovative concept:
creating a double work of art within the same work of art**

7 years of research and development

**More than 30.000 hours of
creative, scientific and technological work**

**A democratic work universally accessible,
with a strong educational dimension
inviting to ideas exchange, action
and contemplation**

**Never before in all Art History
has a work of art offered to more than 2/3 of humanity
the possibility to identify, to project and to recognize itself in it**

« In Memory of me », a project with universal resonance

We have entered the digital era. Everyone recognizes that we are experiencing a major technological revolution each day impacting more the very nature of our human behaviors. In our current environment focused on visual and virtual, images and the recent phenomenon of selfies submerge us. In no time, the practice of selfie has become a mass phenomenon, collectively fully absorbed, revealing the evolution of the status of the subject itself. This generalized practice of self-portrait conveys in fact a global and major anthropological shift.

Cell phones have become a true extension of ourselves, and the transcultural generalization of selfies (more than 300 million of new selfies posted everyday on social networks) raises the questions of the place, the usefulness and the power of images in our contemporary societies.

A global self-staging

The practice of selfie appears as a way of reinsuring and rooting in a world where individuals do not necessarily find space to express themselves freely and to share, to exert their vital need for games (especially social), for theatricality through the staging of their passions. The selfie has therefore become an essential ritual for each and every people.

Toward a new gesture directory

Such a self-staging, at arm's length, generates the emergence of a catalog of new gestures at a global scale, incorporating expressions, meaning and use at a level unparalleled in the history of humanity. Its aesthetics, glorifying posture, body, heroic expressivity and the will to catch an immediate action revives the tradition of the representation of Gods and well-known figures as it was practiced in Antiquity, especially during the Hellenistic period. Instruments of power, knowledge, entertainment, care or seduction, smartphones have replaced both in function and symbolism, Zeus lightning bolt, Apollon's lyre or Hermes caduceus.

First part : Sculptures to convey and to reveal a new form of universal non-verbal communication

The body language characteristic of the practice of selfies I have listed and indexed over more than three years, constitutes the creation of a new form of universal non-verbal communication. These hand movements, their strength, their sensitivity, their agility, their determination exhibit plastic qualities I wanted to highlight them by choosing full-scale sculptures - human size 180cm - to install a direct relationship and confrontation with the viewer. The work of art is especially characterized by the fact that whatever your gender, ethnic origin, religion, job... you can identify with it, project yourself and recognize yourself in it. It generates an immediate interaction.

Relationships with time, new technologies and memory

The work « In Memory of Me », was made using the most innovative 3D-printing technologies, thanks to the support of a French company -Initial les Créations- however respecting the traditional sculpting techniques. Statuary questions a key point in our civilization. The questions seem to be focused on self-assertiveness and on a constant research for recognition ; they are also linked to the shifts brought by virtuality and the digital transition, what these reveal of the subject status, of public space, of our need for myths, of our addiction to new communication ways. This work of art is an invitation to look into a world undoubtedly seeking out new ways to be together, new self-images for the millions of people in it. It also raises the question of sculpture today, and the relationship with time and memory.

As many research directions led between 2013 and 2017 in collaboration with sociologists, anthropologists, art historians, political analysts, photography historians, digital experts... Many of them have written texts connecting their area of expertise and the work of art, adding therefore a scientific backing to the artistic work.

Second part : An original graphic work of art animated through an augmented reality app

Another phenomenon contributes today to self-construction: tattooing. It has been developing in parallel, in a similar exponential fashion and at the same global scale as the selfie practice. A recent study reveals that more than one third of the world population is tattooed. This practice, which is a real art form in itself, touches all cultures, all nationalities, all ages, all religions and social categories without distinction.

Another form of non-verbal communication, telling about our contemporary societies

Just like selfies, tattoos are a form of non-verbal communication, just as strong, and as revealing when it comes to the nature of contemporary societies. What motivates these two phenomena is close: both claim an aesthetic approach, a form of authenticity, the refusal of impersonality and the desire to tell about oneself.

Self-assertiveness and personal myth

Self-assertiveness, emotion sharing, creation of a personal myth and proximity with the others bind together the selfie and the tattoo practices, whether through the broadcast of one's image seen by billions of people in the world via social networks, or through the intimate bond between tattooists and tattooed. Tattoos, like selfies, appear to be ways to reassure oneself, are part of a seduction game and become signatures. Both express a rite of passage from one state to the other, are the projection of beliefs and symbolize aspirations.

Hand and gesture are the center of attention

At the center of it all stand the hand and the practice of a technical gesture, the tactile sense, the desire to create a trust and proximity bond with others, and the stakes are in keeping the memory around a ceremonial driven by its own codes, loaded with sacredness.

An augmented reality interactive app for pads and smartphones

In reference to and in allegory of the Narcissus legend reported in Ovid's *Metamorphoses*, viewers will be able to launch from their pads or smartphones an app that shows the sculpture being progressively covered almost to the fullest by an original evolving tattoo of Narcissus flowers. The tattoo progression on the sculpture interacts with the viewer's movements.

Make visible the invisible and turn the useful into wonder

Cell phones become the key to access the work of art in its entirety. This has the interest of bringing back smartphones as a tool, as a power and knowledge object, where it had voluntarily disappeared from the statuary in order to focus attention on the beauty and specificity of the gesture.

In *Memory of Me* pursues two objectives: make visible the invisible and turn the useful - the cell phone - into wonder, all the while demonstrating the link that unites today art, research, science and technology.

A work of art universally accessible, with a strong educational dimension, inviting to ideas exchange, contemplation and action

The work of art *In Memory of Me* has been designed to meet all audiences. It promotes age and social diversities, conjugates heritage and future, tradition and innovation, topicality and modernity.

By offering a double work of art in the same work of art, *In Memory of Me* invites to contemplation and togetherness. It gives to everyone the opportunity to be part of the artistic proposition and to comment it. We recognize one of the main function antique Greek statues had: inciting citizens to action and ideas exchanges. Behind all the researches led to analyze and decipher the global phenomena of selfies and tattoos, is also presented a whole educational approach aiming to understand better mankind's working, as well as its past and contemporary history.







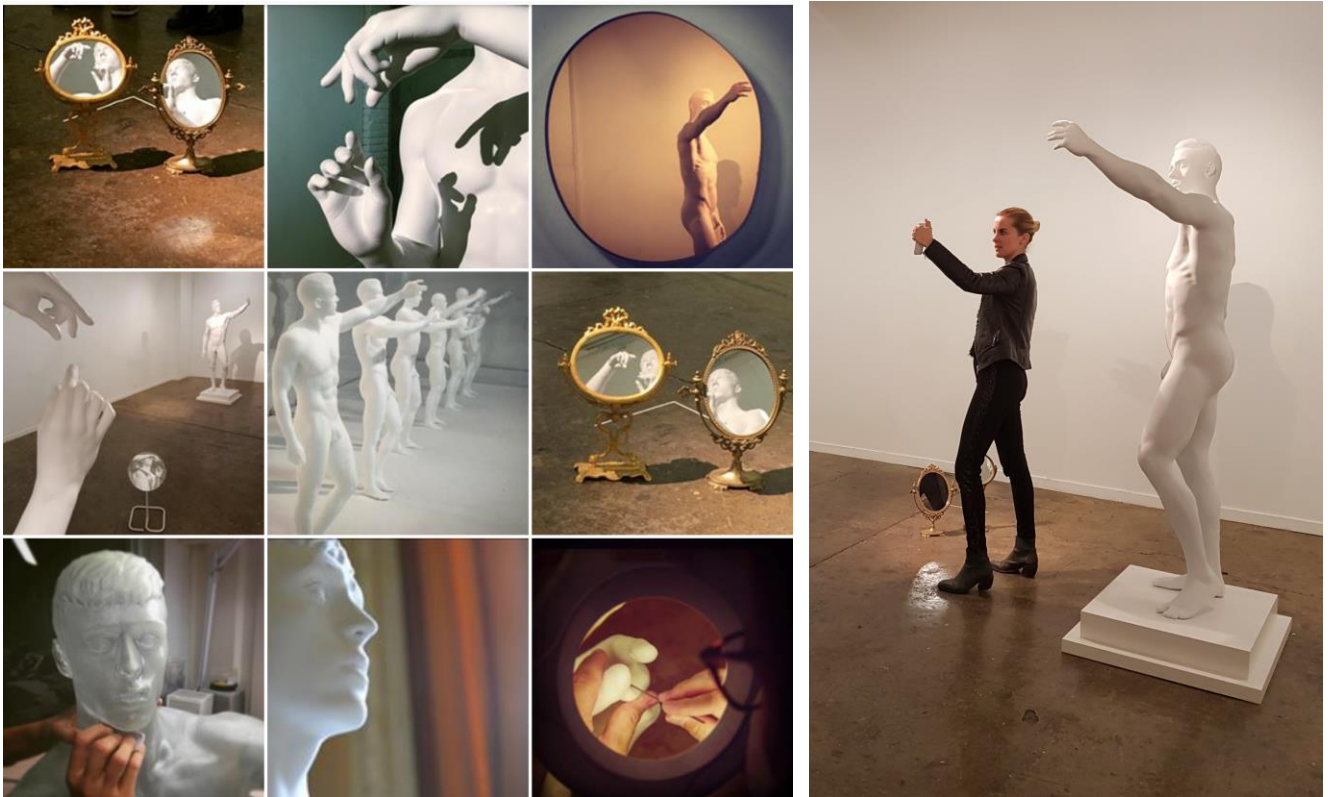


The Artistic Director Olivier Rousteing of the Haute Couture Fashion House BALMAIN





Full scale sculpture -180 cm- exhibited in Paris, February 3, 2017 after 4 years of development

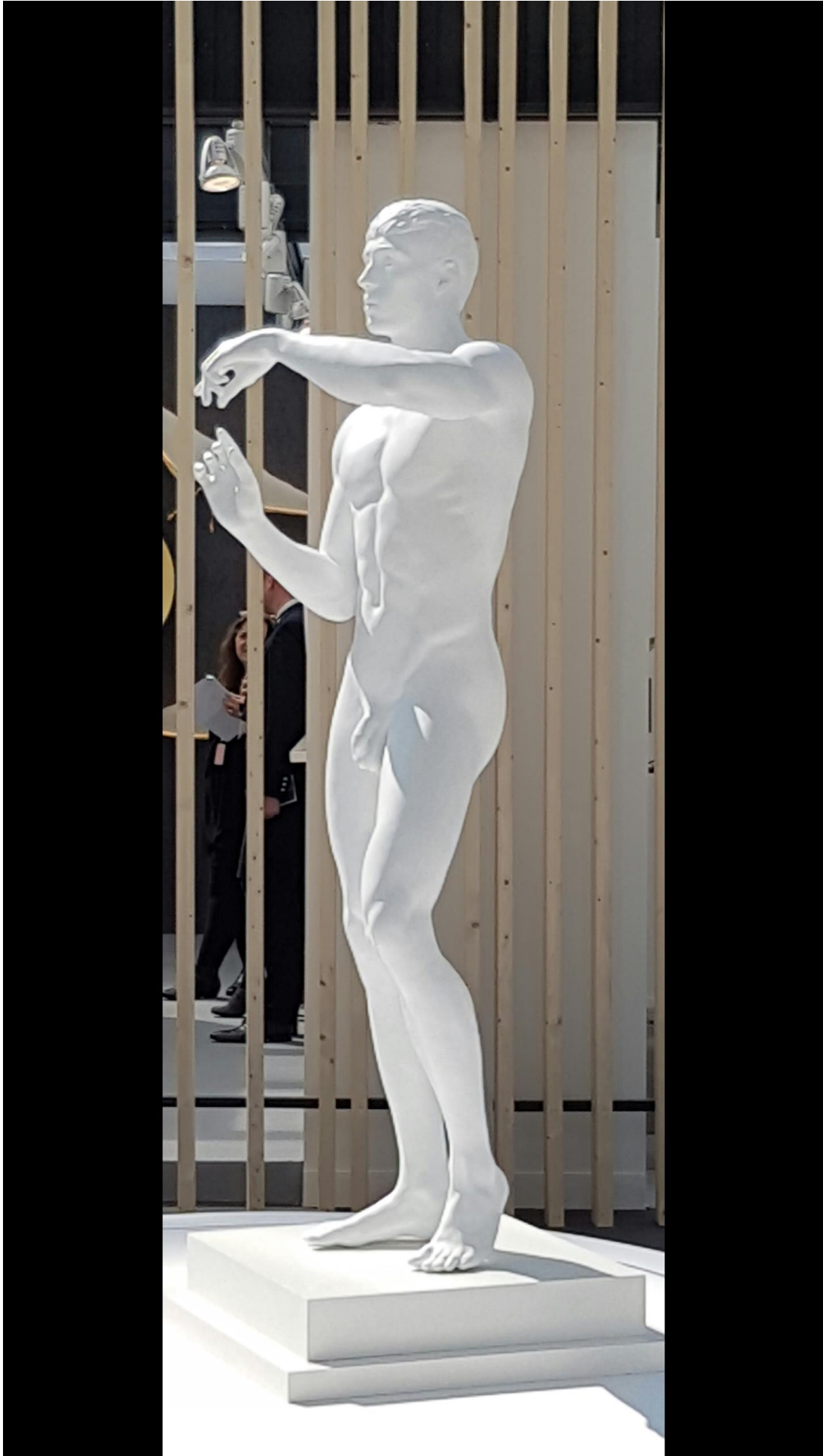


Second full-scale sculpture -180 cm- exhibited in Paris, February 3, 2017



Exhibition « Revelations » in Grand Palais – Paris –
May 2017





Révélation Grand Palais



Michael Coste – HERMES - PARIS

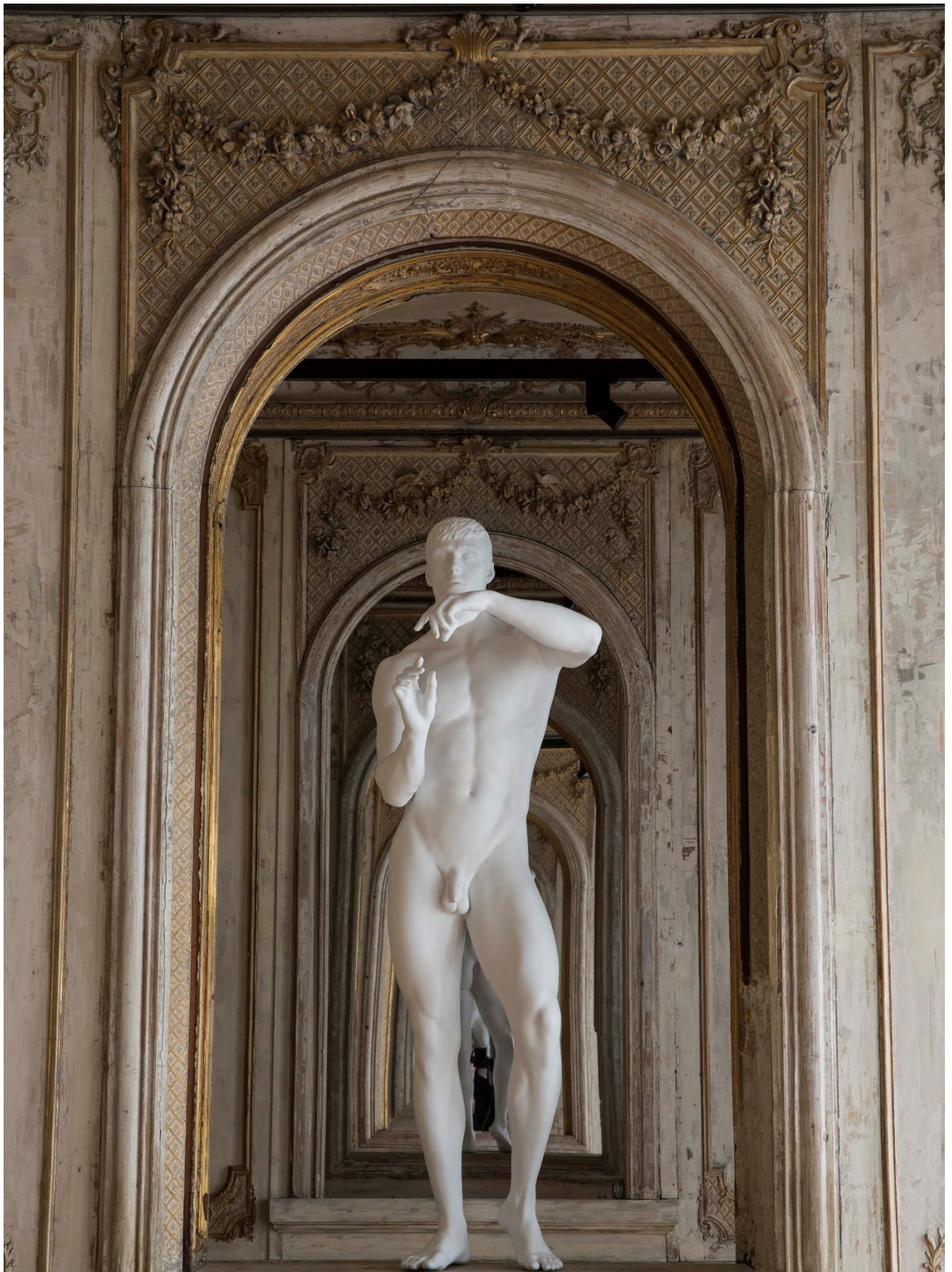


Laurence LASCARY – Movie Producer - l'Ascension
VARATION – Art Jaws Medias Art Fair – Novembre 2017 - Paris

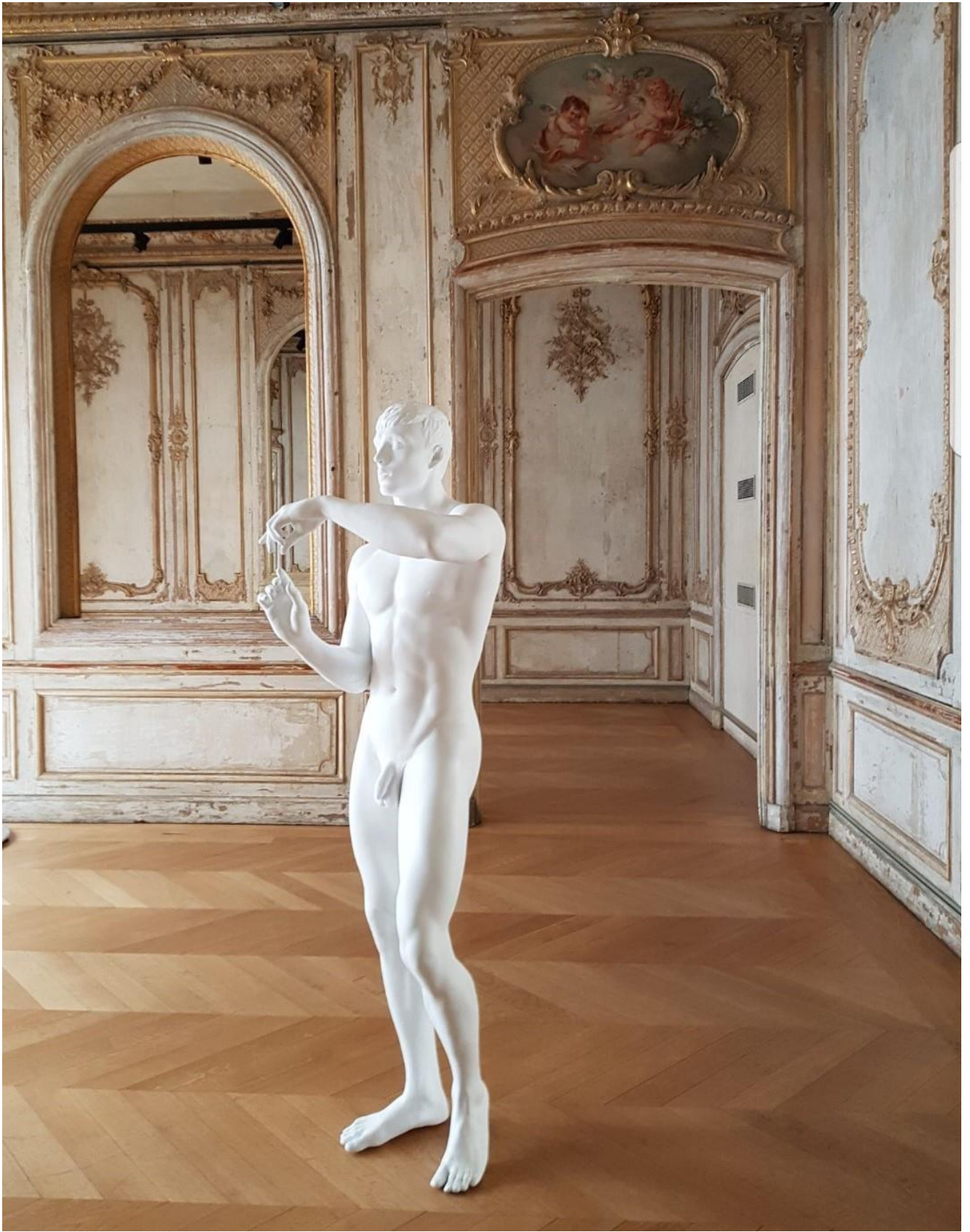


Photography Gerard Uféras – Elephant Paname – Paris May 2018

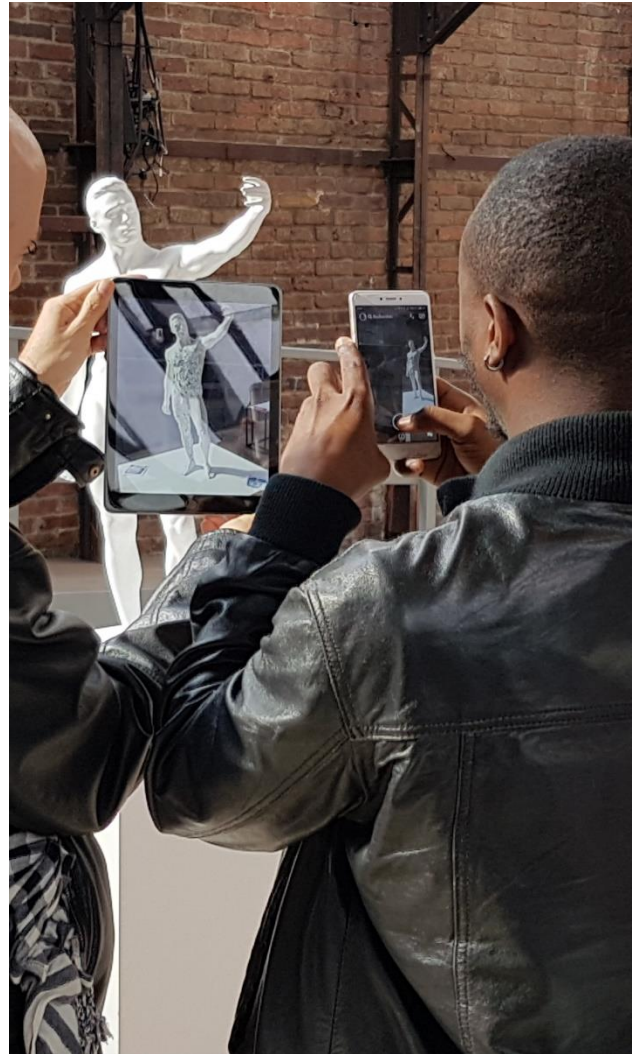




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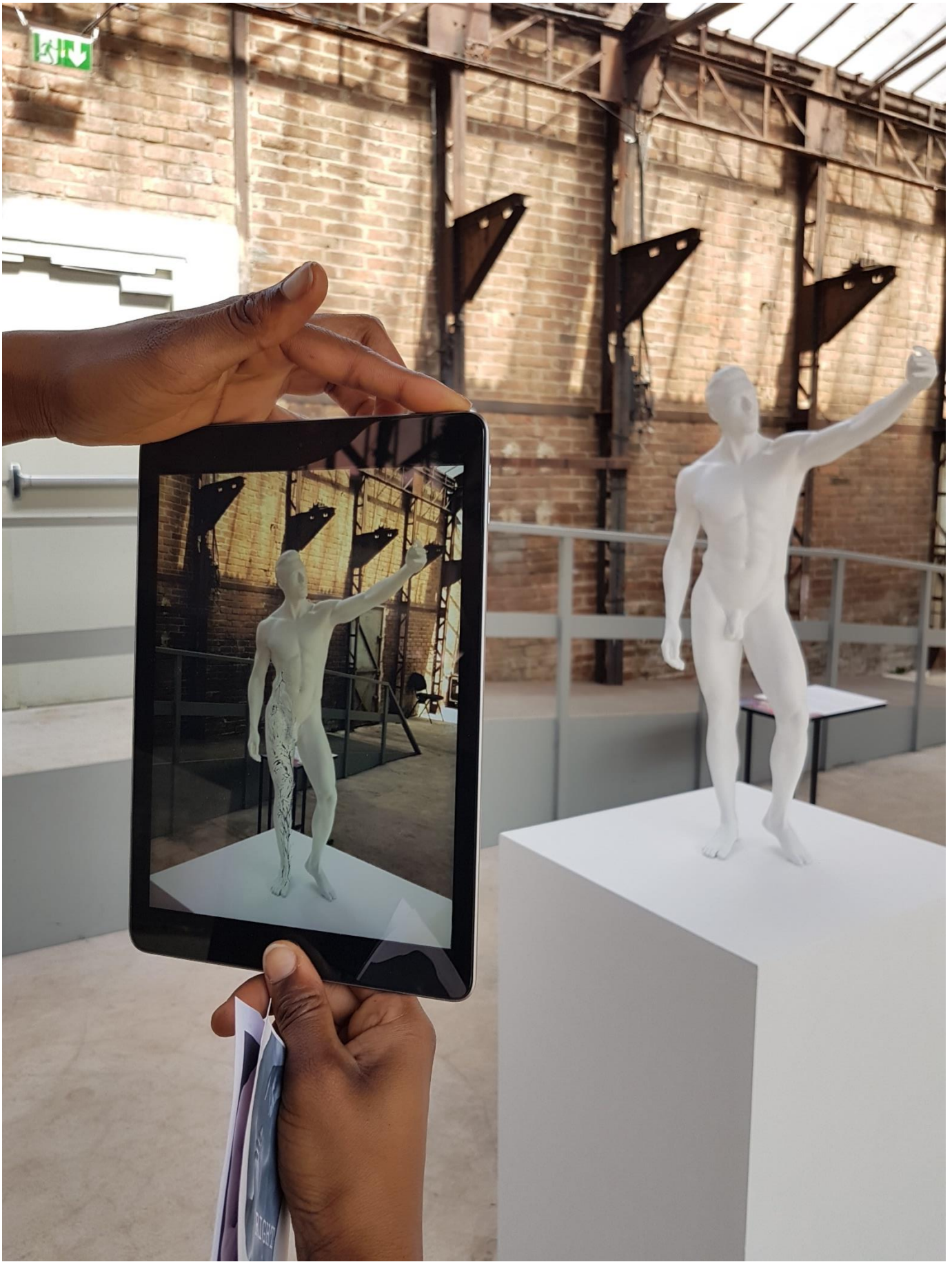


**Second part of the work of art In Memory of Me
Interactive augmented reality application for smartphones et tablets**

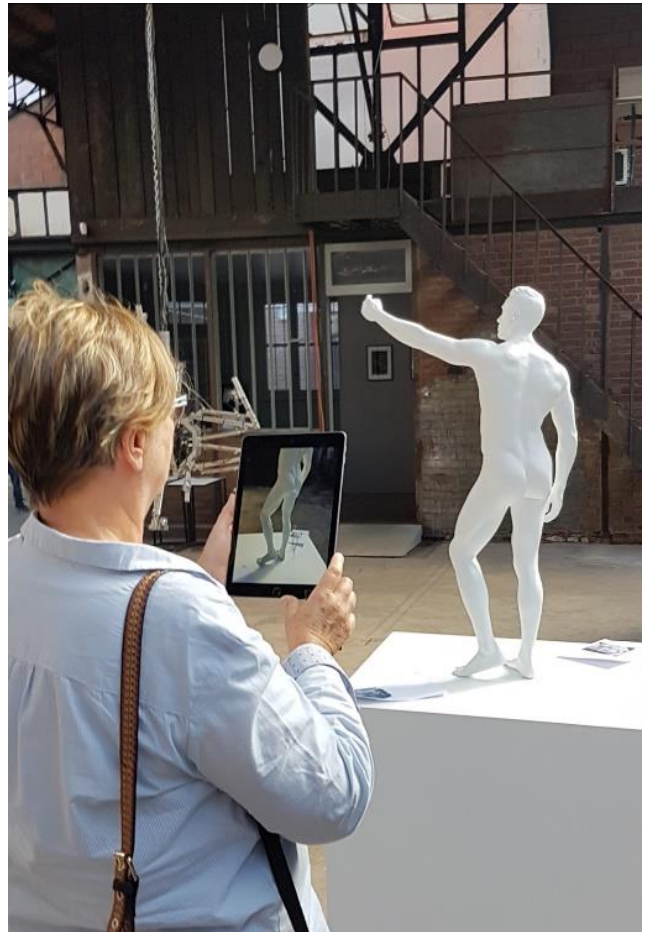


International UNESCO's Digital Art Biennale "Les Bains Numériques"
First official presentation of the app to the public – June 2018









International UNESCO's Digital Art Biennale "Les Bains Numériques"
June 2018

About Stéphane Simon



Stéphane Simon is a visual artist. Age 45, he lives and works in Paris. He has been drawing and painting for more than 20 years, his work focusing on body and face representation. He has participated to numerous collective and personal exhibitions, the latest being in 2014 in Paris to present his latest work, exclusively on paper. His work is featured in several private collections. In 2012, he decided to invest the sculpture field using 3D-printing technologies, at the time in full emergence, opening new prospects to produce forms and conducting Stéphane to acquire new technical expertises. The meeting with Initial was key to ensure the feasibility and the realization of his project « In Memory of Me », which took more than 3 years to be developed.

Born in Nancy, Stéphane Simon comes from a family of artistic cabinet-makers. His graphic work is especially influenced by the mastery of the engravers from Nancy Jacques Callot et Bellange, already renowned in the 16th century for their exceptional skills. He also admires very much the artists from the Nancy School such as Gallé, Vallin, Majorelle, Daum... whose avant-garde spirit and constant seeking minds make them exemplary, as well as Jean Prouvé for its design methods.

Initial « Les Créations », supports the project « In memory of me » by visual artist Stéphane Simon

The division « Les Créations » of Initial, Prodways Group, is especially dedicated to the fields of luxury, design, art and architecture. It produces exclusive, unique custom pieces via 3D-printing techniques. Initial « Les Créations » signed in 2016 an industrial partnership with visual artist Stéphane Simon to launch the project « *In memory of me - toward a new gesture directory* ».

The idea of this sculpture project came to Stéphane's mind in Barcelona in 2012. At the time, 3D-printing techniques available on the market were not ready enough to obtain a perfect reproduction of the gestures. 3 years later, technologies were perfected and the encounter of the artist and the industrial group Prodways, which Initial is a subsidiary of, allowed the feasibility of the project to be reconsidered. To reproduce the complexity of the gestures in movement with absolute perfection was finally possible thanks to the technologies available in Initial workshops.

Through this artistic and technological partnership, visual artist Stéphane Simon can lean on the more-than-25-years expertise in 3D-printing of Initial.

Les Créations



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