Sven : : **Plongeons**

Plongeons *is a series of historic photographies remixed in monochromatic universes.*

With the project's augmented reality app, your mobile devices act as scans and reveal other images - virtual this time - embedded within the ones exposed.

By diving you in an immersive and interactive environment, the artist will make you live an original experiment nestled between documentary truth and fictitious manipulation.

Sven : : *multimedia artist* : : pixetoile.com

Stefan Buridans, a.k.a. Sven, has been living and working in Montreal since 2007. Graduate in cinematographic studies (ESEC, Paris), he vows a particular interest to the visual print left on our collective memory. His research in digital arts is the result of professional audio-visual experiences.

Founding member of the Mouvement Art Mobile (MAM) in 2012, Sven initiates events in the public and digital space. He promotes in the institutional and academic fields the recognition of a contemporary notion of mobility in art. With the MAM, Sven is the commissioner of Mobilisations, *the first Canadian mobile art retrospective.*

His first solo exhibition Plongeons, *a device integrating augmented reality, is currently touring in the art centers and cultural houses of Quebec.*

Paul Gascou-Vaillancourt : : *developer* : : paulgv.com

Creative developer, Paul Gascou-Vaillancourt is a specialist in programmation, front-end development and integration. He worked on many art projects namely Si tu connais un lien… *by the collective Mobile Art Mouvement,* Stratotype Digital-ien *and* Pröspect *by Isabelle Gagné,* LabàLab *for the CQAM and diverse digital projects for TOPO, a Montreal artist center.*

Approach : :

My practice takes place in a field I call noise-image: *where the image is not the one we see but rather the one we visualise for ourselves. In other words: an image only exists if it is memorized.*

My interest for visual memory comes from a psychoanalysis started some years ago all the while going back to school to complete cinema studies. As I was working on making buried memories resurface, I was simultaneously assimilating video signal techniques. From the analysis of affective matter and parallel learning of digital imagery confluence and interrogation emerged. I've been questioning the native image concept ever since, considering how it's distorted by its saving and disturbed in its diffusion. The noise-images *are for me memorial residue stollen from our unconscious and are of the same order as an audio-visual electronic signal failure (or glitch). It is not what a picture shows as much as the accidental treatment of its reproduction that is at the core of my research. The pixel, replacing the dot, is my revealer.*

My researches deploy in the form of remixes made from personal samples, digital heritage archives posted online by different institutions, as well as license free photographies found on the Web. Beyond an image's recognition, I invite the spectator to cross the indefinite space, this infamous noise, *between perception and interpretation.*

Project : :

Plongeons is an augmented reality project designed from historic situations deflected from their real context. At first glance, isolated characters seem to plunge willingly in an environment not quite reassuring yet not specifically hostile, only totally empty. Solid, pure and intact, the monochrome backgrounds echo the blue and green screens used for cinematographic special effects inlay.*

These photographic remixes reminiscent of World War II, the first nuclear tests and the space conquest bring to the surface of our memories residual images of a significant event's recollection. With the project's dedicated app, each composition becomes an artwork somewhat like a Russian doll. Mobile devices reveal enriched content by interposed screens and add a parasite dimension to the initial composition.

With augmented reality effects, the artist fastens our collective memory at the tipping point between documentary truth and fictional manipulation.