Tracks...
To Another Level

Art and Science at CERN

Catalogue of artwork from the
Young Artists at CERN project:

Preview Exhibition
London
September, 2004

CERN 50th Anniversary Exhibition
Geneva, Switzerland
October, 2004

And other events

The artists and coordinator during visit to CERN in January, 2004.

From left to right
Rear row:

Douglas Burton, Denny Robson, Emma Hart, Eleanor Duffin, Caroline Gray, Grace Adam, Machyta Giebels, Janitsio Moreno, Paul Magee, Mark Ingham, Stine Ljungdalh, Julien Aubert.

Front row:

Isambard Poulson, Floris van Heynsbergen, George Prassas, Andreas Mitropoulos, Andy Charalambous, Nataly Sugnaux.

CERN is the European organisation for Nuclear Research, the world's largest particle physics centre. It is where physicists come to explore what matter is made of and what forces hold it together. CERN exists to provide them with the necessary tools. Not just the accelerators, which enable particles to almost reach the speed of light and detectors to track the particles, but also the engineers and technical support to make it all work.

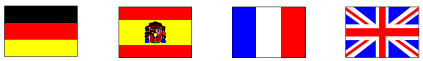
Some 6500 visiting scientists, half of the world's particle physicists, come to CERN for their research. Since its creation, CERN has made many important discoveries, for which CERN scientists have received prestigious awards including Nobel prizes. Medical physics has benefited considerably from these scientific advances, and of course CERN created the World Wide Web. CERN celebrates its 50th anniversary in 2004.

Young Artists@CERN took 17 artists to CERN for one week in January, 2004. The project provided this group of artists with a unique opportunity to see life at CERN, and be introduced to its methods and ideas. It also brought many scientific and technical people in contact with artists and their philosophies. It was visible during the week that there are knowledge based differences between the Art and Science, but it highlighted the similarities that exist in approach and reasoning.

Each artist has had a different reaction to CERN. Each has a different statement to make through words and through visual art. This exhibition of work will give the audience an insight into each artist's response.

Ten artists were selected by UK art schools and seven more artists from schools in the rest of Europe. The art schools involved are Chelsea College of Art and Design, Slade School of Fine Art, Goldsmiths College, Royal Academy Schools, The Royal College of Art, Athens School of Fine Arts, Hogeschool voor de Kusten in Utrecht, Ecole Superieur des Beaux Arts de Geneve (ESBA) and the National College of Art and Design in Dublin.

Andrew Charalambous
Project Coordinator
www.cernart.com



Professor Sir Christopher Frayling

The relationship between the arts and sciences has never been more important than it is today. There have been many attempts to encourage the disciplines to talk to one another over the last decade but too often they take a superficial form. The beauty of this project is that it gets beyond the pictorial into the experiential. The young artists actually experience the sciences and will produce artwork based upon their work in Geneva. I wish this timely project the very best of luck.

Professor Sir Christopher Frayling
Rector, Royal College of Art
Chair, Arts Council England

Siân Ede

CERN is one of the world's most peculiar places, containing secrets and mysteries below the mountain scenery. Its underground track is 'real' but it is also an imaginary space and even when they are communicating through the most precise mathematics, its scientists are working with the provisional and hypothetical. Its ongoing policy of welcoming artists is commendably open-minded, accepting art on its own terms rather than expecting a quick route to facilitating public understanding of the work in hand or the provision of nice pictures for grim working-spaces. Viewers may therefore learn as much about new art as they might about new science.

Art can't be 'about' science any more than science can explain art. Scientists try to resolve ambiguities – even in quantum theory! – but artists relish them. And although two entangled systems can interact across large spatial separations, no useful information can be transmitted in this way. Nevertheless something subtle can happen that affects both parties.

Over the past ten years CERN has hosted artists of international reputation and though each has brought to the task of new art-making a characteristically distinctive mode of expression, the influence of the place has made its impact – its intellectual ideas, its meta-languages and scrawled formulae, its paraphernalia of heavy duty machinery, office furniture, personal stuff, its bizarrely idyllic setting, its space-station ambience.

After such brief exposure artists can only make tangential responses but even tiny insights will have changed their practice – as with those once entangled particles – forever, though the influence of these encounters may be hard to trace.

On the other hand most of the CERN researchers will assert that their science won't at all have been affected by having artists around. And yet every small exposure to a different way of thinking can have accumulative benefits. Following a major London Institute initiative at CERN involving several leading European artists, for example physicist John March Russell (now based at the University of Oxford) is working with Italian artist Paola Pivi on a serious investigation into magnetic art and magnetic science, a project which was amongst the first to win an award under the new Art and Science Fellowship Scheme run by the Arts and Humanities Research Board and the Arts Council of England.

Art-science encounters rarely produce verifiable 'results' for either party but they ought to keep happening and the UCL project has begun what might turn into a lifetime's obsession for some of the participating young artists, and, at the very least, opened new lines of enquiry for the rest – both artists and scientists.

Siân Ede is Arts Director of the UK Branch of the Calouste Gulbenkian Foundation where she has run a pioneering programme encouraging artists to engage with science. She is editor and co-author of Strange and Charmed, science and the contemporary visual arts (London, Gulbenkian, 2000). Her new book Art and Science is published by I B Tauris in 2005.

Professor Martin Kemp

Fathoming the Unfathomable

CERN's primary business is atomic particles and their extraordinary lives, seeking to fathom out those tiniest components of matter and anti-matter that lie at the ultimate limits of our understanding and instrumentation. They are too small, too fast, too short-lived, too indeterminate, too positionally elusive to be seen. Not very promising fare for the visual artist, then, who is limited at best to moving objects or images in the prosaic space of our metrical world. But that is to set the agenda too obviously, in terms of the direct representation of what CERN does. This is not to say that representation is impossible. From the earliest days of particle physics, techniques such as cloud and bubble chambers, and more latterly computerised programmes for the conversion of kamikaze tracks into graphic signs, have contrived to transcribe the unseeable in terms of visible linear codes.

What the present group of 17 young artists shows is that the artistic imagination can always confound expectations of what can be done with a subject, or satisfy existing expectations in ways that are entirely fresh. There is no one strategy, even in terms of the grossest generalisation, that will embrace what the full range of what is being done in this project.

The techniques range from high tech (inevitably using computers, but with outputs that relate to the spectator in ways not before envisaged) to so low tech as hardly to be tech at all. The backgrounds of the artists extend from scientifically innocent to susutainedly engaged with cutting-edge ideas. The motivations range from overtly social – CERN is nothing if not a political project, given the politics behind its massive funding – to emotionally philosophical, engaging with the sublimity of the vastly small (unimaginably so to most of us) to the infinitesimally large. The levels of complexity range from extreme (computerised iteration taken to its limits) to very little, but it is one of the paradoxes of art that a simple line in twisting space can precipitate a limitless journey in our minds. The techniques of rep-

resentation range from direct (using the matter-of-fact eye of photography to summon up the ineffable) to entirely analogous, even exploiting phenomena that are not directly located at CERN. In the artists' reactions we can discern poles of unabashed wonder set against insidious questioning, and of awe in the radically new juxtaposed with the sensing of deep parallels with age-old devices in art for the evocation of intangible forces.

Language is a recurrent theme. This is a European project, after all. Atomic particles don't speak in French, English, German, Spanish…, and we have enough difficulty with this earth-bound Babel. They utter in dimensions that lie beyond the mental compass of ordinary visual and verbal languages. We can readily comprehend the sublimity of the great circular race-tunnel set up to encourage ever more elusive particles to show their paces, but how to communicate the utterly strange results it delivers, results that are so far beyond the framework we have for visualisation and understanding. Yet without understanding, we remain illiterate in one of the greatest and most profoundly significant projects of our age.

Art remains and will remain one of the communicative keys, not because it can explain, but because it can operate in realms of the open imagination where the inexplicable can be insinuated through visual suggestion and visual paradox. It can say what experiencing CERN is like through the eyes of human observers who embrace as wide a range of temperamental, intellectual and social proclivities as one would expect of any diverse, international group of questing and creative young people. The importance of such initiatives cannot be overstated, if we are not head into a black hole of ignorance and disengagement.

Professor Martin Kemp
British Academy Wolfson Professor (1993-8) and
Professor of the History of Art, University of Oxford

Doctor Robert Aymar

Art and science - two cultures, or simply two different ways of looking at the world? Certainly today, the worlds of the arts and sciences seem to be far apart, but it has not always been this way. I need only cite the example of Leonardo da Vinci to underline the point. Many argue that science has become so abstract as to be remote from the lives of ordinary people, yet the idea that man might fly must surely have seemed no more strange to Leonardo's contemporaries in 15th century Florence as the idea of fundamental particles is to the layman in the 21st century.

Perhaps it is simply that the pace of change in science has accelerated to such an extent that the arts are hard pressed to keep up? Whatever the reason, there is no doubt that the cutting edge of science has become remote from the lives of most people, and that is a pity. Not only is the need for a scientifically literate population more important than ever, both at the individual level and because of demand for scientists from industry, but cutting edge science is also fascinating. Today, we understand our universe better than even Leonardo could possibly have dreamed of, and it is a far stranger place than he might ever have imagined. For that reason, ***Young Artists@CERN*** is an important project. It is an opportunity for the next generation of artists and scientists to share their ideas, and to share them with the population as a whole. I hope that as a result, the project will play its part in demonstrating that art and science are essential parts of the same culture.

Doctor Robert Aymar
Director General, CERN

The Royal Society

The spheres of science and art are too often considered as mutually exclusive, with scientists and artists themselves frequently sceptical of each other's contribution to the world. Yet all those fortunate enough to be immersed in art or science share the desire to challenge the frontiers of creative endeavour, striving constantly to uncover the beauty and intrigue of the natural world. ***Young Artists@CERN*** is an exciting initiative which shows that, whether art or science, it takes the imagination of individuals to remove barriers to progress. The Royal Society is delighted to support the exhibition and wishes it every success.

Stephen Cox, CVO
Executive Secretary
The Royal Society

A work of Art is always linked to a historical context, specifically the aesthetic parameters provided by science and technic. How is it that we can understand a music style, techno for example, without preconditioning our ability to perceive and interpret its sounds which represent modern living itself; engine sounds, machinery, which non coincidentally appear in Detroit and Frankfort, both industrial cities in their own right.

The point where art and science meet and collide has always been of great interest to me. This integral relationship between art and science can be seen in the work of Leonardo Da Vinci, who during his pursuit of expression developed far reaching ideas and experiments in science. The same can be said of Marcel Duchamp whose roto-relief work provided new insight to optics and physiology. In turn, science, specifically the objects of science and technology have provided art with the tools for critical thought and expression both directly and indirectly; the advent of photography and the subsequent Impressionist period, and Duchamp and ready-made, Minimalism, mass production and Pop Art, science-fiction, Panamarenko...

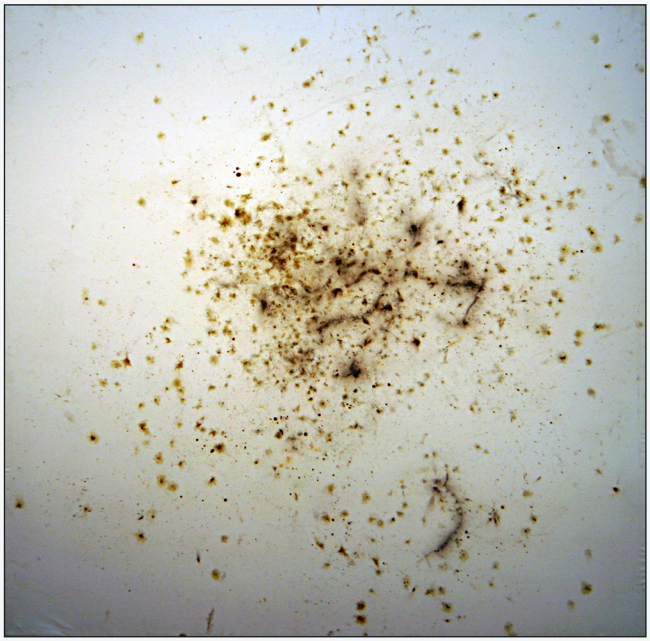
The birth of art itself illuminates the relationship between science and Art: black soot and a hollow tube providing not only a record of prehistoric man but a vehicle of self expression, our natural limits and the technics for surpassing them. Art has borrowed the product of technology for self expression, while in turn unveiling a window to the consciousness of our own being.

Written by George Sandoval from a discussion.

Julien Aubert

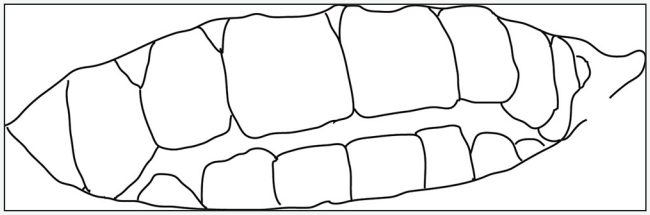
“Untitled”

Fireworks on canvas
185cm x 185cm
2004



“Smile”

Computer print
Variable size
2004



Julien Aubert

Anxiety and disorientation overwhelmed my senses during my time at CERN. In this condition I was interested in looking at the structures and forms that were disembodied and in a continuous state of flux. As I studied these intimate areas in an industrial shed of other worldly proportions, I became aware of my fascination with the various components that would come together into their various guises. I wanted to dissect these areas and examine the hidden worlds that lay behind the façade of unexplainable structures that I was confronted with.

In 'Circumvent' the sculptures' form reveals a sense of front and back, inside and outside that I have seen and imagined from intimate working areas at CERN. I want the layers of structure to tear away revealing hidden strata of history that expose themselves in a complex puzzle. Wire, plaster and wax are materials that enable me to create structures and form layers of patterns and surfaces that are fluid in their evolution. The wax wallpaper forms a membrane of a domestic world that I am familiar with but faces itself inwards, as the hidden becomes revealed in the inversion of the structures. 'Circumvent' evocates the discarded collapse of a workstation and engages me with that which is unobtainable as a bystander, but with a wanting to aggressively reveal that which lies beyond my reach.

Doug Burton
Postgraduate Royal Academy Schools
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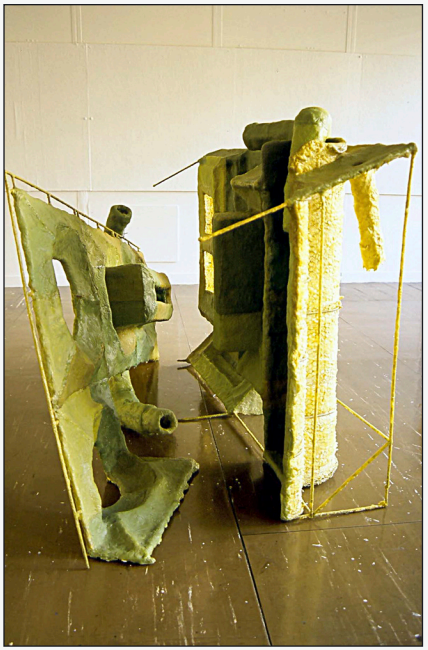
“Circumvent 1”

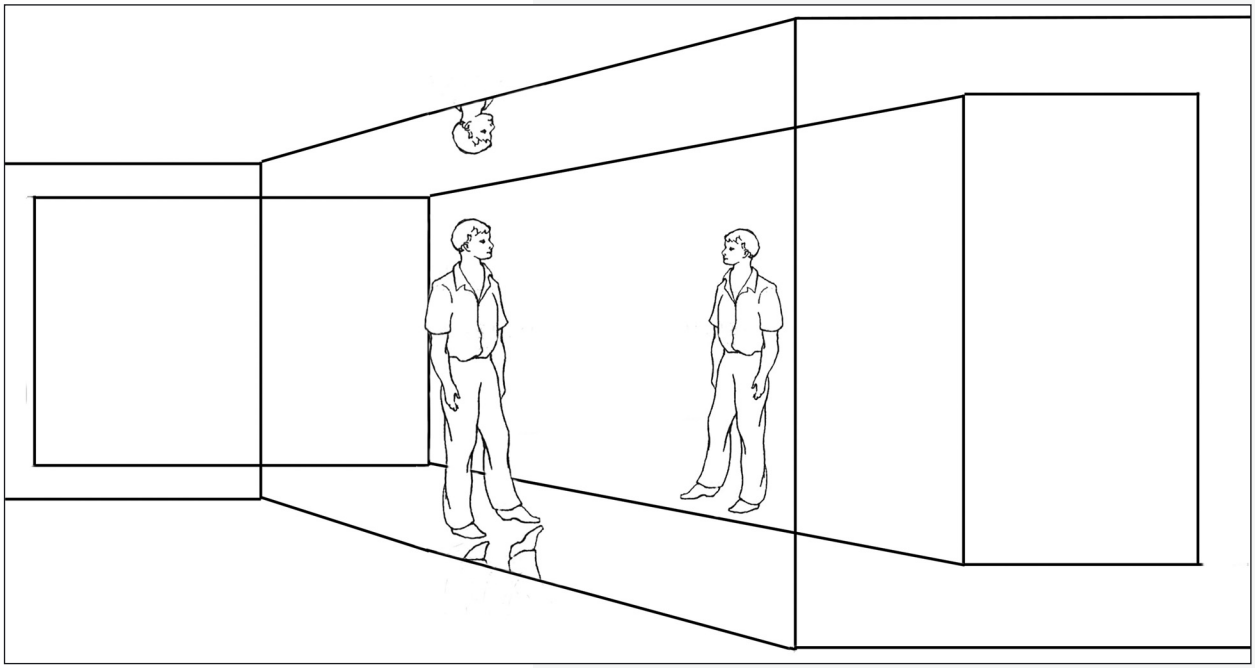
“Circumvent 3”



Doug Burton

I believe that privacy and self-sufficiency are becoming prevailing values of our contemporary age. As the use of communication technology increases and due to the influence and success of the World Wide Web, there is ease in ones choosing to withdraw from physical social interaction. The work I have made for this exhibition is a comment on this observation. The piece has specifically been made to be exhibited and viewed through the Internet. My recent work has been concerned with the psychology involved in entering a space, which is not kinaesthetic "reality". Also I have been hugely influenced by EM Forrester's The Machine Stops, written in 1909, which tells of a society whom worship the machinery which gives them their existence.

Eleanor Duffin
lnr_duffin@yahoo.com



“Fig. 1”
From internet piece ‘To Withdraw’
Digital print
20” x 16”

Eleanor Duffin

My feelings and reactions to the project are numerous and very varied. At first I was sourcing for a combination between art and science such that I could connect it with my own approach to the way I work. The last time I came back from CERN in Switzerland I had a full hard disk of digital photographs. At first I had a difficult task; to sort these out in a way which I could handle.

One of the first things that surprised me was that almost every professor I talked with and/or photographed talked in such a way that it was almost a sort of body language.

I asked myself the question; how does or can science connect with language? After a resurge I was surprised by the way different scientists spoke, or tried too speak. Whatever you say, words will be always abstract.

Following steps which walk you through history, and at the same time handle that which may change the future…

All these things I combine in an installation that carries different times in the same time.

Machyta Giebels

Machyta Giebels

We were awarded the postgraduate Fine Art Fellowship at Chelsea College of Art & Design 2004 in order to develop a collaborative art practice informed by our diverse past experiences in painting, design, sculpture and photography.

Our practice is characterised by a shared visual language, a curiosity about materials and their functions and a desire to challenge issues of ownership, authorship and ego within the art-making process.

Our work engages with the current re-evaluation of Modernism through the rigorous exploration of the formal values of painting and drawing. Our highly formal installations and accompanying floor pieces liberate colour, line and gesture from two dimensions to occupy and activate architectural space on both physical and emotional levels. By playfully subverting the qualities and functions of a wide range of low-status, non-art materials we seek to articulate ideas of balance, control, tension and instability: the all-pervasive subtext to contemporary everyday life.

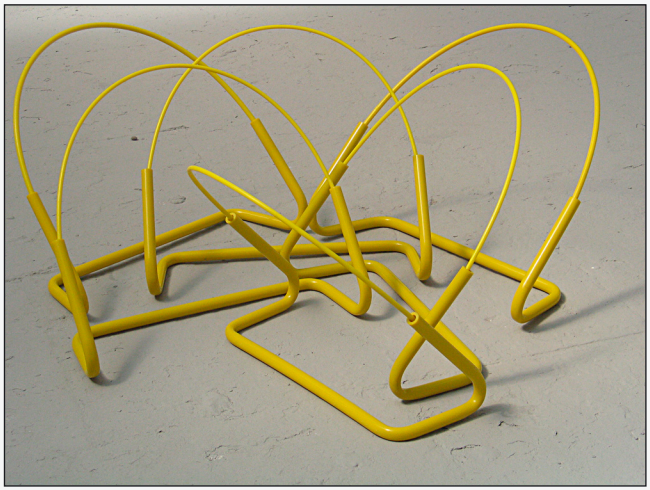
“What’s compelling for us about this collaboration is that nothing can happen without both of us being present: there’s always risk, it’s not about working in unison, but working around each other and recognising the moment when the unplanned happens and the work becomes the third person in the collaboration.”

The CERN project was of particular interest to us as we were invited to participate at a point where we were embarking on the Chelsea Fellowship. We drew parallels between our need to embrace risk and experimentation in order to create a climate for the development of new ways of thinking and working with the ethos of open-ended enquiry which is central to the research process at CERN.

Caroline Gray & Grace Adam
info@adamandgray.com

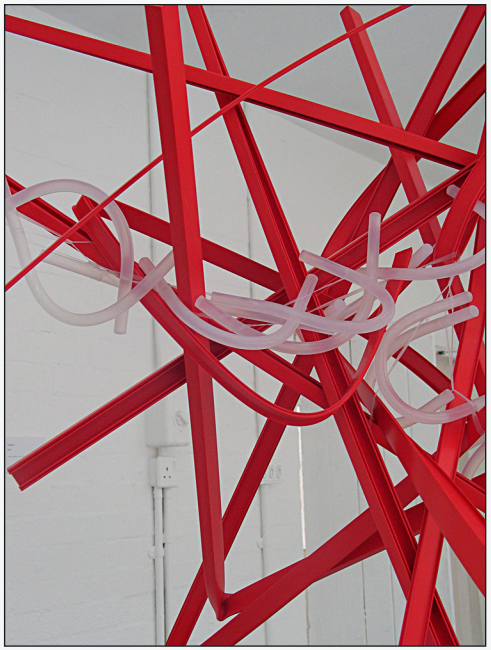
“Yell”

Polycarbonate hurdles
Plastic rods
2004



“Conduit”

Electrical conduit
Glue sticks, framilon
2004



Caroline Gray & Grace Adam

My work shows footage of shooting stars (meteors) projected into a black suitcase open on the floor. The footage is collected from UCL's auroral video camera in Spitzbergen, Arctic.

To see a shooting star depends on the viewer being there at the right time, or deducts that this might happen and waits. The sense of elation felt when a shooting star is seen is the same as seeing a real one. This experience has been mediated through a projector and a suitcase. It is not real, yet for a short time the viewer forgets it is a construction. The experiments at CERN are also a construction.

The stars in the suitcase might seem magical but this is off set by a cynical reading; how we humans try to package the universe into a suitcase. The viewer has to watch and wait for an event that takes under a second. This second becomes more important than the time spent waiting. At CERN they are trying to understand, amongst other things, how the universe began. The experiments are observed over and over again and the scientists wait for results.

At its most basic level the footage is just white dots on a black background. This 2D rendering is enough, though, to suggest space and depth, made stranger by the suitcase being on the floor and looked down into.

The procedures and experiments at CERN are complicated and often use concepts that are hard to imagine. The scientists rely on analogies to explain these concepts. This is my analogy of CERN.

Emma Hart
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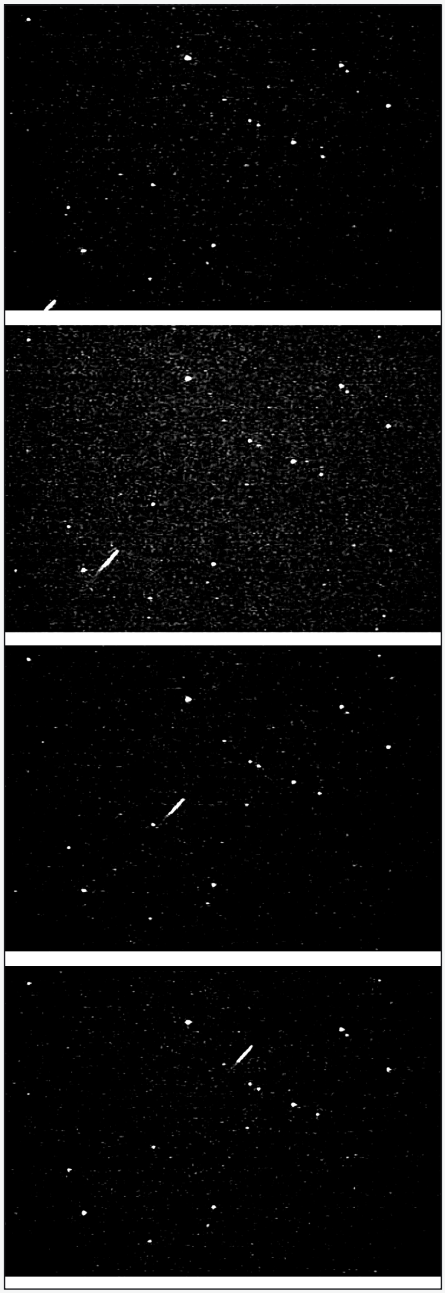
“Wishful Thinking”



Emma Hart

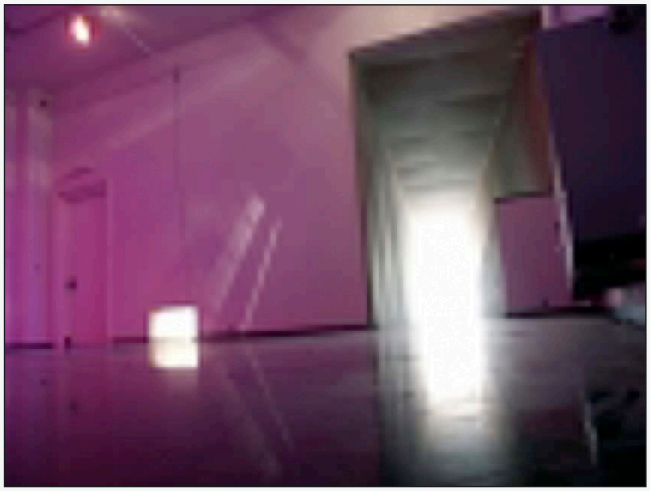
My work is based on two elements: space and matter. This seems common, but the truth is that work tries to say something about these two elements. I would say that the only importance of matter is that of being the medium for the concept. The work is all about the experience that it is causing, and not what you see. So, my work is shifting in medium and is changing from matter.

A while ago I already tried to create environments; installation kind of work.

This time I wanted to create an environment but the pictures express more of what I want to tell than the actual thing.

My method of construction is necessary for the process. I'm trying to create this space and I end up with it being a non-spatial illusion of space. In order to get to a picture I needed to build a very big construction.

Floris van Heynsbergen
florisvanheynsbergen@hotmail.com



Floris van Heynsbergen

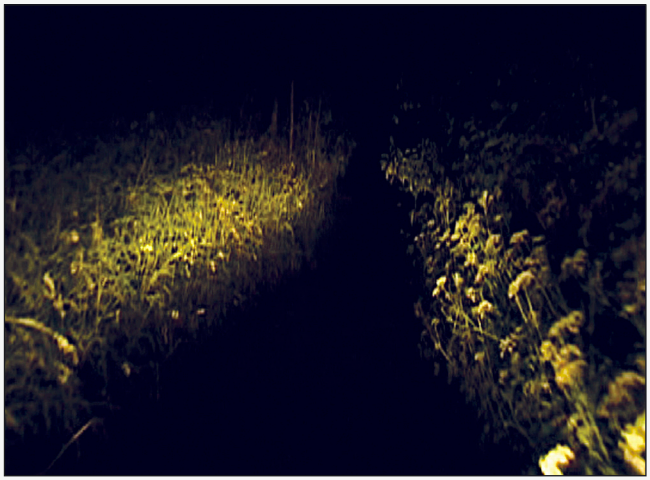
The suggestion of a melody is like an indication of a narrative, but one without a beginning or an end; just a clue of something, something that not really is there, still elusive. It could be about imagination and interruption, or like the choices we can take; like a string of dreams, spinning around the heart. We can choose to let ourselves resolve into the dreamstage of the imagination, or take the side road. It's a navigation of the mind, the point to which we are capable of taking a discussion and trying out a new idea or perhaps a dangerous step in our life. It can be as the moment, the juncture before the crystallization of thinking takes place.

I used my first impression of visiting CERN as an inspiration for the creation of the video. It was a meeting of great contrasts, dealing with the smallest things imaginable, yet ones that raise the biggest questions of all. The visit also made me think of an inner, more process orientated way of thinking, a stage of transformation in the shape of an invisible, but open landscape. These visits to CERN have given me a great deal of material to work with for many years to come, and I am very grateful for that.

Thanks to Director of Photography Erik Witzgall, Composer Lars Wellejus and Zentropa.

Stine Ljungdalh

“Video Stage #1”
6.47 min



Stine Ljungdalh

Everything

Everything is a computer, monitor, keyboard, desk and chair. Scrolling up the screen of the monitor is the output from a Perl script. This script works it's way through the English alphabet. Each letter is combined with every other letter in all possible ways. Spaces are threaded through each combination to make all possible words and all possible sentences. The program is open-ended. Working up from one-word sentences, it will continue to incrementally lengthen the sentence as long as it is running.

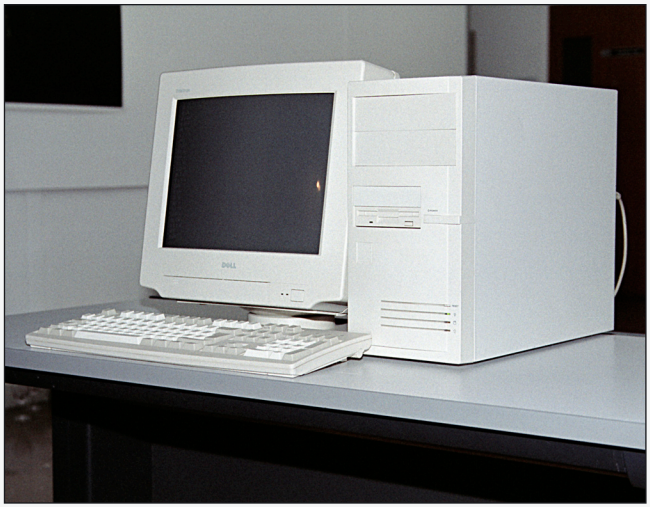
Left to itself for an infinity the simple algorithm in the script would say everything. Everything that has been said, everything that will be said, everything that could possibly be said. It will ask every question and give every answer. Eventually it will unlock the secrets of the universe. And explain them simply, so that a six year old child or an artist might understand. However, most of what it says will be gibberish.

Sleep

Sleep is a flat piece of white plastic 100 cm by 50 cm. Behind this sheet 208 white LED's glow on and off like the sleep light on an Apple Macintosh. The LED's have slightly different phase cycles. Consequently they fall in and out of sync, in pairs and as groups. Regardless of any apparent structure, the LED circuits are physically independent.

Paul Magee

“Sleep”



“Everything”

Paul Magee

Extract from the letter sent by Einstein to Freud, 30th of July 1932.

"...Dear Mr. Freud:

The proposal of the League of Nations… that I should invite a person… to a frank exchange of views on any problem that I might select affords me a very welcome opportunity of conferring with you upon a question which… seems the most insistent of all the problems civilization has to face..: Is there any way of delivering mankind from the menace of war? …

….The craving for power which characterizes the governing class in every nation is hostile to any limitation of the national sovereignty. This political power hunger is often supported by the activities of another group, whose aspirations are on purely mercenary, economic lines. I have especially in mind that small but determined group, active in every nation, composed of individuals who, indifferent to social considerations and restraints, regard warfare, the manufacture and sale of arms, simply as an occasion to advance their personal interests and enlarge their personal authority...

...But recognition of this obvious fact is merely the first step toward an appreciation of the actual state of affairs. …How is it possible for this small clique to bend the will of the majority, who stand to lose and suffer by a state of war?…. An obvious answer to this question would seem to be that the minority, the ruling class at present, has the schools and press, usually the Church as well, under its thumb. This enables it to organize and sway the emotions of the masses, and makes its tool of them..."

Andreas Mitropoulos
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“Bagdad”
3.00m x 6.70m
Mixed media on canvas

Andreas Mitropoulos

"SOPLANDO TROMPETA"
("Blowing your own Trumpet")

My work is strongly influenced by language and its different aspects of forms of communication. Language could function as the ideal means to understand one another and at the same time it could also be a strong barrier to achieve it.

In this particular project I will make use of metaphors to create a piece of work. Furthermore such metaphors will have references in 2 languages: Spanish and English.

Behind this engagement flanked by play of words and objects lie an observation and a personal criticism to recent worldwide military and political events in general and in particular to the close relationship between Britain and the US.

The final intention of this piece will be the parallelism between a political statement, a conceptualized arrangement of materials, and a simple metaphor with strong references to self importance and reassurance and the act of performing fellatio (soplar trompeta).

Janitsio Moreno

“Soplando Trompeta”

Janitsio Moreno

The technology and science that goes on at CERN is amazing, almost unbelievable, but the thing that I found most intriguing was the way in which buildings and experiments from the past 50 years exist layered upon one another, new upon old. Things that not long ago were cutting edge lie forgotten and dusty while new machines are developed and built alongside or above; the history of the place is laid out so clearly. CERN is full of these contrasts; the sheer physicality of the facility in comparison with the intangibility of the particles that are being looked at.

I loved exploring forgotten places at CERN; old tunnels or the locations of decommissioned experiments. They had a feeling of tension and hidden anxiety that I attempted to show in the images that I created.

CERN is seen as a monument to scientific objectivity; the material representation of this being its vast, imposing structure and universal acceptance as the centre for research physics in Europe. I wanted to contrast this with the nature of science as a human endeavour that is intrinsically human and therefore inherently subjective. I wanted to highlight this difference in the work produced and in doing so, celebrate the achievements that individuals have made there over the last 50 years.

The people who I met at CERN were, without exception, incredibly helpful and I would like to thank them all.

Isambard Poulson

“Dan01”
Screenprint on paper

“Paul01”
Digital C-type

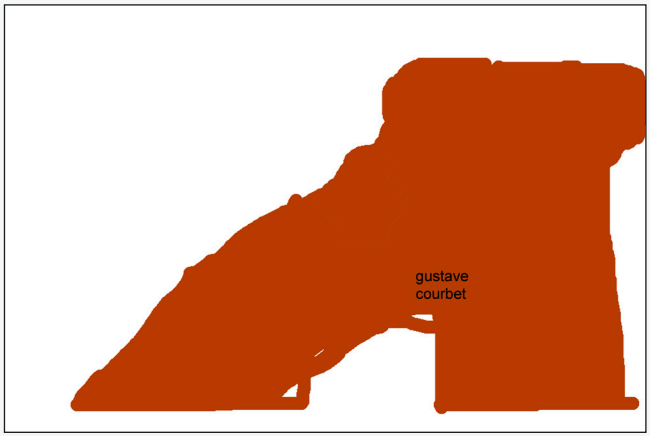
Isambard Poulson

Fields of research for nuclear science are the origin of the world, the big-bang, the attraction of nuclear parts, matter, anti-matter and so on. I wanted to parallelize these with the life of people that we are involved existentially. I got the inspiration from the painting of Courbet called the origin of the world. I wanted to parallelize the genesis of the world with the genesis of human being from the body of woman, and the attraction force of nuclear parts or gravity with the attraction of eros. The explosion or big bang is symbolized with the red colour that runs down on the canvas which is a metaphor for the blood that marks the evolution of the history of human kind. The portrait of Einstein looking at the origin of the world No.2 marks a contrast between the world of science and mentality and the physical world. The blue ellipsis is a cosmic icon like earth, our mother.

My work is a collage of images, and one can make associations between them and may have multiple readings.

George Prassas
georgeprassas01@hotmail.com

“The origin of the world No.2”



“Through blood”

George Prassas

Technology 'averse', so I thought, and yet keenly interested in science, my visit to CERN both confounded and surpassed expectations. I was fascinated by the detectors, by their mammoth scale and minutely exacting construction, by the paradox of the immense to detect the infinitesimal and the elegant abstraction of the traces they produced. Their intricate beauty I found as awe-inspiring as cathedral windows. This parallel absorbed me. Such windows were constructed to focus on what cannot be seen, but which those with faith believe has existed since the beginning of time. The detectors look back in time, demonstrating faith in hypotheses well-founded by inferring minute existences that trace a very different version of our beginnings. And both, of course, are endeavours to make sense of the universe we inhabit.

In science is it the finding of the language to go further, I wonder? For me making art concerns an apprehension of that which language fails. However, both seem to exemplify the age-old human desire to go beyond, to transcend what we already know. My doctoral work at Goldsmith's concerns time and our relationships with the past. In this series I allow playful scope, intending the image not as illustration of scientific theory, but rather to reflect a little of the wonder and wonderings of my visit.

Denny Robson
Goldsmith's College, University of London
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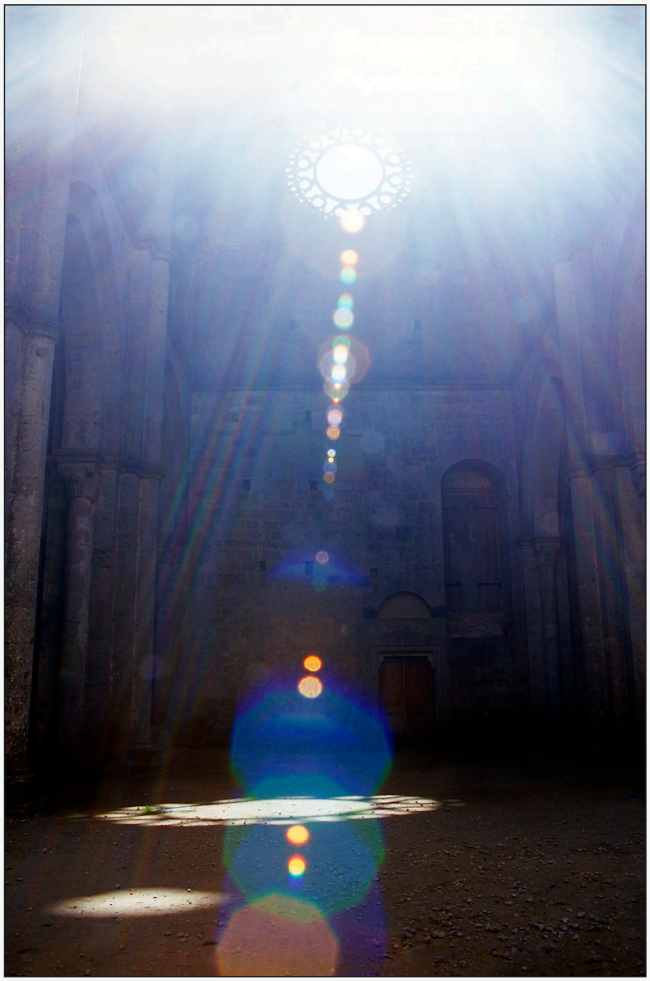
Detectors “Untitled 1”

C-type ‘metallic’ print on aluminium
48” x 30”



Denny Robson

A bag to view.

A big black sack is on the floor. It is limp. We guess there is something inside.

On the side of the bag, an opening invites the visitor to go in, there is space for only one person at a time.

The person can close the bag while she's inside so as to be isolated.

While the spectator is entering the bag, the monitor switches on.

The video is a 10 minutes sequence in a loop, of a distant thunderstorm.

The sound is very calm.

The visitor can stand up, sit or lie down.

In the darkness we can perceive now and again a storm that lights up the sky.

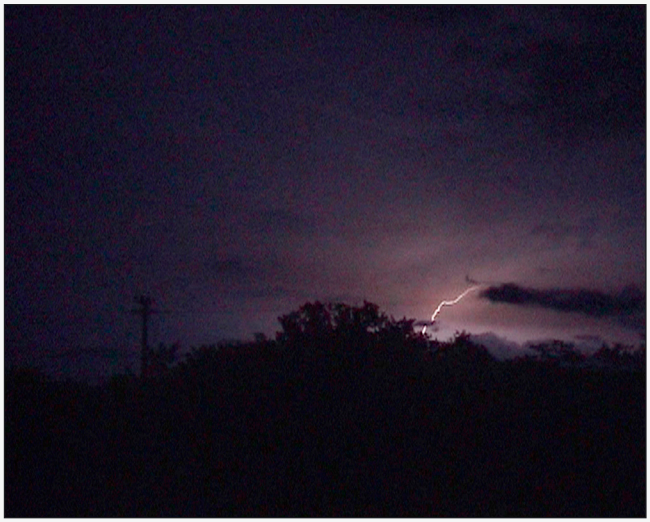
That light gives us an idea of the surrounding landscapes.

When someone is in the bag, from outside we can see the lights of the monitor coming through the material, we can see the shape of the person and we can here the sound of cicadas.

Nataly Sugnaux
nataly.s@bluemail.ch

“Untitled 1”

Image from the video
‘Thunderstorm’



“Untitled 2”

Image from the video
‘Thunderstorm’

Nataly Sugnaux

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Designed and Produced by Graeme Cookson and Andy Charalambous