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PAPER JAM#2 | CONTRIBUTIONS INFORMATION SHEET

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**Akatre**

\* 2007, FR | [www.akatre.com](http://www.akatre.com)  
Valentin Abad, Julien Dhivert & Sébastien Riveron

[no title], 2012. Graphic proposal in a series of four A4 pages.

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**Hanna Alkema**

\*1984, FR

Paris, 2012

A shared moment, a pause (of loveliness and adequacy) induced by this passage while reading the book *The Nature of Things* by Francis Ponge.

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**Jérôme Allavena**

\* 1979, FR | [jeromeallavena.com](http://jeromeallavena.com)

***Every line of sight would end on the surface of a star***, 2011

A single cube drawn by hand is superimposed and reproduced a thousand times, gives an insight on the fourth dimension, so noticeable and yet so foreign to representation.

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**Giulia Andreani**

\*1985, FR/IT | [giuliaandreani.blogspot.fr](http://giuliaandreani.blogspot.fr)

***sur la table***, 2012

Objects evoking memories, relations...

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**Jesse Ash**

\*1977, UK | [tulipsandroses.lt](http://tulipsandroses.lt)

From the series '**box with the sound of its own description**', since 2009. Image of the publication of Am Nuden Da's project *Words*. The open page of the journal shows a sculptural poster which never had a title, a work that never really had a place. It is part of a series/project Jesse Ash made called 'box with the sound of its own description'- an ongoing work referencing Robert Morris' 'box with the sound of its own making'. Each time the box is made it is constructed depending on the oral description of someone who saw the last version. Inevitably the box changes in size and material according to memory words of viewers. There are 4 boxes so far. This poster was made as part of the project, via Morse code text translating the description and then a box folding out of the 2D transcript. It was intended to be shown with the boxes but it said too much - acted like a key or explanation. And so the work was not shown until Am Nuden Da invited the artist to exhibit a work as part of their 'Words' project, in Denmark. During this process Ash realized it was perfect to present it on a table - not on the wall. Am Nuden Da made a publication of the show to document and disseminate the work. This image is a picture of the publication.

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**Guillaume Aubry**

\*1982, FR | [www.guillaumeaubry.com](http://www.guillaumeaubry.com)

[no title], 2012

A comma, an eyelash - an almost blank paper causes confusion, maybe gestures. It will probably be forgotten.

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**Laëtitia Badaut Haussmann**

\*1980, FR | [www.galeriedohyanglee.com](http://www.galeriedohyanglee.com)

**LUZ**, 2012

Digital collage resulting from research on the question of what a reconstruction could be, inspired by a text by Roberto Bolano that is easily oscillating between fiction and reality. The quote on the collage comes from the text of Bolano *Nazi Literature in the Americas*. The foreground is a still of a cropped sequence of the documentary *Pinochet and His Three Generals* by José-María Berzosa, the background shows a photograph by Cindy Sherman in the series *Untitled Film Stills*.

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**Julie Béna**

\*1982, FR | [juliebena.com](http://juliebena.com)

***Main noire*** [Black hand], 2011. Documentation photograph for the film 'Das Reisebüro'.

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**Julie Béna**

\*1982, FR | [juliebena.com](http://juliebena.com)

***N°123, la cape*** [the cape], 2011

The cape, extracted from the television series 'The Prisoner', travels between the dimensions of its televisual, sculptural and two-dimensional modes of presence.

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**Grégoire Bergeret**

\*1980, FR/BE | gregoire-bergeret.blogspot.fr

**le grand raccourci [the great shortcut], 2012**

Image created while thinking about volumes; it causes in our mind a sort of unlikely loop – somehow like looking at our own feet.

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**Benoît Billotte**

\*1983, FR/CH | www.benoitbillotte.com

**Print test**, March 2012. Drawing on paper.

*Print test* reuses a printer test page reproduced entirely by hand. It refers to the act of printing as a tool of duplication, but also to the graphical aspect that can be generated. Is the human hand capable of reproducing a print test as flawlessly as a printer, with a simple colour pencil?

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**Maxime Bondu**

\*1985, FR | maximebondu.com

**Recherche en cours [Ongoing research], 2012**

... for a work to come about Philetus Walter Norris, superintendent of Yellowstone Park from 1877 till 1882.

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**Anne Brannys**

\*1983, DE | www.keinakt-neukoelln.de

**Marie bleibt. [Marie stays.], 2012.** Scans.

The vacuum after the departure is dazed by a search for remaining traces, like fragile memories of the presence.

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**Cindy Brumshagen**

\*1981, DE

**Du hast mich letzte Nacht nicht angerufen. Du mußt sterben. [You didn't call last night. You have to die.], 2012**

The irrational strengthens, the fear of being abandoned by the beloved is overemphasising; this night, far away from daily routines, feelings are growing - becoming childish as soon as the sun rises.

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**Davide Cascio**

\*1976, CH/FR | www.davidecascio.com

[no title], 2012. Layout for a book to be produced with scanner and xerography, page 36.

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**Nicolas Cilins**

\*1985, FR/DE | www.nicolas-cilins.com

Images of the series 'Natural History Museum', taken in Berlin and ending up photocopied as if they were forensic exhibits. Looking at them, one discovers that a strange relationship is maintained: on one side they show storage areas, one sees a label and the wall seems riddled with points. The space is almost empty, just filled with light, creating an additional layer of artefact on the wall. The other image depicts a series of pinned birds looking very proud; we see reflections, a window.

This series explores the relationship between images and text in the history of Western museums of natural history, the way the criteria for recognition of the similar and the visual similarity become arguments for a classification and places and people and nature - a phenomenon that corresponds to the golden age of colonialism.

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**Elisabeth S. Clark**

\*1983, UK/FR | www.elisabethsclark.com

**in the studio, éclat #6**, 2012. Helium balloon, glitter.

Circumstances of a scanner incident in the studio.

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**Marie Cool & Fabio Balducci**

\*1961, FR | \*1964, IT | www.marcellealix.com

**Untitled**, 2011

Photocopy, Bic pens. Courtesy the artists and gallery Marcelle Alix.

**Untitled**, 2012

Scan of the reverse of **Untitled**, 2011. Photocopy, Bic pens. Courtesy the artists and gallery Marcelle Alix.

Cool and Balducci's work often presents a prosaic inventory of commonplace materials [...] within exquisitely and economically executed live actions and recorded moments. The artists are certain about what the work is not, and the tightly choreographed statements that surround it deliberately exclude particular references that draw unwanted connections and parallels to certain types of performance or live art practice. The work is not about the ephemeral, transitory or everyday, they claim, but an interrogation of the matter; an exercise in exploring elemental states and spaces of material transition. (Emma Cocker, 'Object Action Object')

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**Ceel Mogami de Haas**

\*1982, CH | ceelmogamidehaas-data.blogspot.fr

**"Et sic in Infinitum" by Robert Fludd, 1617 - image reversed by Ceel Mogami de Haas, 2012**

Originally Robert Fludd's black square, almost a forerunner of conceptual art, represented infinity and the beginning of all – in becoming white it provides possibilities: the blank page, the ocean chart such as the one in Lewis Carroll's 'Hunting of the Snark'...

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**Benoît Delaunay**

\*1972, CH | www.benoitdelaunay.com

**ROUND TRIP, 2012**

Using the mode of dissemination of the exhibition 'Paper Jam #2' as a mode of production, *ROUND TRIP* offers an exchange between the sender and the recipient. The determining value of the image is not its reproduction but the fact that it has the capacity to generate community around its absence.

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**Gabriel Desplanque**

\*1981, FR | www.gabrieldesplanque.com

**La bombe [The bomb], 2012**

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**Marie Frampier**

\*1985, FR | www.deappel.nl/cp/p/9

**Untitled (exhibition), 2012.** Photocopy, A4 format, text, black ink on paper.

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**Nicolas Garait-Leavenworth**

\*1978, FR | www.nclsgrt.net

**The Way We Live Now (150 / 95 / 75 – 12 / 06 / 92, Emile), 2012**

*The Way We Live Now* is an attempt to manage and classify information overwhelming us using colour as a starting point. The aim of this project is to challenge indifference to images and to generate a tangible feeling, that of the perpetual present in which we live and inside which memory does not exist. From the RGB codes of a given colour, generally chosen by someone else (a gallery owner or curator, a friend, a staff member, etc.) tables of randomly generated figures allow a precise date to be determined. The images produced or published on this date are then photographed to isolate certain details (hands, faces, backgrounds) to reconstitute a new, broader and quasi-cinematographic image. Each image is coupled with a monochrome pair and is casually presented in the form of wallpapers, posters stuck on billboards, editions, puzzles. The project borrows its title from the eponymous Susan Sontag essay, in which she reconstitutes (around the disease of an individual) bonds, weaknesses and capacity of strength of a community of friends. The work is concluded by the idea that after the disappearance of their friend, this group becomes finally larger than the sum of its parts. Incidentally, 'The Way We Live Now' is also one of the Sunday New York Times Magazine section titles.

The colour chosen here by one of the curators is Société Réaliste's United Nations Brown.

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**Wojciech Gilewicz**

\*1974, PL/FR | www.gilewicz.net

[no title], 2011. Collage printed on A4 paper.

A Gerhard Richter painting colour-checks an Asian advertisement. Unless it is the opposite.

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**Alexandre Giroux**

\*1980, FR | www.alexandregiroux.info

**Scanner le monde [Scanning the world], 2012.** Outdoor scans.

Urban and natural landscapes, sometimes far away from any electrical outlet, were captured by a scanner. The images evoke at once speed and tardiness, the rapidity of passing, recording the world but also the indolence of our own means.

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**Gaël Grivet**

\*1978, CH | www.gaelgrivet.com

[no title], 2012

In Gaël Grivet's work, the perceptible is only an instance of the invisible. The unsaid, the stroboscopic, the infinite motive are a few of the apparitions sourced from processes of reverberation, triggered themselves by the looping of a compendium of present knowledge.

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**Damien Guggenheim**

\*1981, CH/FR | damienguggenheim.blogspot.fr

**Rückenfigur, 2011.** Collage.

Representation of the desert as an ahistorical place, out of context and therefore outside meaning thereby without prospect that could result in a subject. Out of context in both senses - the meaning and the direction, as vis-à-vis of this final gesture, Loth's wife turning around. In this abstract space, there is neither ahead nor behind. The desert is a dismissal - not precisely a landscape. This is where the story ends or begins.

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**Vincent Honoré**

FR/UK | [www.davidrobertsartfoundation.com](http://www.davidrobertsartfoundation.com)

Editorial project with Eddie Peake for *Year* magazine, 2012.

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**Hanna Husberg**

\*1981, FI/FR | [hannahusberg.com](http://hannahusberg.com)

***Images in becoming*, 2012**

Resulting from the process of salt crystallization on the scale of a slide cover slip.

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**Toril Johannessen**

\* 1978, NO | [www.toriljohannessen.no](http://www.toriljohannessen.no)

***In Search of Iceland Spar*, since 2008**

From the mid-19th century onwards various optical instruments made use of the mineral Iceland spar. The project 'In Search of Iceland Spar' is a quest to trace pieces of this mineral originating from a specific site on Iceland, the Helgustadir quarry by sending a letter to people worldwide via e-mail, asking for pictures of the mineral, both in pure pieces and in instruments. The request is targeted towards scientists, curators, museums, diverse scientific institutions, mineral clubs, lens manufacturers and others who are likely to hold a sample.

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**Luc Kheradmand**

\*1986, FR | [www.hex1079.net](http://www.hex1079.net)

***White out*, 2012. Inkjet print. Picture of a whiteout phenomenon in the Antarctic, printed on an inkjet printer from the 90s.**

'Whiteout' is a weather condition in which visibility and contrast are severely reduced by snow. The horizon disappears completely, a continuous white cloud layer merges with the white surface, the irregularities of the ground are invisible, no shadows are cast, there are no reference points at all.

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**Bénédicte le Pimpec**

\*1986, FR/CH | [benedictelepimpec.wordpress.com](http://benedictelepimpec.wordpress.com)

**Houston, 2012**

Schedule sheet of events taking place at the Rothko Chapel in Houston; some outdated information, an event you cannot attend. At the same time it provides information on an ongoing research.

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**Florine Leoni**

\*1980, CH | [www.florineleoni.com](http://www.florineleoni.com)

**[no title], 2012**

The image is part of a current interdisciplinary research which examines the individual coping of spatial perception and its representation through artistic practice. An excerpt of the word choreographs our view, our movement into, inside and out of the image, choreographs our associations and the movement of our hands, they turn the image around, search for the correct view, but will be doomed - up and down, inside and outside overlap - and make you want to fall into.

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**Beat Lippert**

\*1977, CH | [www.beat-lippert.ch](http://www.beat-lippert.ch)

***Untitled*, 2011. Resin.**

The represented sculpture, a plaster cast of a cuddly toy, is part of a research about chimera and the *Book of Imaginary Beings* by Jorge Luis Borges, describing more than hundred legendary creatures from mythologies, folklore and literature.

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**Messy Sky Magazine**

\*2011, TH | [www.messysky.com](http://www.messysky.com)

**Disorn Duangdao, *The River No Return*, 2011. Image from the series.**

The contribution is a page from the pilot issue of *Messy Sky* magazine. Disorn Duangdao collected water from Ping river in Chiang Mai, a northern city of Thailand, used it as ink and painted it on rice paper – the same water that flooded Bangkok in 2011.

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**Estelle Nabeyrat**

\*1978, FR | [estellenabeyrat.net](http://estellenabeyrat.net)

**a proposal by Estelle Nabeyrat: Hélio Oiticica, *Parangolé* with Caetano Veloso, 1964**

... which raises the question of archiving and dissemination of performed experiences through images. Is an image able to depict? Or would it be more appropriate as in the case of Oiticica to replay performances, thus ignoring the question of the context?

Dissemination in large quantities of paper reminds modes of reproduction and mass propagation; the parangolé, after Brazilian traditions in which costumes are seen as a second skin (according to the shaman), can be seen as a fashion image.

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**Jean-Christophe Norman**

\*1964, FR | [www.jeanchristophenorman.net](http://www.jeanchristophenorman.net)

[no title], 2012

Jean-Christophe Norman's preferred medium is the writing of time, sometimes condemned to a perpetual script, without being able to catch the present.

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**Jorge Pedro Núñez**

\*1976, VE/FR | [galeriecrevecoeur.com](http://galeriecrevecoeur.com)

**image en mouvement**, 2012

An out-of-focus Lucio Fontana reproduction further dissolves spatialism into the randomness of multiplication.

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**Claudia Olendrowicz**

\* 1983, DE | [claudiaolendrowicz.blogspot.fr](http://claudiaolendrowicz.blogspot.fr)

**motivation**, 2012

A cardboard found in a copy shop, originally used to house spirals to assemble documents, becomes a symbol of motivation. Gathering a mass of information, photocopying this already existing knowledge, conferring upon it new meanings according to its order and layout, creates distinct combinations. This act demonstrates the motivation of the creator. The empty cardboard housing the staples for the spiral binding becomes a symbolic storage for different combinations of leaves. Once photocopied, the cardboard is reduced to its structure, transforming itself in a loose paper ready to be adjoined to others.

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**Open City**

\*2006, UK | [www.open-city-project.blogspot.fr](http://www.open-city-project.blogspot.fr)

[no title], 2012. Printed instructions.

Since 2006, Andrew Brown, Katie Doubleday, Simone Kenyon and Emma Cocker indulge in a curious psychochoreography taking shape in urban space. Attending an Open City event is to abandon the spectator position's certitudes in order to find oneself immersed in a mixture of urban synchronized swimming, post-situationist *dérive*, Flash Mob, sidewalk audio-guide... Rediscovering the city, redefining its arteries. The proposals from Open City thus constantly oscillate between crossing, stopping; poetry, machinery; privacy, collective robotics. At the next intersection, please turn around in a circle. You've arrived.

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**Gela Patashuri**

\*1973, GE | [www.tbilisistudio.org](http://www.tbilisistudio.org)

preliminary drawing for TCCA (Tbilisi Center for Contemporary Art), circa 2009

Tbilisi Center for Contemporary Art is a project affiliated to Tbilisi Studio. It is the starting point of a series of reflections, performances, films and artworks. The project started in 2007 during 'Tbilisi 4. Everyday Is Saturday' with an opening in Shindisi (GE), followed by events in Los Angeles and London.

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**Renaud Perriches**

\*1982, FR | [www.renaudperriches.com](http://www.renaudperriches.com)

**carte pour charlotte**, March 2012

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**Fabrice Pichat**

\*1980, FR/BE

**dessin à distance #1**, 2011-2012.

Drawing from a series : predefined geometric shapes projected by laser are captured while being distorted by an external physical factor.

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**Elisa Pône**

\*1979, FR | [www.dirtybusinessofdreams.com](http://www.dirtybusinessofdreams.com)

**Modern cave**, 2012

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**Public Space With a Roof**

\*2003, NL | [www.pswar.org](http://www.pswar.org) | Tamuna Chabashvili, Adi Hollander and Vesna Madzosi

**Form matters**, 2012

The Dots game invites one to connect numbered points as a way to materialize the imaginary form hidden within those particles. Outlines of twenty-two manmade forms are placed over one another creating a new constellation of dots and numbers that in the end make the final forms unrealized, with no meaning, emptied of their substance. By abstracting those forms and making them impossible to recreate, retrace or outline, even though the rules of the game demand it, the aim was to break them into bits and particles as a way to rethink those forms so familiar and close to us. They were all created out of necessity or desire, following someone's fantasy and imagination, being accepted by the others or imposed on them, used or misused by new generations, but still reminding us of the necessity to rethink forms again, opening up the doors for creation of new shapes and imagined futures.

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**Tommy Reinhardt**

\*1977, DE | [www.feldrandforschung.de](http://www.feldrandforschung.de)

**Untitled**, 2012. Collage.

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**Sébastien Rémy**

\*1983, FR | [www.sebastienremy.net](http://www.sebastienremy.net)

**College Movies : autoportrait en groupe [College Movies: self-portrait in a group]**, since 2011

Excerpt from a collection of fictions and experiments on the representation of students in classroom situations.

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**Elodie Royer & Yoann Gourmel**

FR | [220jours.blogspot.fr](http://220jours.blogspot.fr)

Ruth Krauss, 'How to write a book', from *How to Make an Earthquake*, 1954, Harper and Brothers, New York | Reprinted in 'The Feeling of Things', eds. Yoann Gourmel and Elodie Royer, in *Messy Sky* magazine, pilot issue, 2011

Bruno Persat, 'Instructions for Wall Drawing', 2011 | Originally printed in 'The Feeling of Things', eds. Yoann Gourmel and Elodie Royer, in *Messy Sky* magazine, pilot issue, 2011

Two mirrored pages, page 14 and page 41, extracts of the pilot issue of *Messy Sky* magazine, published for the exhibition *The Feeling of Things* (Le Plateau, Paris, 2011/2012).

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**Benjamin Sabatier**

\*1977, FR | [www.ibk.fr](http://www.ibk.fr)

**Black Thumbtacks**, 2012. Printed edition to be pinned on a wall with black thumbtacks at the indicated points.

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**Juliane Schmidt**

\*1982, DE | [www.klassebrandmeier.de](http://www.klassebrandmeier.de)

**Avierhochzwei [Afoursquared]**, 2012

Photograph of an A4-high pile of A4 sheets.

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**Société Réaliste**

\*2004, FR | [www.societerealiste.net](http://www.societerealiste.net) | Ferenc Gróf and Jean-Baptiste Naudy

**Ænd?**, 2012

In 1989, the American typographer Robert Slimbach designed a serif font for Adobe Systems which he named 'Utopia'. Besides, Thomas More combined two objects of contradiction on the frontispiece of the first printed edition of his *Utopia*: a drawn map of the island of the Utopians, and a table of typefaces of their geometric alphabet. As an echo to this story spanning from More to Slimbach, and while extending their speculations on the joining of the text and the map, Société Réaliste devised in 2012 the font Monotopia. Its construction protocol is simple: each character in the Monotopia font is part of the superposition of all others, case by case. A capital letter is written out through all other capitals, a small-case out of all other small-cases, a number out of all other numbers.

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**tazasproject**

\*2008, FR | [www.tazasproject.com](http://www.tazasproject.com)

Guillaume Beinat, Dominique Vial, Alexandre Suné

**Game of life**, 2012

The digital, originally intangible, is not outweighed by the need that materialism generates. *Game of Life* revives, via the formal structure of the QR code, a game of mathematical simulation modelling the evolution of living organisms. Each organism (represented by a black square) is positioned in the space of the QR code. It evolves according to three rules: birth, survival and death. These random rules are the fictional interpretation of what digital data cannot reverse in our own lives.

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**Yan Tomaszewski**

\*1984, FR | [www.yantomaszewski.com](http://www.yantomaszewski.com)

**Ghost sculpture (Mieczysław Szczuka)**, 2012

The image shows a spectral appearance of a sculpture [Space Construction (Portrait of a Revolutionary)] by the Polish constructivist Mieczysław Szczuka in 1922. The piece has disappeared, it only exists one - very bad - photographic reproduction. The photography, taken from a microfilm reader, has been transformed by the artist. In response to the specificities of the project 'Paper Jam # 2' and its principle of printing / reproduction, he underscores the inability to grasp a three-dimensional work from a bad two-dimensional reproduction. This is somehow the opposite of the idea of Walter Benjamin: it is precisely because the work only exists through a reproduction, without the original, that it gets an aura (in this case in the literal and figurative sense), a mythical status. This proposal derives from a much broader project devoted to the person of Szczuka, constructivist and mountaineer, who died in 1927 during an ascent in the Tatra Mountains (southern Poland).

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**Philip Tonda**

\*1981, DK/FR | philiptonda.com

**4,39 Euro HT, 2012**

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**Remco Torenbosch**

\*1982, NL | www.remcotorenbosch.com

**Telecomix International / Operation Libya White Fax, 2011-2012**

After observing the growing unrest and correspondingly violent crackdown in Libya, a group of hackers conceived and launched Operation Libya White Fax: while the internet and data connections are being throttled, cut off and censored, phone lines are still open, and fax machines are still working. So, with a list of numbers that have fax machines on the other end, and one fax document packed with timely info, time-sensitive information on how to route around censorship can get to people inside Libya.

The information document is online and so is the list of numbers to send it to. The info is coming from We Re-Build's main Libya page and will be updated as needed. This document helps people in Libya learn how to connect to dial-up internet, and route around the government-ordered communication blocks. In a time like this, that can make all the difference in the world.

<http://dns.telecomix.org/>

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**Alexia Turlin**

\*1973, CH | www.alexiaturlin.ch

**Untitled (La promesse) [The promise], winter 2011-2012**

Sourced from the artist's collection of forest imagery, the image is in a kind of situation *in between*, between research and works to come. One sequel can be discovered in a booklet published at MAC / VAL in spring 2012 and in the fanzine published at the space Kugler in Geneva on the occasion of the solo exhibition of Alexia Turlin 'Mind Mapping' (April 2012).

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**Jan Uprichard**

IRL | januprichard.wordpress.com

**Paradigm Drift, 2012**

Through the images we share the time of a film shooting, the passing of a boat at the horizon with its atmosphere and smells of the moment. At the end, we keep the relaxing view on the sea at hand.

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**Cyril Verde**

\*1986, FR | www.cyrilverde.com

**To All Whom it May Concern, 2012**

Four pages from four different patents attempting to schematize the organization of a selection amongst a base of knowledge, describing various selection methods: dynamic, parameterized, of handling and of reconstitution of knowledge.

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**Adrien Vescovi**

\*1981, FR | adrienvescovi.fr

**Le modèle, 2012.** Cut-out, 21 x 29,7 cm.

In a four-step movement, silhouettes of bodies escalate a wooden structure. The work's title refers to the *Notes on the Cinematograph* by Bresson, in which he speaks of these actors as a model; people whose acting he exhausts in order to only keep the necessary, the action.

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**Christian Waldvogel**

\*1971, CH | www.waldvogel.com

**Globus Cassus, 2004-2009**

A thought experiment: building Earth's antipode using up the Earth as construction material. Humanity would live on the inside of this gigantic structure. No heavens for the gods, and maybe paradise for man.

globus [lat] : sphere, lump  
cassus [lat] : concave, hollow

[http://en.wikipedia.org/wiki/Globus\\_Cassus](http://en.wikipedia.org/wiki/Globus_Cassus)