

From Scenography to Zerography

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Abstract

After speaking many times about the French scenographer Jacques Polieri (1928-2011), a major precursor for the history of media art, on the occasion of several ISEA meetings, a study day is organized, with the help of Federico Biggio (an academic media semiotician) during the 2023 edition at the National Library of France between “scenography and/or symbiosis” the theme in Paris.

Keywords

Scenographer, Zerography, Jacques Polieri, BnF, Archive, ISEA2006, ISEA2023

Introduction

This year 2023 is also the 40th anniversary of a historic video conference by Jacques Polieri “human-machine inter-face” between New York, Tokyo and Cannes in 1983. A ret-rospective had already been exhibited 20 years ago at the National Library of France but in the “classic” form of an exhibition of models, plans and other archive documents. But how else to transmit and study this work from its ar-chives to publish a new document, between paper book and online data?

It’s here that the concept of zerography developed by Franck Ancel since the research of Jacques Polieri can be unfolded for a rereading of his work in three deployments: a symbiosis of artistic disciplines, a spatial schematization as fiction then the desire to leave gravity in space.

The hall in Paris for "scenography and/or symbiosis" will welcome 64 people in the room, 12 contributions and inter-ventions via Zoom. All the words will be recorded and will be analyzed multiple times to identify key words but also a graphic equivalence, a process that we are presenting in Venice too for Media Art History..

As he had participated in the first edition of Media Art History in Banff in Canada, or ISEA2006 at San Jose in US, Franck Ancel offers on ISEA2023 Paris during this 3rd Summit on New Media Art Archiving, today a new light on Jacques Polieri to re-think his archives at the BnF (National Library of France). [1]

It is a question of talking about this important study day, the 15th May 2023, in Paris, English and French during ISEA2023, but above all of offering you, through our com-munication, the materials to imagine something new... As a specific example, how to show the video program of Jacques Polieri's video-conference in 1983 today if we can no longer

decode the videotape which is nevertheless in the bottom of the Polieri archives in BnF? It is therefore for us to produce a new device other than an exhibition scenography.

References

[1] Franck Ancel, “From Scenography to Planetary Network: Shanghai World Expo 2010 at ISEA San José 2006”, (Published as the ISEA2006 Issue of Intelligent Agent, #2, 2006) *Proceedings of the 13th International Symposium on Electronic Art*, and ISEA2006 Publications, accessed May 09, 2023.
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Author Biography

Franck Ancel. It was in 1987 that Franck Ancel began to take an interest in the electronic arts in relation to the avant-gardes of the last century. Then he worked with the scenographer Jacques Polieri (for more than ten years with him) whose retrospective he coordinated at the National Library of France and then exhibited in Berlin. He has given dozens of conferences on several continents. While paying tribute in 2007 to the 50th anniversary of Sputnik during a streaming-installation-performance, as he has been producing since 2001, he decided to start psychoanalysis in Paris. Franck Ancel is now installed as a psychoanalyst in Paris but he also teaches art history in this city. His concept of zerography after Polieri's scenography is not unrelated to the conquest of space beyond the abstraction of the last century. He is still trying to write an S/Z thesis “from scenography to zerography”. But he recently participated in the 50th anniversary of Carl Sagan's satellite by sending 8 prints between a combination of a sign and an art of memory, during the flight of the ZEUS 1 satellite by Space X at the invitation of the private company QOSMOSYS.