

PRESS RELEASE

Muratcentoventidue Artecontemporanea

Alterity Glimpsed Through a Prism

LAUREN MOFFATT

Muratcentoventidue Artecontemporanea is pleased to present "*Alterity Glimpsed Through a Prism*", a solo exhibition featuring works by the Australian artist, Lauren Moffatt.

In recent years there has been an image revolution induced by the spread of "game engines", graphic software borrowed from video games, which now also influences art.

With the emergence of new technologies such as photogrammetry and LiDAR, a photographic image becomes a volume, a space, an experience. The exhibition intends to show these new image-worlds, presenting the work of Lauren Moffatt who is part of a new generation of artists who, with photographic tools, design virtual ecologies, avatar-portraits, hybrid bodies, embodied stories, new experiences in the form of immersive, playful and accessible installations.

Lauren Moffatt works between painting, performance and immersive technologies. Her works, often presented in multiple forms, explore the paradoxical subjectivity of connected bodies and the friction at the frontiers between virtual and physical worlds. Her works usually take the form of speculative fictions and environments, conceived using a mixture of obsolete and pioneering technologies, and which often occupy both physical and virtual space. Lauren builds detailed, complex and paradoxical universes populated by strange devices and artifacts.

Lauren completed her studies at the College of Fine Arts (AU), Université Paris VIII (FR), and at Le Fresnoy Studio National des Arts Contemporains. She lives and works between Valencia and Berlin. Her works have been screened and exhibited most recently at Hartware MedienkunstVerein (DE) Palais de Tokyo (FR), Villa Medici (IT), UNSW Galleries (AU), Daegu Art Museum (KOR), Museum Dr. Guislain (BE), SAVVY Contemporary (DE), FACT Liverpool (UK) The Sundance Film Festival (US) and at the ZKM (DE), at Q21 Freiraum (AT) and at La Gaité Lyrique (FR).

Lauren Moffatt, in the works on display, plays with the tension created between augmented reality and virtual reality. The works from the series *Flowers for Suzanne Clair* (named after a secondary character in J. G. Ballard's disaster fiction novel *The Crystal World*) creates a strange type of organic digitality which pivots on a process of collecting and digitizing plant specimens through an exchange between the physical and the virtual. Fusing photographic details of flowers with aleatory textures, these fictive plant species are windows to alterity glimpsed through a prism of biological life.

Suzanne Clair is a secondary character in *The Crystal World*, a disaster fiction novel written by J. G. Ballard in 1966. The story plays out in the foreground of an apocalyptic mineralization process that is consuming the world, originating in the depths of the Earth's jungles and spreading outwards, turning everything in its path to crystal. The story is told through the eyes of its protagonist, Edward Sanders, as he witnesses the doom unfolding. Suzanne Clair is a former lover of Sanders, and we encounter her through his lens as a tragic soul. Rather than as an apocalypse, Suzanne perceives the crystal as an opportunity for a different kind of life, and her optimism stands out awkwardly in contrast with Sanders and the other, mostly male, foreground figures. But removed from this narrow context, Suzanne's ability to perceive the crisis as something other than an immediate existential threat appears more interesting than the attitudes of the male counterparts who condescend her. It would have been interesting to see *The Crystal World* through Suzanne's eyes, to

understand her as more than a prop character, and this nostalgia for a lost voice is the origin of Flowers for Suzanne Clair.

Science fiction often becomes science reality. Scientists need creatives to help them identify the most audacious problems to apply their minds to. Let's imagine all the science fiction published, particularly in the 20th century, the vast majority of which came from the minds of white men: so many classics that formed the world we are living in and the one we are working toward. Now let's imagine all of the books that were written or pitched by minority authors and never published. What ideas were in those books? What sort of worlds? What sort of characters? What sort of world would we be living in now if those ideas had reached audiences half a century ago when the disaster that is unfolding now was still a distant possibility? What if Suzanne Clair wrote science fiction?

Flowers for Suzanne Clair seeks to create this absent imaginary. The process at its heart pivots on 3D scanning plant specimens and then modifying them via a multi-pass exchange between physical and digital. The flower modules in the Compost series are made by provoking voluntary errors, collaborating with the photogrammetric reconstruction algorithm and confusing its expectations. The textures are then painted and projected back onto the 3D mesh in a modeling software, which creates a strange type of organic digitality when fused with the fragments of three dimensional noise scattered around the contours of the flowers. Modular assets are adapted from the raw scans that are then optimized for the different container formats. These same specimens appear in Compost and in the VR world of Of Hybrids and Strings but they have been carefully retopologized via meticulous, meditatively repetitive processes. Each flower is both an offering of grief for Suzanne's missing story, but also an accolade for the power of her imagination, which, in its absence, is infinite.

Venue

Muratcentoventidue-Artecontemporanea

Via G. Murat 122/b – Bari

Opening

Saturday June 15, 2024 19.30 pm

Period

June 15 – July 31 2024

Opening hours

Sunday, Monday, Tuesday, Saturday only by appointment

Wednesday, Thursday, Friday from 6 pm to 8 pm

Info

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<http://www.muratcentoventidue.com>

<http://www.facebook.com/MuratcentoventidueArtecontemporanea>

https://www.instagram.com/muratcentoventidue_bari

CV

Lauren Moffatt (1982 , Australia) lives and works in Berlin and Valencia.

Education

2014

Diplôm du Fresnoy, Le Fresnoy Studio National des Arts Contemporains, Tourcoing, FR (Félicitations du Jury)

2014

Master d'arts plastiques (nouveaux medias), Université Paris VIII, Paris, FR

2006

Bachelor of Fine Arts, College of Fine Arts, Sydney, AU

Solo Exhibitions

2024

Alterity glimpsed through a prism, Muratcentoventidue Artecontemporanea, Bari, IT

2023

Nocturnes, DAM Projects, Berlin, DE

Bubble Vision, 2b_ Space to Be, Madrid, ES

Compost AR (Flowers for Suzanne Clair), Matadero Madrid, Madrid, ES

2022

I wish you could hear what I remember, The Liminal, Valencia, Spain

Local Binaries, Hošek Contemporary, Berlin, DE

360: Lauren Moffatt, Zabłudowicz Collection, London, UK

2020

Image Technology Echoes, Espronceda, Barcelona, ES

2019

The Tulpamancer, EIKON Schaufenster, Vienna, AT

2018

Sorry, I didn't mean to break it, Synthesis, Berlin, DE

2014

EMARE Artist in Residence, FACT Liverpool, Liverpool, UK

Group Exhibitions

2024

Media Server Sessions, Bombas Gens Centro de Arte Digital, Valencia, ES

Extended Realities/Extended Feminisms, University of Michigan, Ann Arbor, US

Surrealism - Worlds in Dialogue, Kunsthalle Vogelmann, Heilbronn,

Lange Nacht der Videokunst, Landarbeiterhaus, Kleinmachnow, DE

2023

Parallel, AR Exhibition by ATHR Gallery, Multiple Cities, KSA

AR Biennale : Hybrid Nature, NRW Forum, Düsseldorf, DE

Breaking the Code, Kunsthall Charlottenborg, Copenhagen, DK

VR Art Prize Nominee Exhibition, Haus am Lützowplatz, Berlin, DE (upcoming)

2022

Among the Machines, Zabłudowicz Collection, London, UK

Spektrum, Spektrum Rumelange, LU

Digital Art Zurich 2022, DA Z, Zurich. CH

Ins Nirgendwie - Digitale Utopien, Weltkunstzimmer Dusseldorf, DE

Seed Systems, SOMA Berlin, DE

Digital Art Waves, Galerie Charlot, Paris, FR

Disrealities, Collages and Utopia, Haus der Kulturen der Welt, Berlin, DE

Flama Festival, Polo Nacional de Contenidos Digitales, Málaga, Spain

The flowers I have never seen in my garden, Synthesis Gallery, Berlin, DE
The Wrong - Worlds of networks, Centre Pompidou, Paris, France

2021

Post-Digital Landscapes, STH Screens, Vigo, ES

Vortex, Matadero Madrid, ES

Brinks of Perception, Artemis Gallery, Lisbon, PT

Resonant Realities, Haus am Lützowplatz, Berlin, DE

Palais Augmenté, Grand Palais Ephémère, Paris, FR

Les Ailleurs, La Gaîté Lyrique, Paris, FR

Art Directions, WORM, Rotterdam, NL

SXSW Online, Online / The Contemporary Austin, USA

Incarnations, Les Rencontres de la Photographie d'Arles, Arles, FR

2020

Immersiva, Espronceda Art Centre, Barcelona, ES

Showcase, Co.Galerie, Paris, FR

VIFF Volumetric Summit, Museum of Other Realities, Vancouver, CA

2019

Colliding Humans, Raum für drastische Maßnahmen, Berlin, DE

The Wrong Biennale, Worldwide/Vienna, AT, Valencia, ES

Computer Grrls, La Gaîté Lyrique, Paris, France / MU, Eindhoven, NL

TOA Arts, Funkhaus, Berlin, DE

Future Design, Experimenta, Heilbronn, DE

2018

Computer Grrls, Hartware Medienkunstverein, Dortmund, DE

Projected.Capital, Roehrs & Boetsch, Zurich, CH

Sapiens, ZKM, Karlsruhe, DE

Works on Paper, Gussglashalle, Berlin, DE

Deep Dive, Worth Ryder Gallery UC Berkeley, Oakland, US

Pink Privacy, Soho House, Berlin, DE

2017

Re:core, Institut für Alles Mögliche, Berlin DE

Le Fresnoy 20° Anniversario (Screening), Villa Medici, Rome, IT

Le rêve des formes (Screening), Palais de Tokyo, Paris, FR

Space, Moving Images Festival in the Great or Lebuinus Church, Deventer, NL

Home Cinema (Selected Works), OCT Gallery, Shenzhen, CN

The Big Anxiety Festival, UNSW Galleries, Sydney, AU

2016

Loop Discovery Award, Eikon Schaufenster, Vienna, AT

A-Moeda, ZDB, Lisbon, PT

reSense, Spektrum, Berlin, DE

LOOP Discovery Award, Loop Festival, Barcelona, ES

Home Cinema (Selected Works), Daegu Art Museum, Daegu, KR

A l'angle des possibles, Orienta Festival, Oujda, MA

Immersive Arts, Performersion Festival, Berlin, DE

Welcome to Applied Fiction, SAVVY Contemporary, Berlin, DE

Shame, Museum Dr. Guislan, Ghent, BE

2015

Autopoiesis, Haus am Kleistpark, Berlin, Germany

Group Therapy, FACT, Liverpool, UK

Home Cinema, EXIT Festival, MAC Créteil, France / VIA Festival, Maubeuge, France

move ON, Werkleitz, Halle, Germany

2014

New Frontier, Sundance Film Festival, Park City, USA
Distant Proximity, Centrale for Contemporary Art, Brussels,
Media Mediums, Galerie Ygrec, Paris, France
L'instant de voir, Les Champs Libres, Rennes, France

Grants, Prizes, Residencies

2023

VR Art Prize of the DKB and CAA, Berlin, DE (Nominee)

Cultura Resident, Consorci de museus de la comunitat Valenciana, Alicante, ES

2022

Tezos Connect Development Grant, despace, Berlin, DE

Certamen internacional de arte digital, Vigo, ES

2021

VR Art Prize of the DKB and CAA, Berlin, DE (First Prize)

CPH:LAB Fellowship, Copenhagen, DK

2020

Worlding with the Trouble, Acquisition Prize, Fabbula, Paris FR / Barcelona ES

Risk Change Production Residency, MMSU Rijeka, Rijeka, HR

Immersiva VR Residencia, Espronceda Center for Art and Culture, Barcelona, ES

2017-2018

V-Sense Artist in Residence, Trinity College, Dublin, Ireland

2017

Q21 Artist in Residence, Museumsquartier, Vienna, AT

TURN Grant, German Federal Cultural Foundation, DE

Confucius Academy Fellowship, Shanghai Jiao Tong University, CN

2016

Nominated LOOP Discovery Award, Barcelona, ES

DOK Prototyp Premio, DOK Leipzig, Leipzig, DE (First Prize)

Lectures / Workshops

2022

Unity 3D Workshop, Berklee College, Valencia, ES

2021

Guest Lecture VR Art, Fachhochschule Bielefeld, Bielefeld, DE

2020

DAAD GLOBE Playhouse Masterclass, Filmuniversität Konrad Wolf, Potsdam, DE

2019

Photogrammetry Workshop, ECAL, Lausanne, CH

Worlding for VR Workshop, Filmuniversität Konrad Wolf, Potsdam, DE

Artist Talk, Rencontres du Virtuel, VR Arles, Arles, FR

2018

Mentoring VR Storytelling, MIZ, Potsdam, DE

VR Prototyping, Filmuniversität Konrad Wolf, Potsdam, DE

Beyond the Rubicon, BEYOND Festival, Karlsruhe, DE

2017

Mentoring VR Storytelling, Filmuniversität Konrad Wolf, Potsdam, DE

Künstlertgespräch, Trinity College, Dublin, IE

VR Prototyping, Filmuniversität Konrad Wolf, Potsdam, DE

2016

The Day After, BEYOND Festival, Karlsruhe, DE

Fotogrammetrie-Workshop und Künstlertgespräch – Kassel Kunsthochschule, DE

Immersive Memories: The Future of the Past? – University of Edinburgh, Edinburgh, UK

Lost in Immersion Panel Moderation, Performersion, Berlin, DE

Artist Talk and Screening, Scope Sessions @ MIRA Festival, Berlin, DE
2015

Cinema Panel, move ON Conference, Halle, DE

Ambisonics and The Oculist Reason, FACT, Liverpool, UK

Immersion in Gaming and Cinema, Metal Culture, Liverpool, UK

2014

Stereoscopic Cinematography Using Point Cloud Data, FACT, Liverpool, UK

Introduction à la 3D, Le Fresnoy, Tourcoing, FR

Lecture and Tour of Panorama for Stanford University Alumni, Le Fresnoy, Tourcoing, FR

2013

Techniques de la Stereographie, Le Fresnoy, Tourcoing, FR

Introduction à la 3D, Lycée van de Meersch, Roubaix, FR

2012

Cine-oeil, Les Laboratoires d'Aubervilliers, Aubervilliers, FR

Publishing

2023

Among the Machines, Zabłudowicz Collection, London UK

2021

Computer Grrrls, HMKV, Marie Lechner and Inke Arns Dortmund, DE

Resonanz der Realitäten, Haus am Lützowplatz, Tina Sauerländer, Berlin, DE

2015

Group Therapy: Mental Distress in a Digital Age, Vanessa Bartlett, Liverpool University Press

2014

Média Médiams - Montage, Remontage, Re-remontage, Lauren Moffatt, Ednm, Paris, France

Distant Proximity, Carine Fol, Le Centrale Editions, Brussels, Belgium