

Ebb and Flow : the Internet cave

Fred Forest

Centre d'art Le LAIT, Albi (France), summer 2011

Contents

| | |
|---|---------|
| Ebb and flow, the Internet cave - by Fred Forest | Page 3 |
| The Network Notion - by Fred Forest | Page 4 |
| Presentation by Jackie-Ruth Meyer | Page 5 |
| The work is a worldwide network An event in Albi, World Heritage Site. Summer 2011 The immaterial cyberspace of the Internet and the physical space of Les Moulins Communication | Page 7 |
| Production | Page 8 |
| The connection kit : the studio | Page 10 |
| The exhibition venue | Page 14 |
| The artist | Page 15 |
| Works (A selection) | Page 16 |
| Partners Practical information | Page 20 |

Ebb and flow, the Internet cave

In Plato's *Republic*, the philosopher refers to the fate of the man who thinks he is seeing shadows dancing before his eyes at the back of a cave, and takes them for reality. The basement room at the Moulins Albigeois will be our modern cave, in the Internet age...

By using Plato's statement for our own ends, we can start out from the postulate that for each and every individual the world of appearances clashes with the world of reality. Quantum physics borrows this viewpoint today, and even makes it more radical. The idea takes shape in Plato's cave that man tends to understand the world as he perceives it and not as it is.

Plato claims that the world of ideas is the only true world. For our part, we ourselves doubt this statement. We think that for any reasonably sensible mind, there is a great deal of doubt indeed about the capacity of individuals to make a distinction between good and evil, the authentic and the adulterated. Our project will develop this ambiguity in the images which will inform our cave's walls... in the Internet age.

These days, we are assailed from all quarters, and 24/7, by images and sounds, which plunge us ever more deeply into what Pascal, back in his day, called "entertainment" or "diversion" (*divertissement*). Modern man no longer belongs to himself, he is awash in a flood of imagery and information. We believe in the existence of images and objects because we can see them, and touch them. But their reality is merely the reflection of our perceptions, which are themselves deceptive.

Our perceptions, however, are just ideas in our mind... and because all that only exists in our mind, this means that we are taken in by illusions when we imagine that the world and things have an existence outside our mind. Yet it must be acknowledged that the suffering and physical pain which, like pleasure, we may undergo or experience, are in no way an illusion, but a reality experienced in the very core of our body, with or without our mind's intervention. So, with all the lucidity of which we are perhaps still capable, we must hew out niches of meaning on our human scale, as befits a thinking animal, in a world whose meaning still eludes us, and where only a recourse to illusions may both comfort us and, at the same time... deceive us.

Only rupture and imposed silence will be capable of restoring some meaning.

Fred Forest

The Network Notion - by Fred Forest

The network notion is inherent to my oeuvre, and has been since the 1970s¹. Today, it still represents the basis of the project: *Ebb and Flow, the Internet Cave*, which has been commissioned from me by the La LAIT Art Centre in Albi (France). For me, the network notion defines a set of entities (people, groups of individuals, objects, machines) designed to retroact among themselves in relation to ideas, themes, allegories, opinions and images which I usher in, in accordance with every specific action (each work) that I propose, doing my utmost to remain in control thereof, so as to hang on their intrinsic meaning and coherence, but in an open manner. The function of the materials proposed either on the spot or in a remote way by those taking part is to merge together in a continuous movement and in a collaborative way in the work which is being thus made, until such time as I decide to stop things going any further. Either for reasons to do with time and money, or because the input from various kinds of public is drying up, or because I am no longer finding therein the pleasure I did to start with... A bit for the same reasons that a painter yesterday decided that his picture was finished, and went on to the next one. My network notion, as I have always conceived it, is addressed, in my capacity as an artist, to the creation of systems which essentially involve people, made of flesh and blood. It should not be muddled with a certain degree of technicist exploitation, which can currently be witnessed with a conspicuous inflation in art. Unlike quasi-scientific experiments, in the form of the different demonstrations that can be seen, here and there, I strive to preserve and encourage, for my own part, both meaning and human factors. The network notion is closely bound up, in my mind, with the notion of shared knowledge. From the most sophisticated computer and communication technologies to the most traditional, I do my utmost, each time, to choose those which tally most closely with the idea I want to get across and, where relevant or possible, present. And I derive a mischievous pleasure, for example, from uncompromisingly crossing a tomtom with a telephone or a computer. But it would be aberrant and absurd, if they correspond to my aims, and above all my needs, not to have recourse, likewise, to the most revolutionary tools on offer to us today thanks to modern telematics (data communications).

And by way of conclusion, Pierre Restany wrote me in the preface for my Installation produced in Nice with the title *Le Champ du monde/The Field of the World*, in 1996: *Personally, I am extremely hopeful about Fred Forest's approach, insomuch as I think that the second phase of his work and his considered line of thinking, and his aesthetics of communication, will culminate in a basic mass humanism, which is the all-encompassing key to our own earthy and cosmic salvation.*

I know already that my Albi project, fifteen years later, will turn out to be the confirmation of what that art visionary had a hunch about.

Fred Forest

1 « Portrait de famille » 1967, « Le m 2 carré artistique et convocation des spaceurs », « Le territoire des réseaux » 1977, « Parcelle Réseau » 1996, « Temps réseau vente de temps en ligne », « Le centre du monde » 1999, « Couleur réseau » 2000, « Pied réseau » 2002, « Biennale 3000 » 2005, « Territoire du corps et des réseaux », « Grenoble au centre de la toile » 2003

In the 1970s, as a pioneer of video art, and media and network art, Fred Forest, who was born in 1933, ushered in the concept of sociological art. Then in the 1980s he initiated the concept of the aesthetics of communication. All the various systems and methods of intervention represent his research terrain. The ethical and aesthetic dimensions join together to put the human factor at the heart of his approach, especially through the involvement of different kinds of public in his works. His praxis is one of actions interfering in communication systems. The memory issue is ubiquitous.

His project for Les Moulins questions Plato's cave in the Internet age. The shadows which the people in the cave take for reality in Plato's allegory are transposed in contemporary forms, by a staged presentation of the public strolling about accompanied by their shadows, with texts and video projections operating alternately. Other shadows and participations arrive through the network of Internet connections in the world. In effect, a connection kit, in the form of a minimal recording studio and a user's manual is proposed to the 120 French Institutes throughout the world, in conjunction with the French Institute in Paris, as well as other venues, such as the Fred Forest exhibitions currently on view in New York and Sao Paulo.

A twofold network is thus activated, by the physical presence of the visitors in the exhibition at Les Moulins and by the virtual presence of connected publics. The two are muddled in the exhibition space and create the constantly transformed physical, visual and sonic reality of the show. A choice of words, in a list drawn up by the artist, questioning present-day physical, social and political reality, proposes the initial interaction. These words prompt commentaries, which are included in real time in the electronic media, and trigger a thematic selection of videos from YouTube and Dailymotion, which are projected in the space of the cave. Webcams in their turn send back images of the places on the Internet.

A double network informs the show: that of the physical presence of the visitors—taking part in the show's physical space—and that of the virtual presence of the visitors—connected participants. In the cave at Les Moulins, the two overlap. At times everything comes to a standstill, a break through the experience of silence, refocusing sensations on the place's architectural context, encouraging an awareness of its perceptible features; only the sound and image of a drop of water echo beneath the vaults of the last room.

Fred Forest is at work on a gigantic worldwide network, whose virtual and real participants give shape to the show, connection by connection. The artist has devised his project like a screenplay whose participating casts make the film by constantly renewing it. This collective

work is a metaphor of a democratic dynamic. A journey like an initiatory plunge into the belly of a society hallmarked by information.

Also involved is a highly significant creative process. Through the participation of the public, individual and collective alike, which is an extremely decisive factor. This collective work is a metaphor of a democratic dynamic. In effect, each participant draws, by his initial individual choice of words from among the artist's proposals, and through the repercussions of these choices on the images proposed by the social networks, a general form of the exhibition, forever in motion. This creative form, which also creates, has a very topical relevance, as an aesthetic and political model, at a moment when the revolutions under way in the Arab world are being fuelled by Internet networks and are having to deal with the creation of new forms of social and political organizations.

Inspired both by Plato's allegory and by the configuration of the premises, the artist sees in this Internet cave, as presented by him, an original melting-pot, where all the hopes and fears of a changing society are mixed and blended—a society that is extremely open to the quest for meaning and its own references. Between the chaos of images and the silence barely ruffled by a falling, luminescent drop of water, it will be up to each one of us to make our choices in the Internet cave.

Jackie-Ruth Meyer
Director, Centre d'art Le LAIT

"EBB AND FLOW THE INTERNET CAVE"

A WORLDWIDE NETWORK

A "connection kit", a user's manual for installing the recording "studio", is proposed to all the French Institutes the world over, with the backing of the French Institute in Paris. Other networks are currently being designed, in particular in China. What is more, Fred Forest is having a show in Manhattan, New York, in September 2011, and another one in Sao Paulo, Brazil (from 18 July to 18 August 2011), which will propose a connection with Albi. Still in September, it will also be on view in Toulouse as part of the Festival of Electronic Music, "Electro Alternativ".

AN EVENT IN ALBI, A WORLD HERITAGE SITE. SUMMER 2011

A landmark moment, the launch of a worldwide project, with prestigious guests, for the show's opening. Preview, opening, and evening followed by lectures, performances, music, and signatures... 24 hours with artists and guests.

THE IMMATERIAL INTERNET CYBERSPACE AND THE PHYSICAL SPACE OF LES MOULINS

In the artist's spirit and praxis, it is obvious that he is now intervening simultaneously in two spaces: the physical space of Les Moulins Albigeois and the immaterial cyberspace of the Internet. He in fact reckons that his exhibition, which is geographically set in Albi and at the Le LAIT Art Centre, is nevertheless being held all over the entire world, thanks to the extension being given to him nowadays by technological means of communication. His work is henceforth aimed at closely connecting these two spaces, up until the moment when they can be merged as one—such is the allegory of the "cave".

COMMUNICATION

Various media—the Internet, needless to say, social networks like Facebook, advertisements, plaques, radio programmes, press, press conferences, invitations, post cards, 120 x 80 posters in the city. By mediation with children's workshops, readings and other associated events throughout the show... A communication campaign, at once professional and comprehensive, throughout the exhibition.

Production

In the huge room kept in darkness, a circulation zone equipped with platforms forms an obligatory circuit for the public at a height of 30 cm/12 inches above the floor, which will be covered by a "carpet" of luminescent light-emitting diodes [LEDs].

On a kind of altar, a large screen (2 x 3 metres) set head-on like the centre of a triptych will be surrounded to left and right by a dozen smaller plasma screens. It is through all these screens that the flow of images feeding them will pour forth, in an almost random and continual way. This audio-visual system works in permanent relation with a bilingual website, specially created for the occasion, whose images are generated by the remote participation of the public (YouTube, Dailymotion), and by their on the spot participation.

Web surfers have a chance to generate texts and/or send personal images based on themes proposed in the scrolling menu by the artist. These words take shape and are incorporated in real time, and in very large dimensions, on the electronic media present in the show. In real time, and from different angles, webcams send back images of the "cave" on the website (see: *The Centre of the World*, made in 1999 at the Espace Pierre Cardin, Paris), thus enabling net surfers to have a visual feedback of their intervention in the premises. Their shadows are also captured, mingling with those of visitors to the site.

Static and moving images, either chosen or composed by the artist, will interfere in the system with the arrival of data coming from the Internet: enraged watchdogs, very close-up, violently barking, images rendered common-or-garden, alternate with topical news scenes to do with political and social life, and the daily round of each one of us...

In the space of the cave, sorts of dummies made of polyester, rough and ready and half naked, form tight groups of Cyborgs, like the professional mourners of ancient Egypt, occupying specific places in the cave. They are alternately lit up by black light spots, which give them an impression of motion. While they produce rending sounds, uttered like the final expression of a wild and desperate language.

The sound spinning around in the cave shifts in relation to the different visual and volumetric elements informing it. Sound plays a vital role in the environment proposed by the artist, alternating powerful moments of paroxysmic fury, as a counterpoint, on the contrary, to moments of almost absolute silence.

All the light systems at work then suddenly go out, based on a carefully studied programme, plunging the cave into total darkness. The only audible sound breaking the silence is then that of a luminous drip system (fiber optic) whose amplified sound falls from the vault into a central tank. This is a break that is meant to bring visitors back to elementary sensations experienced in their existential relationship to the world.

Throughout an "initiatory" circuit, which starts at the entrance and then leads to the "cave" room, Cyborg/dummies conduct the circulation, while electronic papers with scrolling letters and a video projector unfurl onto the walls texts written by the artist, like a prosodic and poetic foretaste of the "modern" cave, an allegory of Plato's. It is in these first rooms on the circuit that the digital shadows are "made", during the to-ing and fro-ing of the visitors—shadows designed to cover, in real time, the cave's walls, projected in an almost on-going way onto the very walls.

In the artist's spirit and praxis, it is obvious that he is now intervening simultaneously in two spaces: the physical space of Les Moulins Albigeois and the immaterial cyberspace of the Internet. He in fact reckons that his exhibition, which is geographically set in Albi and at the Le LAIT Art Centre, is nevertheless being held all over the entire world, thanks to the extension being given to him nowadays by technological means of communication. His work is henceforth aimed at closely connecting these two spaces, up until the moment when they can be merged as one—such is the allegory of the "cave".

The system's technical wherewithal

- Temporary internet access on fibre optics - 4 Mbps /// 4 months (E-téra)
- Server (Intel I7, 8 Go ram, 1 To)
- Axis 221 cameras (x 3)
- Axis 121PTZ-V cameras (x2)
- Melamine floor 164 m2 / lateral LED system / variator / remote control
- Sande
- Cables and connections
- Mac Pro Quad-Core computers (x2)
- Mobotix AllRound M24 camera
- TV LCD 82 cm (x 6)
- TV supports (x6)
- 'Client légers' computers OrdiPost Pico 800 Mhz product, without disk (x9)
- Plexiglas & projection tape (1 : 200 x 300 cm / 1 : 200 x 150 cm)
- Detector (x 2)
- LED lights
- Arduino card
- Electrical temporizer
- Video projector Aiptek Pocketcinéma V20 (x 2)
- Wiimote levers (x2)
- Planisphere based on digital file - photo satin paper 195g glued onto PVC
- LED standard monoline monochrome display unit 25 x 250 cm



Flux et reflux la caverne d'Internet/ Ebb and Flow: the Internet cave

by Fred Forest

As part of the audiovisual, interactive and participatory installation devised by the artist Fred Forest, we are offering net surfers, using an e-mail address and a dedicated website, a chance to take part, remotely, from a public place or in their own homes, in the installation "Flux et reflux la caverne d'Internet/Ebb and Flow: the Internet cave", installed in Albi, at the Centre d'art Le LAIT.

In sponsoring this project, the Institut Français will enable its own network, made up of Cultural Institutes and Centres, to take part in this international project by installing the **Studio** in its premises and making available to the public an Internet connection which will operate during opening hours from 1 July to 30 October 2011.

The **Studio**, instructions for use

The space assigned to the **Studio** will have a minimum presentation and a User's Manual is planned to visualize the project :

- Single out a space on the ground of about 4 sq.m; this dimension makes it possible to accommodate on average two tables and two computers. Give this space form by using a floor covering, (fitted) carpet or coir, depending on what is available; use the colour green preferably.
- If the computers have Webcams, a neutral, homogeneous surface should be provided behind the computer in order to transmit, by camera, the silhouette of the net surfer to Albi, where it will be projected onto one of the Cave's walls.
- All the necessary texts will be provided for you in PDF so that you can make banners and/or information panels, as you see fit, to present the project. You will also receive information documents to hand out to the public and press. If necessary, they will be translated on the spot into the language of the country concerned.
- A drawing of the installation is offered for a clear understanding of the technical operation of the interaction and hence its installation.

The e-mail address for the installation is: <http://www.flux-et-reflux.net>

- Screen captures of the site with hypertext links to different sources of information :

The [Centre d'art Le LAIT](#) is presenting from 1 July to 30 October 2011 in Albi (France) and on the website www.flux-et-reflux.net

Flux et reflux la caverne d'Internet/Ebb and Flow : the Internet cave

A multimedia, interactive and participatory installation devised by the artist [Fred Forest](#)

In the spirit and praxis of the artist, it is clear that he is now acting simultaneously in two spaces : the physical space of the Moulins Albigeois and the immaterial cyberspace of the Internet. He actually considers that his exhibition, whose geographical venue is Albi and the Centre le LAIT, is nevertheless being held in the whole global world, thanks to the extension given him today by various technological communication systems. Henceforth, his work aims to create a close linkage between these two spaces, until such time as they will merge as one : this is the allegory of the 'cave'.

Jackie-Ruth Meyer, Director of the Centre d'art Le LAIT

[cliquez ici pour vous inscrire/click here to register](#)

Prior registration is necessary to encourage the transparency of participants :

Flux et reflux la caverne d'Internet/ Ebb and flow : the Internet cave

A multimedia, interactive and participatory installation
Devised by the artist Fred Forest

To participate in this interactive and participatory work, you will need to register :

E-mail address _____
Confirm e-mail address _____

Password _____
Confirm password _____

[Confirm your registration](#)

Flux et reflux la caverne d'Internet/ Ebb and flow : the Internet cave

A multimedia, interactive and participatory installation
Devised by the artist Fred Forest

Certain pre-requisites are required for the smooth operation of the system
the **STUDIO** : instructions for use

- a computer if possible with webcam, which will enable you to project your shadow onto the walls of the 'cave' at the Centre international d'art Le LAIT
- to do this, place your computer on a table opposite a light-coloured wall
- film yourself walking sideways-on to the camera [see drawing](#)
- choose the option **send** to send your film to Albi, France
- other participatory possibilities are given on the following pages

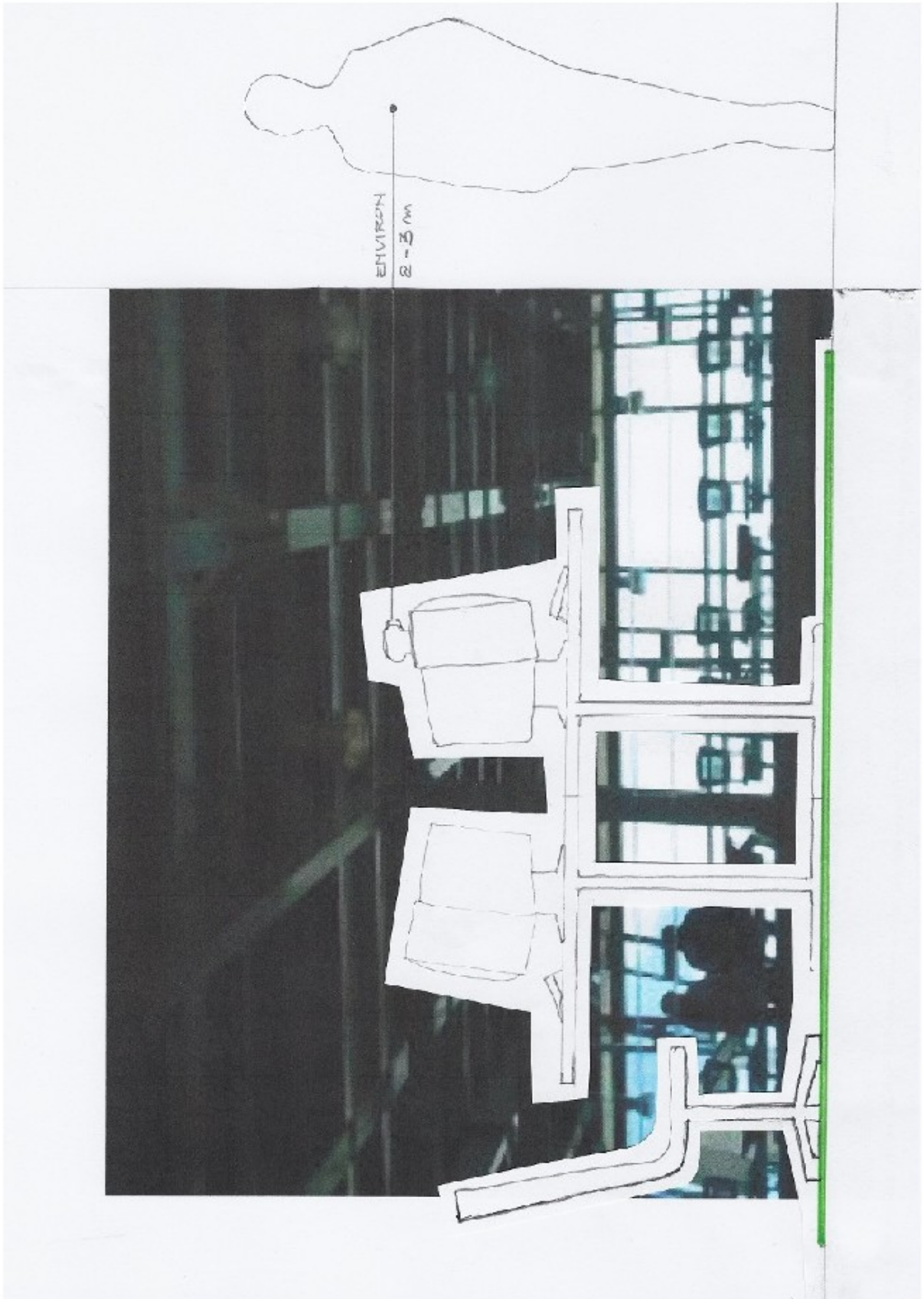
PARTICIPATE

We will gladly provide you with all additional information at the following address : murielle.edet@centredartlelait.com, and on the website of the Centre d'art Le LAIT <http://www.centredartlelait.com/spip.php?article512> you will find information about the Centre d'art Le LAIT and its events.

You can also help us by forwarding this information to your own network. We hope you will attend in large numbers and thank you in advance for your involvement and participation in the success of our collective.

Best regards,

FRED FOREST

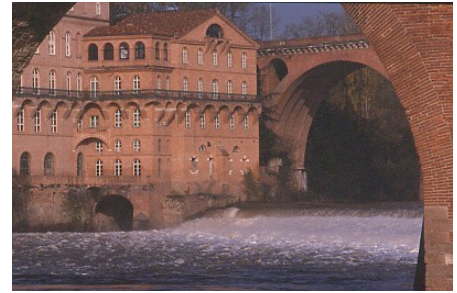


the Studio

The exhibition venue

The 11th century Moulins Albigeois, in Albi, housed a vermicelli factory in the 19th century. They are located in the heart of old Albi, on the right bank of the river Tarn, opposite the Toulouse-Lautrec Museum and the cathedral, in the buffer zone of the listed UNESCO World Heritage perimeter.

The Centre d'art Le LAIT has an area of 500m² including the last emblematic room of 300m².



© photo Marc Boyer



Views of the large 300m² room at Less Moulins © photos Marc Boyer

The artist

Fred FOREST is a multimedia and network artist. As a pioneer of video, in 1968 he created the first interactive environments in France, using both computers and video. In his art praxis he uses, by turns: the written press, telephone, fax, video, radio, television, cable, computers, electronic light papers, data communications networks and today, needless to add, the Internet, which has given him a new dimension and international recognition.

http://fr.wikipedia.org/wiki/Fred_Forest
www.fredforest.org

Joint founder of the " Sociological Art Collective" in 1974, in 1984, at the Sorbonne, he submitted a doctoral thesis on "L'Art sociologique et l'Esthétique de la communication". In 1983, with Mario Costa, he co-founded the Mouvement International de l'Esthétique de la communication.

State Doctor at the Sorbonne and Professor of Sciences de l'Information et de la Communication. Tenured Professor at the École Nationale d'Art in Cergy (France), then holder of the Chair of Sciences de l'Information et de la Communication at the University of Nice Sophia-Antipolis, he ran an internationally renowned seminar at the Musée d'Art Moderne et d'Art Contemporain in that city. Today he is professor emeritus at this same university.

Awarded the prize for communication at the 12th Biennale in São Paulo in 1973, he represented France at the Venice Biennale and at Documenta VI in Kassel. He won the " Laser d'or " at the Festival des Arts Electroniques in Locarno, then the Grand prix de la ville de Locarno for a multimedia work produced and broadcast by the RTSI, the National Italian Swiss Television company.

Fred Forest has published several essays and books: *Art sociologique/Vidéo*, Editions 10 /18 in 1977; *Cent Actions*, Editions Alain Amiel, Nice, 1994; *Pour un art actuel/l'art à l'heure d'Internet*, Editions L'Harmattan, 1998; *Fonctionnements et dysfonctionnements de l'art contemporain, un procès pour l'exemple*, Editions L'Harmattan, 2000; *Repenser l'art et son enseignement*, Editions L'Harmattan, 2002; *De l'art vidéo au Net Art*, Editions L'Harmattan, 2004; *L'œuvre-système invisible*, Editions L'Harmattan, 2005; *Art et Internet*, Editions du Cercle d'Art 2008; *Une vie en 100 portraits*, Editions Incognito, Nice, 2010.

Lastly he is the founder of the Web Net Museum, an action-museum which presents all the works produced by Fred Forest, along with the complete critical literature. The museum operates like an experimental Research Centre. www.webnetmuseum.org

The artistic practice of appropriation that Fred Forest has been involved with from the outset represents a critical line of thinking about art and communication, along with their codes, and their ideological, symbolic and aesthetic foundations. Pierre Restany described it thus: "At a very early stage, he anticipated everything we are witness to today, and his current work on the Internet is the logical follow-up to the development of an art praxis that has, since the 1970s, been taking into account notions of interactivity, real time, process, telepresence, ubiquity, remote action, networks, relationship and the relational, in the field of the social and the everyday."

Works. A Selection.

THE TRADERS BALL (participatory installation on the Second Life website and In situ)

THE LAB GALLERY, LEXINGTON AT 47 TH STREET
THE ROGER SMITH HÔTEL NEW YORK, JUIN 2010

Despite the crisis causing havoc all over the world due to speculation by banks, everything is hunky-dory, just like it always was, so let's go for it.

Fred FOREST invites you to come and dance on Second Life, under the windows of Wall Street, at the Grand People's Ball for traders which he is organizing to joyfully celebrate the international crisis.

The crazier we are, the more fun we have...

Rebroadcast live from Manhattan on Second Life from 6 pm on Friday 11 June 2010, Local New York time, from The Lab Gallery, at the corner of Lexington and 47th Street, where you turn up on the spot in festive attire, or alternatively, when you find us, wherever you may be in the world, on Second Life.



www.webnetmuseum.org

The Trader's Ball is a FERDINAND CORTE ferdinand(corte)TM production
(energy@ferdinandcorte.com) in conjunction with Robert C. Morgan, Matt Semler, Nathalie Angles, Michael F. Leruth and the backing of the association www.capucine.net

THE CENTRE OF THE WORLD (Internet and in situ installation)
ESPACE PIERRE CARDIN, PARIS
15-19 SEPTEMBER 1999

The centre of the world, if it still exists, at a time when networks are overlapping and intersecting in Cyberspace in such a tight way, is in the process of losing its status and its place. It is doomed to be dissolved in the electronic bath in which we are all henceforth immersed. The centre of the world is now at once everywhere and somewhere else, otherwise put, paradoxically!!!

Introductory texte Pierre RESTANY Techno-music Christian VALEZY



www.webnetmuseum.org

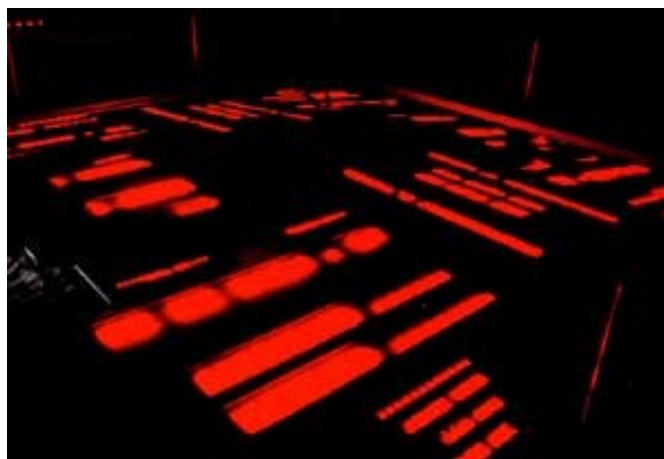
THE ELECTRONIC BIBLE AND THE GULF WAR (Installation)

CENTRE NATIONAL D'ART ET DE TECHNOLOGIE, REIMS

10 MARCH/19 MAY 1991 and LA BASE, LEVALLOIS-PERRET 26 JUNE/3 AUGUST 1991

The theatre of operations for the Gulf War was the same places where the three great monotheistic religions were established. With this installation the artist proposes, as the Bible did in its day, to write a page of the history of people in the 20th century in letters of fire with the help of electronic diode papers. Sorts of tables of the law, luminescent chronicles, which reveal the episodes of a media war which shake the world.

From stone to rough silicium, to electronic diodes, the history of man is included in the processes of a relative permanence, of violence and aggressivity, which hallmarks the behaviour of the human species.



www.webnetmuseum.org

THE STOCK EXCHANGE OF THE IMAGINATION, THE STOCK EXCHANGE OF NEWS
IN BRIEF

CENTRE GEORGES POMPIDOU, PARIS, 1982



www.webnetmuseum.org

12TH BIENNALE at SÃO PAULO

GRAND PRIX FOR COMMUNICATION OF THE 12TH BIENNALE FOR A SERIES OF ACTIONS AND
INSTALLATIONS IN THE URBAN SPACE, OCTOBER 1973

Use of the written press, radio, telephone, automatic answering machines, wall posters,
sandwichmen.



www.webnetmuseum.org

Institutional partners

Direction Régionale des Affaires Culturelles / Ministère de la Culture et de la Communication,
Région Midi-Pyrénées, Conseil général du Tarn et la Ville d'Albi.



Project partners

Institut de France, Paris and international network
Other worldwide networks, currently being defined.



Around Fred Forest for *Flux et reflux la caverne d'Internet*

Manuela Manzini, associated artist, set design
Pascal Joubé, associate artist, computer technology
Christian Valézy, associate artist, sound and image

And also

The team at the centre d'art Le LAIT:

Jackie-Ruth Meyer, director
Michael Faivre, administrator
Guillaume Rozan, manager
Murielle Edet, communication
Myriam Malaval, secretary
Agnes Tournemolle, reception and shop
Michèle Ser, development

Alain Cassan, electricity, various technologies
Fabrice Lapeyrere, computer development, association Le FIL
Serge Tarvernier, computer development, association Le FIL
Julien Rabin, sound technology, GMEA
Centre National de Création Musicale

Practical information

Exhibition from 1 July to 30 October 2011

Opening on 1 July at 7.30 pm

Centre d'art le LAIT

Exhibition venue

Les Moulins Albigeois - 41 rue Porta- Albi
05 63 38 35 91

www.centredartlelait.com

Administration

8 rue Jules Verne - 81000 Albi
05 63 47 14 23 / 09 63 03 98 84

centredart@centredartlelait.com

Open from Wednesday to Sunday, 2-7 pm. Closed on holidays
Admission 3 €. Free for jobseekers, those under 18 and students.