pablo-martín córdoba
cv- selection of works
www.pablomcordoba.com

Pablo-Martín Córdoba

Contemporary artist living and working in Paris, France
Natonality : Argentinean / Italian.
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profil epha: https://epha.univ-paris8.fr/spip.php?article1422

Bio

After a first autodidact artistic experience followed by studies in Art History and Contemporary Art and Photography, Pablo-Martín Córdoba structures his work around the notions of temporality and movement. Both the latent movement in the still image and the stillness constructed from motion define a homogeneous domain where the digital image becomes a plastic material. The expansion of the spatiotemporal domain is doubled of a medial questioning which implies a free exploration of digital technologies, its possibilities and its limits. In this context, and by means of photomontages, videos and installations, the artist proposes a particular vision of reality without excluding shifts towards fiction. His work has been exhibited worldwide.

Education

2019   PhD candidate, laboratory Arts of Images et Contemporary Arts (AIAC), University Paris VIII, France.
2018   ArTeC+, CNRS and University Paris Lumière, MSH Paris Nord, France.
2017   MSc. Photography and Contemporary Art, University Paris VIII, France.
2017   Option Dispositifs Éditoriaux Transmédia, ENSP Louis Lumière, France.
2016   BSc. Photography and Contemporary Art, University Paris VIII, France.
2015   BSc. Art History and Archaeology, University Lille III, Villenuve-d'Ascq, France.
2010   Training studio photography with Carlo Werner, Paris, France.
2001   BSc./MSc. Project Engineer, Paris, France.

Conferences, talks

An algorithmic gesture?
Seminar *ArTeC+,* Novembre 2020, Centre National de la Recherche Scientifique (CNRS), Novembre 2020, Paris / France.

Reinterpretation of digital artworks in the light of physical considerations.
Seminar *Describing and analyzing artworks*. Coordination: Jean-Pilippe Antoine, Christa Blümlinger and Jean-Paul Olive. Institut National d'Histoire de l'Art (INHA), Novembre 2019, Paris / France.

L'inter-code, a Flusser ride.
ARTeFacto International Conference on Transdisciplinary Studies in Arts, Technology and Society, November 2018, Lisbon / Portugal.

Selected exhibitions (Video Art)

Festival of Video Art *PROYECTOR*, Sala El Águila, 2021, Madrid / Spain.

Festival *OODAAQ*, 2021, Le Lieu, Rennes / France.

Les instants vidéo numériques et poétiques, ESAAIX, 2020, Aix en Provence / France.

Over the real Festival Internazionale di Videoarte, 2020, Lucca / Italy.

Traverse Vidéo festival, Chapelle des Carmélites, 2020, Toulouse / France.

Time is LOVE festival, 2020, several places worldwide.

Palić european film festival, 2020, Palić / Serbia.

Asolo Art Film Festival, 2020, Asolo / Italy.

Nancy International Film Festival, 2020, Nancy / France.

Alchemy Film Festival, 2020, Hewick / UK.
CONNECT, Firehouse Cultural Center, 2020, Florida / USA.

USVAN, Museum of the Moving Image, 2019, New York / USA.

SSA|VAS OPEN, Royal Scottish Academy, 2019, Edinburgh / Scotland.

BIENALSUR, Anthropology and Contemporary Art Museum, 2019, Guayaquil / Ecuador.

Channels festival, International Biennial of Video Art, 2019, Melbourne / Australia.

20minmax Video Art Festival, Museum für Konkrete Kunst, 2019, Ingolstadt / Germany.

Traverse Vidéo festival, 2019, Toulouse / France.

CUVO Video Art Festival, Museo Francisco Sobrino, 2019, Madrid / Spain.

Festival des Cinémas Différents et Expérimentaux (FCDEP), 2019, Paris / France.

International time-based art festival, 2018, Dunkerque / France, 2019, Folkestone / UK.

Move Cine Arte, Museu da Imagem e do Som (MIS-SP), 2019, São Paulo / Brazil.

Aesthetica Short Film Festival, York Theatre Royal and King's Manor, 2018, York / UK.

International Short Film Festival, 2018, Detmold / Germany.

Kinodot Film Festival, 2018, Saint Petersburg / Russia.

Alchemy Film Festival, 2018, Hewick / UK.

Ibrida Festival, by Vertov Project, 2018, Forlì / Italy.

Cityscape exhibition, Czong Institute for Contemporary Art, 2018, Gimpo / South Korea.

IMAGENFEST, Festival Internacional de la Imagen, 2018, Manizales / Colombia.

Winner Open Call #1 of the digital façade EP7, 2018, Paris / France.

Videomedeja, Museum of Contemporary Art of Vojvodina, 2018, Novi Sad / Serbia.

SIMULTAN Festival, European Transmedia Networking Event, 2017, Timişoara / Romania.

Exhibition *Dématérialisation*, with No-Made, 2017, Cap d'ail / France.

Exhibition *Transformation*, Contemporary Art Center Le Livart, 2017, Montréal / Canada.

Selected exhibitions (Photography)

Shared screens - Photography after 31 years of Internet, Le Lavoir Numérique, 2020-2021, Paris / France.

reGeneration4, Musée de L'Elysée, 2020, Lausanne / Switzerland.

Exhibition *L'enjeu de la surface*, Immix gallery, 2019, Paris / France.

Month of Photography, Ancien Musée de Peinture, 2018, Grenoble / France.

Exhibition *Geste, Binary / Non-Binary*, 2018, Paris / France.

Exhibition *A-N-D*, with Le Noyau et Diaph 8, Alma art center, 2018, Paris / France.

Exhibition *Delta*, Contemporary arts center Éléphant Paname, 2017, Paris / France.

Trieste Photo Days 2017, Trieste / Italy.

Encontros da Imagem, 2017, Braga and Porto / Portugal.

Latin American Fotografía 6, 2017, New York / USA.

Winner *URBAN 2017* contest (category « Visions »), 2017, Italy.

Exhibition *Patchworks*. Taverne Gutenberg, 2017, Lyon / France.

Exhibition *1000 years of Normandy*, Archives Départementales, 2017, Rouen / France.

Exhibition *Contrasts*, 2016, Revellin Museum, Ceuta / Spain.

Month of Photography, Théâtre de Verre, 2015, Paris / France.

Exhibition festival *Les Biens Beaux Jours*, 2014, Paris / France.

Exhibition *Manif.II* Rebelarte, 2012, Paris / France.

Photography exhibition, Théâtre de Verre, 2010, Paris / France.

Month of Photography Off, 2008, Paris / France.

Selected exhibitions (New Media)

Currents New Media, 2021, Santa Fe / USA.

Exhibition during the conference *Vilém Flusser and His «Languages»*, 2020, Berlin University of the Arts, Medienhaus, Berlin / Germany.

Currents New Media, 2020, Santa Fe / USA.

Athens Digital Art Festival (ADAF), 2020, Athens / Greece.

Parallel Screens, 2019, Nova Space, Weimar / Germany.

22nd Japan New Media Festival, Miraikan Museum, 2019, Tokyo / Japan.

MADATAC New Media and Video Art Festival, cineteca Matadero, 2019, Madrid / Spain.

FILE, Electronic Language International Festival, 2018, São Paulo / Brazil.

Catalogues

reGeneration4, The Challenges for Photography and its Museum of Tomorrow. Musée de l'Elysée Lausanne. Under the direction of Pauline Martin et Lydia Dorner. Scheidegger & Spiess, Switzerland, 2020. ISBN 978-3-85881-857-7.

Shared screens. Photography after 31 years of Internet. Par Le Lavoir Numérique. Printed by Périgraphie, France, 2020.

23èmes Rencontres Internationales Traverse. Hors-champ, hors-cadre: qui regarde? France, 2020.

Conference 2020, Vilém Flusser and His «Languages». Vilém Flusser Archive. Berlin University of the Arts, Berlin, Germany.

Festival des Cinémas Différents et Expérimentaux de Paris, 21ème édition. Printed by Média Graphic (Rennes), France, 2019.

SSA | VAS OPEN. Published by the Society of Scottish Artists, Edinburgh, Scotland, 2019. ISBN 978-1-5272-5439-8.

The 22nd Japan Media Arts Festival. Edited and printed by CG-ARTS, Japan, 2019.

Écart. By Diaph8. Printed by Escourbiac. France, 2019. ISBN 978-2-9570436-0-6.

22èmes Rencontres Internationales Traverse. «L'Expérimental{recherche/art}». France, 2019.

Corps en présence. Mois de la Photo Grenoble. Edited by the Maison de l'Image, France, 2018. ISBN 978-2-9554604-3-6.

The body is the message, FILE 2018.By FIESP SESI, Brazil, 2018. ISBN 978-85-89730-28-0.

21èmes Rencontres Internationales Traverse. «L'Expérimental est déjà commencé?». France, 2018.

Encontros da Imagem, Festival Internacional de Fotografia et Artes Visuais. Under the direction of Carlos Fontes, Manuel Santos and Maria Manuel. Tipografia Priscos, Portugal, 2017. ISBN 978-97298537-9-I.

Collections

Musée de l'Elysée, Lausanne, Switzerland.

Collectif Jeune Cinéma, Paris, France.

Centro Cultural Las Cigarreras, Alicante, Spain.

Teaching activity

Lecturer- Bachelor's Degree in Plastic Arts- Writting and Methodology (L2)- Paris VIII University, 2021.

Lecturer- Bachelor's Degree in Plastic Arts- Personal Creation Workshop (L3)- Paris VIII University, 2021.

Le visage
photographic installation, 2020

The installation *Le visage* is a rematerialization and spatialization of the video *Postdigital Flipbook* (2019), the later, resulting from an algorithm that explores the web by indexing images with faces, to classify them by proximity of facial features using a neural network of artificial intelligence. In the video, the visual component of the *big data* is playfully transposed into an almost infinite animation.

In contrast to the idea of the immaterial cloud, frequently associated with Internet, the format chosen for the installation *Le visage* is that of the flipbook, where paper restores the materiality of the photographic image now embedded in silica. Interactivity thus becomes tangible, and the installation moves away from technological dazzlement to reinscribe photography in its tradition, where it is at the origin of the cinematographic device.

The *descent* of the pixel, from the so-called virtual to the tangibility of the material, suggests an artistic gesture with political connotations: the *big data* is today our collective memory, and yet we are daily deprived of it by the corporations of Internet.

Technical specifications
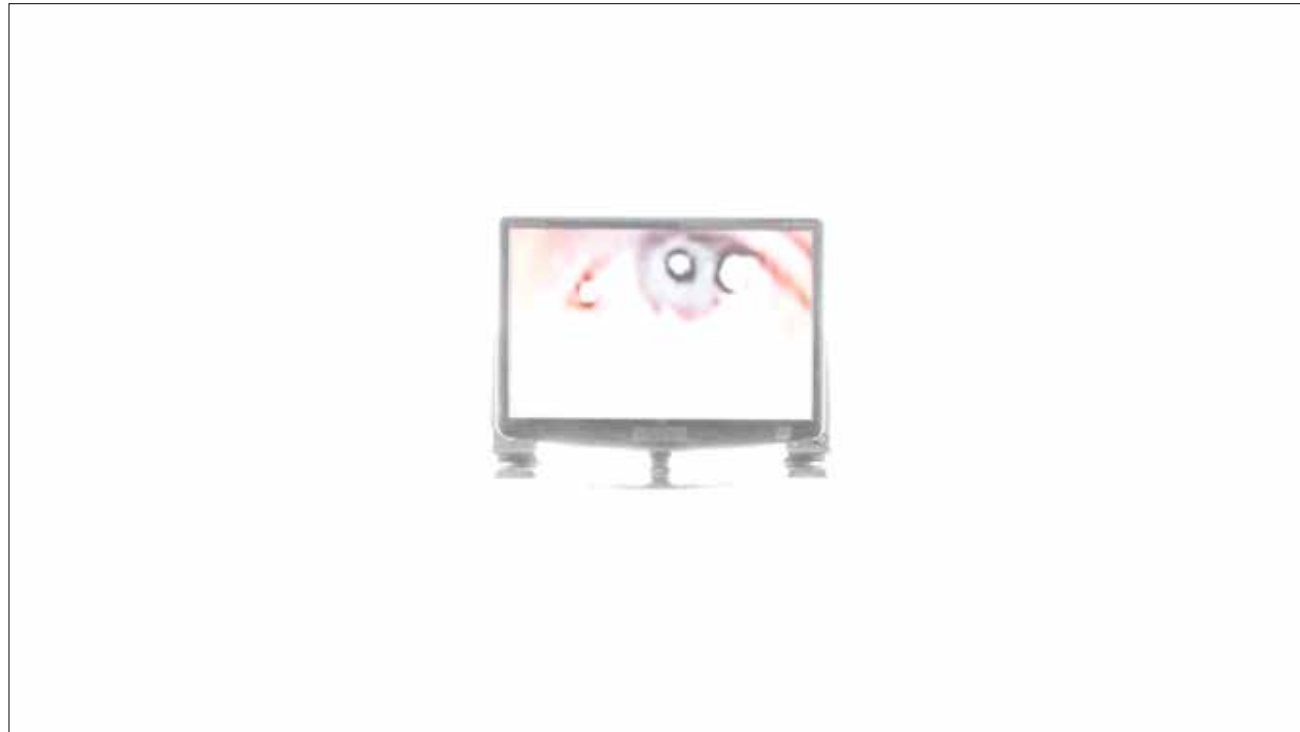56 flipbooks spread out on 4 pallets and in a white server rack
1 optional video, full HD, 2 hours
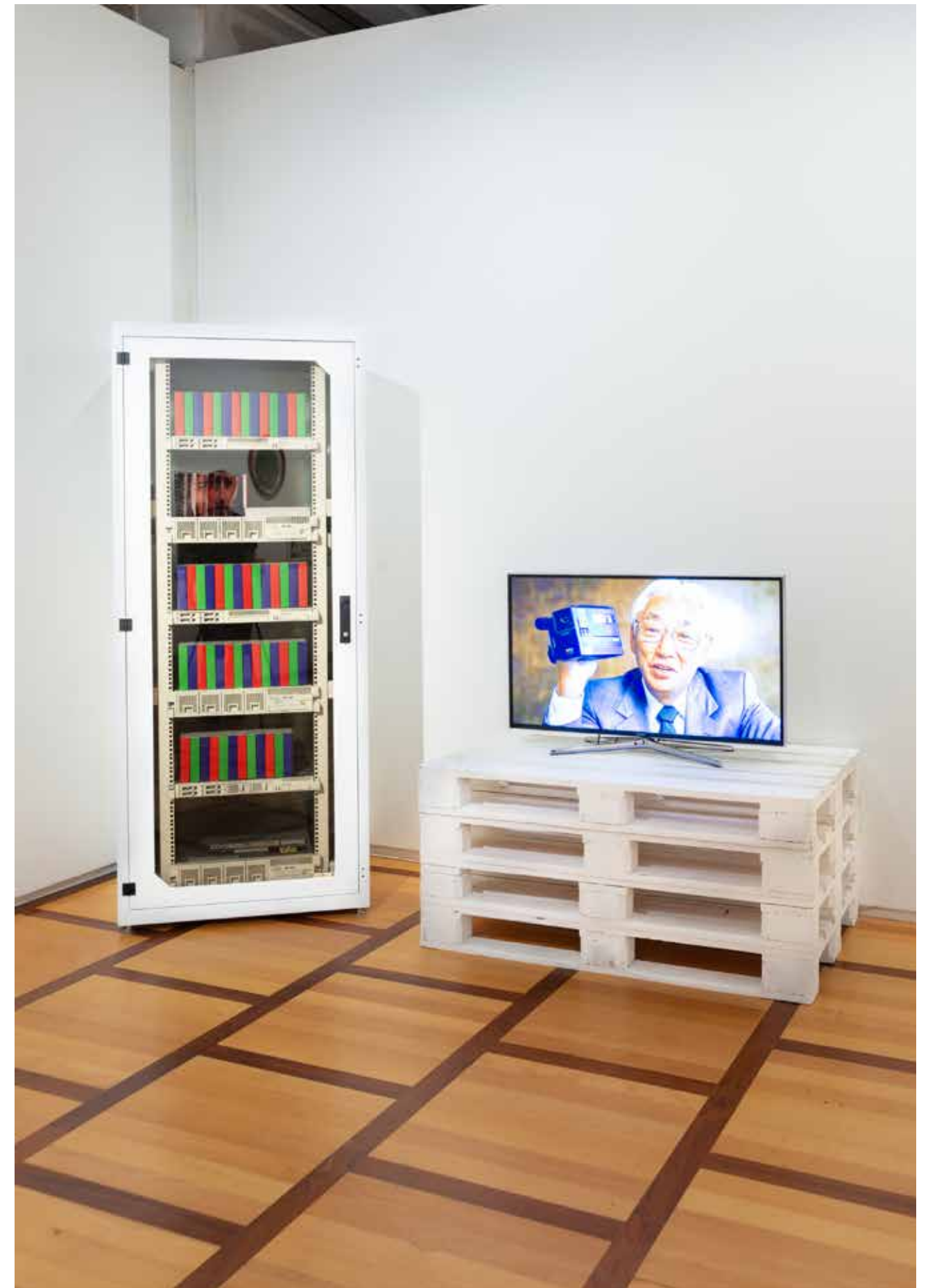
Exhibition *reGeneration4*, Musée de l'Elysée, Lausanne, Switzerland, September 2020
Curators: Lydia Dorner et Pauline Martin / photo @ Luthy

Histoires d'œil (Eye stories)
video performance, 2021

The experiment takes place in a space that is both a space for capturing and a space for the restitution of images. On the one hand, parameters specific to the capture (exposure, lighting, point of view) are employed as sources of variation. On the other hand, the reproduction device (LCD screen) is the object of physical alterations that reveal not only the image matricial framework, but also the material organization that constitutes its support. The medial questioning of digital images is confronted with the political aspect, which can no longer be ignored: to the tradition of images prepared for rhetorical purposes, we now have to add the physical infrastructure of devices that exacerbate new forms of biopolitics and surveillance, in connection with new forms of repression.

Technical Specifications
digital video, Full HD, color, H.264
12m46
1920x1080px
stereo sound

Link (trailer)
https://vimeo.com/436398761
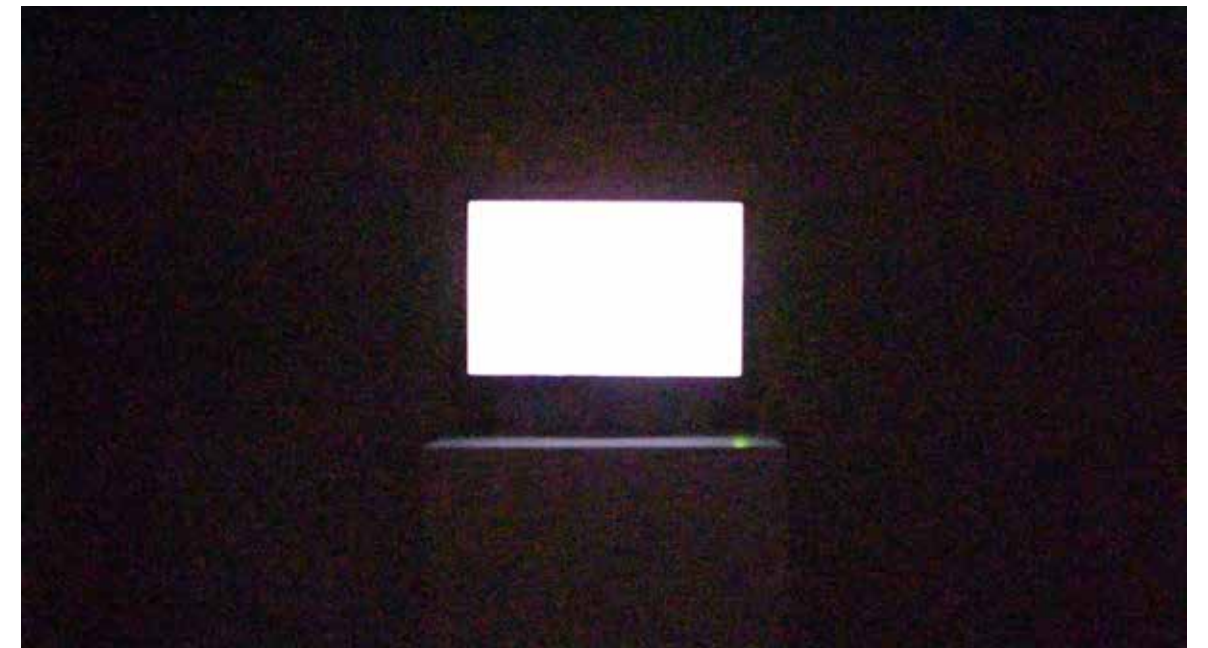
Substance
digital video, 2021

An elderly woman recounts the loss of a photograph that was particularly important to her. Her story is punctuated by diverted Aristotle's phrases, which recall the irruption of the choir in the ancient tragedy. A dialogue is thus produced, at times enigmatic, which seems to put contemporary history in relation to that of the 20th century.

As a decor for this dialogue, aerial images of a virtual Paris, which nevertheless reveal very real *data centers*, hidden by an architecture that mimics the urban landscape. The register of words collides with the the visual, projecting meaning onto our image technologies, and pointing out the idea of the « cloud » as a contemporary myth.
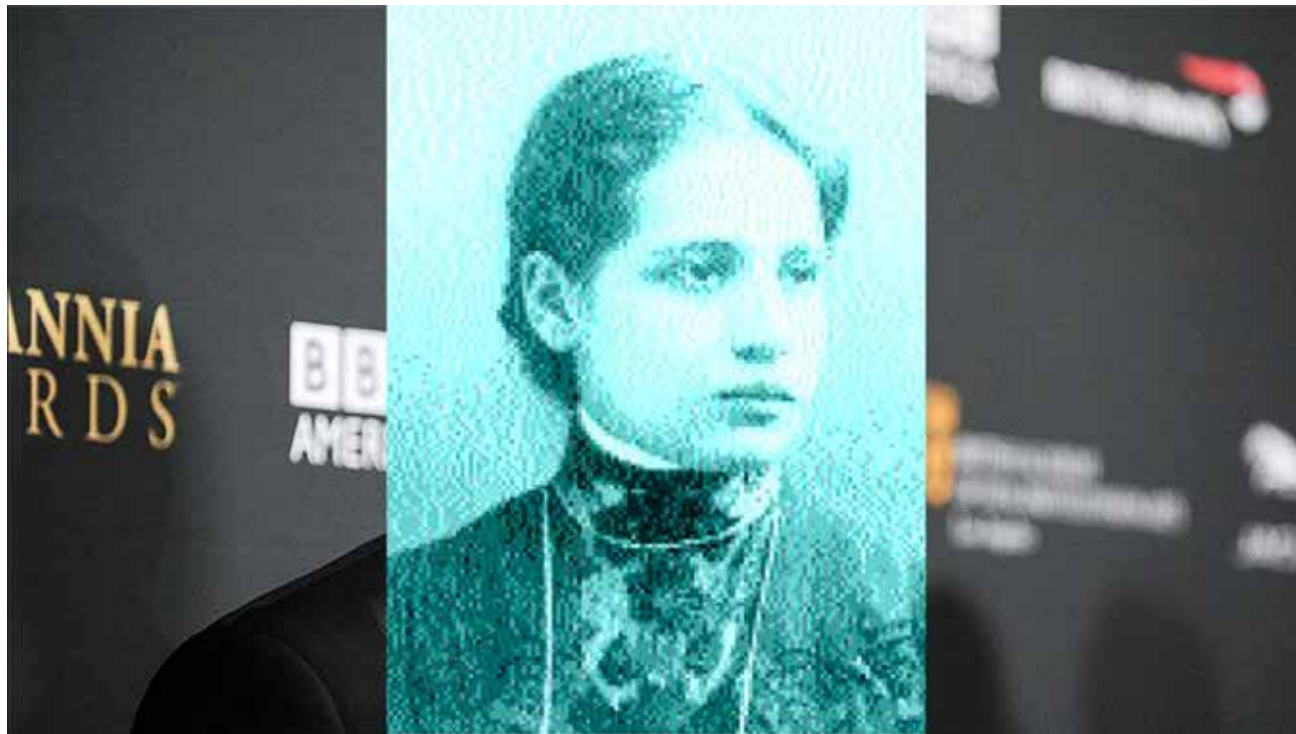

Technical Specifications
digital video, Full HD, color, H.264
7m52
1920x1080px
stereo sound

Link (trailer)
https://vimeo.com/478646241

Postdigital flipbook
algorithmic video, 2019

An algorithm explores the web by indexing images showing faces. These, which account for millions, are classified by proximity of facial features using a neural network.

Displayed one after another, found images produce an animation that evolves throughout the frame: anonymous people merge with old and contemporary celebrities along surprising transitions, and a meta-face seems to emerge in a new heterogeneous and disruptive space, which continues self-generating.

The visual component of big data is thus transposed in a playful way in the form of an image-by-image animation, mirroring the cinematographic device at its origins.

Technical Specifications
digital video, Full HD, color, H.264
4m40
1920x1080px
stereo sound

Link (trailer)
https://vimeo.com/355372965

Gare Paris-Saint-Lazare, 10 avril 2017, 12h03-12h07
(Paris-Saint-Lazare Station, April 10, 2017, 12h03-12h07)
algorithmic video, 2017

Starting from a footage recorded in a busy urban environment, still frames are extracted and regularly overlaid into the video. The resulting hybrid image merges people's positions according to different temporalities: each passer-by leaves the trace of his path as he joins the static silhouettes already left by the others. These improbable meetings materialize a timeless structure that progressively fills-up the available space: the image is transformed, denatured, and tends towards abstraction. Thus sculpted by time, the produced forms reveal the dialogue between humans and the architecture that channels their movement.

Technical Specifications
digital video, Full HD, color, H.264
4m26
1920x1080px
stereo sound

Link (trailer)
https://vimeo.com/253480215

BIENALSUR 2019, MAAC- Museum of Anthropology and Contemporary Art, Ecuador
Curators: Marina Aguerre and Fernando Farina

EP7- Digital facade, Paris, February 2018
Curator: Alexandre Smilek

Under the Subway Video art Night, Düsseldorf, Germany, June 2019
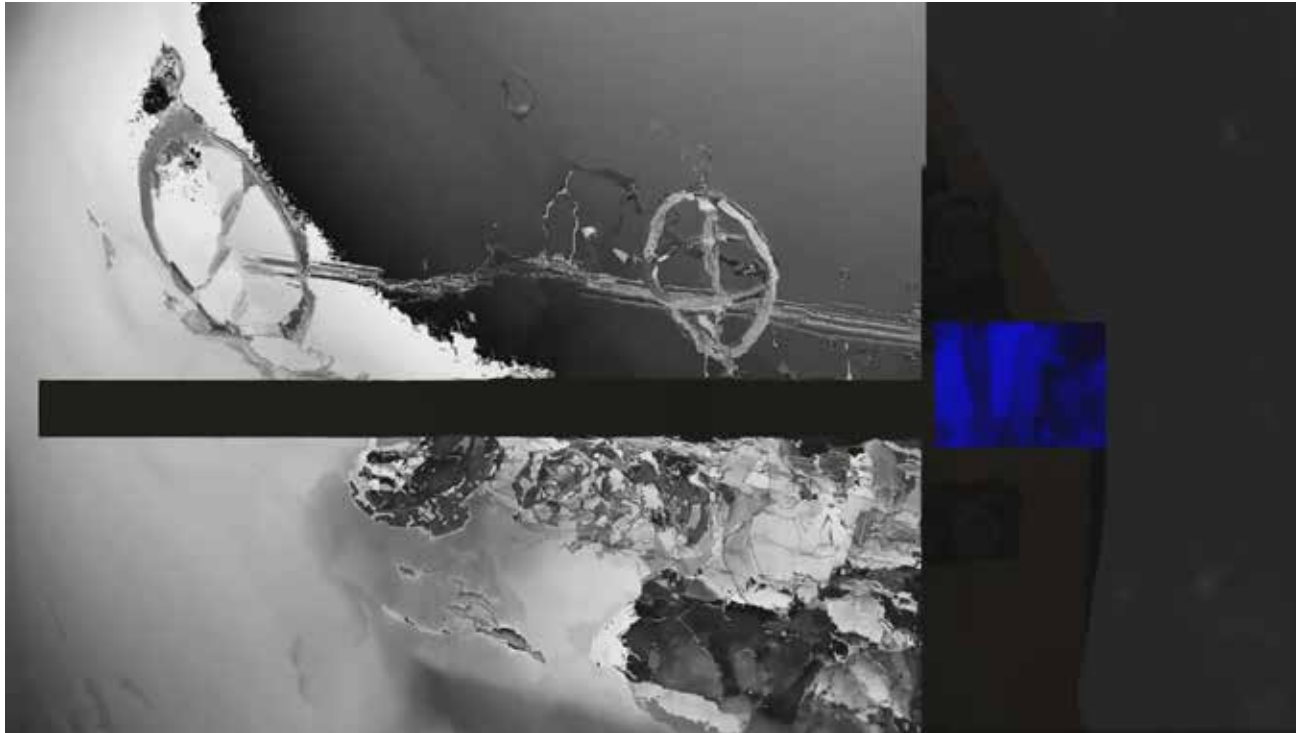Curator: Antonio Ortuño

Strangelove festival of time-based media, La Plate-Forme, Dunkerque, November 2018
Curator: Terry Smith

L'inter-code
algorithmic video, 2017

Nuit Blanche 2018, Place de la Bataille de Stalingrad, Paris
Curator: Diaph 8

Strengthened by the soundtrack, the animation stages the opposition of *images* and *texts* according to Vilém Flusser's ideas. For this philosopher, technical images (photography, video) claim to show the real world while they merely codify the scientific texts to which they owe their origin: Texts and Images confront each other in the representation of reality. This dialectical relationship, whose synthesis remains to be found, is doubled in the video of another opposition: the equilibrium of primitive man facing the divergences of technical progress.

L'inter-code questions the possibilities and limits of science and its materialization in technology.

Technical Specifications
digital video, Full HD, color, H.264
10m19
1920x1080px
stereo sound

Link (trailer)
https://vimeo.com/236545819

Exhibiton Geste *Binary / Non-Binary*, Paris, November 2018
Curator: Shiva Lynn Burgos
Jury: Raina lampkins-Fielder, Marc Lenot, Brandei Estes, Robin Hanson, Dominic Palfreyman,
Jason Bailey, ORLAN

Rémanences
Installation, 2017

The installation *Rémanences* seeks to introduce the temporal dimension into the still image by choosing, for this purpose, the urban environment. Movement, captured over time, settles on the surface of the image to become a form: like signs, they ask for a meaning. In a complementary movement, images of thought are mobilized in order to recreate a sensitive convergence. As an imaginary product of a fictitious capturing device, this graphic sign resonate with those of thought, and offer themselves to a semiotic opening in connection with the spectator.
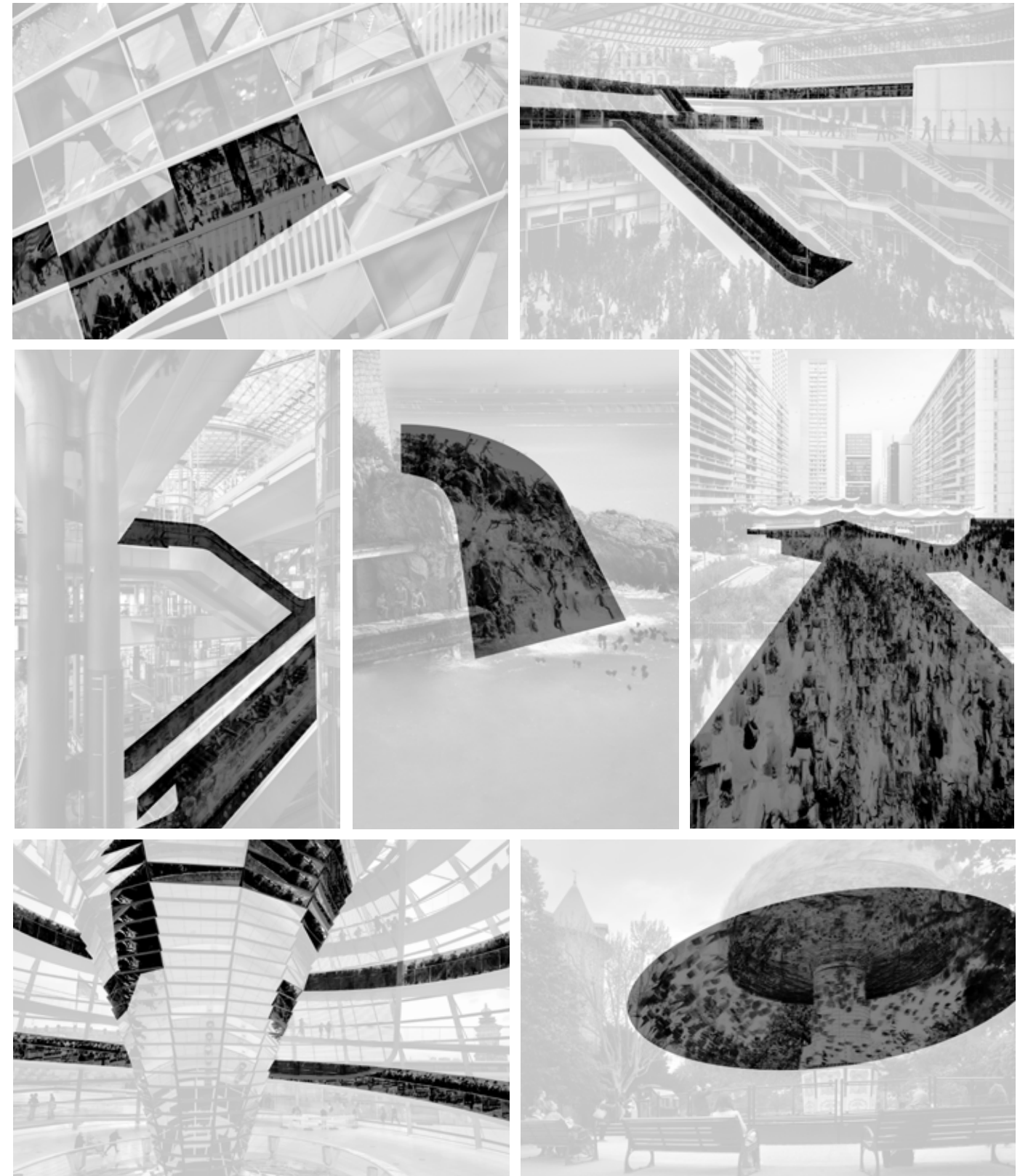
Technical Specifications
8 photo prints 100 x 80 cm
Table. 2 chairs
Rigid withe folder. 125 sheet 28x38cm

Exhibition *Delta*, Centre d'art contemporain Éléphant Paname, Paris, December 2017
Curator: École Louis Lumière

Month of photography 2018, main exhibition, Ancien Musée de Peinture, Grenoble
Curator: Maison de l'Image

Traces
Installation, 2017

The *Traces* installation takes as its starting point video recordings made in urban locations. These are processed by temporal superposition, which modifies the rendering of moving elements. Because they are interior spaces, movement captured corresponds mainly to that of the public moving in connection with the architectural envelope: the human figure is transformed into a sort of elongated shapes that evolves in space. These shapes become traces, which in turn generate textual arrangements in a fictional language, in search of meaning. The three levels of content (captures, traces, text arrangements) circulate alternately among the video screens that are part of the installation. The ensemble proposes an open symbolic reading, mobilizing the spectator's imagination around the physical and immaterial structures that regulate the functioning of the social body.
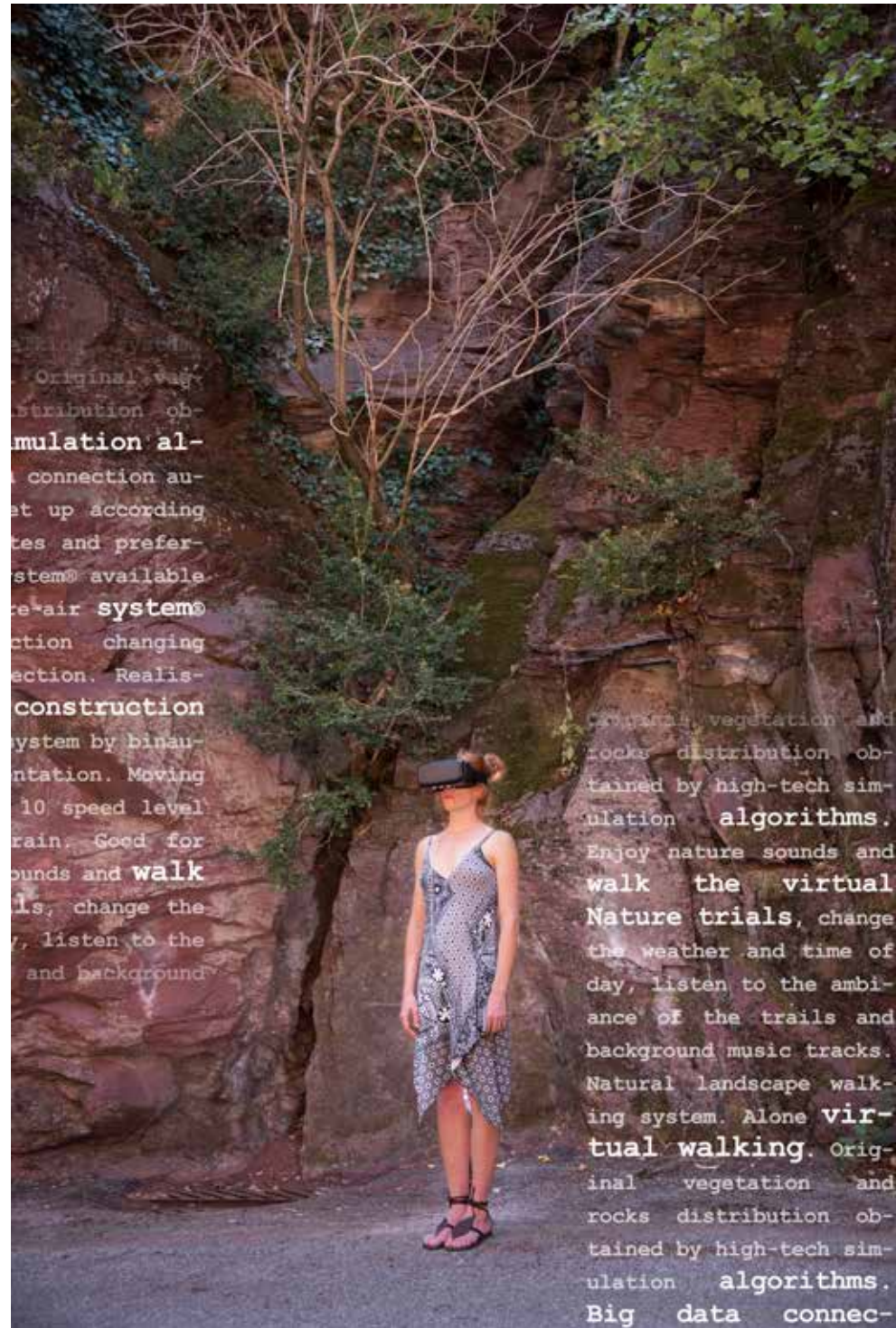
Technical Specifications
2 digital prints, 200 x 100 cm
3 videos in loop PAL 4/3, color, no sound
3 moniteurs 14 inches, 3 DVD players

Hyperreality
photo series, 2016

Photography plays a vital role in our environment, which is only increasing with new technologies: It joins textual content within information networks, it is essential to the advertising system and can even generate virtual spaces by means of photogrammetry. Hyperreal screen for Jean Baudrillard, or coding entity for Vilém Flusser, photographic image becomes essential, but, poorly understood, it carries the risk of increasing the gap between us and the world we live in.

Through false informations and parodies of virtual reality applications, this series invites us to consider photography not as a trace, but as a language which not only interprets the reality but may (re)create it.
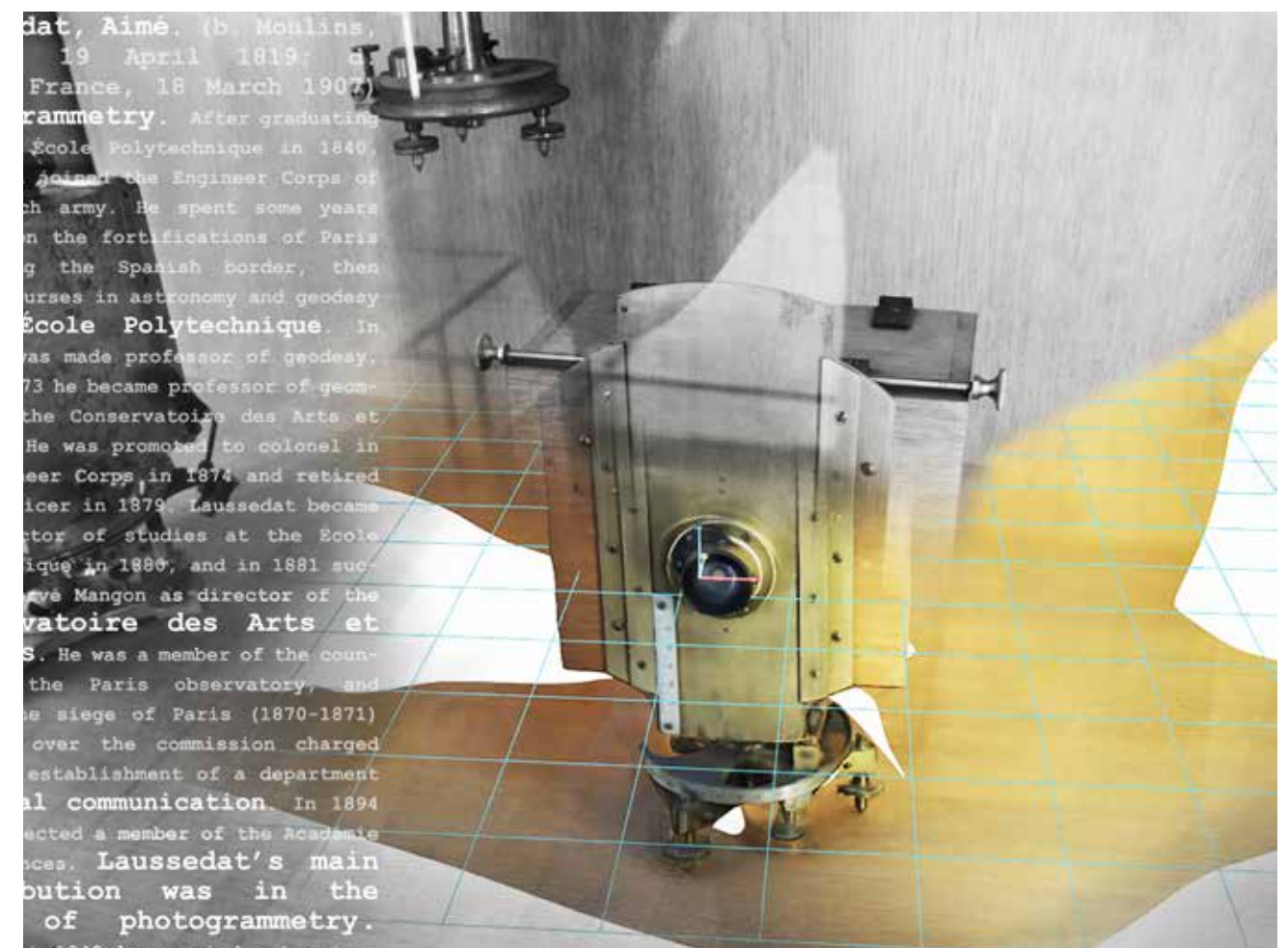
Technical Specifications
12 digital prints, 40 x 60 cm

La Flamme
algorithmic video, 2016

La Flamme is an animation generated by an algorithm from a single image (which is revealed at the end). Without discontinuity, the animation proposes three stages: starting from an initial moving abstraction, and passing through an intermediate stage (the flame), we are directed towards a still image. In a context of increasing figuration, temporality is governed by a pulsating rhythm, reinforced by the soundtrack. The flame symbolizes the passage from inorganic disorganization to living organisms.

This animation illustrates an essential fact of the digitalized image: it can be manipulated by coding, thus opening up to a temporality. The digital photograph itself contains movement in a latent state.

Technical Specifications
digital video, Full HD, B&W, H.264
8m10s
1920x1080px
stereo sound

Link (trailer):
https://vimeo.com/224474859
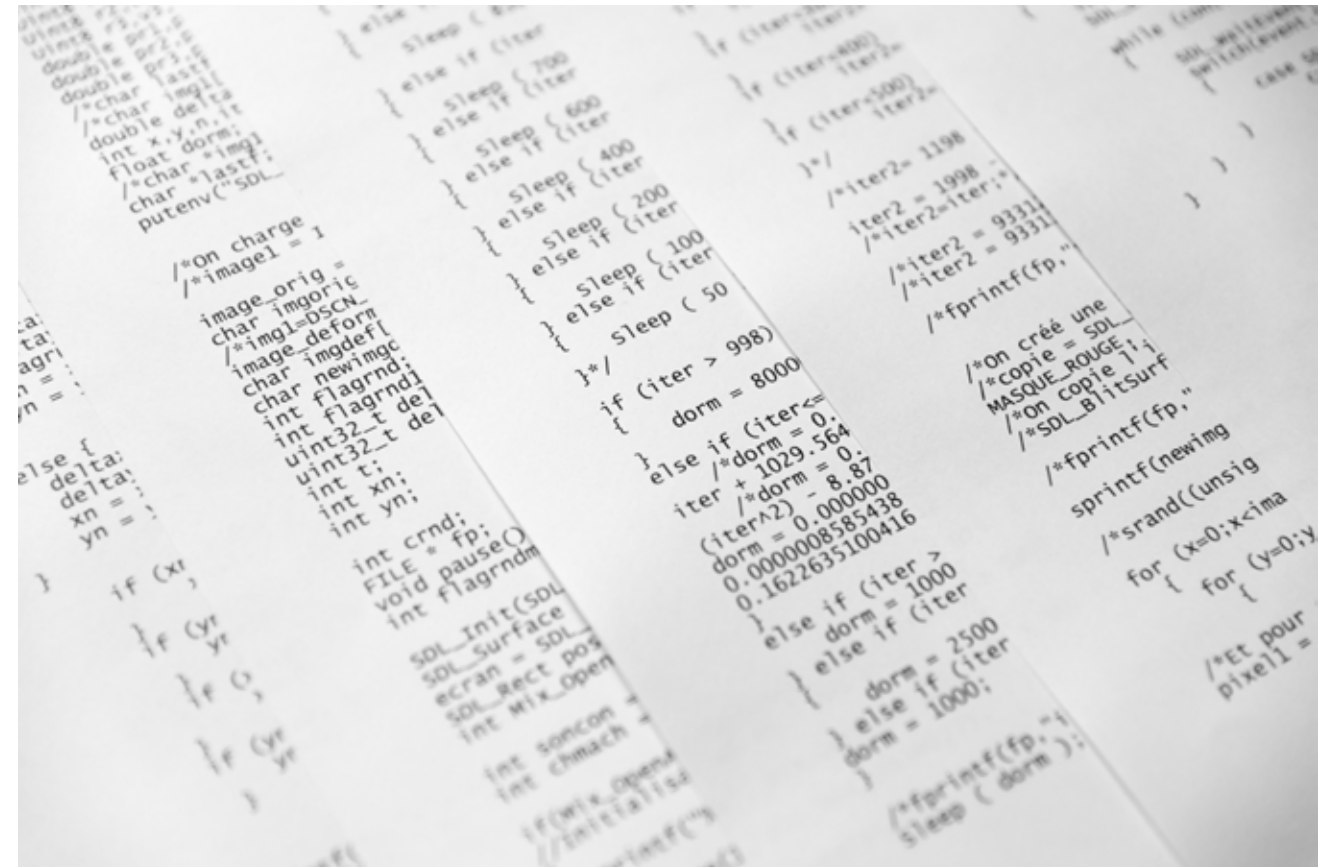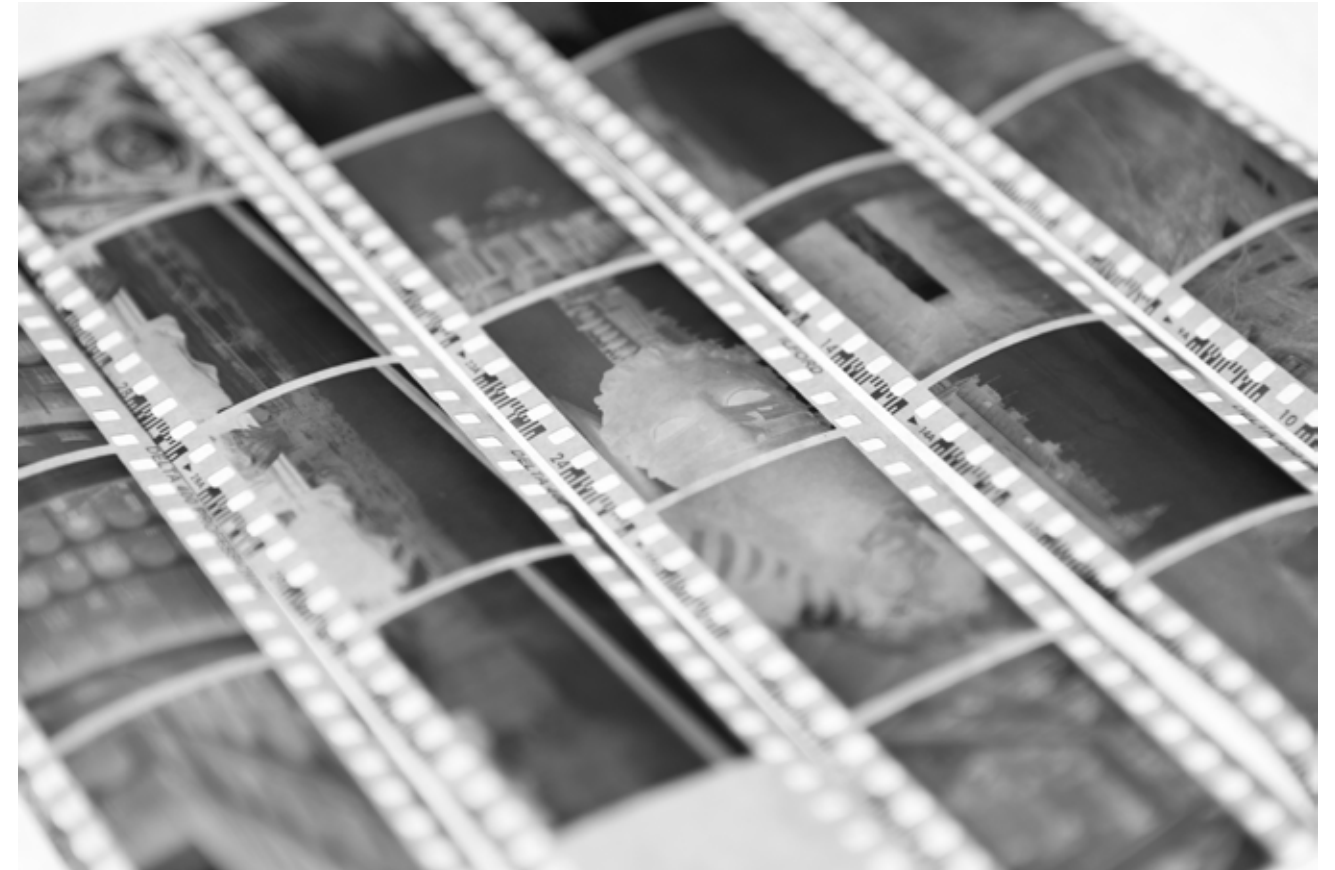
El túnel (The tunnel)
video performance, 2016

A character moves from right to left, and from left to right, facing a white wall, in a room. From time to time, and by remote control, he triggers a camera pointed at him. The images taken are processed by an algorithm before being projected onto the capture space.

The character thus suffers first of all, a doubling, as images of him populate the background and accumulate. Gradually, changes of scale and the saturation of colors transform the background into a magma that immerses the character, until it completely dissolves.

The experiment proposes a dialogue between the memory of the technological system and the individual memory, both subject to distortions, selections, mergers, collisions, losses... The two memories transform the initial information to produce subjective images of the past. While the conscious subject sees his memory shaped by an unconscious which escapes him, the memory of the technological system is distorted because of its complexity and interconnections which exceed the possibilities of calibration.

Technical Specifications
digital video, Full HD, color, H.264
7m40s
1920x1080px
stereo sound

Link (trailer):
https://vimeo.com/224479283