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

Pablo-Martín Córdoba

Contemporary artist living and working in Paris, France
Natonality : Argentinean / Italian.
Address : 83, Rue Jean-Pierre Timbaud, Paris, 75011
phone : +33 (0)618801740 / e-mail : pablocordoba@hotmail.com
website : http://www.pablomcordoba.com
SIRET: 753 686 179 00023
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

Notations, entre le cinéma et la musique. Séminaire « Le rythme au croissement des arts ». Coordination : Frédéric Billiet et Catherine Naugrette. Sorbonne, février 2021, Paris / France.

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)

Ibrida Festival, by Vertov Project, 2025, Forlì / Italy.
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 et 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)

Clouds and lines, Galerie Immix, 2023, Paris / France.

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)

Experimenta, Mostra Internacional de Video Arte, 2024, Porto / Portugal.

Da Fest, International Digital Art Festival, 2021, Sofia / Bulgarie.

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

FMAC, Fonds Municipale d'Art Contemporain, Paris, France.

Musée de l'Elysée, Lausanne, Switzerland.

Collectif Jeune Cinéma, Paris, France.

Centro Cultural Las Cigarreras, Alicante, Spain.

Teaching activity

Workshop Fabriques des images numériques, Association Quai de Jemmapes, Paris. 2024, 2023.

Lecturer- Bachelor's Degree in Plastic Arts- Writting and Methodology (L2)- Paris VIII University, 2025, 2023, 2022, 2021.

Lecturer- Bachelor's Degree in Plastic Arts- Personal Creation Workshop (L3)- Paris VIII University, 2025, 2023, 2022, 2021.

Sky Semantics
video art installation, 2023



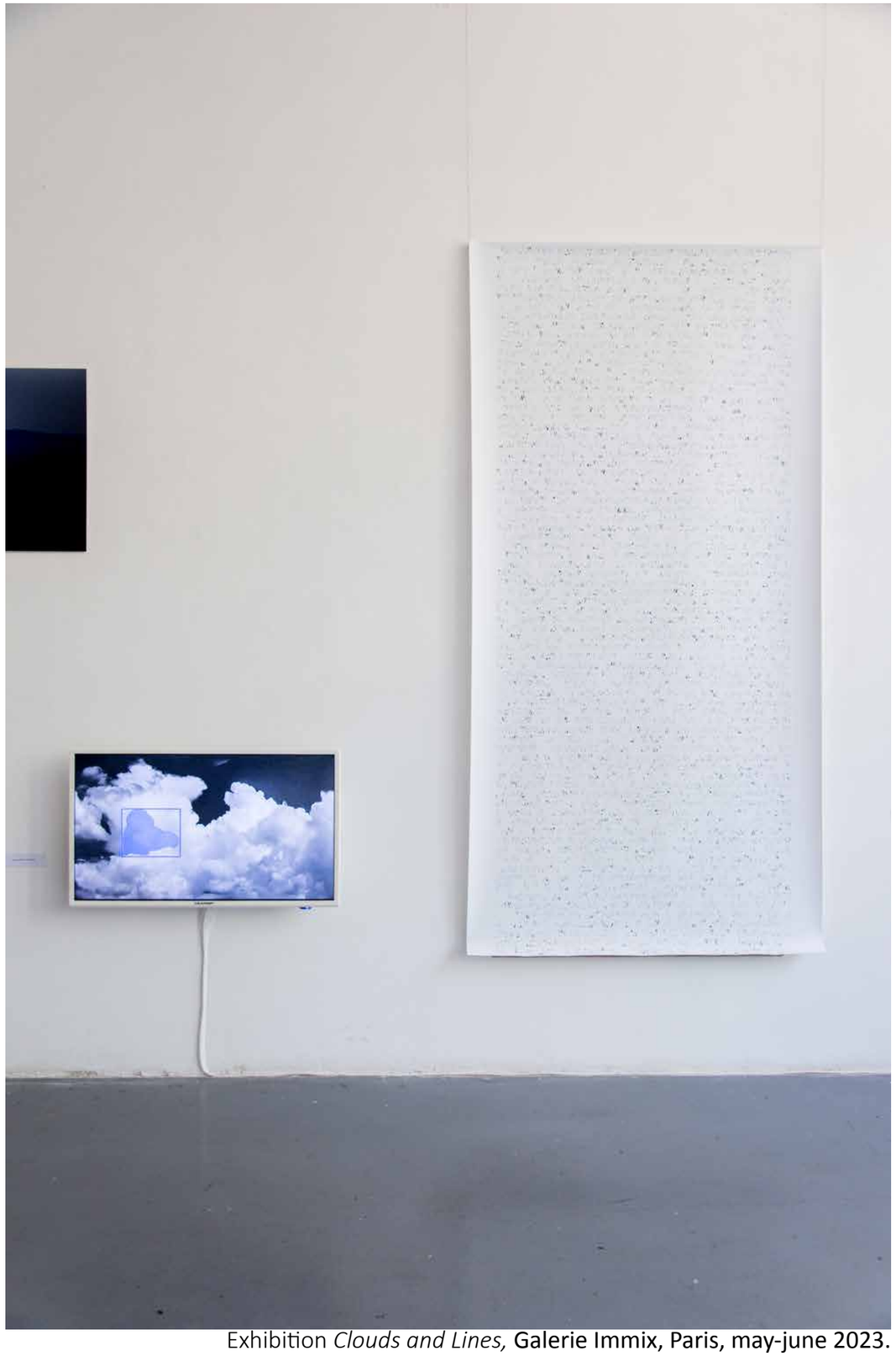
An unhinged neural network attempts to recognize shapes within clouds. Amidst countless forms, it perceives cars, boats, cats, cakes, birds, and people. These shapes—sometimes obvious, sometimes ambiguous—elude the human gaze: they owe their existence to the automated eye of a machine, which has, at last, acquired its own sense of vision.

The work confronts two modes of perception: on the one hand, the machine's vision, swift and efficient, projecting meaning disruptively from the image; on the other, the viewer's gaze, searching for meaning within a distinctly human temporality.
While human vision is structured by the sensory and affective experience of bodies moving through the world, machinic vision emerges from data, fueled by the warmth of factories sustaining artificial intelligence.

If an early interpretation of the digital foresaw the dematerialization of reality, Sky Semantics stages the plasticity of signs derived from matter itself, enacting, through the digital, the descent of language into the concrete physicality of the world.

Link (trailer)
https://vimeo.com/1025921581
password : skysemantics

Technical Specifications
digital video, Full HD, color, H.264
11m17
1920x1080px
without sound



Exhibition *Clouds and Lines,* **Galerie Immix, Paris, may-june 2023.**
Curator: Daphné Le Sergent

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

Datalithes
photographic installation, 2020

By consuming more and more resources and energy, data centers, understood as the material counterpart of digital photography and audio-visual in general, are a problem that is evolving at great speed. Indeed, today data centers use as much energy as air transport and some of them consume as much electricity as an average city. In France, there are 203 data centers, including 9 in Paris and 46 in the Ile-de-France region.

These “data factories” are nowadays disregarded by the political, social and aesthetics spheres. If the dominant narrative articulates itself around the notion of “cloud” and a digital image that is supposedly immaterial, a more careful approach would link data centers not only to the notion of information but also and above all to that of trace, the latter being more directly related to the material support. Indeed, both the magnetic materials of hard disks and the silica of the new SSD storage devices allow new technologies to be aligned with ancestral inscription techniques (such as writing on stone).

If the clouds that punctuate the sky belong to no one, the data centers, on the contrary, are the property of private actors of techno-economic (and military) complexes, increasingly powerful: they capture and commercialize our behavioural traces, they participate in the generalized surveillance and have started an aggressive process of appropriation of the individual and collective memory.

Taking as a basis a photographic protocol inspired by that of the German photographers Hilla and Bernd Becher, the project Datalithes aims to create a corpus of images capable of establishing a beginning of “typology”, tending to reveal the data centers in a very concrete way.

These film photographs constitute a sort of “medial redoubling”, which, without getting dazzled by the digital turn, tries to put in perspective the new and the old technologies to let emerge their differences and especially their common points.

To the disorientation resulting from the “rupture”, it is a question of opposing a transhistorical perspective with an anthropological vocation that resonates with the archaeology of the media: claiming the past as a rich area of analysis, necessary to enlighten the future.

Technical Specifications

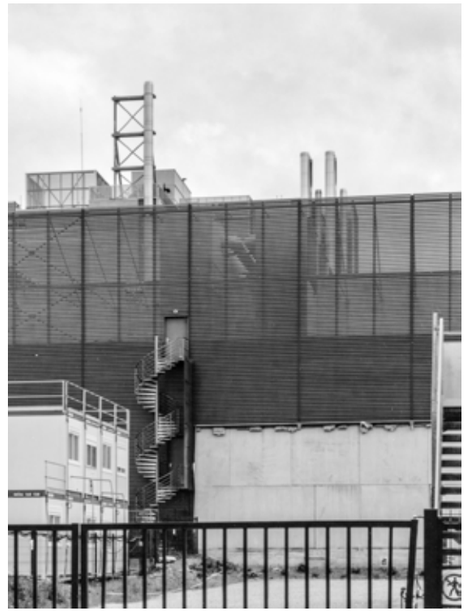
9 analogic large format prints
enlarged by Guillaume Geneste.

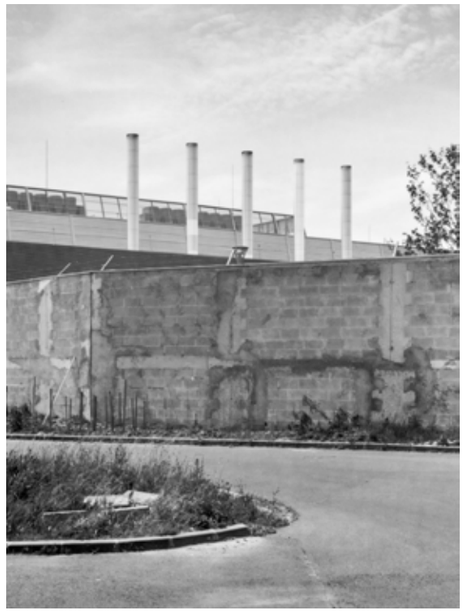


Exhibition ***Écrans partagés, la photographie après 31 ans de Web***. With the support of Lavoir Numérique, Diaph 8, l’EPT Grand-Orly Seine Bièvre and La Saif et La culture avec la Copie Privée. Curator: Michaël Houlette et Diaph 8.

Datalithes
installation photographique, 2020

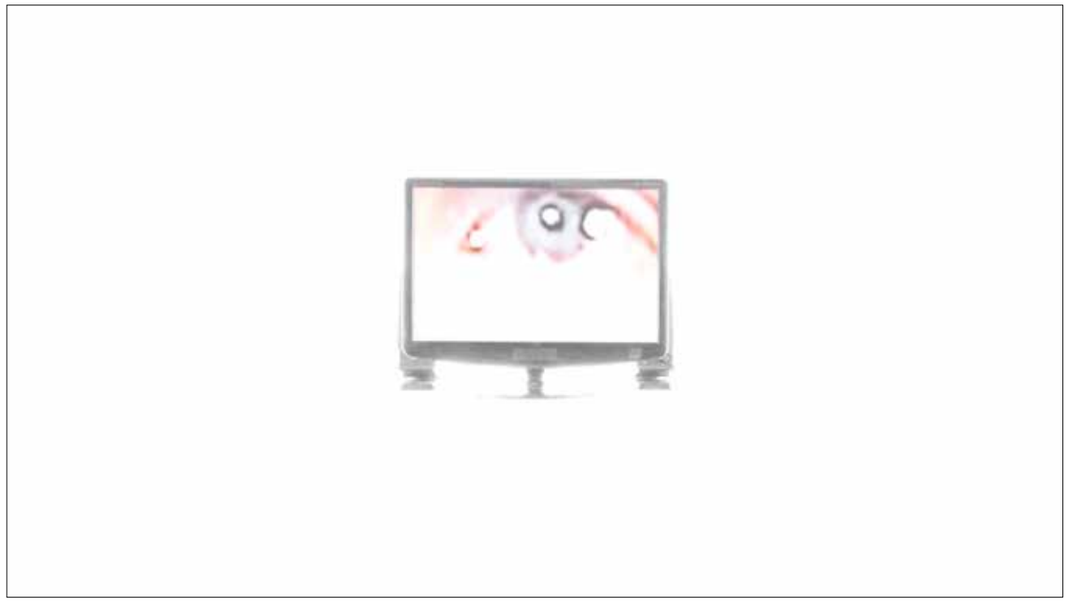







Histoires d'œil (Eye stories)
video performance, 2021

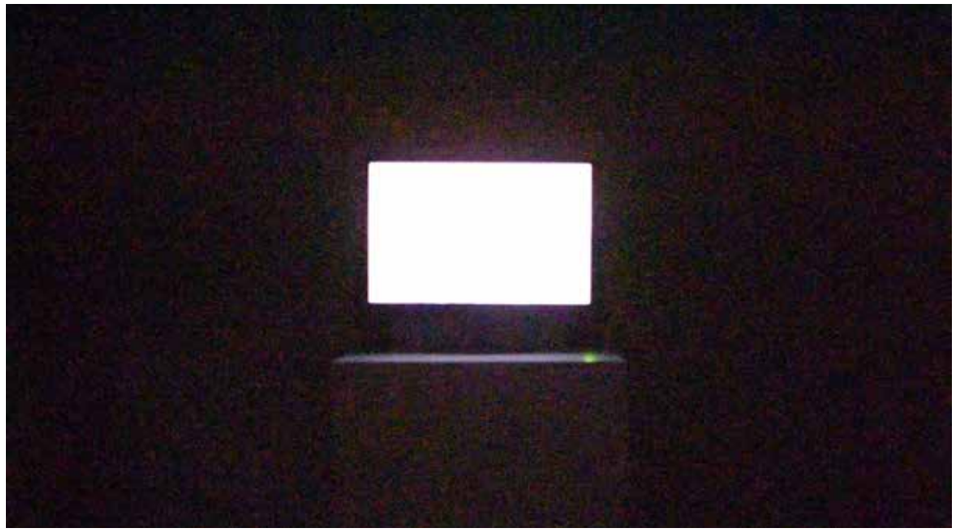


The experiment takes place in a space that is both a space for capturing and a space for the restitution of images. On the one hand, parameters specific to the capture (exposure, lighting, point of view) are employed as sources of variation. On the other hand, the reproduction device (LCD screen) is 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.

Link (trailer)
https://vimeo.com/436398761

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







Substance
digital video, 2021





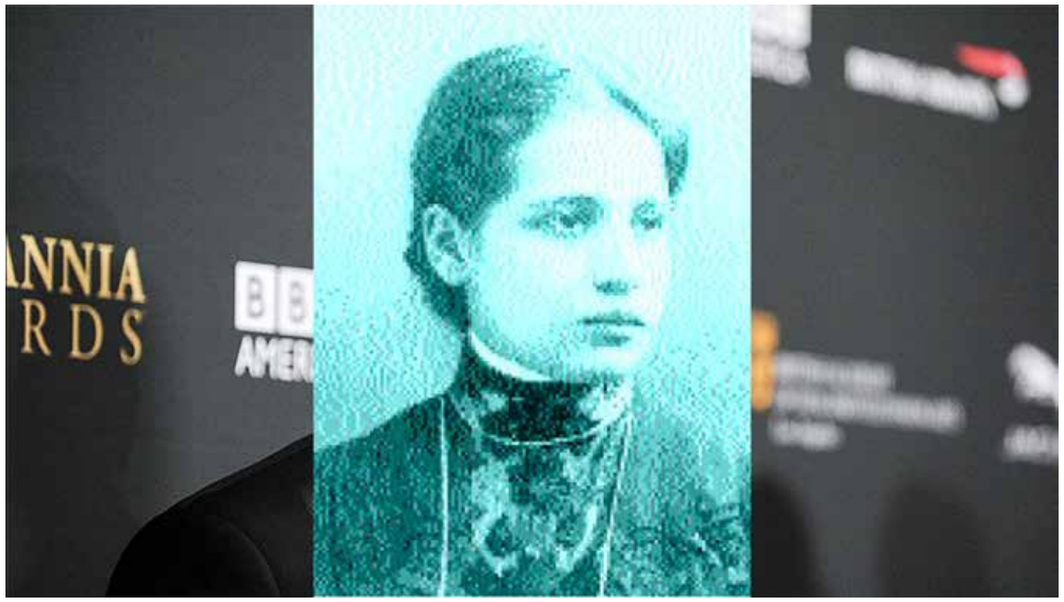
An elderly woman recounts the loss of a photograph that was particularly important to her. Her story is punctuated by diverted Aristotle's phrases, which recall the irruption of the choir in the ancient tragedy. A dialogue is thus produced, at times enigmatic, which seems to put contemporary history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



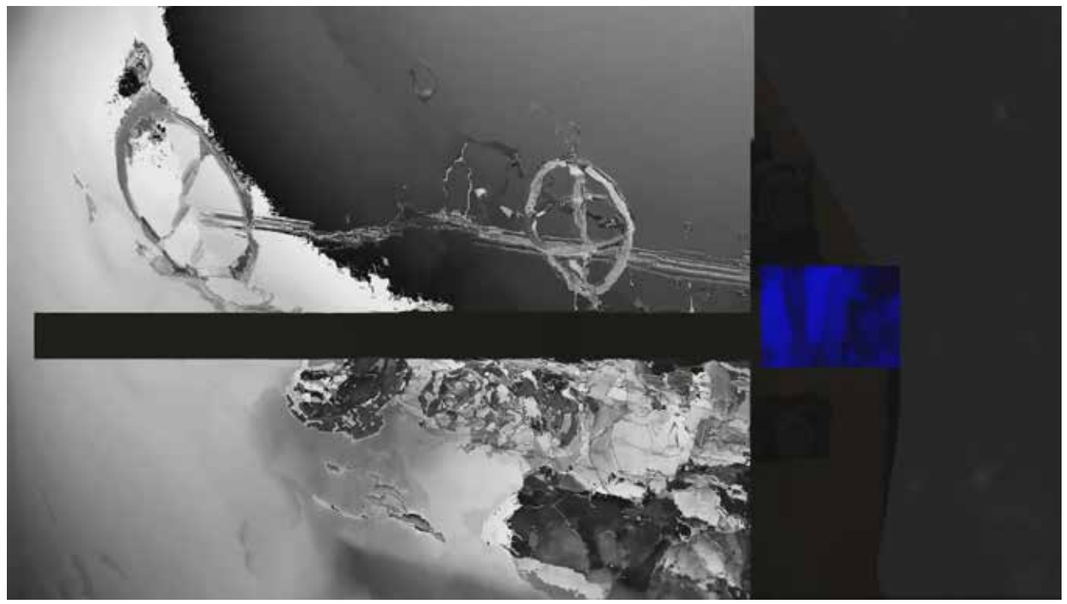
Under the Subway Video art Night, Düsseldorf, Germany, June 2019
Curator: Antonio Ortuño





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

L'inter-code
algorithmic video, 2017



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



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

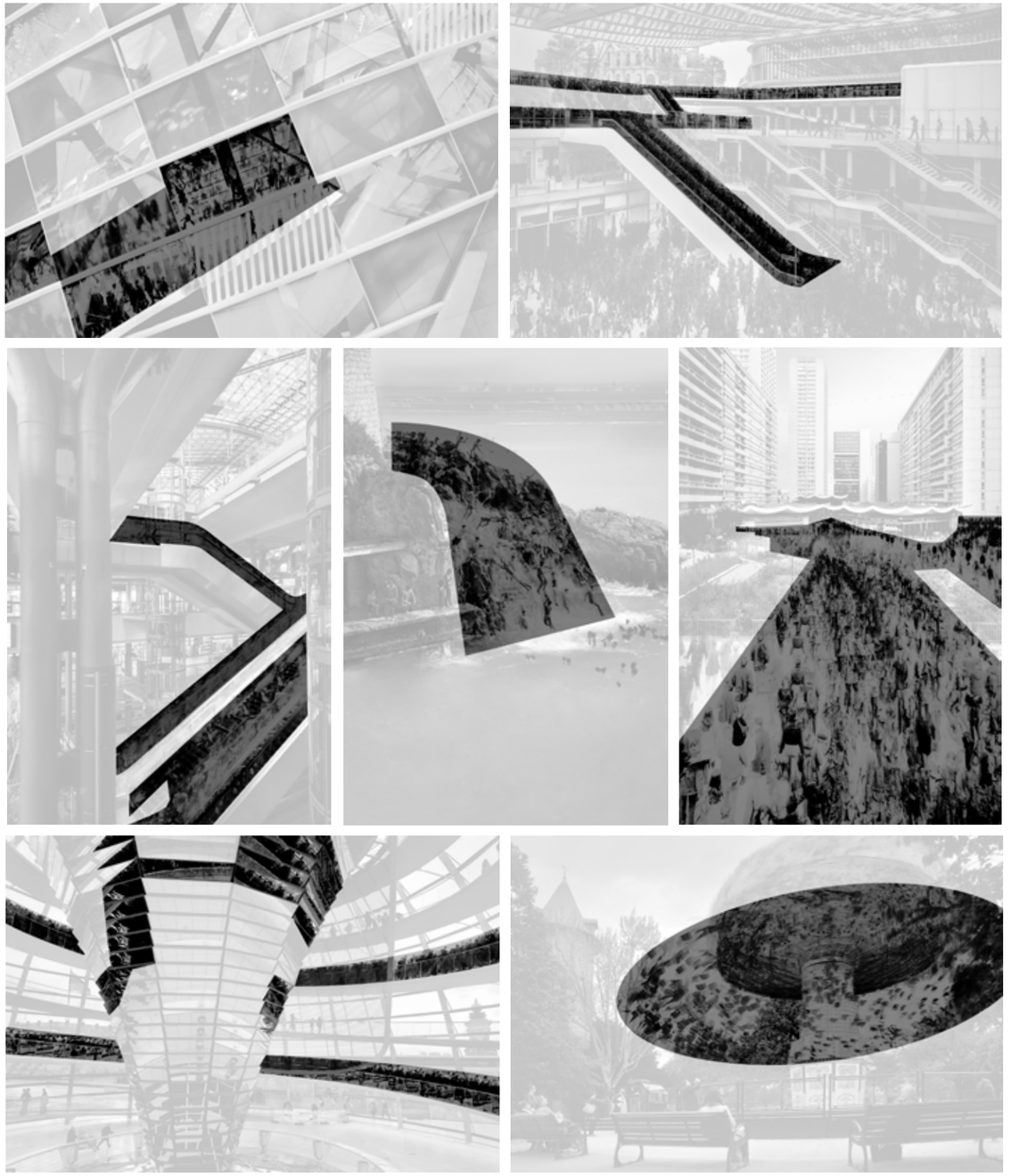


Exhibiton Geste *Binary / Non-Binary*, Paris, November 2018
Curator: Shiva Lynn Burgos
Jury: Raina lampkins-Fielder, Marc Lenot, Brandei Estes, Robin Hanson, Dominic Palfreyman, Jason Bailey, ORLAN

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





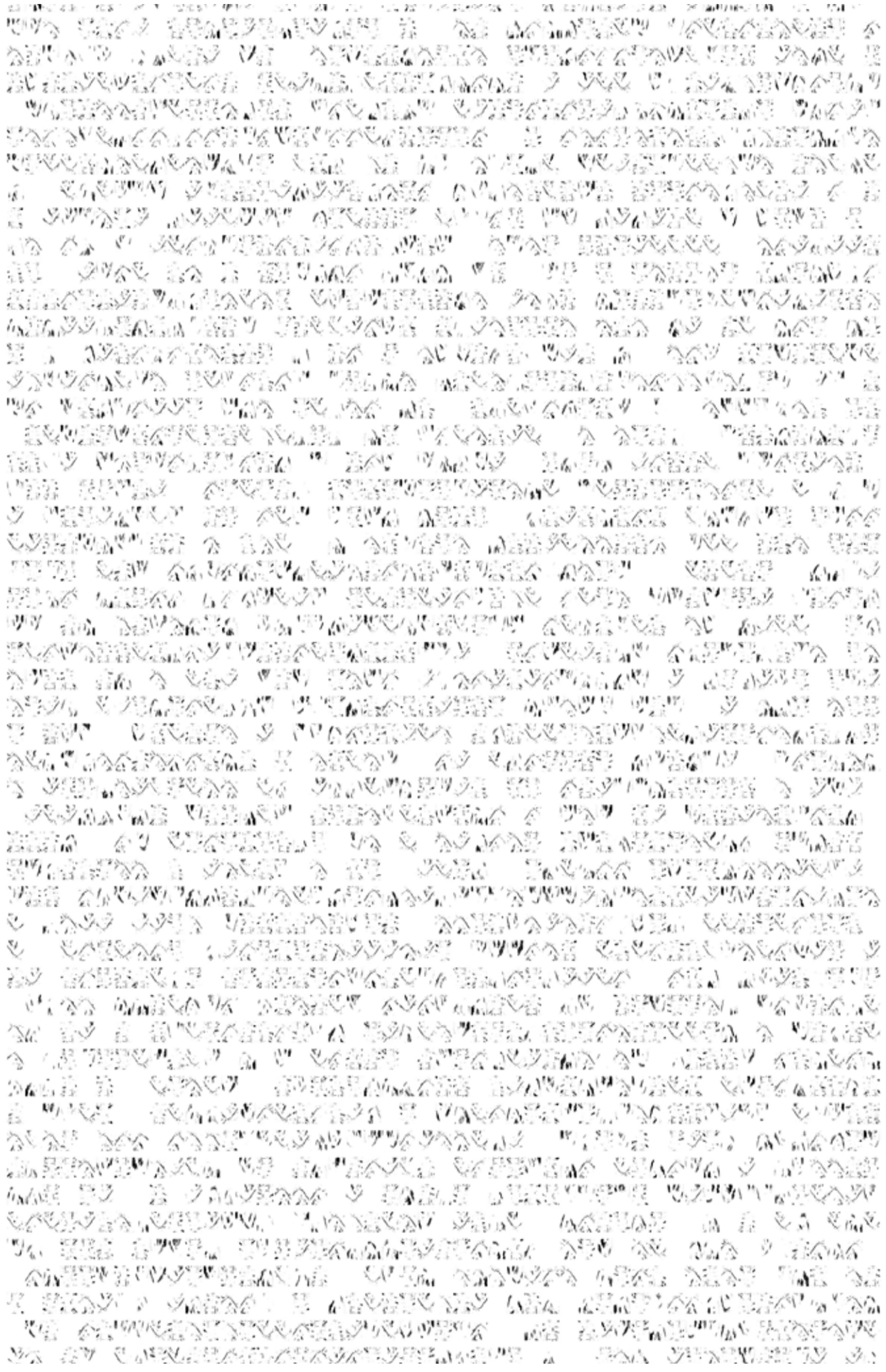
Month of photography 2018, main exhibition, Ancien Musée de Peinture, Grenoble
Curator: Maison de l’Image

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

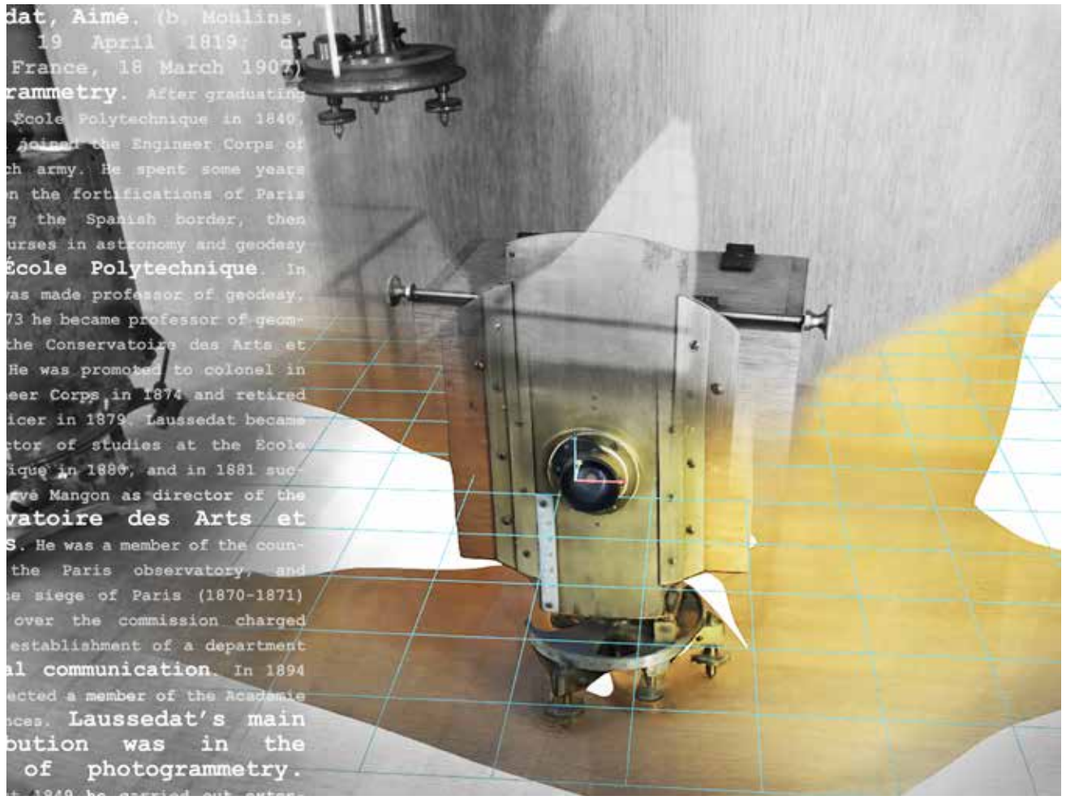


Hyperreality
photo series, 2016



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.

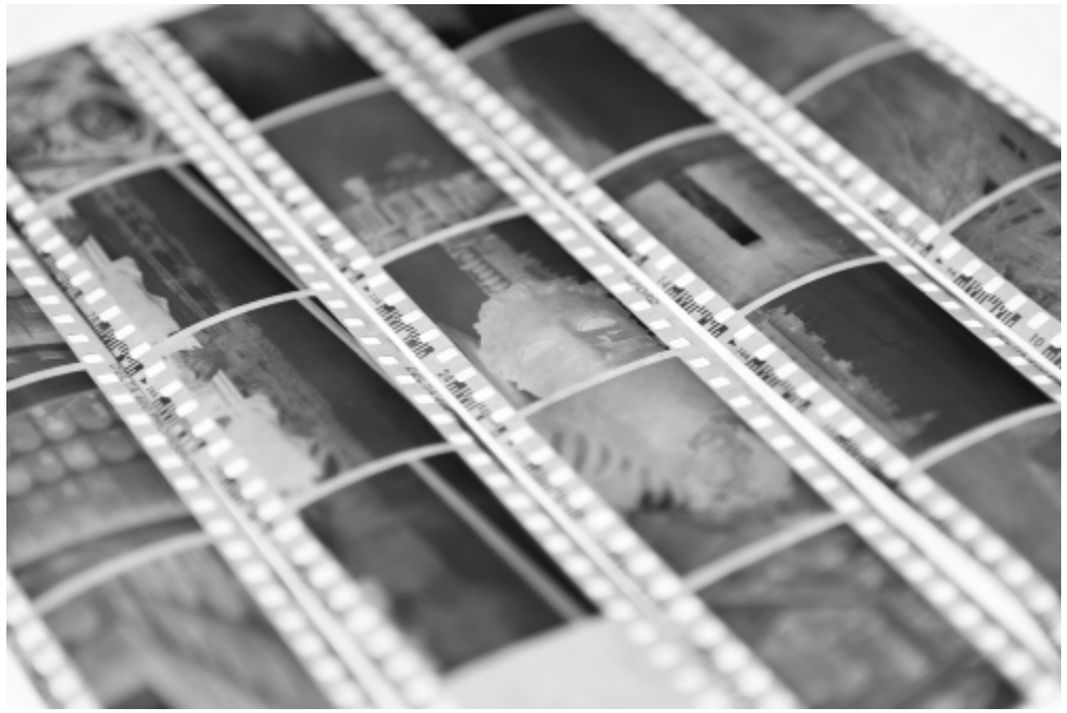




Technical Specifications
12 digital prints, 40 x 60 cm

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