

MATHIEU BRIAND

Androyx

untilthen is happy to welcome Mathieu Briand for his very first solo show, *Androyx*, also the title of a serie of sculpture that will be presented on this occasion.



For the last two years Mathieu Briand has been working on a project call *Androyx* based mainly on 3 concepts :
unheimlich, Uncanny valley, wabi-sabi

A-droyx's have the appearance of human body parts and have the size of a child (ou Androyx's have the appearance of human bodies, and the size of a child.). They are autonomus. They behave more like a cat than a dog. You can t control them. They evolve at will in the space whatever it is. They can be considered residents. Androyx's are not about the identical reproduction of the human, the perfect likeness or the impeccable imitation for maximum servitude and functionality, but rather about a psychological interaction. It is no longer a question of making "more human than human" but of making "the human more human".

Uncanny valley

The concept was identified by the robotics professor Masahiro Mori

The uncanny valley is a hypothesized relationship between the degree of an object's resemblance to a human being and the emotional response to such an object. The concept of the uncanny valley suggests humanoid objects which appear almost, but not exactly, like real human beings elicit uncanny, or strangely familiar, feelings of eeriness and revulsion in observers. Valley denotes a dip in the human observer's affinity for the replica, a relation that otherwise increases with the replica's human likeness.

In traditional Japanese aesthetics, wabi-sabi (侘寂) is a world view centered on the acceptance of transience and imperfection. The aesthetic is sometimes described as one of beauty that is "imperfect, impermanent, and incomplete". It is a concept derived from the Buddhist teaching of the three marks of existence (三法印 sanbōin), specifically impermanence (無常 mujō), suffering (苦 ku) and emptiness or absence of self-nature (空 kū).

MATHIEU BRIAND

Mathieu Briand is a Melbourne-based artist born in Marseille, France.

Briand works in various installation forms with computers, electronic music, robots, video technology and sculpture to explore systems of simulation, play and perception. His use of new technologies requires active participation and engagement, playing with the viewer's point of view and questioning the reality of his/her perceptions.

Briand's work is situated somewhere between perceptive reality and a displacement of the imagination. He uses sound, physical forms, sensory environments and mixed media to create diverse and highly innovative artworks that invite the spectator into new zones of spatial and temporal perceptions.

Briand leads us into his private world — a world made up of personal references, either experienced or dreamed up —and the tricks he uses are material objects and visual events alike. These references are brought together and distanced again, with multiple entrances and no known frontiers.

After holding a large-scale solo exhibition in two parts at Palais de Tokyo, Paris, and Museum of Contemporary Art, Lyon, in 2004, he moved on to experience-type installations—with a project named *Ubiquitous: A Mental Odyssey*. This ambitious time-space project was mounted for the first time in 2006 at the Los Angeles REDCAT, and later at MIT List Visual Arts Center, the TATE Modern Turbine Hall, Art Basel Unlimited and, finally, at TEA on the Spanish island of Tenerife in 2009.

For seven years Mathieu worked on a project called *Et In Libertalia Ego*, which was based on the idea of the pirate's utopia of 'Libertalia'. The first volume of the project was shown in La Maison Rouge in Paris in 2015, while the second, *Et In Libertalia Ego Vol. II* was presented at MONA, in Hobart in 2016.

Briand has participated in international group and solo exhibitions in major museums such as Centre Pompidou-Paris/France, Bloomberg Space-London/UK, Jumex Foundation-Mexico city/Mexico, Walker Art Center-Minneapolis/USA, Sharjah Art Foundation-Sharjah/UAE, ICC-Tokyo/Japan, Moca-Taipei/Taiwan, Site Santa Fe Santa Fe/USA and Macba- Barcelona/Spain, CCP-Melbourne, Carriageworks-Sydney, MONA-Tasmania.

He has created permanent installations including *Eternal Garden*, Back to Zhong Guo – Fools Move Mountains Nanling, China (2005), and *SYS*017.ReR*06/PiG-EqN\15*25*, for the 21st Century Contemporary Art Museum, Kanazawa, Japan (2004).

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Ahmet Ögüt
The Missing T

untilthen is happy to welcome Ahmet Ögüt for his very first solo show *The Missing T*, also the title of a video that will be presented on this occasion. The main space of the gallery will be taken up by an impressive and cryptic sculpture by the artist, *Information Power to the People*.



"Information Power to the People", 2017. Bronze sculpture. Co-produced by Witte de With Center for Contemporary Art, Rotterdam and Kunsthall Charlottenborg. Installation view: 'No Protest Lost', Kunsthall Charlottenborg, 2017. Photo by David Stjernholm.

Information Power to the People, 2017

Computer genius, programming prodigy, and information activist, Aaron Swartz (1986–2013), was just fourteen when he developed the RSS (Really Simple Syndication) software. At fifteen he helped Internet law specialist Lawrence Lessig to develop the code for Creative Commons, and at nineteen he co-developed the social-networking site Reddit. Taking leave from Reddit at twenty, Swartz sought to protect freedom of information within the Internet, investing himself in political activism. This direction led to his arrest in 2011, on account of downloading millions of articles from the academic research database Jstor. Swartz committed suicide in the midst of his prosecution. His case raised questions of authorship, ownership and: is downloading necessarily theft? When Anonymous hacked the State Department website of the US government on February 17th 2013, they declared "Aaron Swartz this is for you". Ögüt's *Information Power to the People* shows a bust of Aaron Swartz suspended

above a classical plinth. Held by a crane, Swartz is frozen ambiguously between the moment of the bust's placement or removal.

untilthen

The Missing T

The Artist has been observing facts about Tulum that appear at first in surreal manner, as writer Sezgin Boynik refers "social surrealism" when talking about Öğüt's artistic practice.

Things which can be observed from the daily social-political life of the community, like the abandoned sign of the name of the town or recently fired policemen after they protested for forty five days to gain basic rights for their own safety. As they need to buy even their own uniforms and equipment, pay their own healthcare and even pay for their own accommodation during the trainings.

Öğüt coded his film using Mayan traditions and language like the Obsidian black stone, which was used by the Mayans to watch the sun eclipses.

The artist unifies the stories in his film around the original letter T which was missing and uses it as a red thread which connects the narrative and creates a poetic twist to the video work.

Ahmet Öğüt born in 1981 in Diyarbakır, Turkey, is a sociocultural initiator, artist, and lecturer who lives and works in Berlin and Amsterdam. He is the Initiator of The Silent University, which is an autonomous knowledge exchange platform by refugees, asylum seekers. Working across a variety of media, Öğüt's institutional solo exhibitions include *The Missing T*, untilthen gallery, Paris (2018), Hotel Résistance, KOW, Berlin (2017), *No Protest Lost*, Kunsthall

Charlottenborg, Copenhagen (2017), *Round-the-clock*, ALT Bomonti, Istanbul (2016), *Forward!*, Van Abbemuseum, Eindhoven (2015); *Happy Together: Collaborators Collaborating*, Chisenhale Gallery, London (2015); *Apparatuses of*

Subversion, Horst-Janssen-Museum, Oldenburg (2014); *Stacion – Center for Contemporary Art Prishtina* (2013); *Künstlerhaus Stuttgart* (2012); *SALT Beyoglu*, Istanbul (2011); *The MATRIX Program* at the UC Berkeley Art Museum (2010); *Künstlerhaus Bremen* (2009); and *Kunsthalle Basel* (2008). He has also participated in numerous group exhibitions, including the *Echigo Tsumari Art Triennale* (2018); the *British Art Show 8* (2015-2017); the *13th Biennale de Lyon* (2015); *8th Shenzhen Sculpture Biennale* (2014); *Performa 13*, the *Fifth Biennial of Visual Art Performance*,

New York (2013); the *7th Liverpool Biennial* (2012); the *12th Istanbul Biennial* (2011); *Trickster Makes This World*, Nam June Paik Art Center (2010); the *New Museum Triennial*, New York (2009); and the *5th Berlin Biennial for Contemporary Art* (2008). Öğüt has completed several residency programs, including programs at the *Delfina Foundation* and *Tate Modern* (2012); *IASPIS*, Sweden (2011); and *Rijksakademie van Beeldende Kunsten*, Amsterdam (2007–2008). He has taught at the *Dutch Art Institute*, Netherlands (2012); the *Finnish Academy of Fine Arts*, Finland (2011–ongoing); and *Yildiz Teknik University*, Turkey (2004–2006), among others. Öğüt was awarded the *Visible Award for the Silent University* (2013); the *special prize of the Future Generation Art Prize*, Pinchuk Art Centre, Ukraine (2012); the *De Volkskrant Beeldende Kunst Prijs 2011*, Netherlands; and the *Kunstpreis Europas Zukunft*, Museum of Contemporary Art, Germany (2010). He co-represented Turkey at the *53rd Venice Biennale* (2009).

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