

Reliquiae mirabilis

Interactive sculpture, digital art and augmented drawings

*The relics come from the Latin « reliquiae », «remains»
The specific epithet mirabilis means in Latin «admirable, marvellous».*

*An artwork realised in co-creation with Yosra Mojtahedi
and
Scenocosme : Grégory Lasserre & Anaïs met den Ancxt*

www.yosramojtahedi.com

www.scenocosme.com







Artistic intentions and presentation of the artwork

The trees breathe, transpire... Their saps stream down... irrigating their bodies with nutrients necessary for their protection systems. The sap turns into resin and then heals the tree when it is injured This plant exudate is a mucus necessary for the protection and life of the tree. It is fascinating to understand that trees have the ability to transport sap and water from the ground to vertiginous heights. They use a mechanism that results only from the transpiration of the leaves via photosynthesis by the contribution of energy from the sun.

The fluids of the bodies are essential for life, for growth. The sap irrigates the plants. The blood irrigates our bodies. Liquids nourish souls and existence. The milk that flows from the breasts of women, the nourishing water of mother earth, the elixir of life, feelings, tears, love before death. When sap and blood flow out of the bodies, suffering oozes, extricates itself from being, life evaporates slowly and inexorably.

This artwork evokes relationships to life and wounds. Its darkness have the color of the ebony but like the phoenix, it is reborn from the ashes like a burned forest ready for renewal.

This interactive sculpture is made from branches of dead trees taken from the forest. The sculpted tree reconstituted comes back to life symbolically. An interactive device (computer + microcontroller + sensors + water pump) causes an olfactory liquid to flow along it outer bark and entrails, from it summit to its roots in the receptacle. The liquid oozes, pearls, trickles down meticulously, slowly or quickly depending on the approach of the audiences. A delicate carnal and floral fragrance escapes delicately.

More informations and video : www.scenocosme.com/reliquiae_e.htm



A large black and white drawing is in front of the sculpture.

It represents hybridizations between human bodies and plant forms.

A video projection device at the back of the drawing increases the drawing with liquid and incandescent materials.

The materials are superimposed on the drawing. Organic movements in shape of breaths and palpitations are intertwined with the texture of the drawing,

All the movements are correlated with sounds also driven by the audio system of the device.

Organic sounds evoke whisper and breathing, resonances close to sensuality.



Yosra Mojtahedi, *Le paysage s'enivre au jaillissement d'une fleur sous les veines de l'arbre*, encre sur papier, 140x200 cm, 2022

Interactive sculptural and sound installation

When the viewer approaches the tree sculpture, he reveals and awakens the work

Interactive sculpture

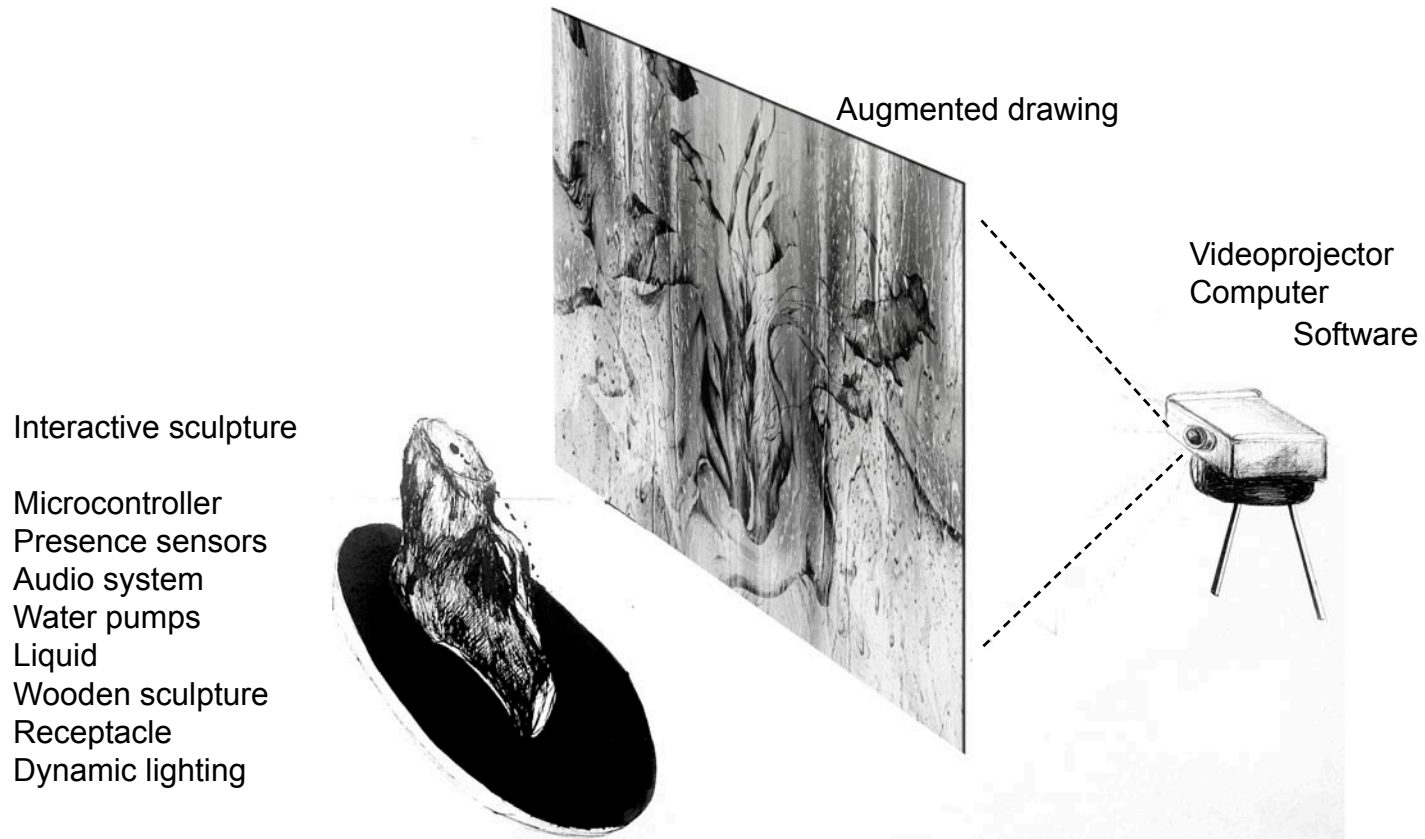
a liquid bleeds from the tree
organic whisper are heard
a delicate perfume escapes
the lights around the artwork rotate and make its shadows dance in the room

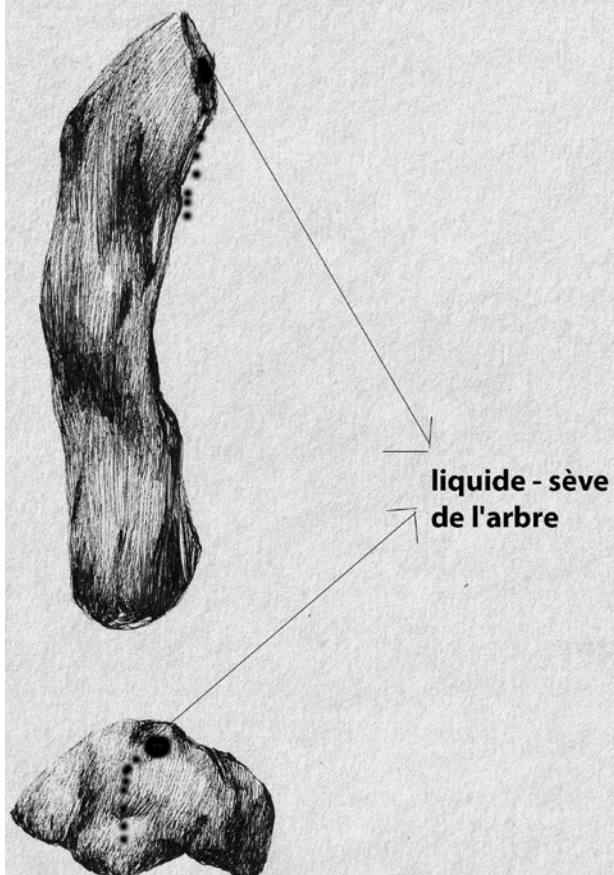
Augmented drawing

the drawing comes alive when the tree sculpture evolves
lights and shadows of liquid video materials are delicately superimposed on the actual drawing.



Lights and shadows of video materials are delicately superimposed on the actual drawing.





liquide - sève
de l'arbre

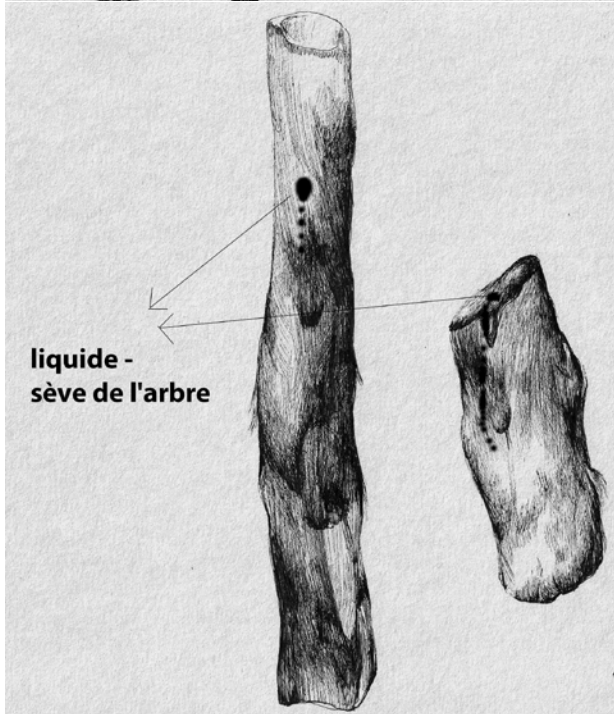
Inspirations

Trees and forests also a connection to the sacred and secrets.

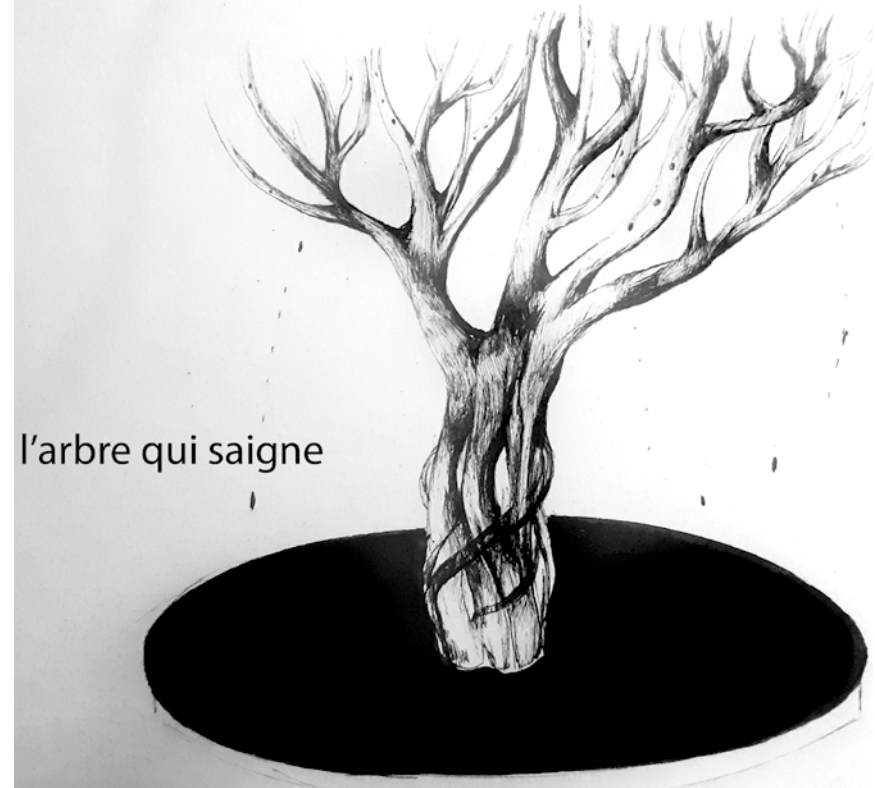
The bodies of trees have similarities with humans, their body irrigation systems, their defence systems, their vulnerabilities.

These earthly bodies that point to the celestial, that rise upwards, to the sky.

This artwork offers a poetic, sensual, sensory and sensitive dialogue with the spectators.



liquide -
sève de l'arbre



l'arbre qui saigne



Other references

The weeping statues

The phenomenon of weeping statues has its origin in Greco-Roman antiquity, where it already aroused the devotion of those who believed in their miraculous virtues. Plutarch evokes statues crying or exuding blood and sweat.

He also mentions a statue of Fortuna addressing the crowd in Rome. It is still possible that statues make a sound similar to a whisper and a sigh. In countries of Catholic tradition, these are often statues of the Virgin and Christ from whose eyes blood, oil or water would emerge. Similar phenomena have been observed in Buddhist countries where Buddha statues have wept blood. Most of the time, this phenomenon would manifest itself when a person prays in front of the statue.

Relics

The veneration of relics has been found for centuries within Buddhism, Christianity and Islam. This phenomenon also manifests itself in very diverse societies, even anti-religious ones. Thus, even Soviet atheist communism treasures in a Moscow mausoleum Lenin's mummified body.

The relics come from the Latin reliquiae, «remains»). Some believers are sanctified by their contacts. The worship of relics based on the possible transfer of the sacredness of the holy body to the person who touches them. It was also customary throughout the Middle Ages to take an oath by extending one's hand over relics.

A practice in several religions, it results in various religious beliefs and practices. The relic fulfills a function and its existence responds to a deep need: a collective need for identity. Relics are regularly venerated with fixed-date festivals, usually processions. The individual as well as the group feels a deep need to control his destiny and the threats he feels confusedly weighing on him. Throughout the world and centuries, rituals, pilgrimages and various ceremonies have developed around the relics.

In the Romanesque period, the crypt, an underground space, made it possible to get closer to the shrine, the reliquary, otherwise invisible. Openings and evacuation systems at reliquaries and altars allow, by affixing a cloth or putting water or oil in contact, to consecrate them, the pilgrim can thus take as a souvenir these eulogies (such as pilgrimage bulbs also called eulogy bulbs) which have the value of relics.

The relics thus serve the sanctuaries and promote pilgrimages.

In the Baroque period, relics and reliquaries were among the objects that most aroused the creativity of artists.







Contacts of the artists

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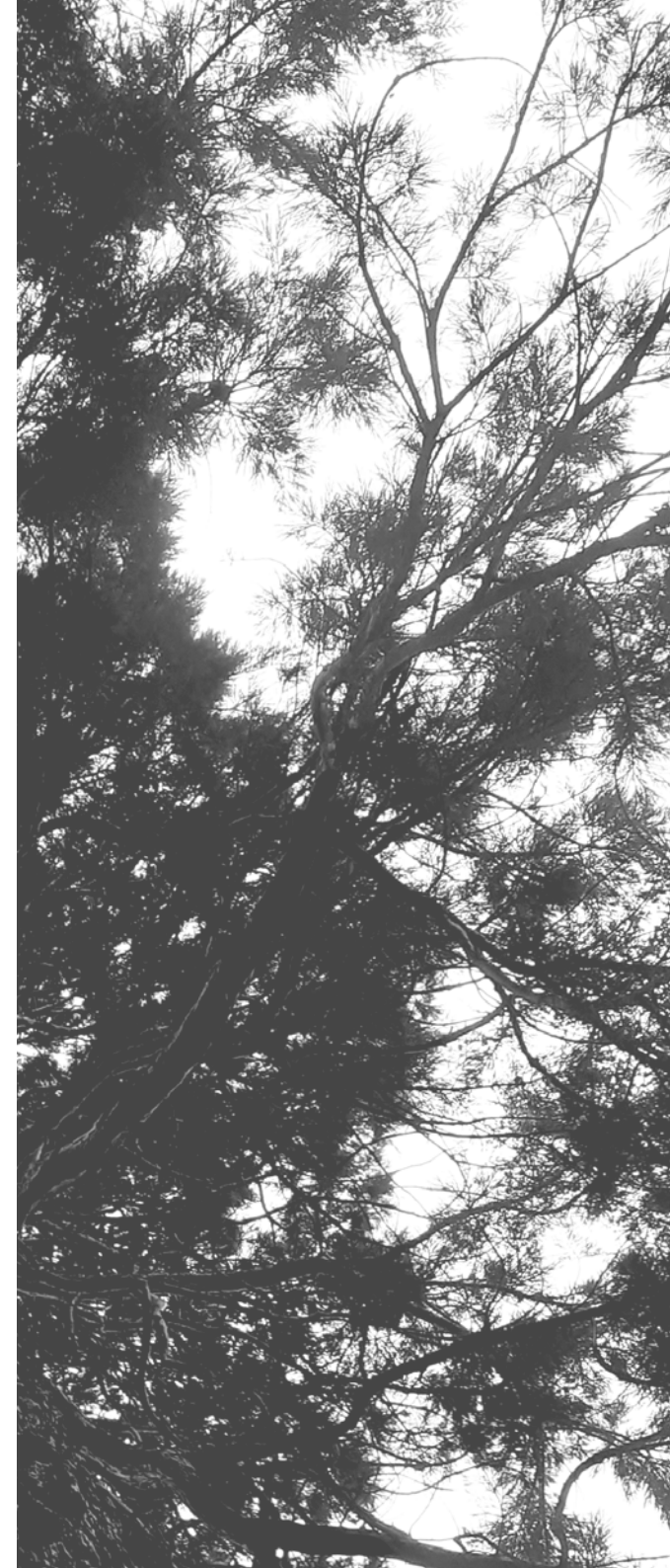
Partners and supports of this creation

- Région Auvergne Rhône-Alpes [SCAN] Soutien à la Création Artistique Numérique
- Ville de La Teste de Buch
- Ville de Saint Etienne
- Association accès-s cultures électroniques (Pau)
- Fées d'hiver - Centre de création d'Arts Numériques

Previous and upcoming exhibitions of Reliquiae mirabilis

Created in september 2022

- Festival Canal Connect / Teatros del canal / Curator : Charles Carcopino - Madrid (**Spain**)
- Festival Mouvement d'Arts / Curator : Sabine Recton - La-Teste-de-Buch (Fr)
- Festival d'art numérique Pléiades - Saint-Etienne (Fr)
- Les folies numériques - Vallée de Crévoux (Fr)
- Château du domaine du Restinclières - Prades-le-Lez (Fr)





Yosra Mojtahedi

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Born in Tehran in 1986, and she has moved to Lille in France in 2014.

Yosra Mojtahedi is a new-media artist formed in Le Fresnoy - Studio national des arts contemporains in France.

She was awarded the prize "Digital Art-Video Art Revelation" by (ADAGP)" for her soft-robotic and interactive installation in 2020.

She explores different fields of art, science and technology with a view to anthropology (particularly Soft robotics - Deformable robots). Since past few years she has collaborated with scientists. She creates hybrid and interactive installations and sculptures with the soft robots. She makes the sculptures in motion that seem alive. For this reason, she studies humans in all their aspects, both physical and cultural (social, religious, psychological) and their relationships with nature.

She has realized interactive sculptures, installations, drawings or photography, revealing organic, sensual and mystical landscapes, where weightlessness defies gravity. Following her research around nature, and also the place of the human (and more particularly female) body in society, she questions the border between the living and the non-living through sculptures considered as «human-machine». What interests her is to divert the organs towards inert forms to create a confrontation between the form of flesh and that of stones. She also likes to play with the immobility of materials and their micro-movements and that the viewer comes into direct contact with the work.

Coming from a country where the body is a taboo subject and its representation prohibited, her works are in sensual and sensory reaction: tactile, olfactory, sometimes touching eroticism. This is the reason why she tries to hide the forbidden shape of the human body coexisting with nature. In her artworks there is strongly assumed feminism, without limits, to deliver a political and direct message.

By creating universes where plants, animals, minerals hybridize, and also bodies of different kinds, she removes borders and limits, and unifies all the elements of this universe. She also plays with the stillness of materials and their micro movements and invite the viewer comes into direct contact with her sculptural, soft robotic and interactive artwork.

Sometimes she invites the viewer to create a bodily relationship with her artworks. The spectators are invited to touch and smell and senses : often forgotten in traditional museums and in the history of art. She is interested in bio-inspiration, organs and their function in comparison with nature.

She is also work with a duality between shadow and light, characteristic of the Persian architecture. This approach is a metaphor for a spiritual trajectory to create a space out of time. She invite to think about our own corporeality to question the existence.

She has exhibited her interactive installation artworks in important digital art and media art exhibition at Le Fresnoy (Tourcoing), La Villette (Paris), Musée de Soissons, BOZAR of Bruxelles and Festival Accès-s (Pau). She has also received different awards for her artworks installation and delicate artistic approach : Digital Arts Revelation, Video Art of ADAGP (Paris), Revelation Art Up (Lille), Prix Wicar (Lille - Roma).

Interview on Arte TV : www.arte.tv/fr/videos/094929-021-A/yosra-mojtahedi/



Short biography of Scenocosme : Grégory Lasserre et Anaïs met den Ancxt

The couple artists Gregory Lasserre and Anais met den Ancxt work under the name Scenocosme. They live in the Rhone-Alpes region in France. Their singular artworks use diverse expressions: interactive installations, visual art, digital art, sound art, collective performances etc.... Scenocosme mix art and digital technology to find substances of dreams, poetry, sensitivity and delicacy. These artists overturn various technologies in order to create contemporary artworks. Their works came from possible hybridizations between the technology and living world (plants, stones, water, wood, humans,...) which meeting points incite them to invent sensitive and poetic languages. The most of their interactive artworks feel several various relationships between the body and the environment. They can feel energetic variations of living beings and design interactive stagings in which spectators share extraordinary sensory experiences. Their artworks are exhibited in numerous museums, contemporary art centres and digital art festivals in the world.

They have exhibited their interactive installation artworks at ZKM Karlsruhe Centre for Art and Media (Germany), at Daejeon Museum of Art (Korea), at Museum Art Gallery of Nova Scotia (Canada), at National Centre for Contemporary Arts (Moscow), at Contemporary Art Museum Raleigh (USA), at Bòlit Centre d'Art Contemporani (Girona) and in many international biennials and festivals: Art Center Nabi/INDAF (Seoul), BIACS3/Biennial International of Contemporary Art of Seville (Spain), Biennial Experimenta (Australia), NAMOC / National Art Museum of China / TransLife / Triennial of Media Art (Beijing), C.O.D.E (Canada), Futuresonic (UK), WRO (Pologne), FAD (Brasil), ISEA/ International Symposium on Electronic Art (2009 Belfast, 2011 Istanbul, 2012 Albuquerque, 2013 Sydney), EXIT, VIA, Lille3000, Ososphere, Scopitone, Secondenature (France)... during important events: World Expo (Shanghai), Nuits Blanches (Toronto, Halifax, Bruxelles, Brighton, Amiens, Segovia, Bucharest), Fête des lumières (Lyon)... and in various art centers: MONA (Australia), MUDAC, Fondation Claude Verdan (Lausanne), Musée lanchelevici (Belgium), Kibla (Slovenia), Banff Centre (Canada), Villa Romana (Firenze), Utsikten Kunstsenter (Norway), Watermans (UK), Centre des arts d'Enghien-les-Bains, Gaîté Lyrique (Paris) etc.

Full biography : www.scenocosme.com/PDF/scenocosme_BOOK_EN.pdf

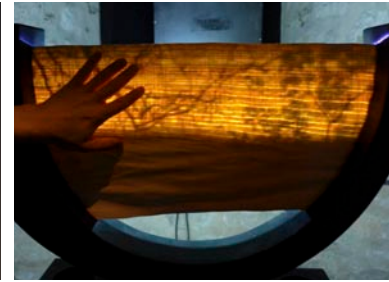
Wikipedia : <https://en.wikipedia.org/wiki/scenocosme>

Some previous interactive hybrid works



With plants
Akousmaflore : Sensitive and interactive sonorous plants

Scenocosme : Grégory Lasserre & Anaïs met den Ancxt
www.scenocosme.com/akousmaflore_en.htm



With wood
Matières sensibles, Sound Sculpture on wood

Scenocosme : Grégory Lasserre & Anaïs met den Ancxt
www.scenocosme.com/matiere_e.htm



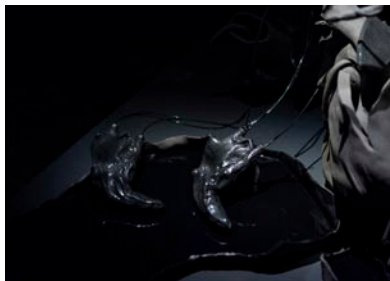
With salt
Cogito ergo sum - Sensitive and interactive salt skull

Scenocosme : Grégory Lasserre & Anaïs met den Ancxt
www.scenocosme.com/cogito_ergo_sum_e.htm



Vitamorphose - Moving interactive installation / sculpture
Silicone, Plaster, Speaker, Computer, Robot Motor

Yosra Mojtahedi
<https://www.youtube.com/watch?v=xj7JfT38AFU>



L'Érosarbénus - Interactive and moving installation / sculpture
silicone, terracotta, liquid, air, speaker, computer, soft robots

Yosra Mojtahedi
www.arte.tv/fr/videos/094929-021-A/yosra-mojtahedi/