

Between reality and virtual, territories of experimentation

Christophe Luxereau is among those artists whose territories of experimentation are located in the in-between of hybridization, between the real and the virtual. Through images, he enhances human-beings, bodies, or only their members in order to better evoke a world in an era of biotechnology. From the history of art, he preserves the universal themes while his work is located in an "after photography". And it's finally by his mise-en-scène that he appeals to our imagination by drawing our attention to societal and philosophical issues.

The "Pièces Détachées" by Christophe Luxereau strengthen the theory of obsolescence of the body dear to Stelarc. Their horizontal monstration evokes for us the curiosity cabinets of the 16th and 17th century, when arts and sciences were already beginning to be brought together. The technologies emerging from the presented members reveal the expectations of an eventual connection to recipient bodies that have bought them, from photographs in the exhibition catalogue. Arms and legs are customized according to two colors. Everything must disappear in a throwaway era, at a time when faces are become interchangeable.

Who would be crazy enough to represent himself as an old person in a virtual world? The "avatars" of Christophe Luxereau are thus all young people. It is in the railway stations of Paris, New York or Tokyo that the artist captured them before relooking them with technologies. This was before Second Life. And we still remember how Distil allowed the son of Duke Leto Atreides to survive on Arrakis, the sand planet. Human beings have always had a fondness for networks: from Roman ways to railway lines, from highways for motorized vehicles to those dedicated to information where robots and avatars are legion.

Christophe Luxereau spent much time in the anatomy room of the Ecole des Beaux-Arts de Paris before starting his "Electrum Corpus Add Vitam" series, in which fashion accessories inhabit the bodies of some young women. With arrogant youth and in correspondence with visual fashion codes, they exhibit the parts of their bodies that the artist has enhanced with a few functionalities. Particular care has been given to the artificial heart that one of them seems to be offering us. But what part of responsibility does a person have when a body rejects a transplant, whatever it may be. As for me: "I'm still hesitating between changing my knees or my shoulder blades"!

The “Madones” by Christophe Luxereau tell us of the extreme attention the artist brings to the mise-en-scène, as well as revealing his interest for the history of art. This young woman, a breast meticulously uncovered and holding an infant in her arms, evokes the “Madonna and Infant surrounded by Angels” by Jean Fouquet. But the décor here has changed. And angels have ceded their place to the printed circuit boards that now govern our lives.

The “Rizhome” series is focused around the imagery that we associate with the use of biotechnology. Artists have always taken advantage of the techniques and technologies of their times: one recalls Eduardo Kac posing proudly for the camera with Alba, his green rabbit. But it is with the tools of advertising that Christophe Luxereau questions life by associating it with demonstrative video sequences of attractive photographic images. Have the laboratory mice not become man’s best friends? So, perhaps tomorrow, genetically-modified lizards, butterflies and squids will help us with our communications, travel and relationships while advantageously replacing the mouse of our computers.

Christophe Luxereau in his “Vanités” breaks with his capacity for the integration of virtual elements at center of real captations. However, the perfection of the light reflections on the yellow, red and blue skulls makes them more real than previous creations. The prints are still of photographic quality even though the shoot has been replaced by modeling followed by rendering for these representations that perpetuate the pictorial tradition of representing death. “Memento mori” asserted the slave to his victorious Roman general. Remember, in fact, that we will die some day, while our representations in virtual worlds will outlive us.

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