LANDSCAPE AND DIGITAL: O-H M+I_G-O+O-G_!+)

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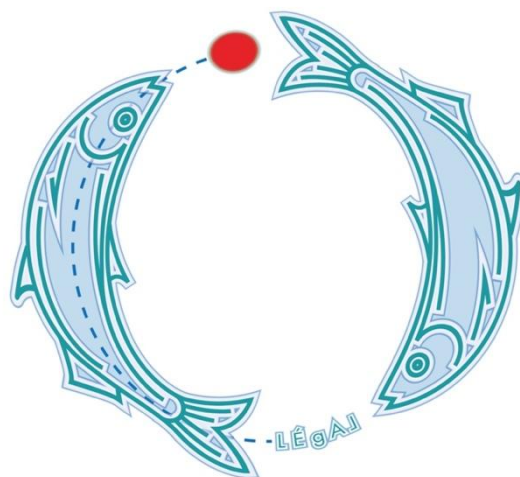marc.veyrat@univ-smb.fr

Figure.01: Société i Matériel, Tatoo i-Too, T i-LÉGAL—071, 2024 Faculty: CiTu – Paragraphe Laboratory

Abstract: How can we glimpse the new worlds, the journeys that are now taking place around us, with us and around us ; extraordinary experiences, imagined or lived, of multicultural worlds necessarily interconnected in networks, invitations for Baudelaire, where each person's place is constantly redefined by new systems of links, multiple identities and transfers, operations of displacement between body and machine, between poetry and traces, languages and tongues "behind what is, what almost was, what tended to be, threatened to be, and which among millions of possibilities began to be, but could not (yet) perfect its installation"[i]... So how do we enter/see the eSPACE[ii] of what takes shape and appears, emerging in filigree on/around every research and life project, further accelerated by the massive use of technology and digital technology? How does it take shape from spiral-shaped lines, from previous in/visible futures (i.e., for us, necessarily posted on the threshold of a visible)? How is it provoked, summoned through this set of repositionable, porous mirror screens, subject to a perspective setting of data in relation to definitively uncertain limits between public and private? Finally, how does this eSPACE assemblage of *inter/faces* still resemble... landscapes?

*Keywords***:** Landscape, Digital, In/visible, Social networks, eSPACE, Public / Private.

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1.   Current Situation

A few years ago, while sharing a meal with other teacher-researchers, one of them jokingly asked me what the new buzzword was. Relatively unprepared, I answered without hesitation G-O+O-G !+) G-O+O-G for Google... With two O+O eyes between the G two ears. The well-known expression "Oh My God" becomes "o-H M+i G-O+O-G", the Google of Information Material, an exploratory search engine emerging from nothing via the Internet... A sort of new technological god with infinite powers. Parallel to what might initially have seemed a bad pun on my part, Google Glass was launched in 2011 (and will only begin testing in earnest in April 2012). These glasses are equipped with a built-in camera, a microphone, a touchpad on one of the temples, mini-displays, Internet access via Wi-Fi or Bluetooth, and even an earphone in a second version. They can thus display, see, hear, and communicate information in Augmented Reality. The appeal is obvious. However, despite their popularity, they didn't really convince. Their mass-market production came to a halt. But the essential point is there. *Ce que nous voyons, ce qui nous regarde (*Didi-Huberman, 1992), to paraphrase Georges Didi-Huberman, has already become with these glasses and their offspring, now manufactured by Ray Ban with a much more successful design... and even more so now with the Apple Vision Pro (Apple, 2023), thanks to Augmented Reality technology, a procedure for shaping an updated and perfect landscape,[iii] an eSPACE simulacrum, stimulating vision between the tangible and the intangible. It places the individual at the center of all gazes, of all solicitations, but surreptitiously incites him to pursue himself behind the back of his own gaze. *At the same time*, it detaches him from the material weight of his own body. *At the same time*, he is likely to be aware of this accompaniment through the construction of what he produces through it. "o-H M+i G-O+O-G". Completed around 1530, the manuscript *De Revolutionibus Orbium Coelestium* (Of the Revolutions of the Celestial Spheres) by Nicolaus Copernicus (1473 / 1543) wrote the heliocentric theory. Then Galileo, observing the satellites of Jupiter (1610), also proposed a new theory according to which our planet is not at the center of the universe... Yet our rational, Cartesian vision of the world is still linked to a view constantly provoked by systems of ®-PRESENTATIONS (programmed information, subtly, mechanically induced, by referent presentations, "Registered") and this vision is shaped in large part by our cultural heritage.

Indeed, while this view, which gradually took shape from the Renaissance onwards, places man at the center of all points of view, even today (-! A-u_J-O+O-R_d-U_i: in the day of information and a terribly omniscient "I"!-), when we discover Google Earth, for example, we are positioned by the software's engine above the world, like a divine, almost supernatural being. There's nothing around. In a way, this ball of earth becomes a small JE(U) terrain, an image of a country in the form of a *landscape (*Veyrat & Soudan, 2017),[iv] *our* object, manipulable with our fingertips: we become constantly subject to the (I-&-U)_X of ourselves, *(*Veyrat & Soudan, 2017)[v] replaying our original presence in a World that was supposed to contain us and give us the possibility of living in harmony. But this hypothetical harmony now seems to have been delegated to digital technologies, with metaverses, AIs and the like ... How, then, are we to *enter/see* the new worlds that are now taking shape around us, with us; multicultural, networked worlds in which the place of everyone is constantly redefined by new systems of links, displacement operations... between [body and machine] (Brandon, 2016)[vi] evoked by Carole Brandon ... How are we to *enter/see* the eSPACE of what is taking shape as a project? An anterior future in/visible (i.e. necessarily posted subtly on the threshold of the visible) in particular through this repositionable and porous interface, in relation to definitively uncertain limits between public and private; always called into question because linked to choices, points of view: all you have to do is open, like each of us, a Facebook account and let yourself fill your wall with images and comments! … On this little ball of

earth, the violence of populist discourse is sharpened a little more every day via social networks, particularly against democracies. The method is simple and effective. Everyone becomes an "I", a social subject,[vii] who not only has the right to speak, but also has to make his or her voice heard sufficiently for that voice to be sharpened and given meaning in the social eSPACE. But who is, actually in control of this social I, constantly stirred up, put back into play with/against the Other, in this in-between that would like to be like a great ALL at work towards a common imaginary?

The landscape could then be compared to a large Harlequin coat, a patchwork costume from the outside, arranged, always between the "bien fait, mal fait, pas fait" (Filliou, 1968)[viii] to borrow an expression from Robert Filliou, to enable us to speak. AND the difficulty of this double-skinned costume lies in the way we can extract it from within, from the flesh, thus skewed by the thickness of the i-REALized garment, through the more or less successful, more or less polished seams of the language. Compared to what an automatic, flawless loom of language could produce. Programmed (Bekmambetov, 2008)[ix]. In this contribution, we'll be looking at the discursive strategies used and the reasons why individual speech forges a passage through language, creating a mirror landscape. A double-skinned garment. In force. In relation, of course, to social networks and the Internet: this now inescapable form of discourse which, despite the strong pressure of use made necessary by the way we function with machines, can nonetheless enable us to reconstruct the intersubjective landscape of a social, economic, cultural, and political commons[x]. "A suit has been designed to pronounce the letter *R*. They also have a suit to pronounce the letter *Vstts*. For the rest we can get away with it, except for the letter *Khng*. But there's the considerable cost of these three suits. Many people who can't afford to buy them can only stammer when they hear these letters; or else they're very, very good at magic" (Michaud, 2008, p. 131)

2.   The Blur

According to Georg Simmel, we "not only need [...] a certain proportion of truth and error as the basis of our life, but also a proportion of clarity and vagueness in the image of the elements that constitute it" (Simmeln 1999, p. 365). This intersubjective landscape is thus produced through the costume of language, which is none other than language, orality and the language of gestures, in a principle of non-comparison that is always distanced, whether by clumsiness or not, from the scholarly writing of language. Gérard Noiriel in his column "*Le Pourquoi du comment : histoire / Comment pouvait-on être 'laïc' au XIIe siècle ?*" explains that in the West, "until the 12th century, the bulk of written culture was produced and controlled by clerics" (Noiriel, 2024). As a result, laypeople with little or no command of written language, which often distorted it, were inferiorized by the clergy. They are seen as unable to provide an accurate vision of the world that can only be found in texts of ecclesiastical origin. To express anger, tears or laughter, the laity "resort only to oral communication, unwritten rituals, gestures and the manipulation of objects" Noiriel (2024), Le Pourquoi du comment : histoire / Comment pouvait-on être 'laïc' au XIIe siècle, Tuesday April 09, 2024, France Culture. "In the Middle Ages, society was particularly divided. There are the oratores (those who pray), the bellatores (those who fight) and the laboratories (those who work). The last two orders form the lay group and are inferiorized by the clergy, who consider them uneducated" (Noiriel, 2024, p. 16). The irruption of Romance languages into the political landscape (Noiriel, 2024, p. 16)[xi] after the 12th century considerably altered the relationship between the oral and the univocal written form of Latin. And these languages were immediately enriched by contact with other cultures and peoples around the Mediterranean. The written word then became an inseparable consequence of orality, which gave it total freedom through the vagueness and richness of the voices generated by exchanges. A vagueness that is not a loss of meaning, but rather a conception of the landscape

built up by intercultural strata of life. In the same way as *Photoshop* layers are based on the rigor mortis of the horizon as a concept born in the Renaissance, and provide it with a soft, transparent "*sfumato*"[xii] sound and, of course, visual. Lines of wisps of smoke crisscrossing a column of air... "When you're in the land of magic, do you remember that there's a costume for pronouncing the air?" (Verheggen, 2024)[xiii] Jean-Pierre Verheggen (Verheggen, 2001)[xiv] tells us in a 1995 archive about Henri Michaux.

It is this principle of equivalence at work that can just as easily be a NOT (yet) DONE, a silence, a (perhaps temporary) refusal to take the floor MISTAKEN, or even a cry. WELL DONE. So, inventing a costume to pronounce words doesn't necessarily mean pronouncing them, but it does mean wearing them, carrying them with you, to transcribe the origins that enable us to ®-Link them to a territory, la "*Terre*" (Le Coarer,, 2022)[xv] as the ground, to make the established, often superficial codes... or systems of order... transpire. To open them up, excavate them, decarcerate them in a living contemporaneity. Boiling them to transform them into in/visible links - outside their grammar - to give them new life as magical images in a breath resolutely turned towards the Other... To create within oneself the principle of equivalence needed to cross languages, "to put on the cloak of the will to know" (Adb Al Malik, 2008), to paraphrase Adb Al Malik in his song *Paris Mais* on the album *Dante*, is to produce a blur, to confess oneself in a flow, to affirm oneself in movement in a dynamic incompleteness, to be ready for potential encounters, as PART of information and "I" ; as a PART of a whole that we neither see nor, fortunately, grasp. To understand how to say, how to express language is transmitted by the voice between two people, between two languages, we need to think of this transmission not as an equivalence of translation terms, but as a transmission.

Yet it's also in the fibers of these translations that the machines interfere. If we return to the diagram of the Mechanics of the Invisible, speech, like images, navigates on a semantic arc. This speech, intercepted by machines, is analyzed as information to be put back in order. As Paul Virilio pointed out as long ago as 1984 in "*L'espace critique*" (Virilio, 1984, p. 23),[xvi] we are at the dawn of a technical day interdependent on the conditions of figuration of information reordered by machines, consciously organized in a complex and permanent process of overlapping. In fact, each and every one of us, I am expressing myself, has become "®-JOUE-®"[xvii] of itself with the machine, undergoing the feedback effect of a permanent Pavlov reflex. The behavioral mallet of its own information[xviii]. Unaware of the danger, the brain salivates and receives a small dose of endorphin as a reward. Naturally perceptible to the information it already possesses, the brain - i+N/FORMED - at the threshold of consciousness, projects an image of what it can analyze onto a transparent interface of programmed recognition. The word given/received is also modelled on this same process. *Yet* it is in the eSPACE of translation, the eSPACE of vagueness, that it also eludes analytical machines. On this subject, let's take up Homer's old fable, itself taken up two centuries later by Heraclitus, then quoted by Marcel de Corte:

"Men are mistaken in their knowledge of the visible world, rather like Homer, who was wiser than all the Greeks put together. Children, busy killing lice, deceived him by saying: what we see and take, we leave; what we neither see nor take, we take away. [...] The meaning is clear: the child rubs up against the visible world around him; what he sees and understands is no more important than the louse he cracks under his fingernails; he leaves it behind: the essential thing is what he neither sees nor grasps, which mysteriously blends into his whole being and which he takes with him wherever he goes" (De Corte, 1960).
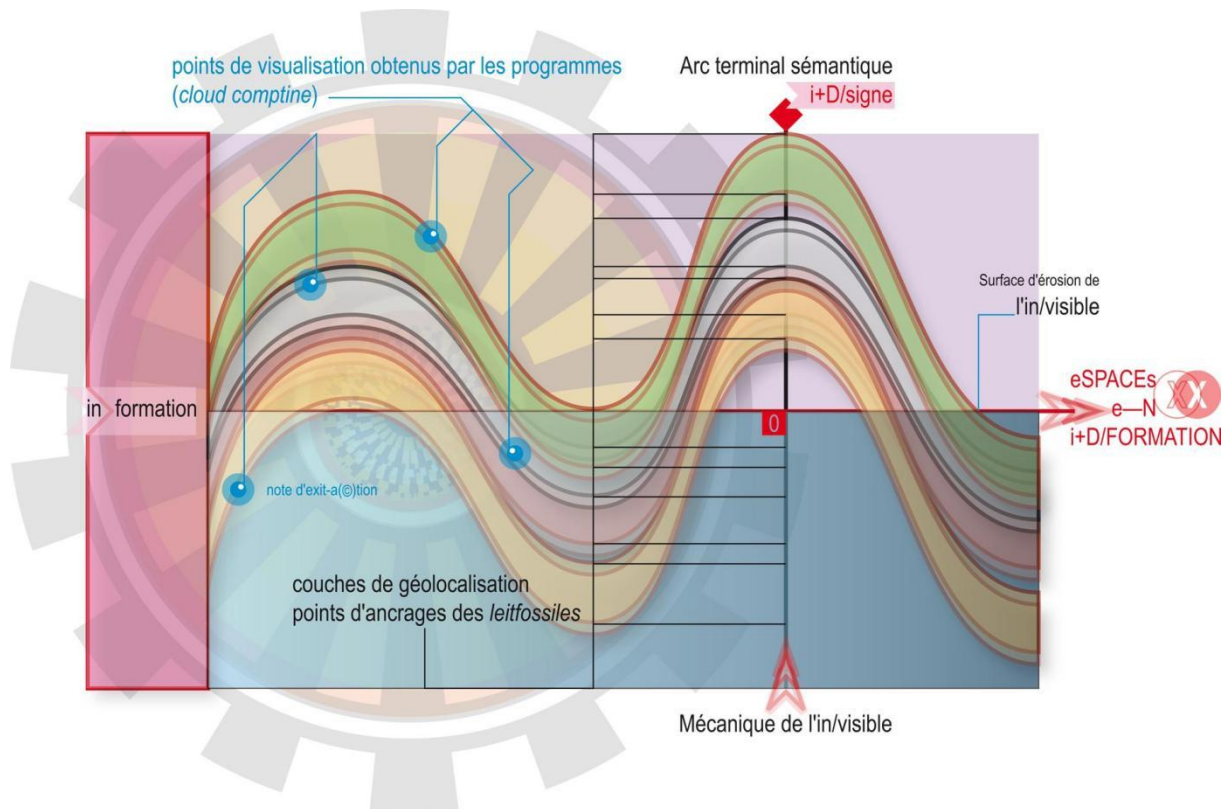
Figure.02: Marc Veyrat / Société i Matériel, Diagram *Mécanique de l'in/visible* v02, 2022

What's essential, then, is what remains gingerly imprisoned in the shelter of this floating blur left to drift (Veyrat, 2021)[xix]. But we take it with us because it escapes us. And it is in this operative dimension of drifting that the word, or a fortiori the image, interacting almost in secret, becomes in/visible to a recalibration of the machine. By creating and sewing new intercultural worlds, these very special, fluid and floating eSPACEs, placed at the threshold of perception but always in the aforementioned in-between [body/machine], constantly question our complex relationships to heritage languages and their identity inscriptions. And it is these worlds in motion, slipping between static, translating boundaries, that develop an economic, political and social overlay of meaning in our tangible and intangible relationships with the Other. "The face, charged with exhibition value to the point of bursting" (Han, 2017, p. 46), is then able to open up a new use *ex machina*, by allowing the spoken word to evaporate.

3. The "Seum"[xx]

With machines observing, monitoring and even censoring us, there's plenty to be angry about. Indeed, in these reward processes driven by continuous stimuli (Pavlov's famous reflex), the endogenous opioid neuropeptide we receive from the machines works like a charm! It produces what Jean Baudrillard denounces as "a wrenching revision that both the principle of reality and the principle of knowledge undergo [...], that which must be accounted for, with the awareness of not being able to account for it" (Maggiori, 2007), appearing "only in the form of ephemeral traces on virtualization screens"(Maggiori, 2007). What we'll call body / consciousness - that is, a radical non-opposition between body and consciousness - as a whole is suffocating. Although there should normally be more or less coincidence between the digital information we are given to see and hear, and the reference to the i+D (idea smiley), to the concept underlying this information, the machine, by this very principle of reward

effect, annihilates any hold this body / consciousness has on its ability to record, analyze and dominate the information it is given :-) In contrast to a drug, artistic research or work on itself that would enable it to open up to something beyond what the machine (or the tangible!) would deliver, incapable of reacting, completely hypnotized, this totally dazed body/consciousness loses - of its own free will - any possibility of actually navigating, in time, towards the "architextured" (Lefebvre, 2000, p. 140) horizon of vagueness, of drifting between the translating layers, of re-emerging from the system of order imposed by this action of reception. The body / consciousness is suddenly incapable of inventing a device that balances it in this adventure. Overwhelmed by the storm of information overflowing from the screen, from social networks and the Internet, from the true and the false, or "in a world really turned upside down, the true is a moment of the false" (Debord, 2015, p. 12), from information and its referent. The i-REAL liquefies in ®-PRESENTATION, until it forms a compact black tide of superimposed signals, visual or sonic under the tornado, of traces left behind on which we surf without penetrating the surface. The landscape darkens.

"That's why phenomena - the real and the fictitious, for example - instead of excluding each other if they are contradictory, complementing each other if necessary, adapting or verifying each other, in short, exchanging each other according to the rules of difference and differential, according to what one or the other doesn't have, both end up becoming paradoxical. By entering a phase of exponential drift, and thus by randomly burdening themselves with meaning, in the same way that a sign, having no more exchanges with the reality it signifies, swells, hypertrophies, proliferates, disturbs all orders, multiplying all by itself in metastases, until it signifies everything, or nothing" (Debord, 2015, p. 12).

The i+D/sign,(Veyrat, 2011)[xxi] whether visual or sonic, is reshaped by successive stratifications based on a skilfully organized dissemination of information, distancing the body/consciousness from its relationship with any initial referent. It's a mechanic of interlocking that leads back, for example, to Fred Forest's invisible banana (Forest, 2020),[xxii] itself a reference and echo to Maurizio Cattelan's "Comedian" (Cattelan, 2019)[xxiii] banana, recalling the world course of exchanges ®-RELATED to this emblematic fruit, like Andy Warhol's work for the cover of the Velvet Underground's first album, transforming an open mouth into a smile... Who's got the banana... The sound of the banana being eaten becomes an image; the album cover a landscape. We are in a complex process of heteronomy. Yet we know that a sign is made up of four interdependent elements: the stimulus, the signifier, the signified and the referent. Jean-Marie Klinkenberg writes: "the stimulus is the concrete face of the sign, which, in communication, makes it transmissible via the channel to one of our five senses" (Klinkenberg, 2000, p. 93). If the referent seems a priori to condition the signifier/signified relationship, in the same way as Jean-Marie Klinkenberg still emphasizes, this is not necessarily real or concrete; it can also be operational from a "quality or a process" (Klinkenberg, 2000, p. 93). Like Comedian, it is not the banana fruit, the sound of the banana being eaten or the i+D/sign of the fruit - the banana image - or even the concept ®-LINKED to the fruit - the banana in/visible - which make sense but the recognition protocol, all the links which make us slip on the banana, from the sound of the fruit to its image to the performance which construct this heteronomy, this cellular concrete screed isolating us from any contact with the inside of the i+D/sign. Locked in this exterior (which obviously according to Emmanuel Kant, is the very character of all will when it is determined according to principles external to itself, that is to say here the procedural question of the algorithm undergone , as opposed to the establishment of any process of autonomy which would provide us with the capacity to give ourselves our own laws) we would be inclined to voluntarily oppose the *i+D of heteronymy*. When spelled identically, two words differ in pronunciation, vocal range and/or meaning inevitably produce conflicting ruptures in the language: Breaks

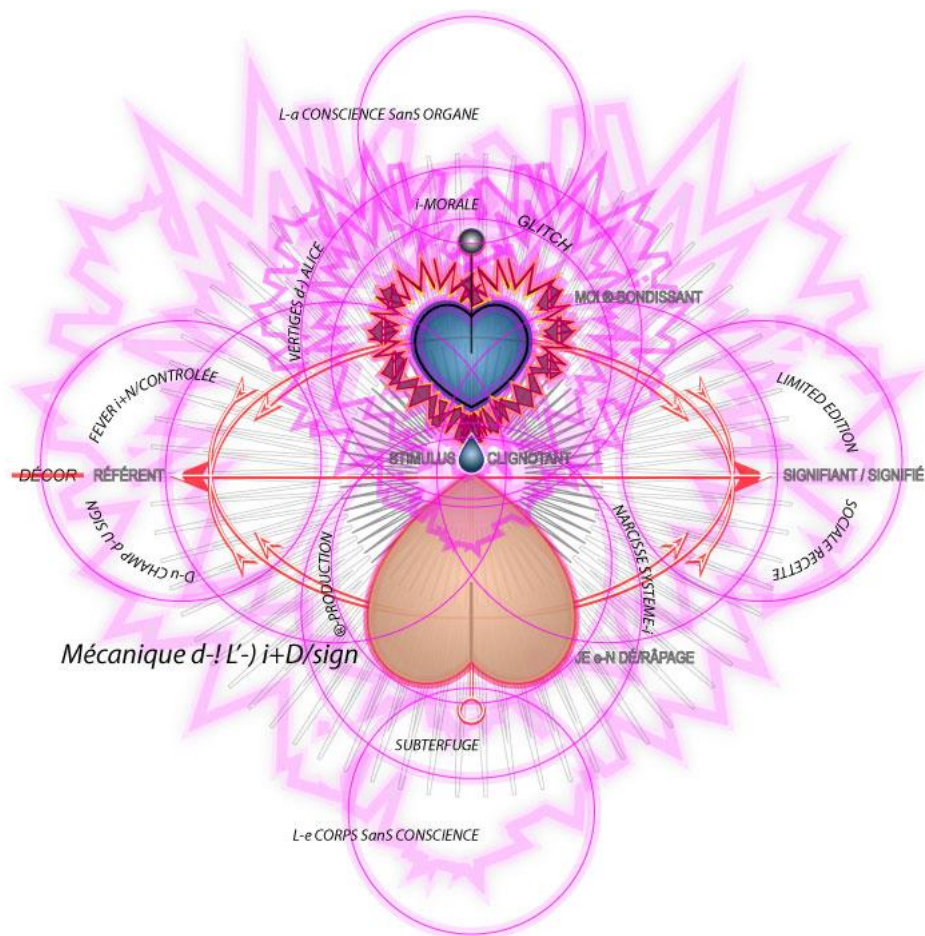offering us the potential construction of a landscape of ways of experiencing language in transmission.

Figure. 03: Marc Veyrat / Société i Matériel, Diagram *Heteronomy process_v02*, 2021

First, this form which presupposes several links, which will therefore make us slip on the bait, imposes on us incessant returns from the signifier/signified to the referent. And vice versa. The transmission channel, cluttered by the i+D/sign, once again becomes an eSPACE BETWEEN, BETWEEN the body of the text and the language machine. This language machine would therefore be to ®-CONSIDER from the figure of the organ, a sort of external "pod" (Cronenberg, 1999)[xxiv] this time grafted onto the very living body / consciousness of this "I" which expresses itself under the water of the text. To understand how this network machine now works through algorithms, there would therefore be two living organisms coming into contact: the body of the GAME® and the body of the network language. The landscape of "Modernity is a process which literally sets the world in motion… Its driving principle is acceleration, which we need to maintain what already exists" (Sharp, 2020) reminds us Hartmut Rosa on France Culture. Now this acceleration subject to the i+D itself of a loss of time, of a time supposed to escape us, is a clever jamming device, a measure of order and authority which prevents us from any restructuring, any feedback on how to enter/see the connections that relate to the information put on the market. The rapid killing, by means of a terribly efficient continuous flow in the i-MEDIA slaughterhouse of this information causes glitches of the i+D/sign, fluctuation failure, malfunction of the hardware i-MATERIAL.

In fact, *by thus making the world unavailable (*Rosa, 2020) to us through this gap between the speed of the information granted to us and *the infiltrations necessary to stimulate (*Beuys, 1966)[xxv], provoke the appearance (for example with AIs), synthesize these reconnections of meaning, the governments in place are subtly offering us nothing but a headlong escape. Gene Sharp in his famous work "From Dictatorship to Democracy" (Sharp, 2009), develops the concept of selective resistance in application to political defiance. It might seem that this *i+D* can also be applied to this concept of political i-REAL pointed out from the image or sound, with the i+D/sign. Regaining power would therefore mean, like what Gene Sharp teaches us, multiplying the strategies of circumvention and avoidance by knowingly using the same weapons as the society of the spectacle - which became today the *Société i Matériel* !-) - with the help of semantic loads propelled by the media, information and communication technologies, social networks and the Internet... But always reconditioned by the work of a body / consciousness.

4.   The Man – Art[xxvi]

Of course, we could think that using such systems would only be pure utopia and it would be vain to dare to believe that this art of i+D/sign could alone transform societal questions into political objects of experimentation of our highways of communicating, therefore in political landscapes. But we are not fools. Against this strategy of stratification, of recovery there is still and always the energy of water culture and all the sciences linked to digital humanities. In order, to dive into this cultural water, we perhaps need to pinch the call of the i+D/sign, since "God is a lobster (*or a Man - Art*) or a double-pinch, a double-bind" (Deleuze , 1980) as Gilles Deleuze and Felix Guattari in *1000 Plateaux*. The *i+D* is good to question our "I" – always poor and terrible subject put to work of transmission between the double claws of this rock "lobster".[xxvii] And detach it from *this It-SEE* (What we could understand or know through the *Ça-VOIR…*[xxviii] only the strata in pairs at least but to force it to review within each stratum in another way, since each stratum is double and that it will itself have several layers) In fact "each stratum presents a double articulation. Articulate twice, B-A, BA. Which does not mean at all that the strata speak or are language" (Deleuze, 1980, pp.54-55). These strata do not form a direct current, a unitary concept, but an alternating current, in touch with the tangible... Discontinuous.

Once again, the i+D/sign does not represent an immediately coherent language: they are debris, fragments scattered in an incoherent to be reconstituted, to be CHEWED, which passes sonorously through the mouth. Open / Open > < Closed / Closed > < Open / Closed > < Closed / Open. There is always, in this caused and apparent disorder, sedimentation of these fragments, stratification.

Obviously in this process of double-binding, the most ambiguous device always remains when one side which has – for good or bad – ®-CLOSED is simultaneously confronted with the Other which is still between / open. As Gilles Deleuze and Félix Guattari explain to us, "The first articulation would choose or take, from the unstable flow-particles, meta-stable molecular or quasi-molecular units (substances) to which it would impose a statistical order of connections and successions (forms)" (Deleuze, 1980, pp.54-55). The ®-HOLD clamp as best it can, controls, shapes a PART of the flow, which in a certain way will still escape it. Cultured water flows, evaporates, dissolves in the earth of a shifting sand landscape. "The second articulation would bring about the establishment of stable, compact and functional structures (forms) and would constitute the molar compounds where these structures are actualized at the same time (substances)" (Deleuze, 1980, pp.54-55). The stability of the flow would therefore result from a form of relative disorder, an opening, a structure which although compact would be constantly ®-UPDATED and i-MOBILE, in a way like a school of sardines in movement. Although the lobster appears to be moving, it

nevertheless produces, in this stratification device, a static eSPACE. "Thus, in a geological stratum, the first articulation is 'sedimentation', which piles up units of cyclical sediments following a statistical order: the flysch, with its succession of sandstones and shales."(Deleuze, 1980, pp.54-55). Here we find the diagram of *"La Mécanique de l'in/visible"* adapted to the question of *"La Terre"* and sedimentation … Constantly held back in our way of communicating from the inside of language to the outside, by this elastic process of stretching between the top and the bottom - between the right and the left, by the two clamps simultaneously elevators and scissors. In fact, if we are apparently stuck in the closed clamp, kept attached to this algorithmic management process, the stacking of sediment body forms remains friable, still elastic in relation to the need for the second clamp to remain open, in order, to offer the lobster a possible ®-UPDATE of the programmed system.

Because "the second articulation is the 'folding' which sets up a stable functional structure and ensures the passage from sediments to sedimentary rocks. We see that the two articulations are not distributed, one for substances and the other for forms. Substances are nothing other than formed matter. Forms involve code, encoding and decoding modes. Substances as formed materials refer to territorialities..."(Deleuze, 1980, pp.54-55). Fortunately, the sardines slide through the complexity of their i+D/sign between these territorialities of order and sedimentation and create a new world. The i+D/i-LEGAL sardines sign slides, folds, fragments then ®-ASSEMBLES below this sedimentation surface operated through this programmed double-bind. Benefiting simultaneously from the open pliers and the ®-CLOSED-® pliers, it is never condemned to disappear, like the alien creature in the film "Super 8"(Abrams, 2011) by J. J. Abrams but simply to evolve in another furtive form, to adapt again and again, through its fluid and mutating structure to a new i+D/i-LEGAL sign, transgress its sedimentation which can only be i-MEDIA to resist, again and again... And at the same time, we let yourself be carried away in these waves that the machines produce.

The transgression in our ways of appropriating languages   is not an upside-down world system... It causes this necessary period of warming; suggests the re-connection to this part of the voluntarily grotesque Other SIDE which has nothing romantic but always provokes, through an overflow of the spectacle body, this necessary questioning about moral limits and standards. What we could call the order and decorum of our civilized societies. So, to prevent the shoal of sardines from being fished out, disappearing from the eSPACE network as a species to be preserved or quite simply being poisoned (as the rules of classical theater would require) in a bad staging from the environment or in this Mare Nostrum polluted by[S] populism[S], we should already anticipate what comes next, set off on a journey between plural languages, imagine again and again new exchanges... The landscape[xxix] would never be to be seen again as a given, framed, but rather as a battlefield in the making, an eSPACE a fortiori to be shared with / for / against / from the machines.

<div align="right">Marc Veyrat, 2024</div>

Figure.04: Marc Veyrat / Société i Matériel, Tatoo i-Too, *T-CARESSING THE CLOUDS_14*, 2024

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[i] Henri Michaux, *Ailleurs, Voyage en Grande Garabagne, Au pays de la magie, Ici Poddema*. Éditions Gallimard, Collection nrf, Paris, 1971, preface, pp.7-8.

[ii] "The networked work is always confronted with a spatial and temporal distortion. Between the physical space-time of users and the space-time of programs and networks, this new territory that is taking shape is a hybrid place - the eSPACE - now made up of virtual AND i-REAL spaces, associated with superimposed temporalities". Marc Veyrat, abstract, *Notion n°31, eSPACE*, in *100 Notions pour l'Art Numérique*, hybrid book edited by Marc Veyrat, collection coordinated by Ghislaine Azémard, Éditions de l'Immatériel, Paris, 2015, p.86-88.

[iii] The landscape must always be understood here as a symbolic and cultural ®-ORGANIZATION (organizational reorganization) of a set of elements extracted from nature.

[iv] https://youtu.be/lWIxvqtifco Marc Veyrat & Franck Soudan, *U-rss FFF MALTA*. Surface Génération Camille Teyssier, 2017. "Echoing *F-CONNEXION*, *FFF* is a programmed, digital, dynamic, and collective "social sculpture". Each person participating in this work discovers, observes, or contemplates for a brief moment the programmatic elaboration of HIS eSPACE, and then its embedding within this *FFF* eSPACE, with regard to the Facebook platform. Here's a short i-Reelized film by Camille Teyssier, sharing this unique moment with us..."

[v] https://youtu.be/KljAFtnewqw Marc Veyrat & Franck Soudan, *U-rss FFF + F-CONNEXION*, IDÉFI-CréaTIC TEXTE & IMAGE 4, Valletta, MALTA, 2017. "How do our bodies get implemented in machines? The computers we place BEFORE us (between us and the world) offer us complex scenarios to encourage us to 'dialogue' with them. In return, they write, store, and produce images '®-CONSTITUTING' what we might call our 'external bodies'. We show - starting with the work FFF / and its 'programmed' relationship between TEXT and IMAGE - how these new 'machine bodies' can 'come to life'... And become entangled without ever really touching" …

[vi] https://books.apple.com/ch/book/lentre-corps-machine/id1550452464 Carole Brandon, *L'Entre [Corps / Machine], La Princesse et son MAC*, thesis in Sciences de l'Art, defended in 2016 under the supervision of Françoise Parfait, Laboratory ACTE, Université Paris 1 Panthéon - Sorbonne: "It is thanks to a tale, that of a Princess and her Mac, written with the social network Facebook over three years that we will travel through what

these characters represent in the unstable and mobile zone of their encounters. The Princess and her Mac refers to a fictional character, a real body and machines. The Princess opens onto a feminine point of view, playing out a future. Mac refers as much to the Apple brand that sells Macintosh computers as to the French slang abbreviation. We will attempt to posit that art seems to materialize particular spaces, between bodies and machines. The title L'Entre [corps/machine] characterizes these spaces, which we call floating, in reference to the moucharabieh and the Japanese Ma. Understanding this spatial organization and the oriental conception of space-time would seem to be a way of envisaging this body/machine in-between as a space of resistance. Above all, it would help us to understand our place in the world and to act on it. Based on a personal artistic practice, we will explore the need for floating and expanding spaces. Only our presence, between body and machine, makes visible the relational links between information and the paths we take, between our bodies and our identities. This research aims to show that the power of social networks in my artistic practice accompanies and generates the variability of the body and our perceptions in real time. Depending on the rhythms it produces, the [body/machine] in-between makes possible times of impregnation and encounters from which we now draw vital forces". World XR Éditions, Crans-Montana (CH), 2021.

[vii] This is, of course, the whole question of the 'Social Portrait' as addressed in *U-rss* artwork. ®-See Peter Greenaway, *The Draughtsman's Contract*, 1982, (GB), 01h43'.

[viii] https://www.centrepompidou.fr/fr/ressources/oeuvre/cqGyknn Robert Filliou, *Principe d'équivalence : bien fait, mal fait, pas fait*, 1968, 3-dimensional work | Installation, Wood, iron, wool and felt, 200 x 1000 cm, Centre Georges Pompidou, Paris. In December 1968, Galerie Schmela invited Robert Filliou to hold an exhibition. After working from 1965 to 1968 in Villefranche-sur-Mer with Fluxus artist George Brecht in a utopian workshop called 'La cédille qui sourit', Filliou had recently moved to Düsseldorf, where he was in contact with Daniel Spoerri, Marcel Broodthaers and Dieter Roth. Close to the ideals of Fluxus, Robert Filliou sought to merge art and life, and emphasized the notion of permanent creation, materialized through the 'Principle of Equivalence': 'it is equivalent whether a work is well done, badly done or not done'. This principle is developed for the first time in this work executed in Dieter Roth's studio at the Staatliche Kunstakademie in Düsseldorf, using two very simple objects. The first work consisted of a red sock in a yellow box, the proportions and colors of which were also just right - I described this work as 'WELL DONE'. Then I did it again, this time the proportions and colors were wrong - 'MISTAKEN'. I did it a third time (still with the same concept: a red sock in a yellow box) - no box and no sock: 'NOT DONE'. I thought these works were well done, considering the trouble they had given me. Then I redid them [...] as badly done and as not done [...]'. This gives rise to a new set, which is in turn considered as 'well done', and itself taken up again as 'well done', 'badly done' and 'not done'. All in all, the Principle of Equivalence is repeated five times, from left to right, in this installation that concretizes the primacy of conceptual creative categories based on a 'principle of non-comparison' that frees creative energies, at the expense of the traditional category of Beauty". Marc Bormand: Extract from the catalog *Collection art contemporain - La collection du Centre Pompidou*, Musée national d'art moderne, Edited by Sophie Duplaix, Paris, Centre Pompidou, 2007.

[ix] https://www.uphe.com/movies/wanted Timour Bekmambetov, *Wanted*, 2008, (US / Germany), 01h50'. "Wesley's (James McAvoy) life is over - his old, pathetic life, anyway... Fortunately, it's all thanks to a girl. Fox (Angelina Jolie) comes into his life and introduces him to the Brotherhood, a secret society of assassins, led by the enigmatic Sloan (Morgan Freeman). It seems that Wes' long-lost father was killed while working for the Brotherhood, and Wes has been chosen to target the rogue member who murdered him. But before he can complete his mission, Wes must first uncover the dark secrets behind the Brotherhood to determine his own destiny..." Given through a loom.

[x] So, this first opus of *'La Méthode du Discours'*, which here introduces the question of the political landscape, is done by means of a program. Which is to be understood here as a political program in its artistic capacity to move the world towards a principle of cultural exchange and the free circulation of information and people. This could be based on a set of computers specially programmed to act on our ability to envision this landscape - a common imaginary - according to a non-intentional design, with the help of AIs.

[xi] "From the 12th century onwards, the development of writing in Romance languages challenged the symbolic domination of clerics who had mastered Latin. After 4 centuries of existence, the Romance languages, which until then had been confined to oral use, were in fact taken over by writing. This new mode of communication can be seen as an event as important for the Middle Ages as the development of urban centers and communes, as Romance languages became a central element of secular social identity in a context marked by the Gregorian reform. The war of discourses and representations took on a new form at the end of the 11th century, as the Christian church emerged from the crisis that was weakening it. Pope Gregory 7 passed several decisive measures for the future of the church. These reforms improved the education of priests and imposed celibacy. At the same time, Gregory 7 ensured that the laity could no longer intervene in the appointment of clerics, thus rekindling conflicts between the papacy and the royal power. It was against this backdrop that written culture took hold in the secular world, both for practical reasons linked to the development of states and for literary

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reasons. The separation between the oral and the written, which the clerics had presented as the expression of an antagonism between 2 social worlds, ceased to be relevant. From the 12th century onwards, oral, and written communication developed in interaction, rather than as 2 antagonistic communication systems".

xii This painting technique, perfected by Leonardo da Vinci, consists of superimposing several layers of extremely thin, translucent paint, without precise lines or contours, to render an evanescent background, thus creating depth of field. But if we take this term in relation to its Italian meaning - smoky - it's really the notion of blur that is questioned in terms of what it produces before us as possibilities, as links between the outside and inside of the painting. The Mona Lisa does not speak to us, but we converse with her through her background, which would be of the order of a landscape as a political construction of exchange.

xiii April 9, 2024. Archive by Jean-Pierre Verheggen, from the France 3 documentary _Un siècle d'écrivains_, about Henri Michaux and his book _Ailleurs, Voyage en Grande Garabagne, Au pays de la magie, Ici Poddema_, 1995, France Culture.

xiv Jean-Pierre Verheggen, _Ridiculum vitae_ preceded by _Artaud Rimbur_. Preface by Marcel Moreau, Éditions Gallimard, Collection Poésie, Paris, 2001: "A _poète phénomène_, a _poète énergumène_, Jean-Pierre Verheggen is the inventor of a new genre, the opéra-bouche: an opera in which he operates in the raw, in which he utters at the speed of sound the grand nègre speech that produces ouïssance, at once an enjoyment of the ear and by the ear. At liberty in the thickets of language, he produces a work to be received in the railway resonance of his voice, with its surging verve, its boxer's swing of letters, its ferocious fantasy. The breath, here, carries all the breathlessness. The singing here is a skilful cacophony. Poetry here is burlesque and outrageous, tragic and outrageous. It is without restraint, without remorse, without pity. As Marcel Moreau points out in his preface: "Jean-Pierre Verheggen's polyphony is crudely sensory: knowledge through the gut. But there's more: he's obsessed with flavors. He hunts down the secret succulence of language, the ravaging spices. He flushes them out from the depths of words. Violent or sweet, he traces them back to his taste buds. That's where he ensalivates them, word by word".

xv https://youtu.be/ie2gto1y9oU Gaëtan Le Coarer, _AN DOMHAN XR_, Exhibition &-) Thesis defense, IMMERSION 360 version, Espace Larith Chambéry 2022. _AN DOMHAN XR_ is the ®-INTERPRETATION of an Irish Celtic legend, through a mixed reality device, created and developed since late 2019 by Gaëtan Le Coarer. He is writing: "Two users embody the two main characters of this legend using two complementary devices: one via a virtual reality headset and the other via an augmented reality app. Each action interacts or interferes with the experience of the other, even if they don't see the same thing. In a way, in this programmatic exchange of words, the page and the box no longer exist as in a traditional comic strip. Instead, a new eSPACE of narration is redefined, printed, structured as it were by the bodies of the users, their conversations through the interrelations they maintain, in the physical and machinic experience of the place... Already, in the original Celtic legend AN DOMHAN a third character, Earth, interferes with the story between the two brothers"...

xvi In _L'espace critique_, Paul Virilio writes of architecture: "Let's not forget the construction of techniques, the ensemble of spatial and temporal mutations that are constantly reorganizing, along with the field of everyday life, the aesthetic representations of contemporary territory. Paul Virilio, _L'espace critique_, Éditions Christian Bourgeois, Paris, 1984, p.23.

xvii That's why this curious word contains two ® Registered.

xviii In a way, what we could call a ®-JOUISSANCE _interMade process_, delegated to the machine :-)

xix "Landscape is a dynamic construction of the political. As such, it is necessarily porous to the social and economic contexts of the times in which it emerges, like a raft floating above digital waters offering different levels of depth, _more or less_ murky". Marc Veyrat, Les Modes Opératoires de la Dérive. _In L'Art à l'Épreuve de l'Intermédialité / Pratiques artistiques et enjeux esthétiques_. Edited by Nizar Mouakhar. Éditions L'Harmattan, Paris, 2021.

xx The word 'seum' comes from the Arabic word 'sèmm' meaning 'venom'. It means one is angry, horrified to the core...

xxi https://youtu.be/C4o-9uClkvI Marc Veyrat, Franck Soudan: For the creation of _a U-rss_ "social portrait", "each of the API's allows us to progressively tune and refine the information gathered. At the start, it's essentially isolated words, like musical notes, creating motifs (as in painting), samples (sometimes almost musical lines) that need to be deciphered and harmonized to play together. Then all this information is organized, articulated into i+D/signs; a common language that everyone can identify outside the barriers inherent in their own culture... And when this set of signs is pointed at, it is interpreted to give rise to what we might call a modular architexture (indexical signs = in/signs). Built in 3D, this architexture is territorialized on Google Earth at the scale of nature. Thanks to this virtual module equivalent to i+D/signes, the social portrait designates the screen. It is both layer and interface. Deploying a ®-PRESENTATION that necessarily always involves displacement, it depicts notes in friction set against a virtual image of the contemporary world, which is itself constantly changing". _U-rss > The touch of U®-Lips / Does Jazz still make images?_ In _Les Territoires du Jazz_, edited by Jean-Claude Taddei. Éditions Presses de l'Université d'Angers, 2011, collective work.

xxii https://www.tk-21.com/La-banane-invisible-de-Fred-Forest: "Protocol for Fred Forest's artwork: - 1 He borrows the banana as his subject, but his banana is invisible. Placed on a white Limoges plate, it mockingly represents a perfect still life. - 2 He offers this work at a non-negotiable price of 120,000 $ usd to 350 collectors through a personal correspondence addressed to them (reference price established identically to the reference price of Ets Perrotin for a product of the same nature). - 3 All bids are handled by a bailiff, who is legally responsible for the transaction's compliance. - 4 The work is on show to the public and potential buyers from January 25 to March 18, 2020 at Galerie S-Mortier 77 rue Amelot 75011 Paris. - 5 On March 19, in the presence of art critic Paul Ardenne and the artist, Mr Eric Le Marec *Huissier de justice* announces the results of the sale. - 6 The work is sold, with a cheque made out to the *Association Mains d'œuvres*, the beneficiary of the sale. The champagne is toasted. - 7 Or the work has not found a buyer, and Paul Ardenne and Fred Forest open the debate on the reasons for this failure to sell, due to the non-transparency of the art market and its manipulations. The artist's present action highlights the fact that, in the contemporary art market, between two strictly equivalent products, the price distortion from the first to the second is 120,000 $ usd. - 8 *Fred Forest's Invisible Banana*, which you are looking at today, exists here in its intrinsic materiality, but was in fact originally conceived as a media object (a work), using all possible current information channels and media (activated by the artist), and destined to be embodied as a work of information. An immaterial work, finding its very existence in all information spaces, far beyond the place where you yourself are currently reading about it. - 9 Carrying the symbolic denunciation it highlights as a latent element of truth in our societies based essentially on deception, lies, deceit and artifice".

xxiii France Info : "The banana of the artist Maurizio Cattelan, sold for 120,000 dollars, immediately eaten by another artist. A simple banana taped to a wall: the work entitled *Comedian*, signed by the Italian artist Maurizio Cattelan, acquired by a French collector for $120,000, was exhibited Saturday December 7 at the Art Basel fair in Miami. As shown in a video on his Instagram account, David Datuna, who describes himself as an American artist of Georgian origin based in New York, peels the banana from the white wall, peels it and eats it in front of a crowd of curious people. He sees it as an artistic performance that he calls Hungry Artist, before being escorted out of sight by security. The damage is only very relative, according to the Emmanuel Perrotin gallery, which sold Comedian. He did not destroy the work. The banana is the idea, explained its director of relations with museums Lucien Terras, to the daily Miami Herald. All the value lies in the certificate of authenticity, the fruit being supposed to be replaced regularly rather than rotting. Besides, after a quarter of an hour a new banana was stuck to the wall."

xxiv David Cronenberg*, eXistenZ*, 1999, (Canada) 01h36'. Directly from their nervous system, players are ®-LINKED to the world of video GAME by a kind of console, the *pod*. This living organism is attached to the body of the GAME® through a *bioport*, a hole based at the base of the back. "Are we still in a game?" is the last sentence spoken in the film.

xxv https://www.centrepompidou.fr/fr/ressources/oeuvre/crGy97 Always ®-LOOK the famous artwork of Joseph Beuys, *Infiltration Homogen Für Konzertflügel*, 1966, Center Georges Pompidou, Paris. The piano, like a flying wing in the eSPACE ®-PRESENTS the i-MOBILE mass, gradually infiltrated (but also finally protected) by the flow-conducting felt.

xxvi In fact, in French the title of this last chapter is a play on words between *homme - art*, lobster and *man - art*. The *manard* is a slang term meaning the worker who toils.

xxvii To be understood again as a play on words between the i+D of dancing to rock music in a frenzied way and the i+D of being lured under the rock by the lobster. The B-52's, *Rock Lobster*, avril 1978, Mountain Studios, Atlanta, (1978) : 04'37", Compass Point Studios, Nassau (Bahamas) (1979) : 04'52", album version : 06'49".

xxviii The articulation, organization and staging of the forms - and in particular the i+D/signs - which make up the landscape in/from this double-bind.

xxix Constantly ®-STRUCTURED by a program (but this time from a mechanical formatting) in fine… like any ®-PRESENTATION of landscape in the History of Art.