

Elise Aspod

Frederik De Wilde

Onstran komaj zaznavnega: Skrajno temna umetnost v temačnih časih

Bližnjica skozi zgodovino, kot uvod v to razstavo, precej nepričakovano razkrije obstoj povezave med jamsko črnino in nano črnino belgijskega umetnika Frederika De Wildeja (ki ga predstavljamo tukaj). »Nano slike«, ki jih tvorijo navpično razvrščene ogljikove nano cevi,¹ so neke vrste umetniški sorodnik ogljika, ki ga najdemo v oglju in svinčnikih. Zavaljo tega so sodobni poskusi z barvo, ki jih izvaja Frederik De Wilde, neposredno povezani s prastarim načinom risanja.² Čeprav je od prvih človeških bitij (v jami Lascaux v Franciji) do začetka enaindvajsetega stoletja minilo več sto tisoč let, se zdi, da evokativna moč te »zoglenele«³ barve ne usiha. Črnina je nenehna preobrazba.

1. Retinalna umetnost

»(Barve) so odsev abstrakcije, ki prevladuje v Naravi, odsev tega, kaj je umetno in kaj naravno, torej kaj spada k oblikam... Domena barv se pravzaprav razprostira na območju, razpetem med umetnostjo in znanostjo, med fiziko in psihologijo. To območje raziskuje meje, kjer se ideje zamegljijo, območje, ki ga je lahko doseči, a nikoli s pomočjo analitičnih in eksperimentalnih metod.«³

Črnina, kajti »vsaka reprezentacija barve je sprememba resničnosti.«⁴ Zlasti umetniki se radi poi-gravajo z resničnostjo in jo dodobra izkoristijo, da jo oponašajo ali se ji posmehujejo. Omenimo lahko Marka Rothka⁵ (1903–1970), Hansa Hartung-a⁶ (1904–1989) Ada Reinhardta⁷ (1913–1967) ter seveda Pierra Soulagesa⁹ in njegov »onstran črnine«⁸ (»outré-noir«). V znanosti *Talka* vstopa v fizikovo mistično iskanje absolutne črnine oziroma »hiperčrnine«.

V umetnosti se De Wildejevo slikarstvo popolnoma ujema s tradicijo monokromatične črnine zadnjega stoletja. V tej kromatični radikalnosti je nekaj Maleviča, Rothka, Hartunga, Reinhardta... Tu je tudi isto stremljenje po preizpraševanju sveta slikarstva, po premikanju njegovih meja; tu se torej po zaslugi znanstvenega napredka⁹ premaknemo od pigmentov k neskončno majhnim in skrivnostnim atomom.



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»Tako kot je atomska ura referenca za Čas, tako je to slikarstvo nova referenca za Črnino,«¹⁰ je zapisal umetnik.

Uporabljeni material ima to posebno lastnost, da vsrka »skoraj vse žarke svetlobe,¹¹ ki tako postane talka slikarstva...«.¹² Frank Lebas¹³ poudarja, da je »bolj črno od črnine«¹⁴ nujno nekaj, kar presega svetlobne pojave. Zastavlja se torej vprašanje, ali je tema postala vidna.¹⁴ Na tej točki pa se pojavi nena-vaden paradoks. Iz ničla ne moreš ničesar ustvariti.

Umetnik mora dodati nekaj, kar bo potemnilo črnino. »Da bi videli nič, moramo vanj nujno nekaj vstaviti.« Mar ni to nekaj posebnega, sprašuje in se čudi Sté-phan Troiscarré.¹⁵

2. Nano umetnost

To delo je plod tesnega sodelovanja med znanstveniki¹⁶ in umetnikom, je rezultat znanosti (in umetnosti) v nastajanju.¹⁷ Blizu je delu, ki ga je vpeljal francoski umetnik Yves Klein v sodelovanju s kemiki, ko so v petdesetih in šestdesetih letih prejšnjega stoletja razvili Kleinovo IKB modrino (International Klein Blue).¹⁸

Prvi koraki tega projekta, ki jih odkrivamo tukaj, so le začetek umetniškega gibanja, o katerem umetnik meni, da bo postalo obetavno.¹⁹ Rezultat bi lahko bilo ogromno umetniško delo (denimo predmet velikosti 4x4 metre), ki bi lebdelo v zraku kot »aerostatične skulpture [Yvesa Kleina²⁰], izdelane iz tisoč in enega modrega balona«²¹ leta 1957. Vsak predmet ali kip, prekrit s »takšnim materialom, bi zgolj razkril svojo obliko, ne glede na to, kakšna svetloba bi bila uporabljena.«²¹ Takšna vizualna enigma bi obiskovalca gotovo spomnila na Kubrickov film *2001: Odis-eja v vesolju* (1968),²² v katerem se pojavi gladek črn monolit, »o katerem ne vemo, ali je zares delo človeških rok pozabljene civilizacije ali pa ga je ust-varil bog.«²³

Frederik De Wilde se udeležuje tudi v tako imenovani estetiki praznine,²⁴ ki je nasprotje popolne medijske pokritosti in fascinacije naših modernih družb z večzaslonskimi, veččutnimi inštalacijami... Praznina, ki je – paradoksalno – polna snovi, ki je s prostim očesom ne vidimo, in ki je zato skrivnostna.

3. Post-sublimnost

Nanotehnologije (nanotech), ki na začetku enain-dvajsetega stoletja zastopajo »šesti tehnološki val«,²⁵ segajo do osnovnih temeljev vseh umetniških praks, saj spreminjajo naše zaznavanje in dojemanje resničnosti: Kaj je resničnost? Kaj je umetnost? Kaj je snov?

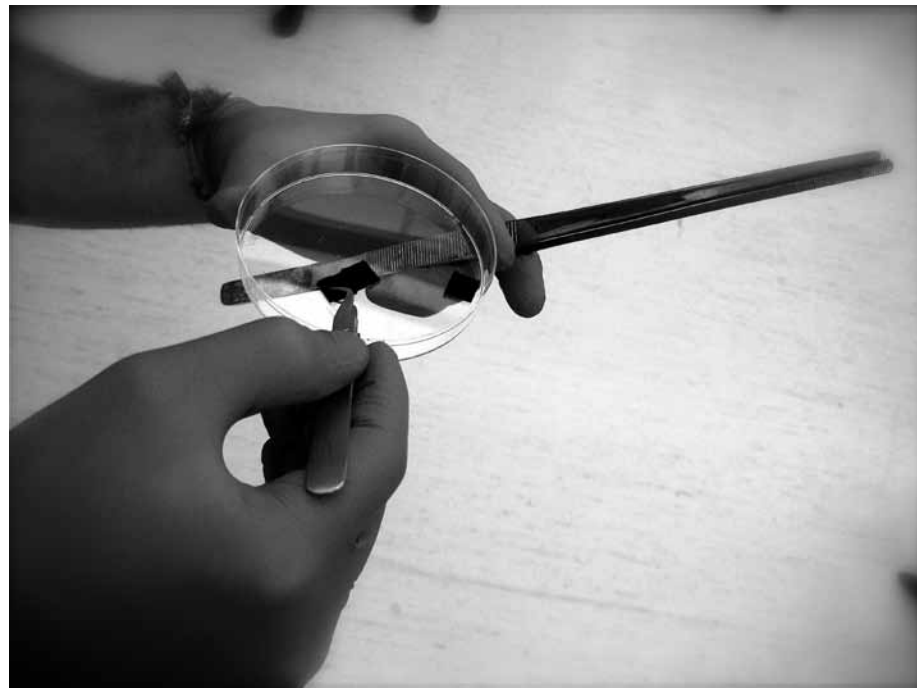
V delih Anisha Kapoorja – ki jih Frederik De Wilde pogosto omenja – »dojemanje javnosti prispeva k nastanku končnega dela.«²⁶ Koncept »ne-predmeta«²⁷ (2008) – kot ga je razvil britanski umetnik indijskega rodu – poseže v tvoje življenje šele takrat, ko v notranjosti opaziš svoj odsev.²⁷ To je »nova sublimnost«, ki upošteva vse neotipljive dogodke (fizične in psihične/psihološke), ki nastajajo med gledal-cem in sliko. Vse to opredeljuje umetniški predmet. »Umetniško delo je orodje, ki v tebi ustvarja proces zaznavanja in te sili, da se sprašuješ o svoji sposobnosti zaznavanja /.../ tudi onstran snovnosti stvari obstaja resničnost.«²⁸

4. Črnina: izmuzljiva barva

Čeprav sta povezani, med predstavo o barvi in vtisom, ki ga naredi slednja, obstaja fenomenološka razlika (ki je v skladu s posameznikovo kulturo).²⁹ Beseda »črno«³⁰ oziroma »črnina«³¹ se vedno nanaša na nekaj, kar nam uide, kar se nam izmuzne, ko se približamo; takšne so denimo največje fizikalne skrivnosti, kot sta črna luknja in črna energija. Ta vrsta obrnjene težnosti, ki potisne nazaj vse elemente, ki se približajo in ki tvorijo tri četrtine vesolja, je bila pred nedavnim na naslovnih mnogih časnikov. Pojavlja se v delu astrofizikov Saula Perlmutterja, Briana Schmidta in Adama Riessa, ki preučujejo »pospeševanje in širjenje vesolja«³² (4. oktober 2011), za kar so letos prejeli Nobelovo nagrado za fiziko. Temo zasledimo tudi v *Vojni zvezd*, v obliki »temne plati sile«, kjer hoče človek s svojo neskončno močjo vladati svetu. Črnina v tem slikarstvu je včasih tudi odsev mračnih zadev tehnaznanosti: črne znanosti, črne magije...³⁰

5. Sklep

Frederik De Wilde in njegova skrivnostna nano črnina vabita gledalca, naj znova izkusi »črni šok«, ki ga opisujejo psiho-diagnostiki.³¹ Ta šok, ki je navzoč/predstavljen? v tej razstavi, ima različne posledice. Po eni strani umetnik razgrinja neraziskano plat slikarstva, po drugi strani pa proces omogoči laboratorijskim asistentom, da predstavijo svoje raziskave (ki pogosto sprožajo kontroverzne razprave). Z razstavljenimi objekti se razstava skuša lotiti sveta



Vzorec prototipa / Prototype Sample

znanosti – vzporednega in mogočnega sveta. »Vsi postajamo epistemologi,«³² pravi francoski filozof Michel Serres.³² Sposobni smo si zastavljati vprašanja o nastopu in posledicah tehničnih strok in znanosti. »Materializacija je socializacija,«³³ pravi francoski sociolog, antropolog in filozof Bruno Latour. Dopustimo si upanje, da bo ta vstop v nano črno snov postal življenjsko dejstvo in da bo prišel v osrčje debate o »znanstvenih humanističnih vedah.«³³

Prevod iz angleščine: Polona Petek

- 1 Nanometer je meter, razdeljen na eno milijardo delov, oziroma če uporabimo drugo podobo, nanometer je »stotisočkrat manjši od lasu«. Umetnikovo besedilo, pismo, ponedeljek, 20. september 2010.
- 2 Pismo, 25. september 2010.
- 3 Manlio Brausatin in Louis Marin, *Histoire des couleurs*, Flammarion, 1999, str. 191.
- 4 V primerjavi z očesom je človeško uho mnogo zanesljivejše orodje; sposobno je razlikovati med zvoki z zelo podobno valovno dolžino. Naše oči vidijo le tri različne barve (in njihove kombinacije), naša ušesa pa razločijo na tisoče različnih zvokov (»barv«). Alain Riazuelo, pismo, 21. september 2010.
- 5 Rothka je omenil Frederik De Wilde.
- 6 »Njegova zgodnja dela tvorijo vrtinci črnega črnila, ki jih je narisal z zaprtimi očmi in ki naj bi potešili njegovo tesnobo.« http://fr.wikipedia.org/wiki/Hans_Hartung.
- 7 Reinhardta je omenil Frederik De Wilde.
- 8 Cf. »L'Art contemporain 3/5: Pierre Soulages et l'abstraction«, francoska radijska oddaja, France Culture, 22. september 2010. Po Centru Georges-a Pompidouja (kjer je bila na ogled od 14. oktobra 2009 do 8. marca 2010) se je razstava Pierra Soulagesa ob njegovi devetdesetletnici preselila v berlinski muzej Martin-Gropius-Bau (od 2. oktobra 2010 do 17. januarja 2011).
- 9 Ta izraz je tu seveda uporabljen v kritičnem smislu. Cf. dela filozofov znanosti in tehnologije.
- 10 <http://www.rtf.be/info/economie/un-artiste-bruxellois-cree-une-premiere-mondiale-avec-le-tableau-hostage-175669>.
- 11 Vidna in infrardeča svetloba. Ta material je »tridesetkrat temnejši od ogljika, kar mu omogoča, da vsrka 99,9% svetlobe, ki jo prejme«. http://fr.wikipedia.org/wiki/Nanotube_de_carbone.
- 12 Dominique Moulon, *Images Magazine*, september 2010.
- 13 Raziskovalec na področju jezikoslovja, Univerza v Clermont-Ferrandu.
- 14 Talka je kot modrina, kot jo je videl Claudel, »tema, ki je postala vidna«. Navedeno v: Nicolas Charlet, Yves Klein, Adam Biro, 2000, str. 68.
- 15 Intervju, 25. marec 2011. Cf. Elise Aspod, »De l'au-delà vers l'infini du noir: Hostage (Otag, 2010), la peinture la plus noire au monde«, v: Eric Agbessi (ured.), *Le noir, couleur dangereuse ou transgressive?*, 2. zvezek, Le Manuscrit, Pariz, november 2011, str. 263.
- 16 Univerza Rice v Houstonu, Teksas, Združene države Amerike (prva univerza in ena najpomembnejših ustanov na področju nanotehnoloških raziskav) in Belgijska univerza v Hasseltu.
- 17 Takšne so raziskave v računalništvu (umetno življenje in umetna inteligenca) robotiki, genetiki... Cf. Elise Aspod, *Art (I) Evolutif et comportemental*, disertacija, Univerza v Parizu X: Nanterre, 2007 (neobjavljeno).
- 18 Umetnikovo besedilo, pismo, op. cit.
- 19 Obstaja v merilu, ki je manjše od nanometra: pico, femto, atto. Intervju, op. cit.
- 20 »Jutri bo človek v stanju levitacije, v stanju popolne fizične in duhovne svobode.« Yves Klein. »Du vertige au prestige (1957–1959)«, *Dimanche, le journal d'un seul jour*, festival avantgardne umetnosti, Pariz, 27. november, 1960. Navedeno v: Charlet, op. cit., str. 76.
- 21 Frederik De Wilde. Intervju po skypu, op. cit. Komentar je obravnavan v: Moulon, op. cit.
- 22 Film je omenil Frederik De Wilde.
- 23 Claude Fischler, »O.C.N.I. Objets Comestibles Non Identifiés«, v: Elie Théofilakis (ured.), *Modernes et après?: Les immatériaux*, Pariz, Autrement, 1985, str. 80. Navedeno v: Aspod, op. cit., 2007, str. 146.
- 24 Cf. Aspod, op. cit., 2011, str. 256–258 (komentarji Mauricea Benayouna).
- 25 Peti val je računalništvo.
- 26 Komentarji Jeana De Loisyja o Monumenti 2011 in delu Anisha Kapoorja, »Leviathan«, 7. junij 2011, France Culture.
- 27 Ibid.
- 28 Ibid.
- 29 Troiscarré, op. cit., 2011.
- 30 Cf. Aspod, 2011, str. 264–265.
- 31 Cf. Rorschachov preizkus.
- 32 Radijsko poročilo »France Info«, 8. maj 2011.
- 33 Ime pariške raziskovalne skupine. Bruno Latour je član te skupine. Cf. Bruno Latour, *Cogitamus: «six lettres sur les humanités scientifiques»*, La Découverte, Pariz, 2010.

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Frederik De Wilde

Talka / Hostage

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Talka / Hostage pt. 3.0 Speaking In2 The VOID

As a preamble to this exhibition, a shortcut through history reveals rather unexpectedly the existence of a link between the parietal black and the ultracontemporary nanoblack of the Belgian artist Frederik De Wilde (here presented). Made up of a vertical alignment of nanotubes of carbon,¹ the "nano painting" is like a relative at the artistic level of the carbon that one finds in charcoal pens or in pencils. This makes Frederik De Wilde's contemporary proposition of colour a direct link with the ancient practice of drawing.² From the first human be-

ings (Cave of Lascaux, France) to the beginning of the 21st century, even if several hundred thousand years have passed, it still seems that the evocative power of this "burnt" colour remains. Black is a constant reinvention.

1. Retina art

*"(Colours) are the reflection of the abstraction prevalent in Nature, what is artificial vs. what is natural, i.e. what belongs to shapes In fact, the domain of colour covers an area split between art and sciences, between physics and psychology. It lays on a ground which measures the limits of the two cultures blurring the clarity of their ideas, a ground easy to reach but a ground that is never reached by analytical and experimental methods."*³

Black, as "any representation of colour, is a change of reality."⁴ Artists themselves particularly like to play with reality and make full use of it to mock reality itself. One can name Mark Rothko⁵ (1903–1970), Hans Hartung⁶ (1904–1989), Ad Reinhardt⁷ (1913–1967) and, of course, Pierre Soulages⁸ and his "outré-noir" ("beyond black"). Within science, "Hostage" enters the physicist's mystical quest for the absolute black, or hyperblack.

Within the arts, De Wilde's painting is fully in line with the tradition of the last century of monochrome black. There is something of Malevich, of Rothko, of Hartung, of Reinhardt... in this chromatic radicality. There is also the same will to question the world of painting, to push its limits back: here, we go, therefore, from the pigment domain to the infinitely small and mysterious atom thanks to scientific progress.⁹

*"As the atomic clock is a reference for Time, so is this painting a new reference for Black,"*¹⁰ wrote the artist.

The material used has the particularity of absorbing "almost all the rays of light;¹¹ this one becomes hostage of the painting (...)"¹² Frank Lebas¹³ stresses that "blacker than black" is necessarily

something which exceeds the luminous phenomenon. The question then arises whether darkness becomes visible.¹⁴ At that stage, a funny paradox comes to life. You can't produce nothing from nothing. The artist is bound to add something to darken black. "It becomes compulsory to put something to see nothing". "Isn't it peculiar?" wonders an amused Stéphane Troiscarré.¹⁵

2. Nano Art

This work comes from the close collaboration between scientists¹⁶ and an artist; of science (and art) in the making.¹⁷ This work is close to the one inaugurated by French artist Yves Klein with chemists to create his IKB Blue (International Klein Blue¹⁸) in the 1950s and 1960s.

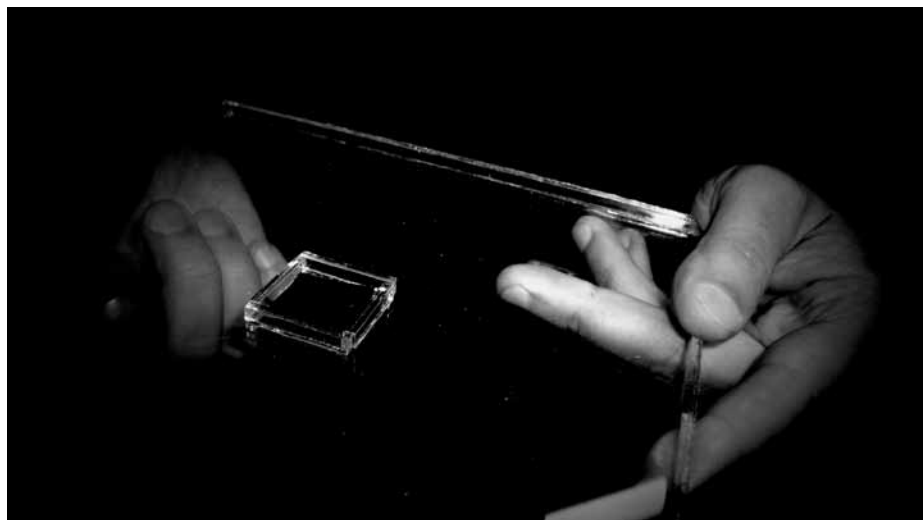
The first steps of this project, which are disclosed here, are just the beginning of an artistic movement that the artist thinks will become promising.¹⁹ One outcome could be the execution of a huge piece of

art (for instance, a 4x4 meter-sized object) floating in the air like Yves Klein's²⁰ "aerostatic sculpture made up of one thousand and one blue balloons" in 1957. Any object or sculpture covered by "such material will just reveal its shape, whatever light would be used."²¹ Such a visual enigma on display would without a doubt remind the visitor of Kubrick's *2001: A Space Odyssey's* (1968)²² black and smooth monolith, "of which we don't know if it really is an artefact left there by a forgotten civilization or a divine creation."²³

Frederik De Wilde also takes part in the phenomenon of an aesthetic of the void²⁴ as an opposition to the full media coverage and the fascination of our modern societies for multi-screens, multi-sensors installations... A void which is paradoxically full of invisible matter to the naked eye and therefore mysterious.

3. Post-sublime

Nanotechnologies (nanotech), which represent in



Vzorec prototipa / Prototype Sample

the beginning of this 21st century the "sixth technological wave"²⁵ reach the inherent foundations of all artistic practices as they change our perception of reality: What is reality? What is art? What is matter?

As in Anish Kapoor's works – often quoted by Frederik De Wilde – "it's the public perception which contributes to creating the final work."²⁶ One finds the concept of "non-object" (2008) – as developed by the Indian artist – intervening in one's life²⁷ only from the moment when one sees their reflection in the inside. That's the "new sublime" which takes into account all the non-palpable events (physical and physical/psychological) in the making between the spectator and the painting. All of this defines the artistic object. "The work of art is a tool which generates a perception process inside yourself and forces you to ask yourself about your perceptible capacity (...) there's a reality beyond the materiality of things."²⁸

4. Black: a slippery colour

Although it is correlated, there exists a main phenomenological difference between the idea of colour and the impression of colour (according to one's culture).²⁹ The word "black" always refers to something which escapes us, which slips away when we come near, for instance, the biggest physics enigmas, such as the black hole or black energy. This sort of inverted gravity, which pushes back all elements that come close and that would make up three quarters of the Universe, was recently on the front pages of many newspapers. It appears in the work of three astrophysicists, Saul Perlmutter, Brian Schmidt and Adam Riess, on "the acceleration and expansion of the Universe" (October 4, 2011), which obtained the Nobel Prize in Physics in 2011. One again finds the theme in *Star Wars* in "the dark side of the force", where man, in his infinite power, wants to control the world. Black in this painting sometimes echoes the sombre issues of technosciences: black science, black magic...³⁰

5. Conclusion

Frederik De Wilde and his mysterious nanoblack invites the spectator to feel once again the "black shock" described by psycho-diagnosticians.³¹ This salutary shock, presented in this exhibition, has various consequences. On the one hand, the artist opens up an unexplored side of the painting: on the other hand, the process allows laboratory assistants to communicate about their researches (often causing controversial discussions). This exhibition, through what is shown, tries to tackle this world of science – a parallel and overwhelming world. "We are all becoming epistemologists,"³² says French philosopher Michel Serres. We are able to ask ourselves about the arrival and consequences of technical disciplines and sciences. "To materialize is to socialize," writes French sociologist, anthropologist and philosopher Bruno Latour. Let us hope that this entry into the nanoblack matter will become a fact of life and will get to the heart of the debate on "scientific humanities".³³

- 1 A nanometre is a metre divided by one billion, or to use another image, "is 1/100,000 the size of a hair". Artist's text, email, September 20, 2010.
- 2 Email, September 25, 2010.
- 3 Brausatin, Manlio and Marin, Louis. Histoire des couleurs, Flammarion, 1999, p. 191
- 4 "By comparison, our ear is a more reliable tool: it is able to distinguish very close wavelength sounds. Where our eyes see only three different colours (and their mixture), our ear distinguishes thousands of different sounds ('colours'). Alain Riazuelo, email, September 21, 2010.
- 5 Name given by Frederik De Wilde.
- 6 "His first works consist of swirls of black ink drawn with closed eyes and intended to satisfy his anxiety." http://fr.wikipedia.org/wiki/Hans_Hartung (from French version)
- 7 Name given by Frederik De Wilde.
- 8 Cf. "L'Art contemporain 3/5. 4: Pierre Soulages et l'abstraction", French radio programme, "France-Culture", September 22, 2010. After the Centre Pompidou (from October 14 to March 8, 2010), the Pierre Soulages exhibition celebrating his 90th birthday continued at Martin Gropius Bau in Berlin (from October 2 to January 17, 2011).
- 9 This term is, of course, a reassessment here. Cf. Science and technical philosophers' works.
- 10 <http://www.rtf.be/info/economie/un-artiste-bruxellois-cree-une-premiere-mondiale-avec-le-tableau-hostage-175669>
- 11 Visible light and infrared. In comparison, this material "is 30 times darker than carbon, which allows it to absorb 99.9% of the light that it receives." http://fr.wikipedia.org/wiki/Nanotube_de_carbone
- 12 Dominique Moulon, Images Magazine, September 2010.
- 13 A linguist researcher, University of Clermont-Ferrand.
- 14 "Hostage" is like blue as seen by Claudel, "the darkness made visible." Cit. in. Nicolas, Charlet. Yves Klein. Ed. Adam Biro, 2000, p. 68.
- 15 Interview on March 25, 2011. Cf. Aspord, E., "De l'au-delà vers l'infini du noir: 'Hostage' (Otago, 2010), la peinture la plus noire au monde" ["From beyond to infinity of black: 'Hostage' (2010), the blackest painting of the world"], in Agbessi, E. (dir.), Le noir, couleur dangereuse ou transgressive? [Black, a Dangerous and Transgressive Colour?], tome 2, Ed. Le Manuscrit, Paris, November 2011, p. 263.
- 16 Rice University Houston, Texas, USA (first university and major institution in research studies on nanotechnologies) and Belgium's Hasselt University.
- 17 Such as research studies in computing (artificial life and intelligence), robotics, genetics... Cf. Aspord, E., Art (I) Evolutif et comportemental [Evolutionary and Behavioural Art], Thesis Paris X-Nanterre, 2007, p. 990 (unpublished).
- 18 Artist's text, email, op. cit.
- 19 There exist scales lower than the nanometer: pico, femto, atto. Interview, op. cit.
- 20 "Tomorrow, man will be in a state of levitation in a complete physical and spiritual liberty." Yves Klein. "Du vertige au prestige (1957–1959)" Dimanche, le journal d'un seul jour. Festival d'art d'avant-garde [Avant-garde Art Festival], Paris, November 27, 1960, number only published in Combat Press. Cit. in Nicolas, Charlet, op. cit., p. 76.
- 21 Frederik De Wilde. Skype interview, op. cit. Comments taken up in Dominique Moulon, op. cit., September 2010.
- 22 Named by Frederik De Wilde.
- 23 Fischler, Claude. "O.C.N.I. Objets Comestibles Non Identifiés" ["Unidentified Edible Objects"] in Théofilakis, Elie (dir.), op. cit., 1985, p. 80. Cit. in Elise Aspord, op. cit., 2007, p. 146.
- 24 Cf. Aspord, E., op. cit., 2011, pp. 256–258 (comments by Maurice Benayoun).
- 25 Fifth is computer science. "Nanotechnology entails the application of fields of science as diverse as surface science, organic chemistry, semiconductor physics, microfabrication, molecular biology..." (Cf. lecture by Valérie Hoffard, lecturer in Biopharmacy at the University of Clermont-Ferrand, September 21, 2011, at the ADASTA scientific association). <http://en.wikipedia.org/wiki/Nanotechnology>
- 26 Comments by Jean De Loisy about Monumenta 2011 and the work of Anish Kapoor, Leviathan, June 7, 2011, "France-Culture".
- 27 Ibid.
- 28 Ibid.
- 29 Troiscarré, op. cit., 2011.
- 30 Cf. Aspord, E., op. cit., pp. 264–265, 2011.
- 31 Cf. Rorschach's test.
- 32 Radio report, France Info, May 8, 2011.
- 33 Name of Sciences Po research group, Paris. Bruno Latour is a member of that group. Cf. Latour. B., Cogitamus: "six lettres sur les humanités scientifiques" ["six letters on the scientific humanities"], Ed. La Découverte, Paris, 2010.

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