

RétinA CHNO SULTRA&BARTHELEMY XV20s

For several years we have focused our work not on identities as objects or images, but on dynamic principles of vectorization, made possible by digital technology. We use the materiality of fabric to explore its power of mediation at the intersection of the warp and the woof.

RétinA is a collaborative project that brings us closer to medical developments and technological breakthroughs in the field of vision. It gives us the opportunity to explore issues in «**SEEING under construction**» or «**SEEING otherwise**».

Obstacles of the re-conquest of seeing such as those which are encountered at the Hôpital des XV20s in Paris, are similar to those from our «**image factory**» woven in the displays made of polyester and optical fibers that we present.



New definition for vision

First, e-fabric research has been conducted and has created new fabrics. Second, recent retina implants establish new standards in the definition for Vision. Between these two attempts, we have created a hybrid object:

fabric / display with a perfect awareness of the very many obstacles that a new definition of Vision-Seeing will emerge. It carries them. It is a fabric, an old human technique with a low definition for a display. The fact that there could be two parallel research that face similar limits is stimulating. Obstacles are creators of shapes, as they submit vision to degradation.

On the one hand an e-fabric with a very low ability to communicate and the other an implant with such a limited signal that we are not talking about seeing but about perceiving.

Our RétinA hybrid display has a very low definition as we proudly announced before : 117 cells to be programmed. SecondSight retinal implants: 10 x 6 diodes, 60 potential cells transmitting light from the external world.

This allows, for instance, patients to locate a bright square and as the camera is coupled with a face recognition software, patients understand that this square is a human face in front of them, looking at them.



Institut de la vision Hôpital des XV-20s / Paris

What is the nature of our relationship with the medical and scientific achievements and research conducted at «Hôpital des XV-20s»?

An invitation to make images and artifacts, objects that help vision.

The medical and scientific achievements at «Hôpital des XV-20s» give birth to several fascinations: the apparatus as a technical mediation: a skilled embedded camera and a bionic device for the body, body orthosis / prosthesis.

Patrice, a former photographer who says that he does not «see» but «picks-up/discerns flux of light» is for us a great opportunity to reshuffle our words and work. We want to see what he does not see as if the origin of all images was at hand here.

We use «de-construction» of vision. He/we start from darkness and then make new steps to become more and more complex. Then what does «pick-up/discern flux of light» mean at the junction of medical and technological prowess? We only provide an artistic attempt for this pending question.



Textile becoming_displays in order to see

This is by listing situations, scenes of great proximity (scenes that you may be touching with eyes, almost tactile) that we tried another way of looking, then another way of making displays and building images of the changing world around us.

How to make the world enter this definition ?

This is somehow the issue we had to solve. Avoiding choices, putting aside the profusion of signs, avoiding conflicts, making small touches, cleaning by intense leveling, robotizing simplifications and remaining subjective. Being closer to what happens inside in order to achieve some sort of all but human interface.

Here I would have liked to think it was almost too good , that the painter is born blind - and reborn as a blind man - to whom every day his cataract is lowered and marveled every time with great effort and patiently returns objects to their place . I also imagined - it was too good again - that we would be given one day to paint, not as we see , but as we touched. (Touching is, I said to myself, much more necessary. After all, there is not touch- blind persons ...) Or Braque goes to and from, forward, backward, sometimes forward and backward at the same time , on tiptoe rises and falls, dances on the spot. then planes here and then file a little further, flap what will prevent to see , what? I never imagined that we could paint by leveling . as a sculptor who attack his stone. «Yes, he said , it's just the skeleton. - How the skeleton ? - No, it is softer . This is the belly of the belly.

Jean Paulhan :
Braque le patron