

**Artissima 2012
New Entries**

***The land that land forgot*
Clémence Seilles
Vera Molnar**

There once came a time when there was no more wood. All the forests of the planet had been destroyed, the trees had been cut to be transformed into boards, resins, furniture, construction, paper and all kind of manufactured objects. There were no more forests to destroy, no more trees to cut, and no more wood ... and yet we still needed it. A new type of factory appeared. We decided to re-use all the manufactured objects made from wood and mix these various elements into a single wood material. We destroyed millions of tables, chairs, beds, chests ... With huge trucks, we threw the pulverized wood we created into the land to grow trees and forests. We had wood again, until the next shortage.

French artist Clémence Seilles (*1984 FR, lives and works in Berlin) is interested in the interface between art and design. On one side, her often sculptural works claim functionality and are – as pedestals, lamps or sitting accommodations – part of the exhibition setting, but, on the other side, they impress as independent artistic positions.

For The land that land forgot, the artist conceived a scenographic- spatial environment that – in its reduction of a raw materiality – evokes associations of a post-apocalyptic world. Thereby, the display can be an atelier, an archive and an exhibition space at the same time. In those ambivalences, it entails big narrative potential. Is there an extraterrestrial conservator trying to conserve the heritage of an extinct world? Have the utopist and dystopist visions of the future already become reality?

Vera Molnar (*1924 HU, lives and works in Paris) is a pioneer in the field of Digital Art. She mixed her constructivist approach with intentional interferences in the mathematic system. Her admiration for Paul Klee is present in her artworks as well as in her essays concerning art. In 1959 she created the «Machine imaginaire» to carry out algorithmic calculations at a time when computers did not even exist and concentrated early on the aesthetic possibilities of Digital Art.