

MAGALI DANIAUX & CÉDRIC PIGOT

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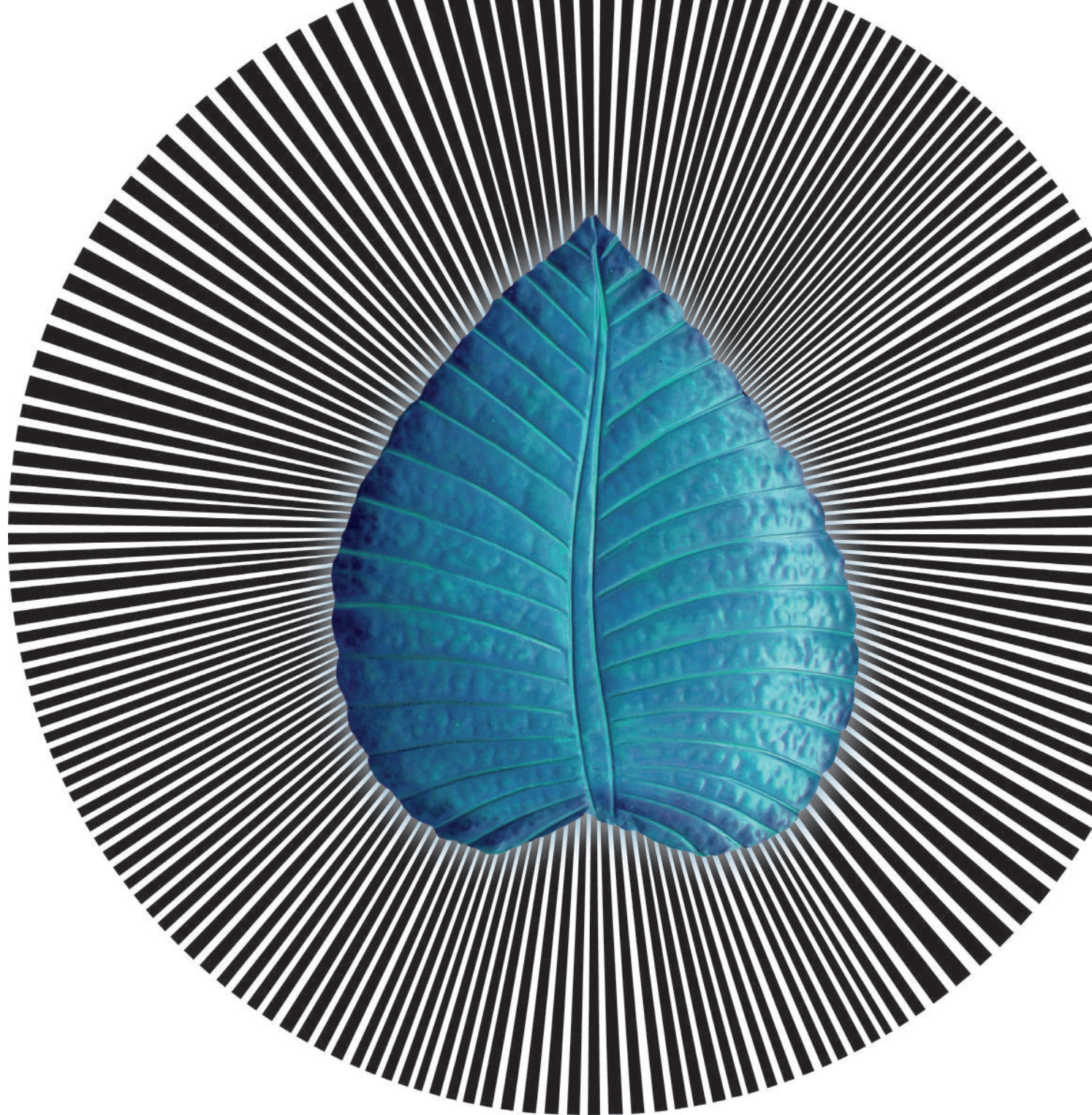
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Eden-Eden - Drawing - Cobalt turquoise ink on paper, 120 x 80 cm, 2022



CRASH POLI - Solo show
Polaris - Centre d'art contemporain, Istres - 2022/2023



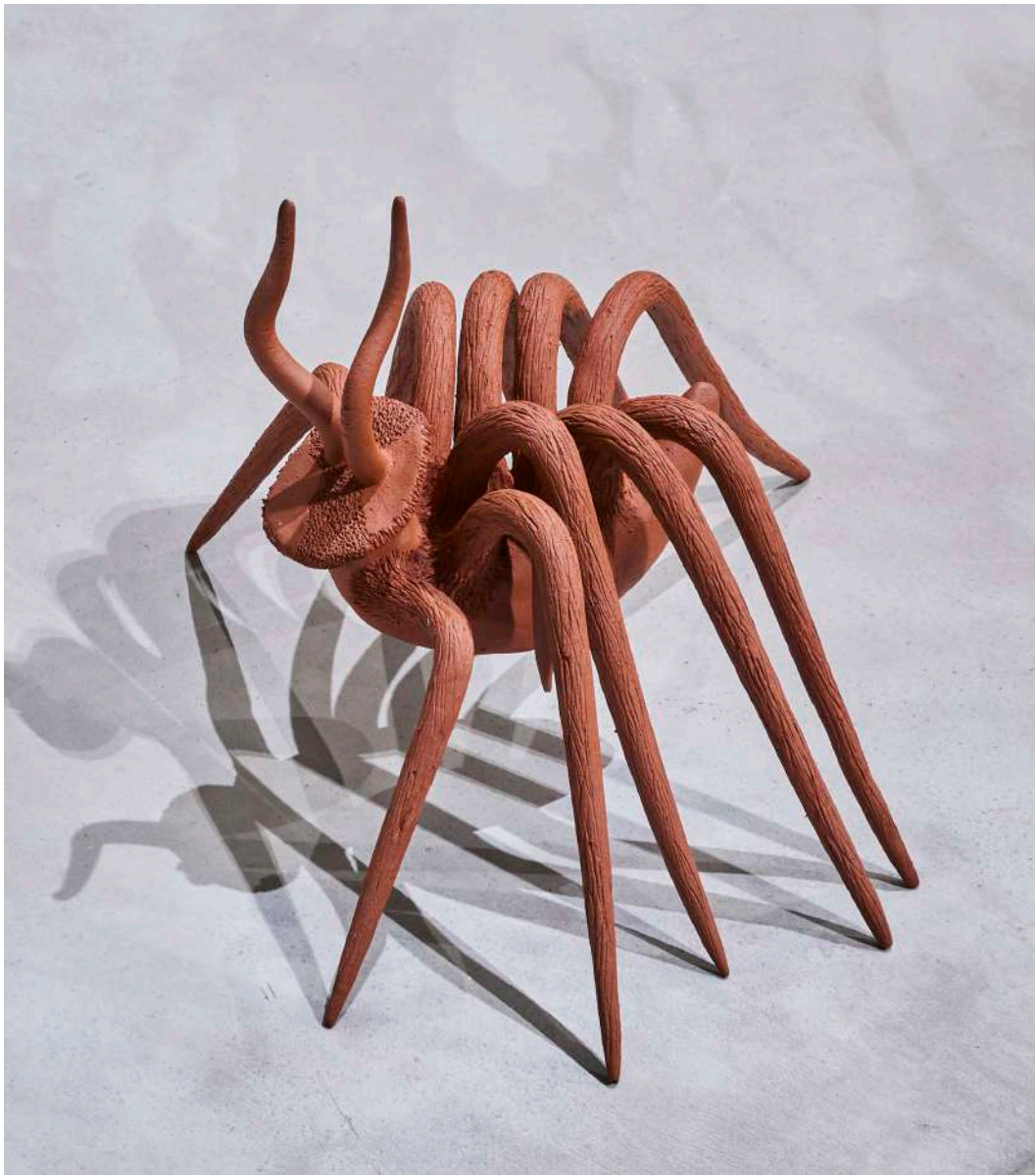
Némo

Red and white stoneware on rocks - 45 x 45 x 30 cm, 2022

Ézili

Red and white stoneware
40 x 45 x 60 cm, 2022





Spiders, 2022
Red stoneware





Crash Poli

White stoneware and concrete - 30 x 30 x 45 cm, 2022



Radio Piranhas

Pink and white stoneware - 55 x 55 x 60 cm, 2022

Chanel one
Concrete and tinder polypore
17 x 9 x 23 cm, 2022





Mushrooms

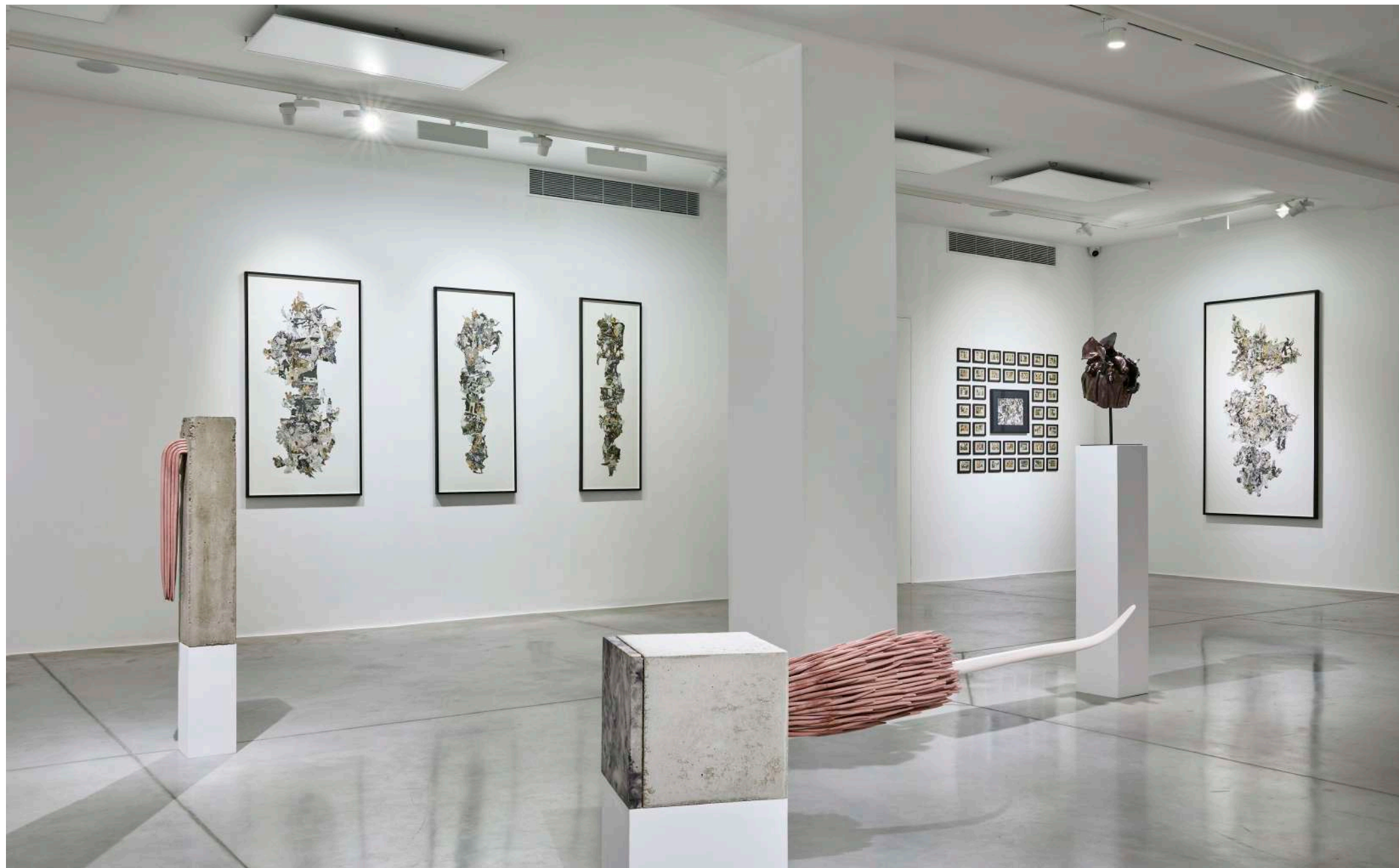
Porcelaine de Limoges - average size 25 x 20 x 25 cm, 2022



CRASH POLI - Solo show
Polaris - Centre d'art contemporain, Istres - 2022/2023



Spacebar
White stoneware and tinted concrete - 125 x 30 x 15 cm, 2022



CRASH POLI - Solo show
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Vertigo
Collages
140 x 50 cm
140 x 58 cm
2020



Vertigo
Collage, 196 x 106 cm
2020

Jaxa

Glazed stoneware
and false eyelashes
53 x 25 x 25 cm, 2022





CRASH POLI - Solo show
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Brille - Drawing - Cobalt turquoise ink on paper, 110 x 75 cm, 2022



Hongos, Drawing - Cobalt turquoise ink on paper, 110 x 75 cm, 2022



Cthulhu

Pink stoneware - 23 x 42 x 42 cm, 2020



Temazcal - Collage - 153 x 72 cm, 2020

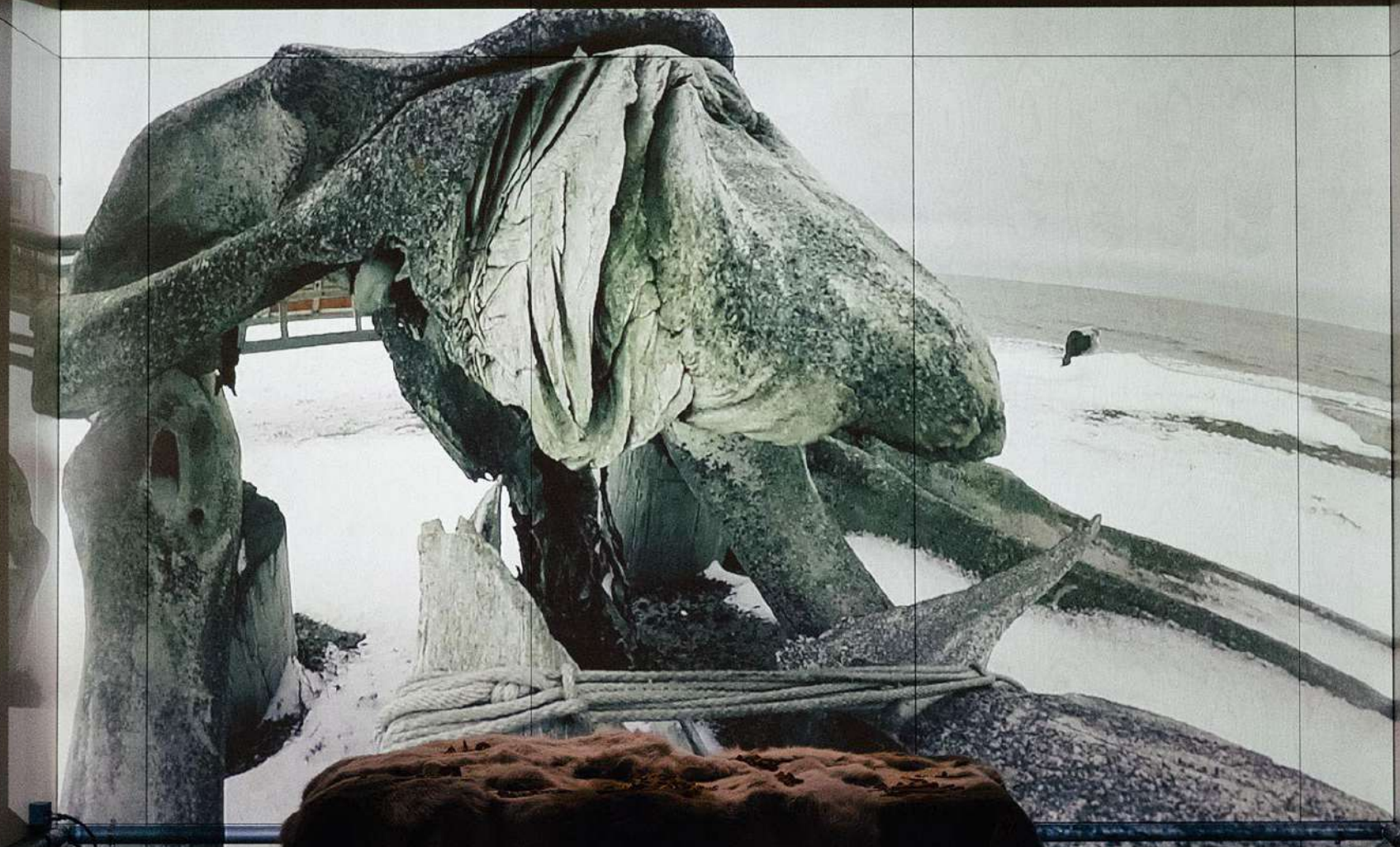


Astur

Pink and Irak stoneware - 26 x 50 x 50 cm, 2020



Titans - Collage, 60 x 75 cm, 2023



Fridge World, video 25 min, 2017

Come Hell or High Water, Terminal B, Kirkenes, Norway



Come Hell or High Water - Clay and reindeer skins, 2017



Fridge World - Vidéo, 25 min, 2017-2022

Watch the video

<https://youtu.be/OeysNVaUDh4>



Ferns from the forest of Solitude - 2017

TuSCI

2011-2020 - ARTIFICIAL INTELLIGENCE

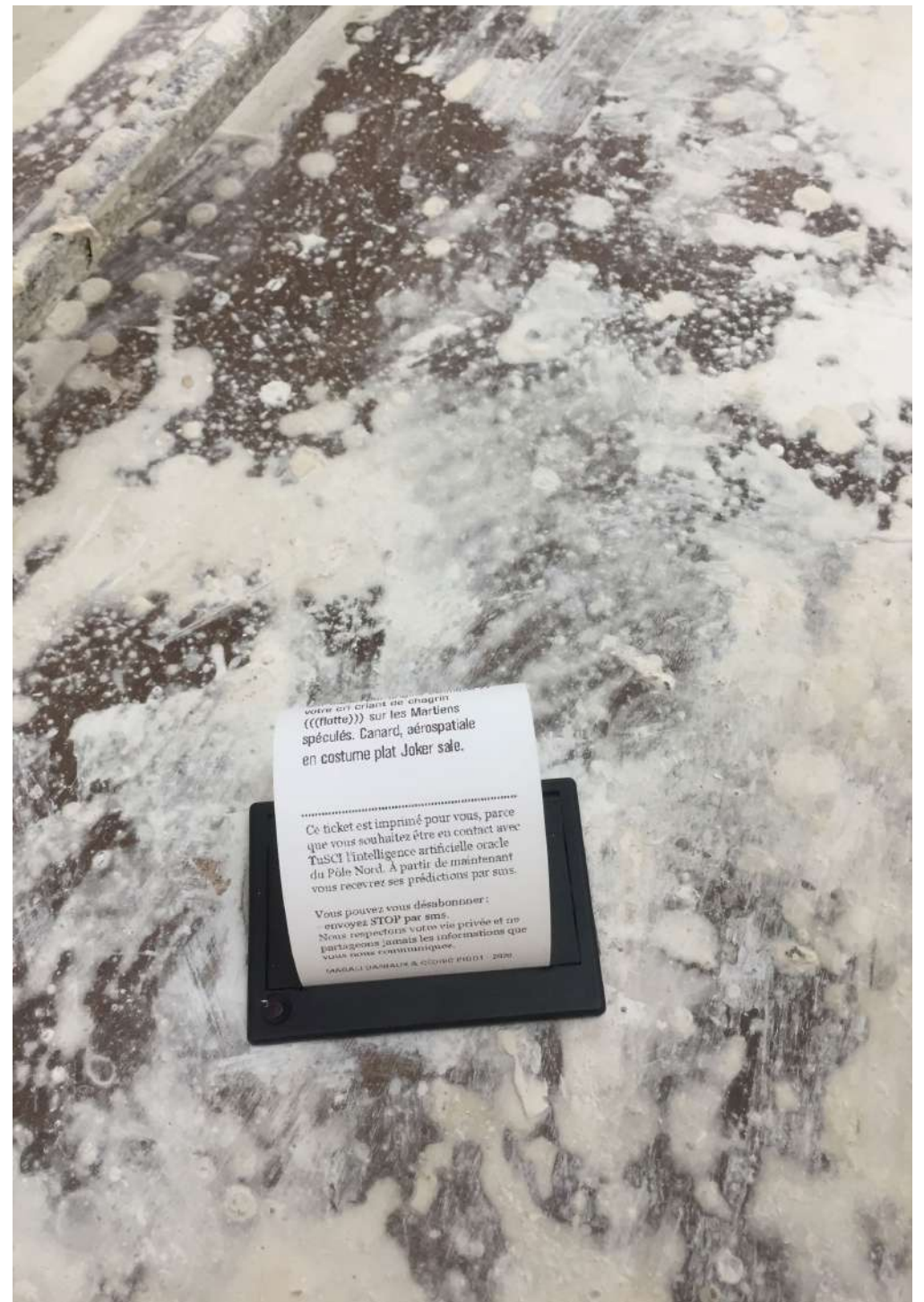
GIACOPHONE INTERFACE OF ARTIFICIAL INTELLIGENCE TuSCI

TuSCi is an artificial intelligence that send by text message on your phone, a short poem/oracle each time something happen in front of a camera we have set since 2013 in Ny Ålesund in Svalbard.

Ny Ålesund is the northernmost inhabited place in the world. This work was developed in collaboration with Guillaume Dumas the IVADO (artificial Intelligence Research and Transfer Institute) Associate Professor in Computational Psychiatry of the Faculty of Medicine at the University of Montreal and the Director of the Precision Psychiatry and Social Physiology laboratory in the CHU Sainte-Justine research center.

See 78°55N in the following pages





78° 55'N

ARCHIVES OF A VIDEO STREAM - 2012-2020

INTERNATIONAL RESEARCH STATION, NY ÅLESUND, SVALBARD

For 8 years we opened a video stream from a CCTV camera that we installed in Ny Ålesund, the most northerly inhabited place in the world. This is an International Research Station (Korea, China, Italy, Germany, India, France, Norway, Japan, etc.)

This real-time window was opened at several exhibitions.

We also activated the motion detector and began to collect videos of all the events that took place in front of the camera (the flight of a bird, gusts of snow lifted by the wind, the human presence revealed by the rays of light from the headlights of the station's vehicles...) and over the years, over the seasons, we have built up a collection of thousands of videos, a living painting over eight years of a landscape destined to change dramatically and with him all the coastal cities all around the world.





LES HEURES DILUÉES

2014-2016 KOTZEBUE, ALASKA

ARCHEOLOGIE / GEOLOGIE / CLIMATE CHANGE

The Ashcousmatic Trace:

Magali Daniaux and Cédric Pigot's *The Diluted Hours*

The Diluted Hours is an artistic project by Magali Daniaux and Cédric Pigot that brings together multiple media (performance, poetry, photography, recorded sound, and video) to encode a unique biomaterial trace—in their words, an “archeological anomaly”—as both geological and musical record. The centerpiece of *The Diluted Hours* is a vinyl record with nearly 30 minutes of original music and spoken poetry, and which is pressed with the ashes of a batch of logs the duo shipped to Kotzebue, Alaska, and then burned.

The Diluted Hours begins with a beech tree Daniaux and Pigot bought for 10 euros in the woods near Stuttgart, Germany's Schloss Solitude. They then cut the tree into logs and packed them into crates. Next, after months of failure, they finally managed to get the logs to clear US customs to arrive in Alaska. Throughout this process, Daniaux–Pigot worked with Auréade Henry, an archaeologist who specializes in the North Pacific region and works on coal.

Listening to the record, the burned-in ash subtly disrupts the duo's intricate tapestry of electronic sound and spoken word. Supported by Pigot's lush synthesizer atmospheres, Daniaux's poetic incantations sway from the cosmological (“decomposed – ceremonies from planets to planets”) to the microscopic (“molecules dabbed with figures and spaces”), while buttressing the geological, personal, mythical, and zoological. Interrupting their delicate texture, the soft scratching of the ash against the record



The Diluted Hours, Anchorage Museum, Alaska 2016



needle produces an intermittent jolt of the indexical amid an otherwise affect-laden terrain. This mildly exaggerated “crackle ‘n’ pop” artifact resonates with the ordinary sound of fire crackling and popping, a figure central to the genesis of Daniaux–Pigot’s project. Yet beyond purely metaphorical congruence—found, as another example, between the rings of the tree and the grooves of the record—Daniaux–Pigot’s LP traces material remains. Their vinyl record becomes a geological record.

The Diluted Hours insists on this radical trace, a record that unites cause and effect. Historically, recording technology has been understood as introducing the philosophically significant ability to remove sounds from their sources, to dissociate acoustic effects from their proper causes. French composer Pierre Schaeffer, riffing off of Pythagoras, called this acousmatics. By physically reinscribing the ash remains into the recorded medium, Daniaux–Pigot fuse together sonic-geological cause and effect, suggesting what we might be tempted to call an ashcousmatics.

G.Douglas Barrett, 2016

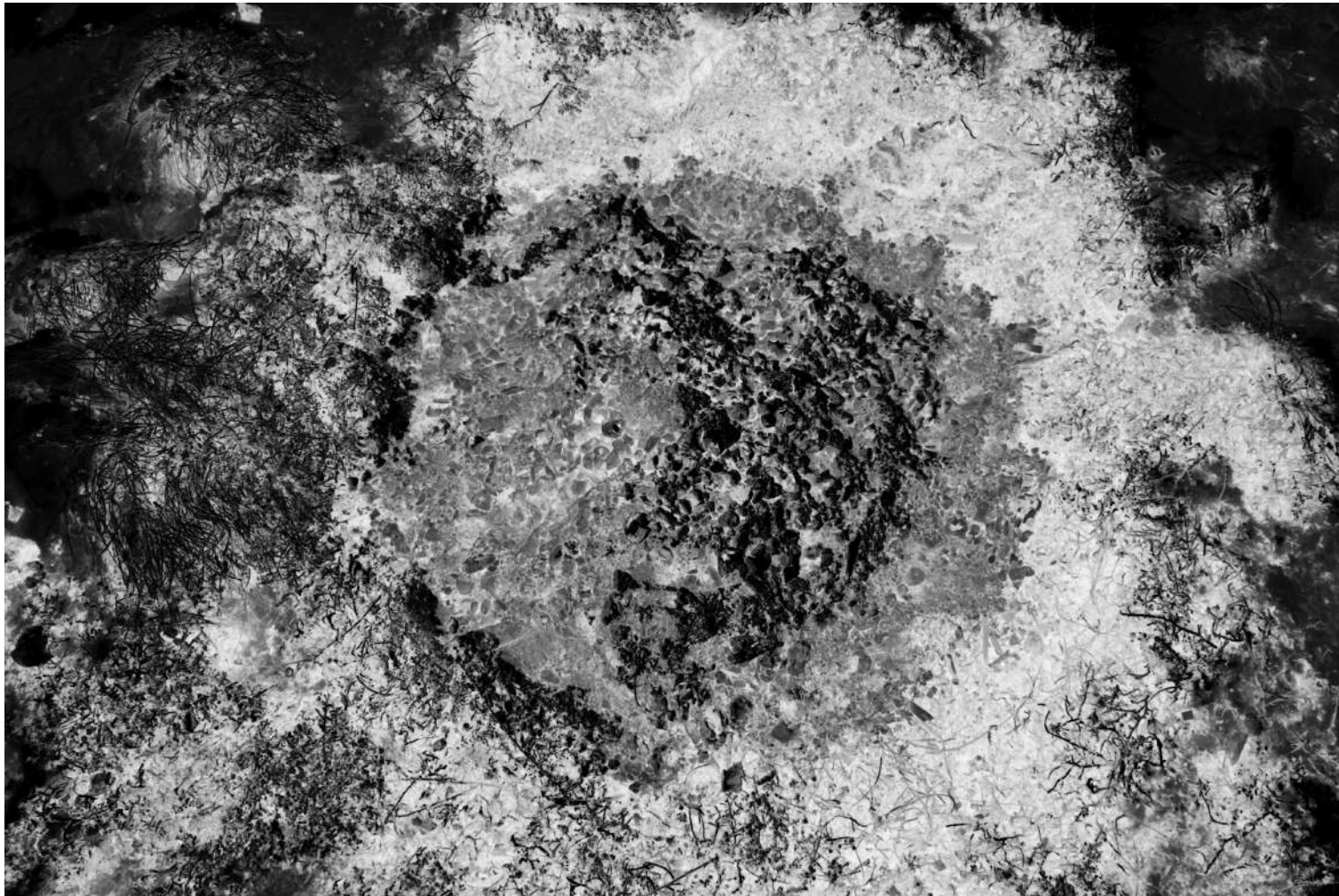




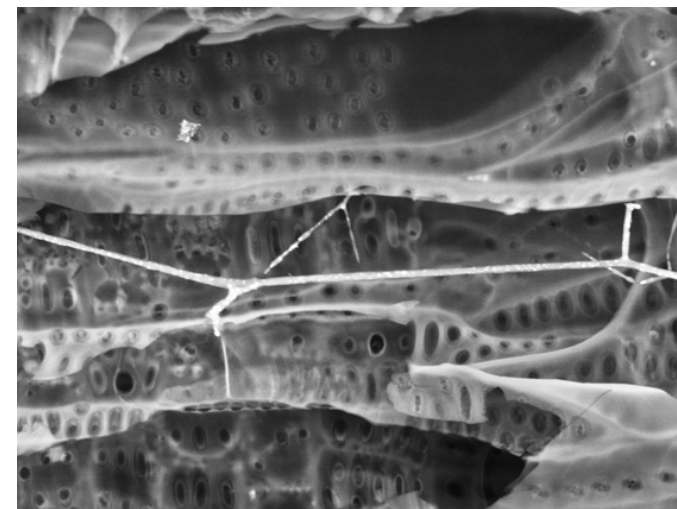
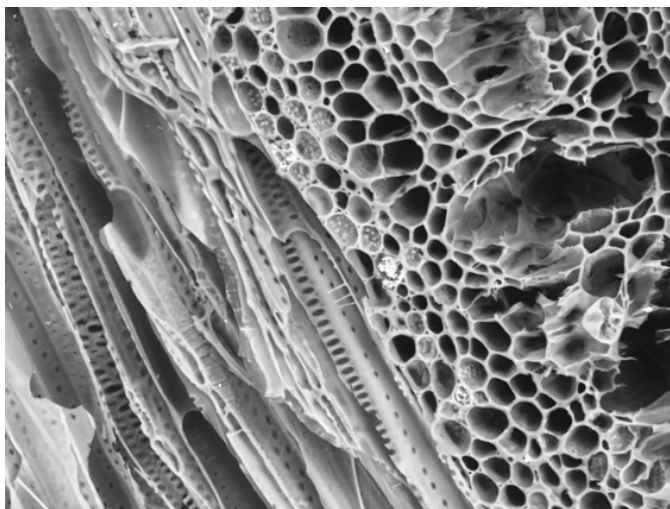
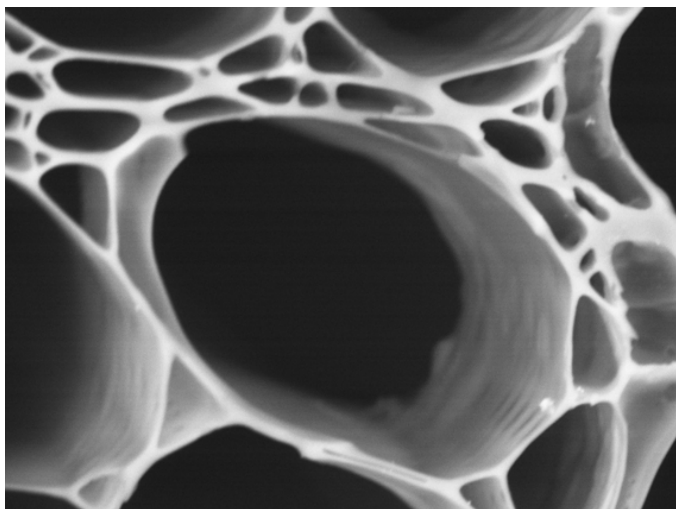
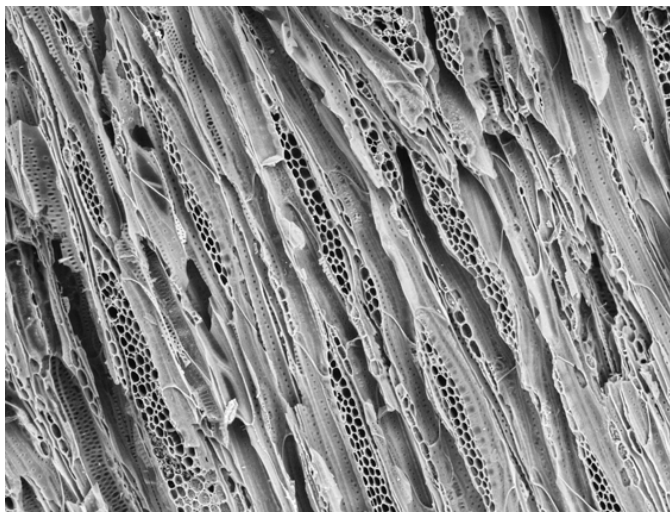
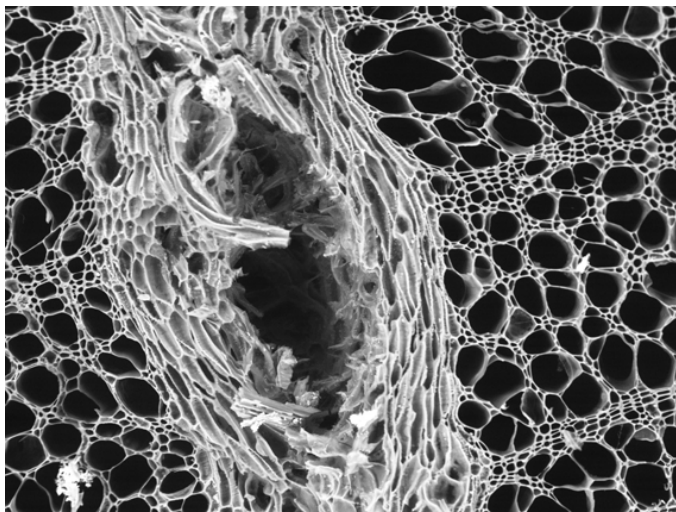
Manufacturing a trace on planet Earth, Kotzebue, Alaska, 2015



MANUFACTURING THE FUTURE
Video, 12 min, 2016



TRACE ON PLANET EARTH
Photograph, 70 x 105 cm, 2016



Kotzebue batch, 2015.
N66°50.629' - W162°34.798'
Wood charcoal macro remains under microscope
with magnifications between 200 and 3000.

Transversal section of Beech (*Fagus sylvatica*).
 Radial crack on the ray created by a fast release
 of the wood water content.

Transversal section of Beech
 (*Fagus sylvatica*). Pore.

Tangential section of Beech
 (*Fagus sylvatica*). Vessels and rays.

Tangential section of Beech (*Fagus sylvatica*).
 Vessels, rays and broken perforation plate.

(*Fagus sylvatica*). Vessels and rays.
 Tangential section of Beech (*Fagus sylvatica*).
 Vessels, rays and broken perforation plate.

Radial section of Beech (*Fagus sylvatica*).
 White hyphae made by decay fungi eating up the
 wood. We may be able to conclude that the ones
 who built this fire were used dead wood instead of
 felling a living tree.



N66°50.629' - W162°34.798', 2015 Vinyl record + ashes
 Face A : The Diluted Hours, sound poetry
 Face B : Icann's hands, music
 Limited edition of 50
Anuuuuraq, 2016
 Limited edition fo 10
 Printed wearable with a lateral pouch and printed both side.
 EXP.edition, Demian Bern, Stuttgart.





Hollywood - Video, 12 min, 2016

Watch the video

<https://vimeo.com/42506501>



Light shoot - Video, 12 min, 2012

Watch the video

<https://vimeo.com/42476906>

DEVENIR GRAINE

2012-2016 SVALBARD, LONGYEARBYEN

“Magali Daniaux and Cédric Pigot explored the confines of the fridge world, this air-conditioned and climate-controlled world in which humans gravitate. In the frozen eternity of the mountains of the Far North stands a safe containing all the seeds of the world.

How does life perpetuate itself in the fridge world?

How does it survive in the hell of the Anthropocene?”

The last decade we were working in the Arctic areas, interested in the effects of climate change, food security, the commodification of life (patenting life), the management of fossil resources, geopolitical issues, the transborder relations between Norway and Russia.

In 2010 we go to Kirkenes, a small town, North Norway/ Russian border. With the melt of the ice cap there are opportunities for new sea routes in the Arctic (safer/shorter). As Singapore made its wealth with its geostrategic position on the trade sea routes, Kirkenes with its deep sea harbor could soon become a commercial hub for global sea trade. We are interested in the notions of center and periphery.

Peripheries: where food and energy are produced, and this will be of a great importance in the times to come. Food and energy.

In the remote archipelago of Svalbard lies the Svalbard Global Seed Vault, a place the BBC has called the Doomsday seed vault.

This bank in the shape of a vault is keeping a double of all the seed for food from all around the world. It was built to resist a nuclear attack but soon be flooded by the melt of the permafrost.

Becoming Seed is silent protest. We are both huddled, trying our best to become seed, searching eternity near this ark. The title “becoming Seed” is a nod to Deleuze and Guattari’s concept of “becoming animal¹”, considered in a contemporary vegetal perspective: active immobility and invisible resources².

1— Gilles Deleuze & Felix Guattari 1980. A Thousand Plateaus. Trans. Brian Massumi. London and New York: Continuum, 2004. Vol. 2 of Capitalism and Schizophrenia. 2 vols. 1972-1980. Trans. of Mille Plateaux. Paris: Les Editions de Minuit.

2— Francis Hallé, Éloge de la plante, Pour une nouvelle biologie, éd. Seuil, octobre 1999.



DEVENIR GRAINE

Action in front of the Svalbard Global Seed Vault,
Longyearbyen, Svalbard. Video, 12 min, 2012.

Watch the video

<https://youtu.be/HICkND3hz0o>

GLOBAL SEED VAULT

VIRTUAL REALITY - 2016

This experience proposes to imagine the Arctic as a giant “back-up”, a massive backup space for a biocentric humanity evolving in climate-controlled environments designed to order. “The fridge world”, a promise of death and eternity.

The Vault is empty, there is no seed, but at the very bottom is the Extraflower which broadcasts The Beep of the Soul, the voice of the last human on Planet Earth who describes the world around him in a kind of ecstasy.

Watch the video

<https://youtu.be/aPMWN5QgeVI>

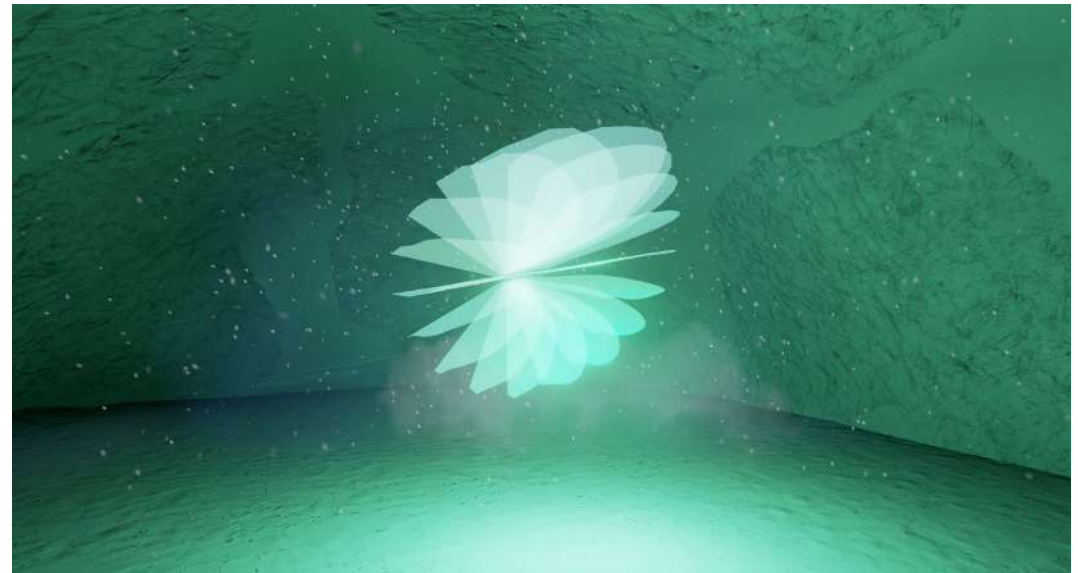
Listen to the Beep of the Soul

<https://daniauxpigot.bandcamp.com/track/the-beep-of-the-soul>

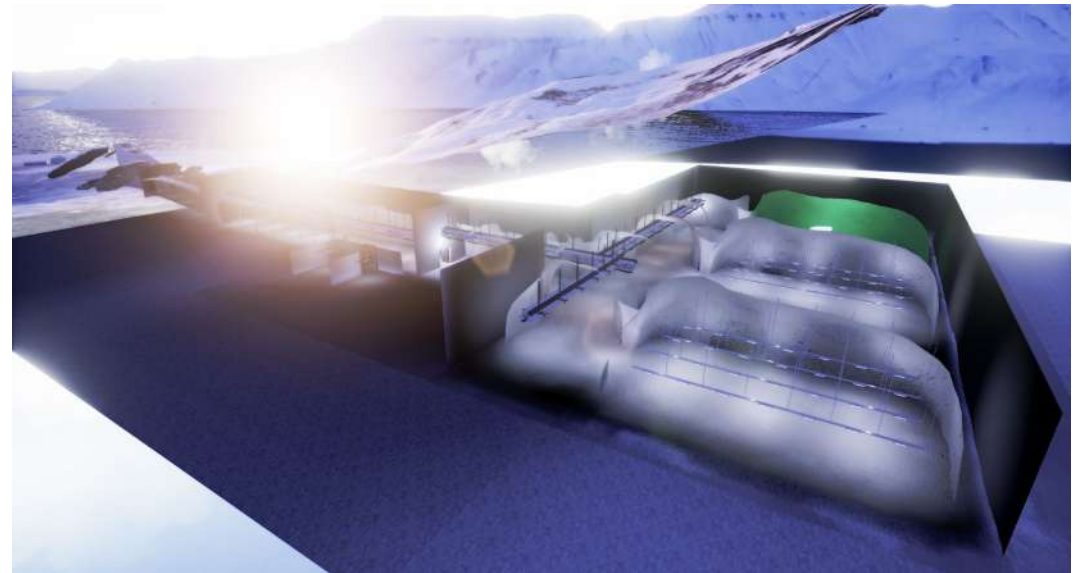




Global Seed Vault - Virtual reality, 2016



Global Seed Vault - Virtual reality, 2016



Global Seed Vault - Virtual reality, 2016

SEED

FRAGRANCE, 2013

Cocktail of Aldehydes which bring strong ionized notes, menthol for freezy notes and norlimbanol to give to the scent a technological aspect.

SEED is a poetic gesture, a reflexion on the empty, of the materiality of an artwork, an attempt to deal with the idea of conservation and climate-controlled environments.

This fragrance was developped with the nose Alexandra Monet
<https://www.instagram.com/alexandra.monet.perfumer/>

