



Le collectif Contrefaçons,
création de projets culturels présente :

taille unique (printable)

This era of Information technologies and globalization has shaken our relation with the image, making possible not only an unprecedented data flow but also the exercise of exhibitions without any physical space. Ways of shifting objects through the space using telecommunication bias and the perception of this networking world grant a great importance to the “distance” in today’s art making.

Separating one thing or one person from another, the distance takes place in both space and time. The so called “network art”, based on the exchange and relationship between people, includes many artistic activities those which use ways of communication as creative process, means and medium. By allowing (almost) unlimited stockage, update and multiplication, the digital age overcomes the space-time boundary.

In his essay *The Work of Art in the Age of Mechanical Reproduction*, Walter Benjamin develops the aesthetic theory according to which the apparition of contemporary art work lies in its mass reproduction, its perception and the collective appropriation. Intrinsic criterion of the aura (authenticity and originality) which defies the traditional art work becomes questionable. According to Benjamin, the aura degeneration caused by the reproducibility would be what characterizes a new audience and a further collective implication.

Some graphical creations can be multiplied without losing their status of original work, still the law forbids the exceeding of a certain amount of prints otherwise they would no longer be considered as originals but only reproductions. Printing unlimited number of art works makes them worthless. They would then leave the artistic field to enter the consumption one. Duplicable art works also challenge the act of unique creation opening the door to freedom, radicalism and experimentation with the help of mediums redesigned to suit each format. These duplicable arts highlight above all the spread of the artist's idea.

In the digital age, we can see that the artists are taking new postures toward the concept of originality especially in the online artistic activity. Too often, the production of digitalized document still depends on its material status, original work, printing technics and also on the author's singularity.

Contrefaçons tries to question the concept of original artwork and its authenticity by inviting artists to work on the A4 format. Regulated by the International Organization for Standardization (ISO), the A, B and C formats are designed to keep the same paper proportion when its length is folded or cut in half without any lost not only during the guillotining but also during the fabrication by folding, assembling, enlarging and trimming. Even if this rectangular format (21 x 29.7 cm²) is replaced by the US Letter format (21.6 x 27.9 cm²) in North America and some Latin American countries, it is still the most widely used format in the world.

By encouraging reflections on the file universalization, the project *Taille Unique [Printable]* aims to create and worldwide artist network. These artists are invited to send an e-mail with their artworks within the limited format of the A4 paper(s). The work will only exist digitally until *Contrefaçons* prints and shows it. The printed version and the digital one have no distinction regarding their authenticity. These A4 "paper" can be shown indifferently online or on physical walls. Printing only gives them their materiality but does not make them any more authentic than the digital object: each and every reproduction of the artwork is an original work.