



I WILL SLEEP WHEN I'M DEAD

A VIRTUAL REALITY ARTWORK BY JEANNE SUSPLUGAS

« One need not be a chamber to be haunted,
One need not be a house;
The brain has corridors surpassing
Material place.

Far safer, of a midnight meeting
External ghost,
Than an interior confronting
That whiter host. »

Emily Dickinson

I will sleep when I'm dead is a dive into the brain, a navigation by sight amongst neurons and synapses. The visitor gets lost in an infinite maze and crosses paths with «thoughts» materialized by drawings looking like pictograms. An intimate head to head, closely psychoanalytical, that introduces to an intense and a unique experience.

CONCEPT

« I will sleep when I'm dead » several words borrowed from Bon Jovi reveal a lot about Jeanne Susplugas' work, the brain and our thoughts, so difficult to tame.

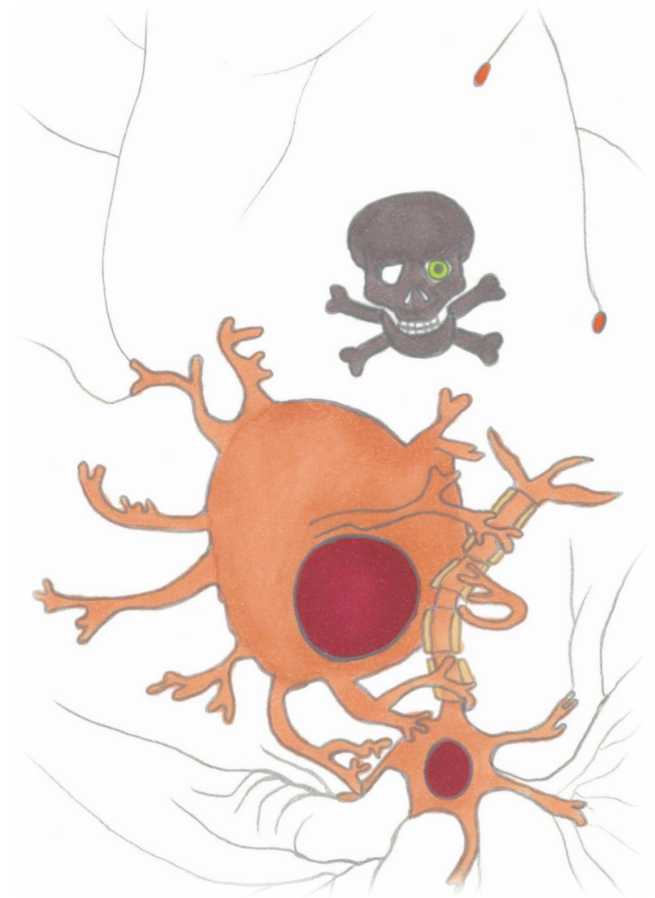
Thanks to the «techno-magic» of virtual reality, the viewer dives into a skull amongst neurons and synapses, gets lost in an infinite maze and crosses paths with «thoughts» materialized by drawings looking like pictograms. It is an intimate head to head, almost psychoanalytical which introduces an intense and unique experience.

Submerged in the brain, tortuous, sometimes foggy, the audience will have to follow, at their convenience several journeys related to their thoughts. According to a bundle of «narratives», everyone will be free to experience their own mental journey.

Scenography

Depending on the possible available space, the experience can be presented as an installation (set + VR experience) or only as VR experience.

The visitor enters a primal space of experience, a minimal set, stylized, adaptable.



STATEMENT

The project is developed around the link between the house and the brain.

The brain is far from having revealed all its secrets and in order to understand its dysfunctions, it is essential to unravel its mysteries. Recent scientific studies should make it possible to find new ways of prevention or even treatment of neurodegenerative diseases or behavioral anomalies, as well as sensory deficits.

This project is based on scientific research that emerges in a sensitive and emotional way.

It is above all a mental space, the nerve center of thought.

Whether it's the artist's hair (*Hair*, homage to Gordon Matta-Clark), tree branches (*Arbre généalogique*), synapses (*In my brain*) or molecules (*Disco ball*) ... it's about ramifications.



Hair (Tribute to Gordon Matta-Clark) 2010-2018. C-print



Flying house 2017. Mixed media

Addictions and phobias are linked to the brain and nestle in loops that are difficult to get out of. Susplugas's work evokes confinement and addiction, in its most diverse forms and very often from a psychological perspective.

The house is a recurring element in her work, as a symbol of intimacy, of self-reflection. It appears as a refuge but also a theater of joy, boredom or violence and never ceases to be distressing, reassuring, gentle, violent and oppressive.

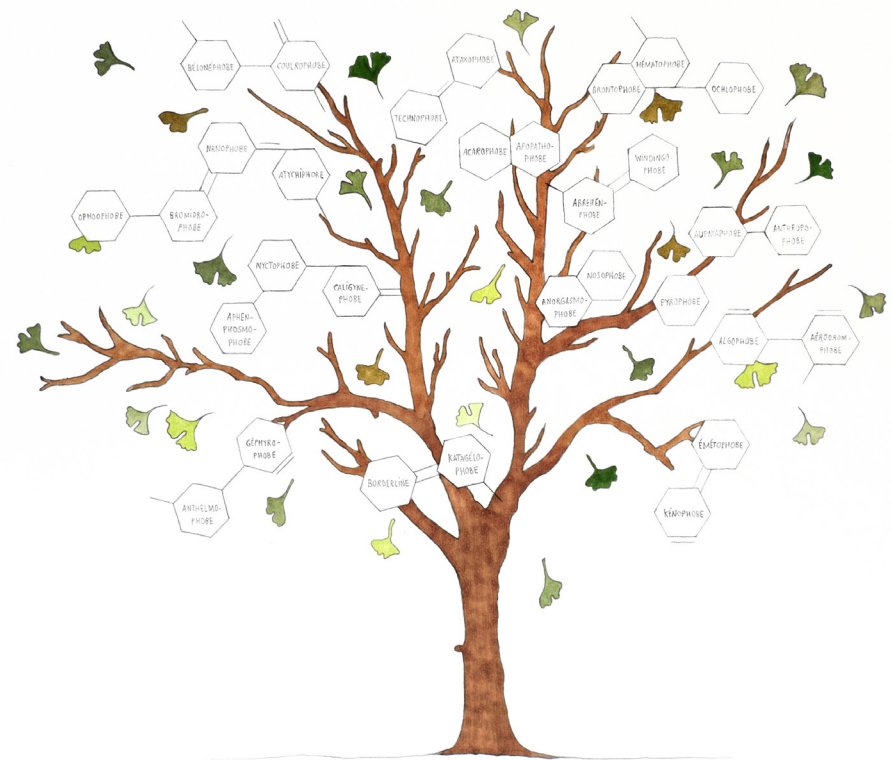
This is what the *Flying house* portrait series evokes, testimonies in response to the question «What would you take if you had to leave your home in a



Flying house (P) 2017. Ink on paper

hurry with the idea of never coming back?» «. These houses which fly away with our objects / crutches, are as absurd as they are disturbing. Certain objects prevent the house from flying to new horizons. This series questions our relationship with the intimate, with inhabited, fantasized space, our dependence on objects of the present and the past.

This questioning of the past is the basis of the *Arbre généalogique* series of drawings. We carry the weight of our past and of family pathologies. This series refers to the genogram used in family therapy and psychiatry. On these trees, people's names have been replaced by their pathology - taken from real testimonies, they go towards a form of fiction.



Arbre généalogique 2012-2019. Ink on paper

This social dimension is present from the start through various series such as *Open your bag* (in 2002 - Jeanne Susplugas asked people what they had in their bag, in particular their medicines) or more recently in *Nature morte* (ceramics from a photo series, taken in the early 2000s, of fruit baskets and other storage compartments in which blisters, tubes and other boxes of medicines can be slipped).



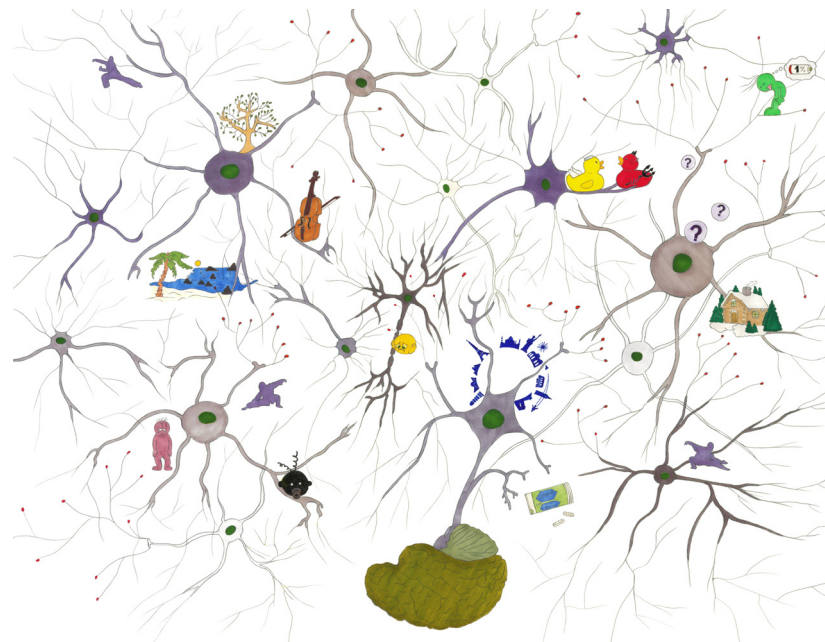
Nature morte 2012-2019

For several years, she has been collecting thoughts, whether ad hoc or recurring, which she endeavors to transcribe in the series of drawings *In my brain*. A cartography of thoughts sometimes resembling «pictograms», easily understood, to create a «universal language». For this, she is inspired by images found on the internet that respond to the way people imagine death, joy ...

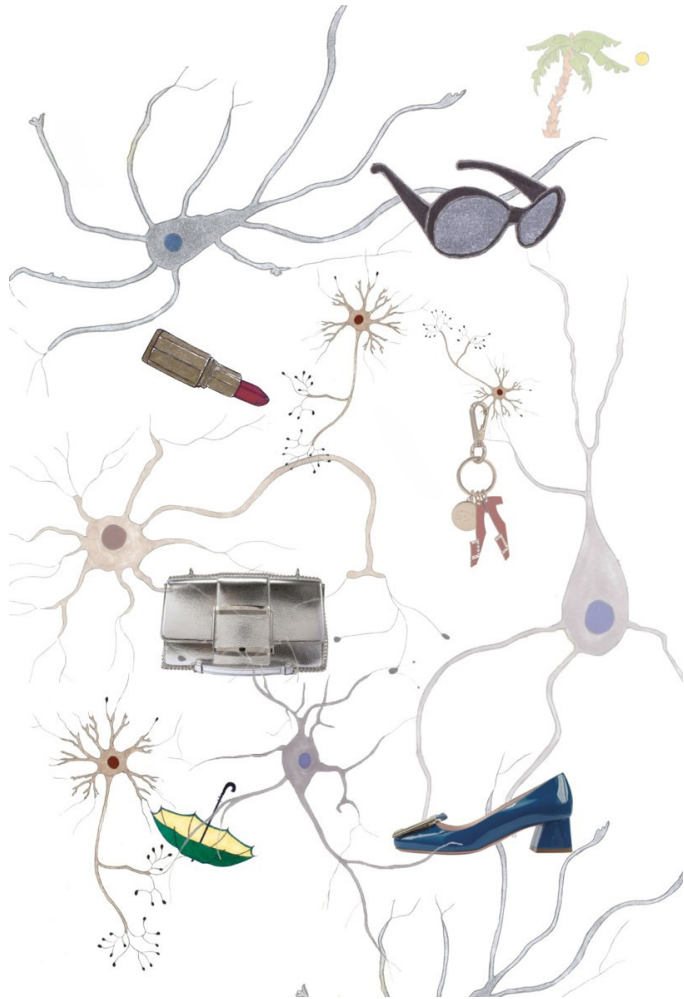
glo-Saxon expression, think differently, take a step aside. And that's what it's all about, seeing the world differently, from a new perspective. A world through a helmet that opens up endless invitations to us.

These thoughts question us when they don't keep us from moving forward or sleeping, *I will sleep when I'm dead*.

These drawings developed an «extension» with the sculpture / installation *Thinking outside the box* which illustrates the eponymous An-

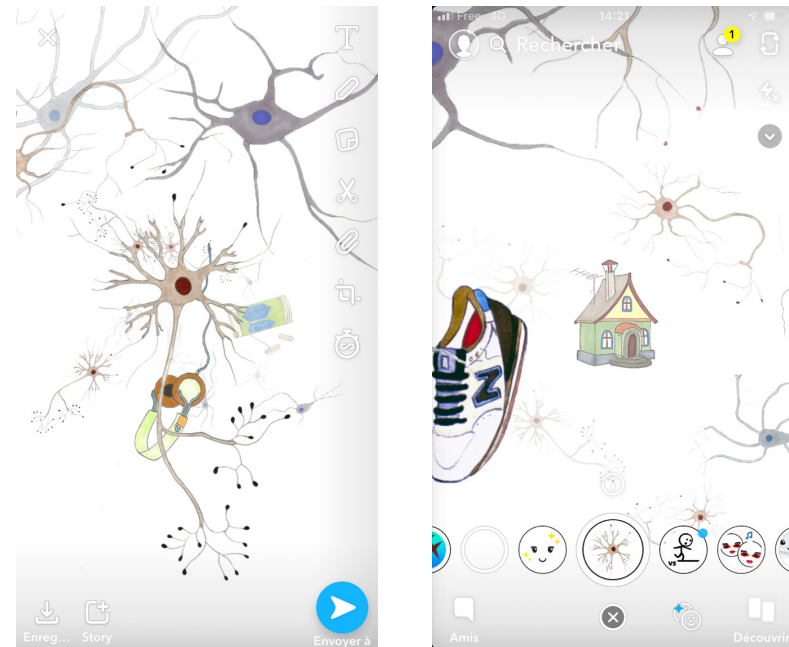


PROJECT HISTORY



Roger Vivier project, Paris

For the Crazy Digital Experience Exhibition Tech me to BM event! (2019) at Bon Marché (Paris), Jeanne Susplugas collaborated with stylist Roger Vivier. She offered a dive into the buyer's brain. Using the Snapchat app (a free photo and video sharing app), the user looks at the phone, eyes wide, and the dive begins. It's the action - opening your eyes wide - that starts the dive. We enter his brain. His thoughts travel rapidly through neurons and synapses.



She then adapted this project for a more personal experience. The journey is made through his universe to arrive at random at a refuge house.

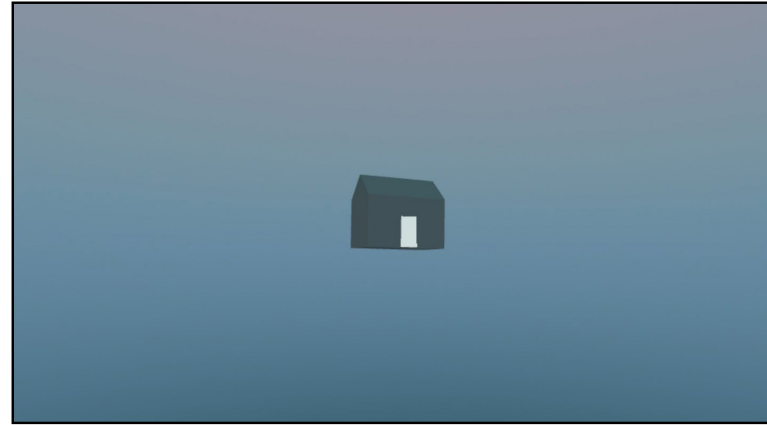
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TEASER

<https://www.facebook.com/watch/?v=713400632592934>

In the helmet, we find the entire exterior decor: a small Levitating house. This is the starting point for the experience.



The experience opens up to a constellation of neurons and thoughts.



Neurons and thoughts come together.



EXHIBITION FORMAT

The experience can be shown as an installation. A modular house / screen that can adapt to many spaces.
Count at least 8 m².

Behind the «decor», two swivel armchairs, sober and comfortable, welcome visitors to live the experience in an intimate and comfortable way.



Views : *J'ai fait ta maison dans ma boîte crânienne*, Ardénome, Avignon, 2020

SOUND

The sound was produced by French composer Vincent Lagadrillière / Superpose Studio.

A sound has been created for each «active» thought. In addition to providing a sensory dimension, it strengthens the social dimension of the experience.

The composer worked on a sound material borrowing from sound design and musical composition.

He summoned real, organic sounds and confronted them with pop, hip-hop, electro sound compositions.

A strong, colorful, contrasting sound that leaves room for the imagination.

TECHNICAL DESCRIPTION

The experiment was created with the UNITY software.
Ambulation is possible thanks to the eye tracking system.

The experiment is to be done with the QUEST2.

BIOGRAPHY JEANNE SUSPLUGAS

Born in Montpellier. Lives in Paris, France.

Committed, Jeanne Susplugas' approach takes on all forms and all strategies of confinement. She pursues questioning the relationships between the individual and itself as well as with the others, while facing an obsessive and dysfunctional world.

She explores different mediums - drawings, photographs, installations, sculpture, sounds, films - as many languages that enrich one to another to create a singular aesthetic, attractive in appearance, moreover quickly disturbing and creaky. A multifaceted, transversal work, very coherent and precise that places the viewer in front of contradictory sensations - troubled and reassured, worried and serene.

Her work has been widely shown in France and abroad.

Monographic exhibitions have been dedicated to her in places such as the Emily Harvey Foundation in NY, Maréchalerie Art center in Versailles, Musée du Sart Tillman in Liège, Centre d'art Le Lait in Albi, Magacin gallery in Belgrade, Ardénome in Avignon (Part of Chroniques Biennale), Wyspa Institut of Art in Gdansk, CAB Art center in Grenoble, Piscine-Musée d'Art & d'Industrie in Roubaix, Château de Servières in Marseille, CAC in Istres, MOCCA-Museum of Contemporary Canadian Art in Toronto, Musée Fabre in Montpellier.

She has also participated in numerous group exhibitions : Villa Medici in Rome, Palazzo delle Papesse in Sienna, Fresnoy National Studio in

Tourcoing, MAM in St Etienne, Grenoble Museum, Shanghai 21st Century Minsheng Art Museum, Maison rouge-fondation antoine de galbert in Paris, FRAC Haute-Normandie, Margaret Lauwence gallery in Melbourne, Marymount Manhattan College Hewitt Gallery in NY, Art in General in NY, or KW in Berlin.

Her work has been shown in international venues as Alexandria Biennial in Egypt, Nuit Blanche in Paris, Constellation (pre-opening of Centre Pompidou-Metz), Dublin-Contemporary, International Videonale in Detroit, Dashanzi International Art Festival, SOS 48 (Festival Internacional de Accion Artistica) in Murcia, 100 artistes dans la ville-ZAT 2019 in Montpellier.

Her films have been selected for festivals as Hors Pistes (Centre Pompidou, Paris), Locarno International Festival, Miami International Festival, Festival Images in Vevey (S), Les Instants Vidéos in Marseille or Les Rencontres Internationales Paris/Berlin/Madrid.

Articles have been devoted to her in magazines and newspapers as Art Press, Art in America, The New York Times, Le Monde, Le Figaro, Flash Art, L'œil, Beaux-Arts Magazine, BT, Corona Boreal, M le Magazine du Monde, Le Quotidien de l'art, La Libre Belgique, Dare, etc.

Nominated for various awards, she receives the Opline award, the Philips-Arts-per award and the support of FNAGP, FNAC, DRAC Ile-de-France, Fondation Thaillywood, Fondation Villa Seurat among others.



DIFFUSIONS

J'ai fait ta maison dans ma boîte crânienne, Ardénome, Avignon, oct. 2020- février 2021 (part of *Biennale Chroniques*)
Festival ON 2020, Arles

PRESS

HAMBURSIN Numa, Jeanne Susplugas, in *Art Press*, Dec.2020-Jan.2021

COUGY Jean-Marc, *J'ai fait ta maison dans ma boîte crânienne*, in *En revenant de l'expo*, 2020

FRESNAYE de la Marie, Jeanne Susplugas : quand l'expérience de la réalité virtuelle rejoint le pire scénario de confinement !, in *FOMO-VOX* & in *9Lives*, Nov.2020

PARRY Dominique, L'exposition de l'artiste Jeanne Susplugas en stand-by, in *La Provence*, Nov.2020

BROADCASTS

J'ai fait ta maison dans ma boîte crânienne, Ardénome, Avignon, Oct. 2020- Feb.2021 (part of *Biennale Chroniques*)
Festival ON 2020, Arles

WORKSHOPS

J'ai fait ta maison dans ma boîte crânienne, Ardénome, Avignon, Oct. 2020- Feb.2021 (part of *Biennale Chroniques*) organised by French Tech
<https://vimeo.com/488484901>

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