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## Biographies

### Artist Bio

## *Manuel Chantre*

Manuel Chantre is a New Media artist and composer. He has a BFA in electronic music from Concordia University, a BA from Laval University and DEC in Sociology and Psychology, Collège de Limoilou. He is interested in the deconstruction of cultural symbols to create works at the crossroads of sensory experience, fiction and commentary. Since 2004, his works have been co-produced by renowned international institutions in media art, including the Society for Arts and technology [SAT] (CA), le Mois-Multi (CA), Vidéographe (CA), Eastern Bloc (CA), le Festival du Nouveau Cinéma (CA) and are presented by the International Digital Arts Biennial of Montréal (CA), Mutek(CA), Elektra Festival (CA), Mapping Festival (CH), The National Taiwan Museum of Fine Arts, Video Pool (CA), Le Labo (CA), WORM (NL) and STEIM (NL).

### Curator Bio

## *Jim Riley*

Jim Riley is a Burlington, ON, based video artist and independent curator. His art practice is a blend of documentary evidence, personal ideology, social commentary and artistic investigation. His recent art practice involves public art and gallery video installations. He has a BA from Brock University. He has exhibited his art for more than twenty-seven years in Canada and the USA. Some of Riley's video art is represented by V tape Distributions, Toronto.

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Manuel Chantre

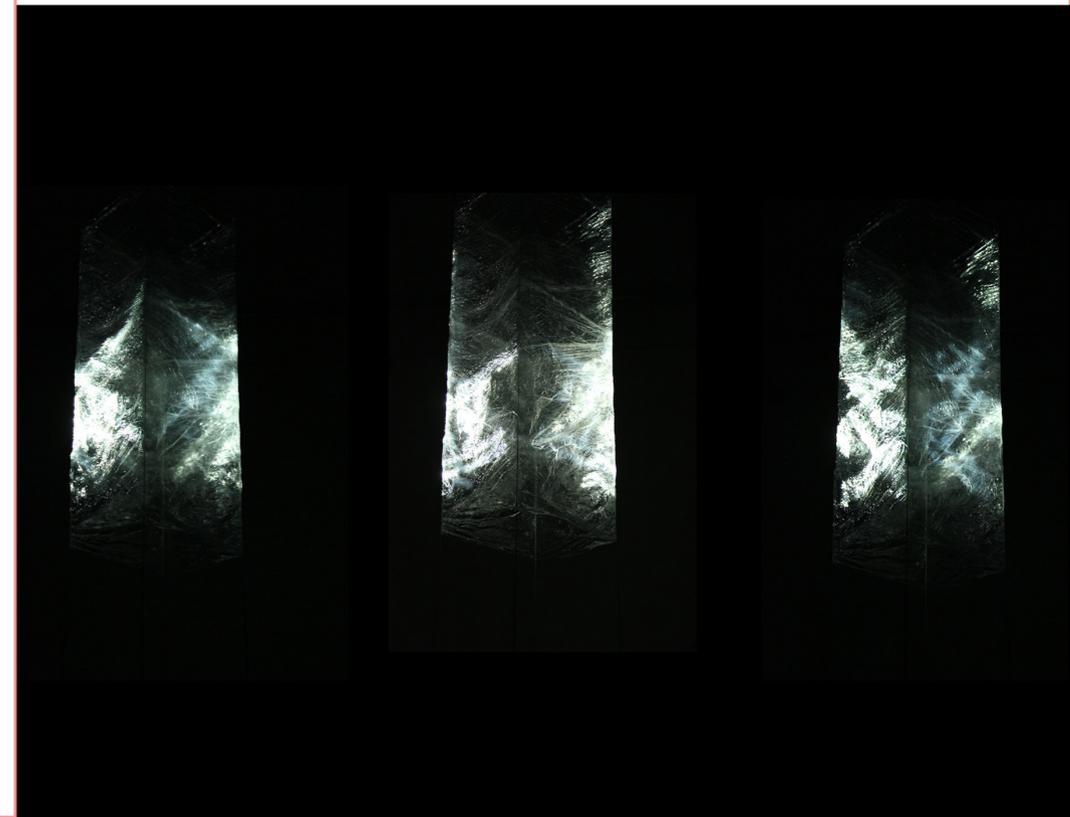
# TRIPLE<sup>3</sup>

Curated by Jim Riley

**September 12 - October 11, 2014**

*Opening: Friday, September 12, 7-10 pm*

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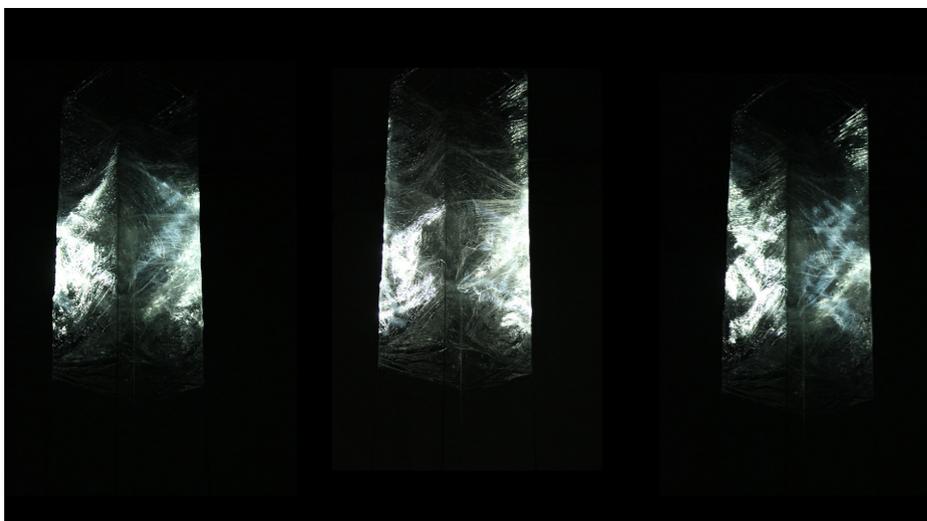


Image Credit: Manuel Chantre .Triple<sup>3</sup> installation 2014

Black box (cinema), white box (gallery) and small box (Internet) are three criteria that have been used when discussing the interrelationships within media arts. Cinema has certain characteristics such as a darkened room and high quality speakers with comfortable seating, as a means for presenting film. Galleries have pristine, dramatically lit, white walls for wall art, sculpture or installation art.

Not only have galleries been occupied by film/video and stereophonic sound, but artists like Manuel Chantre are darkening the walls of galleries for their New Media installations.

“He explores notions of movement as well as reflection and refraction of light on translucent screens.”

Chantre states that the black walls act as screens to reflect his moving images. His installations are not intended for a viewer comfortably seated in a cinematic chair, absorbing a narrative. Chantre intends the audience to be actively interacting, rather than viewing passively. He connects this interest to his earlier audio performances, in which the audience physically demonstrated their appreciation as the electronic music changed. He sees the audience’s involvement in his installations as a learning exercise.

He explores notions of movement as well as reflection and refraction of light on translucent screens. As part of this process, he has moved from representational imagery to more abstracted forms. Chantre states that it is his interest in media and 3D software technology that has led him in this direction.

Chantre’s own experience as an artist is based on ongoing education, as new technology changes. He has used residencies to develop his art practice, adding to his knowledge and skills through collaboration with others whose specific skills are shared with his own. He is developing his art practice in a similar way to long-established collaborations by other Montréal media artists such as Michel Lemieux and Victor Pilon (Limeux Pilon 4D Art). One work leads to the next, and challenges are resolved and integrated into the next installation.



Image Credit: Manuel Chantre .Triple<sup>3</sup> installation 2014

“Double” is the direct ancestor of “Triple3”. The appearance of holographic forms is created by the use of wires, tension and a film surface through which light travels. The light passes through the film and around the blackened wall that act as a painter’s canvas.

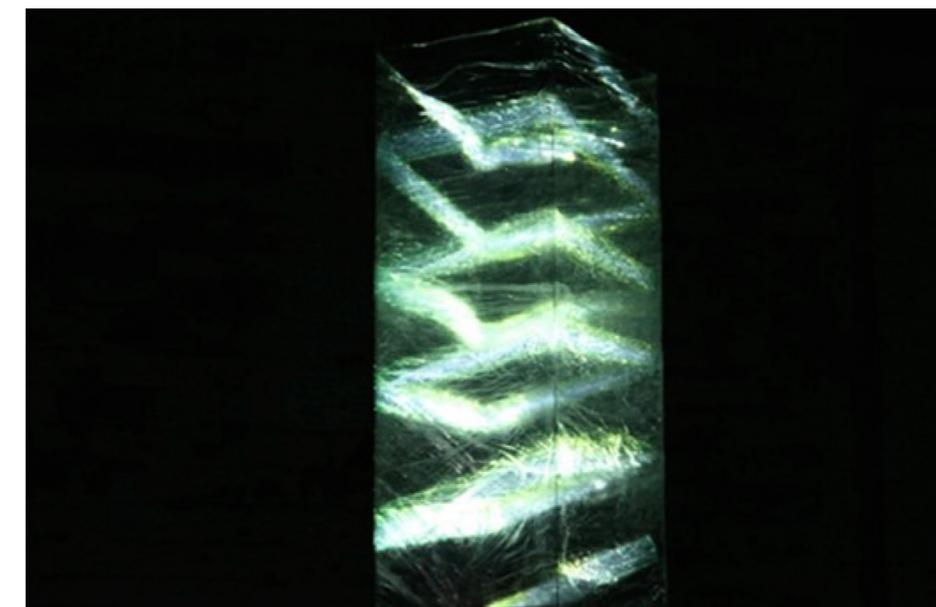


Image Credit: Manuel Chantre .Triple<sup>3</sup> installation 2014

For “Double,” Chantre developed software that altered the perception of holographic form and sound by the use of a computer mouse. “Triple<sup>3</sup>” takes these concepts and further develops the software by having the form and audio connected to a Twitter page. Chantre states that in social media the art exists if it is duplicated by someone else on a social media site. The audience is able to direct the shapes and sounds in the gallery by using text or images on the Twitter page. If a person types in a word, that word cues the form to change – altering, for example, the colour, shape or sound. Unlike “Double,” the Triple<sup>3</sup> audience does not need to be present in

the gallery. An unknown person may visit the Twitter page and alter the installation using a computer, or even a smart phone.

This democratization of audiovisual artworks is a new direction, aimed at an audience raised on social media.

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**Jim Riley, curator**