



Annlor Codina
Frame extracted from [BLAST](#)

I started art studies after having experienced different alternative lifestyles. For a long period I lived in a van, with the city as playground, choosing the background set for my day depending on where I parked and then composing whatever came up next through who I would meet or life's inherent hazards.

This way of living within the world infused to my artistic propositions a taste for movement, the undefined and all the possibilities of mutations, surprises, reversibility that it contains.

This choice of living draws its resources from ingeniousness (theory by Michel de Certeau in *L'invention du quotidien*), shared knowledge and the DIY philosophy.

This expression of resourcefulness and DIY has mutated recently with the development of new technologies, the multitude of online resources going from tutorials to wikipedia, emergence of places like hackerspaces that offers exchanges of resources and competences around often complex skills, license-free programs and open source materials.

Since the *Stochastic* project my way of doing is based on these open-source practices for the multitude of artistic potential that they allow as well as for the capability they have to invent new economical patterns both participatory and solidarity-driven, a place where the knowledge of each person is valued in order to build together.

My work probes and digests the different shapes, the various typologies of violence.

I take hold of archetypes such as weapons, ammunition, barbed wire, objects linked to security or the stock-market and short circuit them from their initial function.

I plot poetical resistance strategies to disarm the aggressive potential of violent representations by steering them towards more playful and festive grounds.

I explore these controversial relationships and their different modulations through interactive installations in which different elements coexist, confront each other, interconnect or discuss. For these installations I build systems that voluntarily include random settings so that the final result cannot be mastered and to give the installation the possibility of a relative independence : an autonomous development.

My work dismantles and rebuilds reality to examine the mechanics of the balance of power and offer a dynamic alternative by mocking this prevailing violence.

Currently with Moroccan artists and several collectives of European artists: Femme Scandal (FR), Femme Brutal (ES), Femme Fraktal (DE) we are preparing a festival in Morocco of artistic co-productions between European and Maghreb women artists.

This festival titled *Kouni Mra*, will take place in February and March 2020 in Casablanca.

Annlor Codina, march 2019.

The art of cartridge modification (among others)

Annlor Codina creates situations. Artistic. Under the shape of installations, devices, interactive experiences. The wider part of her work is centered around questioning archetypes, forms of power, violence, which travel across history, our societies, and the fascination they inspire. She generates ways to create cracks in their designs, divert, disrupt codes, standards, habits and customs, twist certitudes, short circuit functions, disarm. She attaches importance in generating freedom spaces. To summarize we could say that she delocalizes, deterritorialises, leads you into a dance that makes you step aside and look at things from a different angle.

As an artist she prefers to avoid categorization (standards) while talking about her work, but she recognizes its critical function, in so far as it allows revelation by distancing, highlighting some aspects, questioning ourselves and our surroundings. But the outcome, and the nuance is important, is not about exposing a (ready-made) truth, for individuals to undergo a (complete) alteration, a rise of (full) awareness. No, what she aims to be is a « grain of sand » in the gears, jamming it when one expects it the least. With a smile, and without your knowledge, she equips you with a tiny homeopathic detonator that will set off when least expected, creating a infinitesimal breach. However, this tiny crack in your system, regardless of its aesthetic of combat and struggle, is one that is non-violent, playful, festive, poetic, joyful.

In her interactive installations she often stages conditions that make one see and think of the world from a different perspective, it will always be fun, playful, inventive. A cocktail in which are considered the questions of the imagination, creativity, dialogue, encounters, resistance, autonomy, sharing knowledge, mutualisation, hijacking and blending technologies, alternative skills and abilities, open source, DIY philosophy(...)

[Manuel Fadat](#), july 2017.



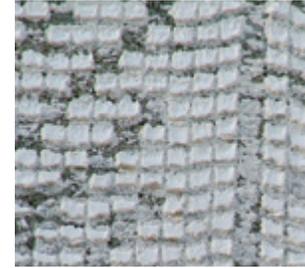
Cryptogame

Wild installation, variable dimensions.
Work in progress since 2011
Blanc de meudon

The city becomes a playground where I roam seeking its mutations, searching walled-off houses, emptied of their expelled inhabitants. I paint the cinder-blocks of these walled windows using an embroidered lace curtain as a stencil and whiting. These in situ « paintings », mild staging of reality, bring a new visibility to these walled houses by injecting them with a semblance of life while questioning the stakes of urbanity at play in our cities.

*Above : device for transporting the material necessary to make Cryptogame
Opposite : detail of Cryptogame, 6 rue Coll - Toulouse.*





6 rue Coll - Toulouse
104 rue Arago - Bordeaux
52 rue Sauvageau - Bordeaux
35 rue des Douves - Bordeaux
2 rue Legendre - Toulouse



Être bête

Evolving sculpture, now 225cm x 70cm x 25cm.

2006 - 9 avril 2017.

Dog hair, beige thread.

Être bête (*being a beast/dumb*) invents a procedure of co-production and delegates to an uncontrollable event (the death of my dogs) its final shape.

While combing my dogs, I roll their hair into balls that are then sowed together. This overlaying-sculpture is an attempt at fusion for an impossible transformation, a unbridled will to be one with the pack.

This wearable molt questions the possibility of a bestial-mankind and our capacity to trust or muzzle our natural instinct.



*Above : my two dogs collaborating on the project
Opposite : être bête, november 2010*





Firework

Programmable sculpture, varying dimensions.
2010-2019.
Exploded hunting cartridges, programmable
LED garland.

Hunting cartridges are found in a fascinating variety of colors and logos. This material, accessible freely and in large quantities, is often used in my artistic production.
After collecting hundreds of cartridges, I patiently classify them by tone.
Fireworks tames the violence that ammunition can hold and offers a festive use of it.





Dead on target

Painting, diameter 126 cm.

2013.

Exploded hunting cartridges glued on wood.

The hunting cartridges is used here as a 3D colored pixel, typically called voxel, in order to paint a target composed of discharged projectiles.





Stigmata

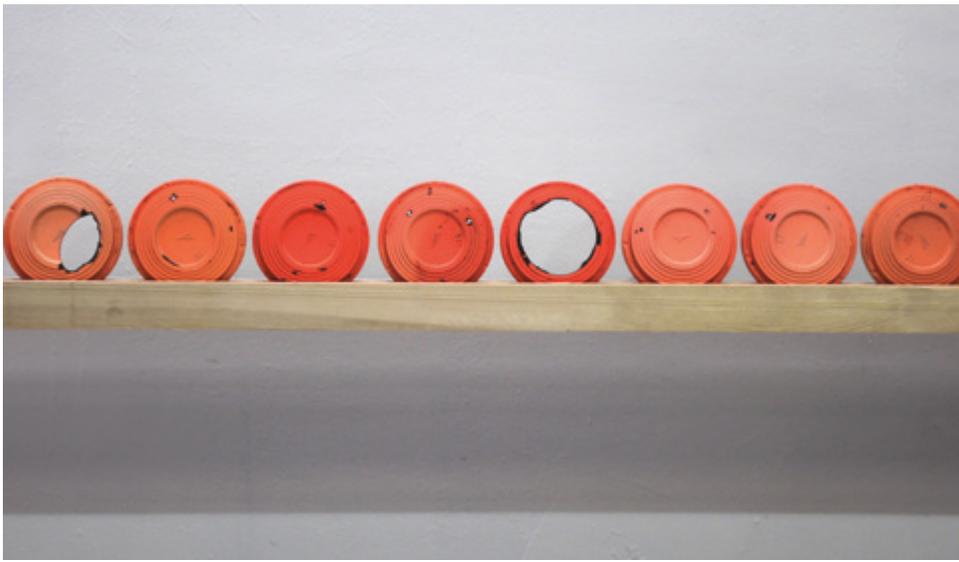
Polymorphic sculptur.
2016.

Cartridge base, partly charred tree branches,
screws.

Stigmata extorts its shape from landscapes devastated by violence of wars. Lands disintegrated, polluted, atomized by chemical weapons. The earth torn, pulverized by the explosions. Forests stunted, shattered, ripped apart by shellfire. Trees turned war-disabled, torn, shredded. Their wood eroded by combats, scarred with bullets, riddled by canister. The landscape is a battle.

In this piece, the shiny cartridge bases cover most parts of the bark until replacing it. Is this permutation produced by morphing effects that conflicts have on the environment ? Or is it a shape generated by the capacity for resilience of battle fields, signs of a possible rebirth despite all the suffering ?



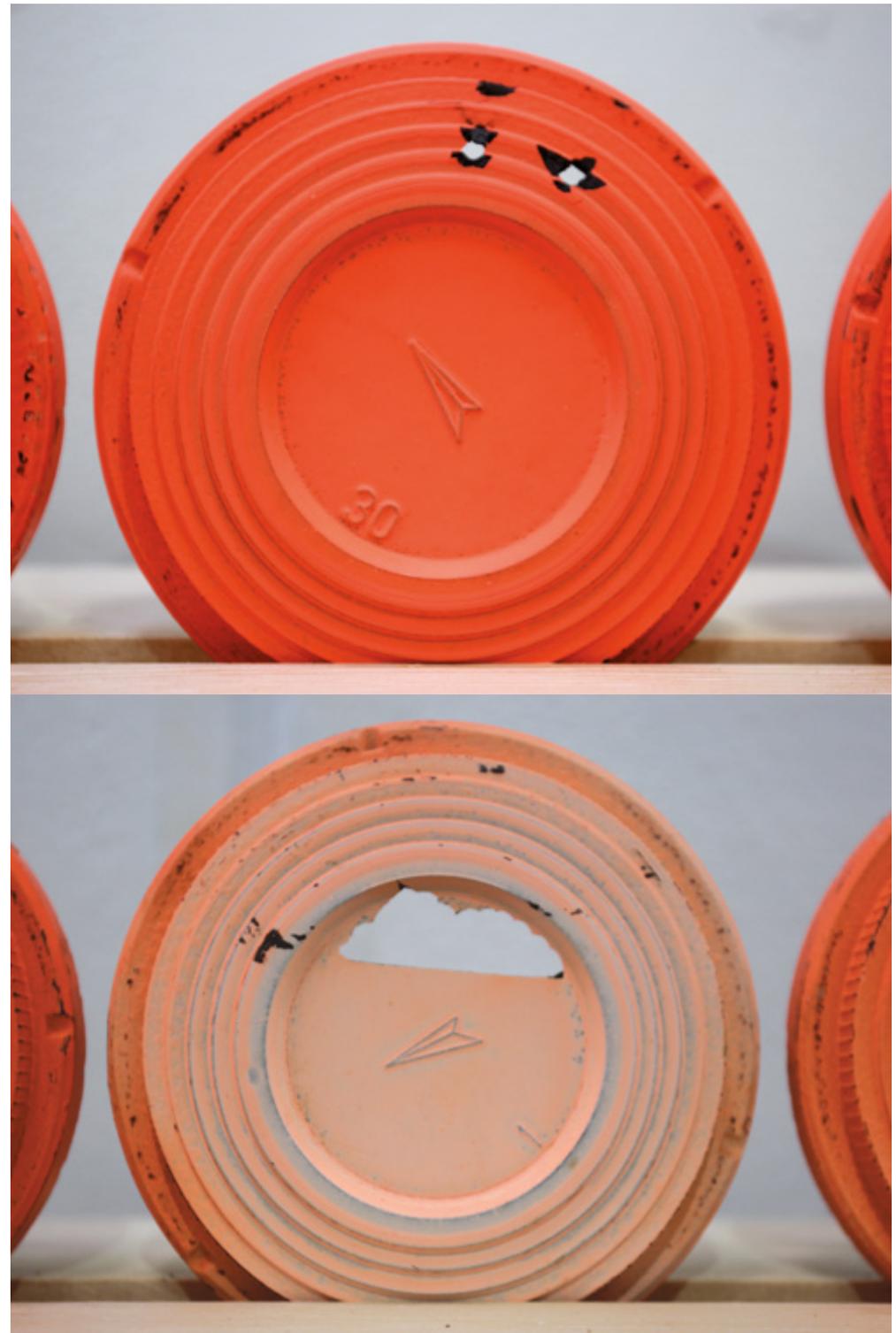


Survivors

Collected sculpture, varying dimensions.
since 2014.

Trapshooting disc hit by bullets, wood.

Survivors presents a collection of clay targets retrieved from trapshooting grounds. These surviving discs, bullet wounded in different degrees but still whole are covered with biodegradable paint. This bright orange evolves depending on their exposure to light, on the battle field or in the exhibition space. Matter exposed to bullets.





Bootleg

Sound installation, varying dimensions & duration.
2010-2013. [Vidéo](#)

Wooden structure carrying a sound system, loaded and unloaded 22LR bullets, vinyl record, steel, contact mics.

Variable musical happening between 40 mn and the 1 hour by recharging.

Coming from the free-party movement, I designed Bootleg like a mobile and lo-fi sound system. The wooden structure is mounted on wheels and contains the sound device : amplifier, loud speakers, mixing deck and contact mics, on this is mounted a record player on which is a pile of 22 long rifle bullet sockets.

The title of this reloadable sonic sculpture takes reference from a hybrid genre of music that uses the instrumental part of an existing tune and mixes it with the vocal part of another. In this case, the bullet sockets overlay, modify, or deflect the rigorous composition of Bach's Goldberg Variations.

This set is build from the two same elements, holding a multitude of different variations. The viewer is invited to reload the device as they wish.

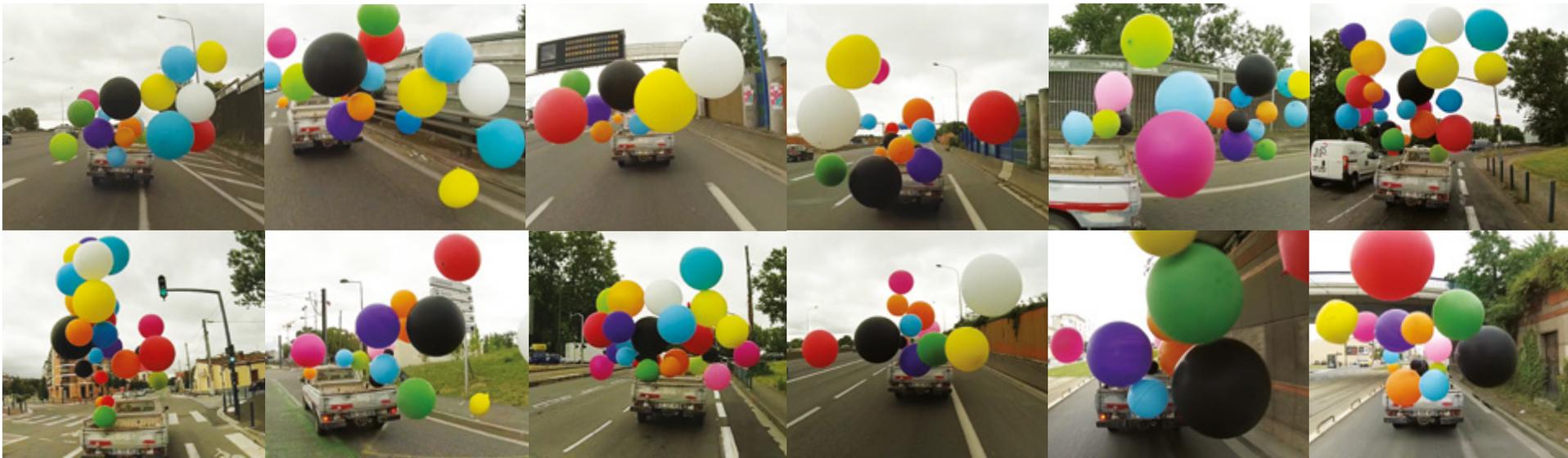
"Music is a compromise, or even a meditation,
between monotony and chaos."

Lejaren Hiller.

Above, opposite & next page: exhibition Choreographic Deregulation, Library - Argelès-sur-mer







Pursuit

Video installation, varying dimensions.
2015.

Peugeot 504, LCD projector, raspberry pi, 20 kg of confetti, burst garland balloons, smoke machine, tuning led kit.

Pursuit screens a video of a car chase in the city. The chased vehicle is an old pickup truck, dragging in its wake a flock of colorful helium balloons of different sizes. These balloons swing, knock around, dance, get mixed up, punch, scrape walls, set off or explode while oscillating between struggle and festive motions. Two burst garland balloons, remains of the chase, are attached to the truck where smoke pours out of its open bonnet. 20kg of confetti fill the skip ready to be spread with the visitors actions, the whole scene is punctuated by the colorful pulses of the tuning led kit.



*Above : frames extracted from the video loop
Opposite & next page : exhibition Les 20 ans, Mix'art myrys -Toulouse*





Stochastic

Interactive installation interpreting live the stock market variations, varying dimensions.

2013-2016 [Vidéo](#)

World rates of oil, wheat, bitcoin & sugar.

Average indexes of armaments & pharmaceuticals, Raspberry pi, wooden mobile structures, Arduino cards, servomotors, fans, bubble blowers, troughs, carpet.

Built with the help of Cinémaginaire, Snootlab & Ekito.

The Stochastic project echoes stock market pressure that generates government debts and the insidious violence of rules imposed on entire countries by unbridled finance.

Stochastic is an interactive installation that reads and feeds on market fluctuations to then generate a mechanical soap bubble ballet.

Five bubble generating machines are connected to the stock market and create bubbles of different size and shapes according to inflation and deflation. Each machine interprets the variations of a specific line of business : wheat, oil sugar, bitcoin, armament and pharmaceuticals. Data is taken online and converted in order to modulate how long the soap soaked ropes will stay in front of the fans.

These bubbles dance, graze, collide, merge, aggregate or avoid each other. The hermetical world of stock charts is translated into a tangible and engageable portrayal of the state of Earth. Cash-flow becomes a multiple combination poetical ballet.

Inspired by open source aesthetic and participatory economy, built under creative commons. Stochastic machines are reproducible.

A document containing blueprints, schemes for arduino shields, software and recipe for bubble liquid are available for the visitors during the exhibition.





To make

STOCHASTIC

under licence C.C:BY-NC-SD

annlorcodina.com

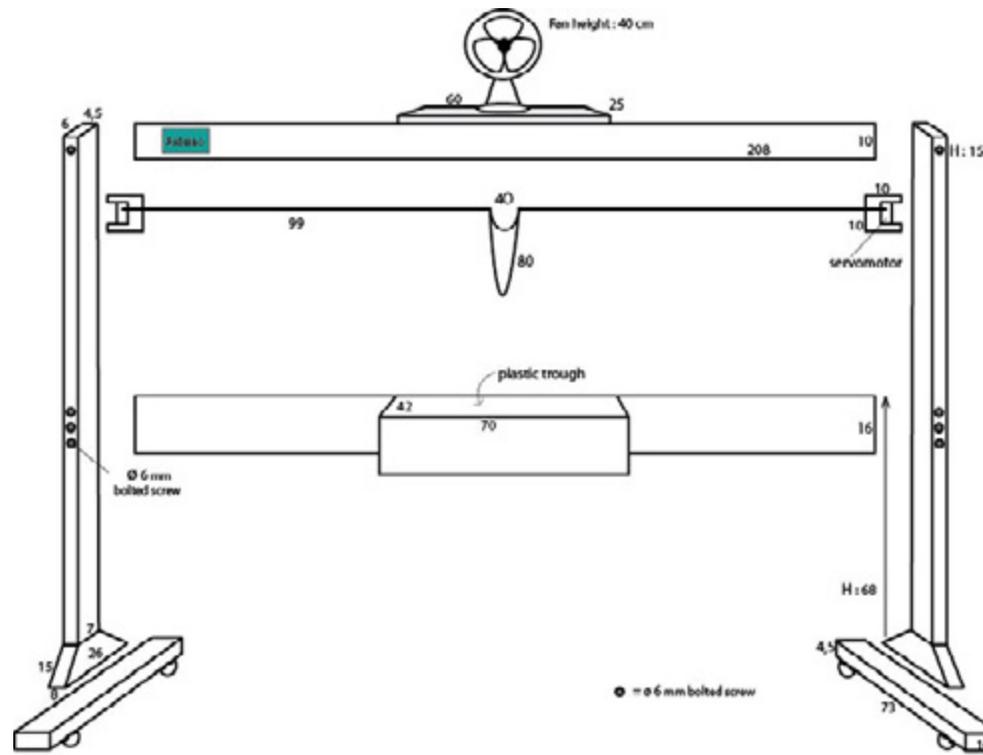
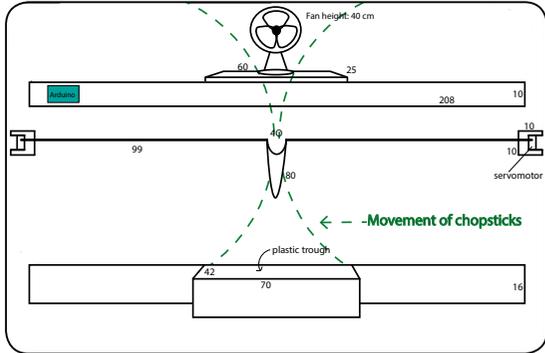


Machine side plan

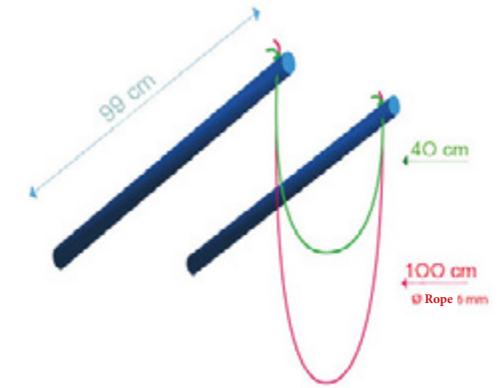
These were made from reclaimed materials, mainly plywood and cleats.

Measurements can be adopted to the materials used.

Only important point : the wooden strips must not touch when in horizontal position.



Bubbler construction

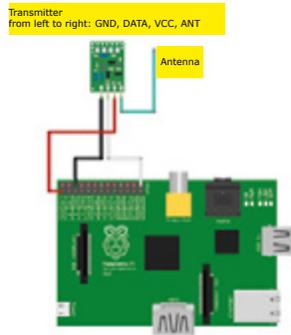


Ingredient

- 2 wooden strips (10mm diameter)
- 2 pieces of sting (laces) preferably cotton

For any further questions : annlorcodina@gmail.com

Raspberry Pi assembly drawing

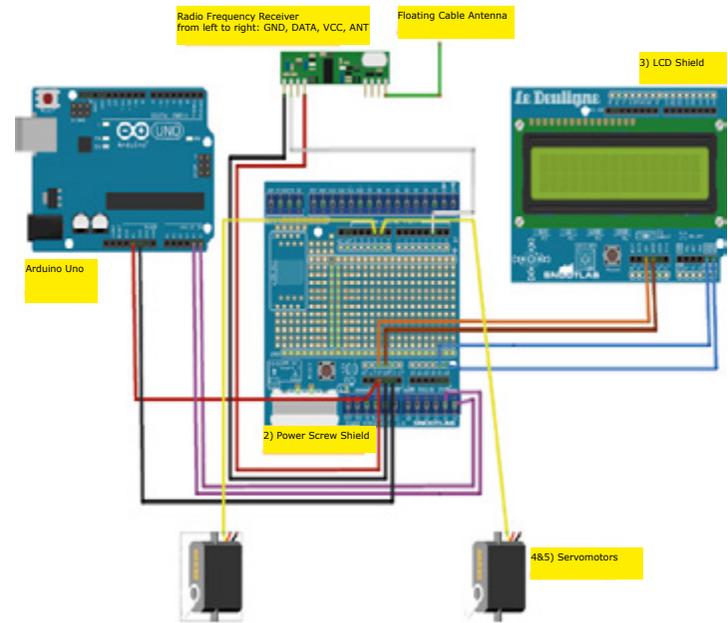


Raspberry pi (open source nano computer) launches a program every minute that retrieves via an ethernet cable data of stock market values of various lines of business. These results are sent to an arduino card through a radio transmitter.

The Arduino receives this data from the transmitter and converts them into time to regulate how many seconds the bubbler sting will stay in front of the fan depending on the market price.

Copy/paste this software onto Raspberry pi sd card from this internet link : <http://annlorcodina.com/wp-content/uploads/2014/10/programme-Raspberry.txt>

Mounting diagram Arduino board/Servomotors/LCD screen



To install arduino program

- Install a version of arduino software that is compatible with your computer through this link : <http://arduino.cc/en/Main/Software>
- Open arduino software
- Arduino = File = New
- Copy/Paste the program into program window by going to this link : annlorcodina.com/wp-content/uploads/2014/10/programme-arduino.txt

Stochastic recipe

- 75ml of water (25%)
- 15g of powdered sugar(5%)
- 30 ml of glycérol (10%)
- 60mL of washing up liquid (20%)
- 120 ml of water (40%)
- 1 wooden or plastic spoon (no metal)

- 1) Pour 75 ml of water Completely dissolve the sugar
- 2) Add glycerol stir continuously to homogenize mixture
- 3) Pour washing-up liquid as slowly as possible
- 4) Add the rest of the water

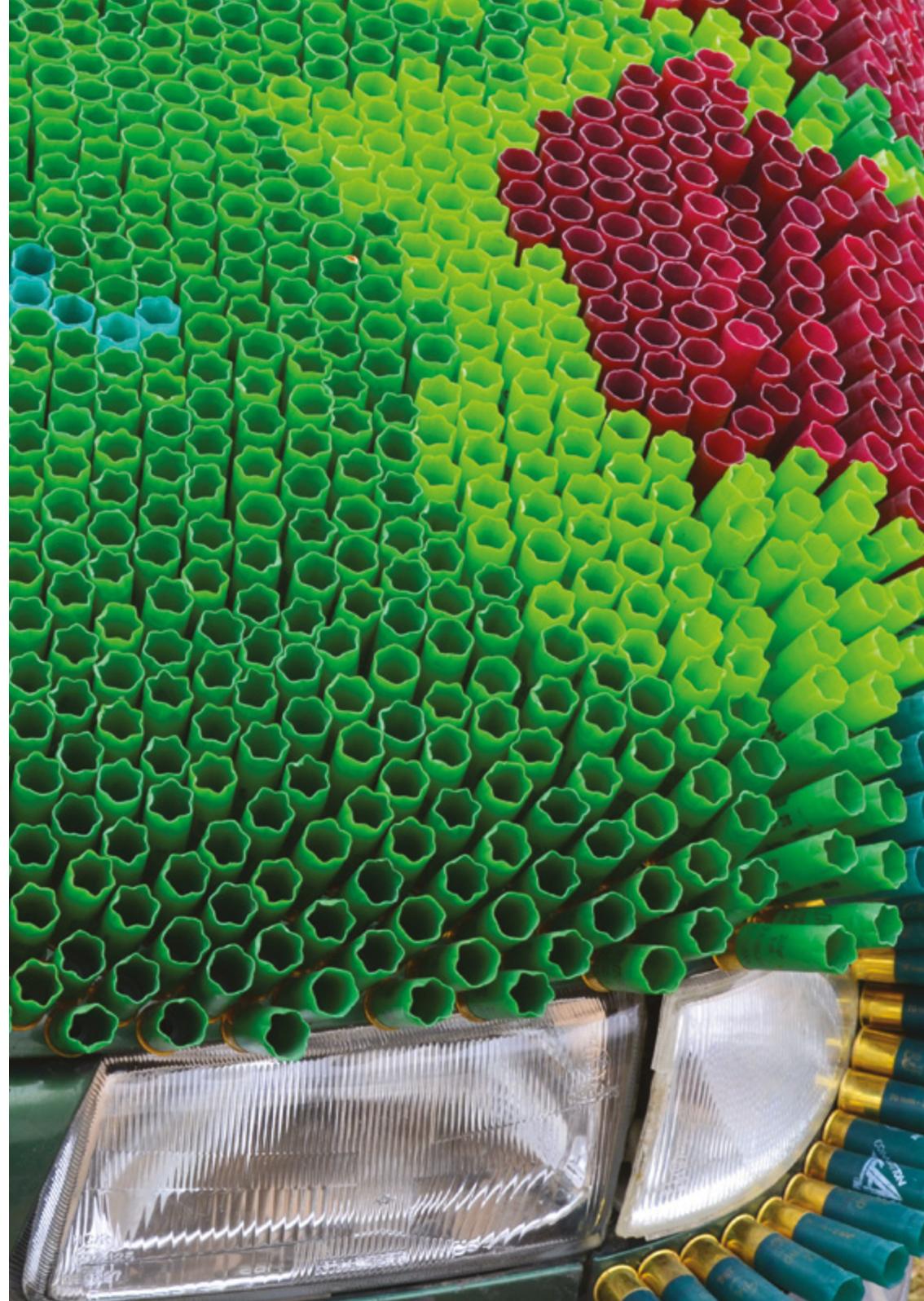
Stir slowly to avoid bubbles forming



Battledress

Sculpture-painting, 2015.
Length 442cm x width 200cm x height 151cm.
Approximately 5500 detonated cartridges.

Battledress applies hunting cartridges as a 3D colorful pixel to paint a camo pattern onto a vehicle.



*Above & opposite : Festival Femme Scandal - Terre blanche
Next page : Battledress, 9 months later*





No Bird

Interactive installation, variable dimensions.

Work in progress since 2014.

Computer realization: Vross.

Electronic realization: Gregory Bayarri, Zamplin.

Produced with the support of [Snootlab](#) & [Laporte company](#) & [Oudeis](#).

Support of the DRAC in 2014 for individual development assistance

At the intersection of the DIY installation, workshop, engineering and aesthetics, No Bird incorporates a ball-trap mechanism, a propellant of platters made of paper mache, all connected to a computer system that records and analyzes in real time RSS feeds whose subjects connect to geopolitical conflicts in order to observe and give to see the most mediatically represented conflicts.

Does the media focus on certain conflicts shape public opinion, its ideals and a certain understanding of the world?

No Bird is divided into two spaces:

- *DIY workshop* with all the necessary equipment to modify ball trap trays from your newspapers.
- *Shooting area* containing a piloted ball thrower:
 - or by press dispatches extracted from the RSS yahoo news feed
 - either by visitors via a control box. (*in alpha version*).

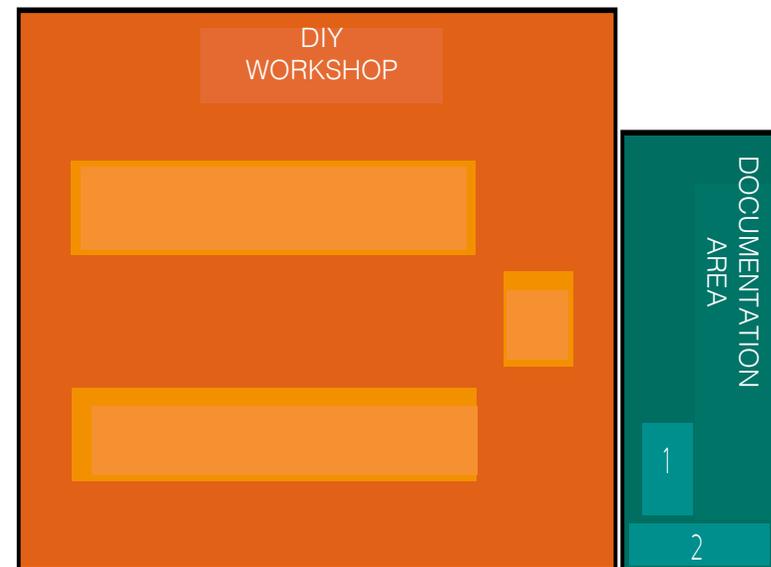
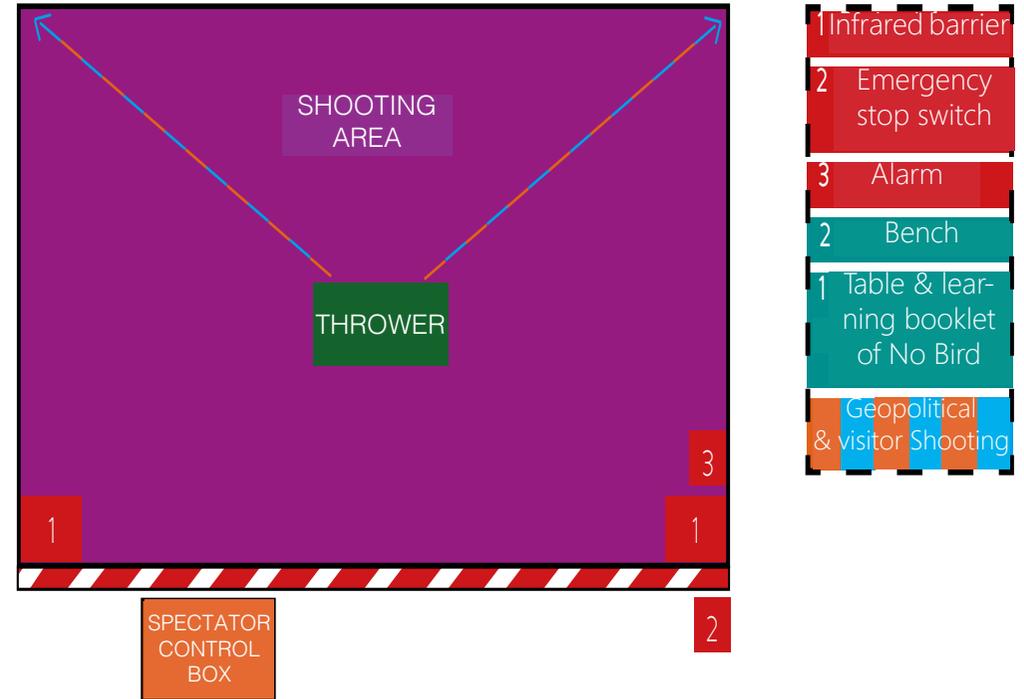
No Bird explodes information, disrupts the automation of data and the abstraction of territories by a reappropriation of power tools.

No Bird becomes a geopolitical, strategic, poetic tool and reveals by the space in which it is activated the necessity of a critical thought of the media and the urgency of a deconstruction of the information mechanics, that are themselves vectors of a power.

Above: screenshot of March 17, 2016 at 11:52 pm

Opposite : DIY workshop & Shooting area, exhibition Toulouse Hacker Space Factory

LOCATION NO BIRD





No Bird

DIY workshop modifying ball trap trays :

Document destructor, scale, food processors, rags, templates, sieve, water jerrycan, bowls, board, neons, trestles, newspapers, glues, ...

Oven, washbasin and DIY hydraulic press.

Documentation area : Learning binder No Bird computer program (machine learning supervised type), table, bench.

The DIY workshop consists largely of objects of recovery and tools developed through techniques taken from the web, in a logic DIY and offers the visitor to make paper pulp from newspapers he brought. The workshop is located opposite the planisphere targeted by the pitcher. It is arranged in a user-friendly and practical way to allow several people to manufacture at the same time, by exchanging with their neighbor, or by following the tutorials at their disposal.

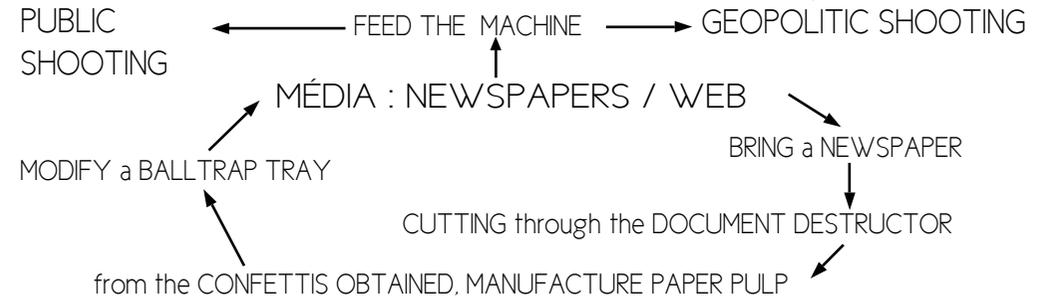
Each participant shreds the log brought with the shredder. Then, he mixes the newspaper pieces with water in order to have a homogeneous consistency. Finally, he squeezes everything in a cloth to extract a maximum of water until a paper paste that will be used to change the trap ball trays.

The tools necessary for this realization are freely accessible and are used in self-management: from the use of the tool to its cleaning. By offering this deliberately low-tech interaction time, I invite participants to question the production of information and the perception of the world induced by this continuous media flow.

Documentation area : Every week the computer program gives us the 100 most representative words of dispatches about a conflict. These «most informative features» are classified in the news and made available to the public during the exhibition.

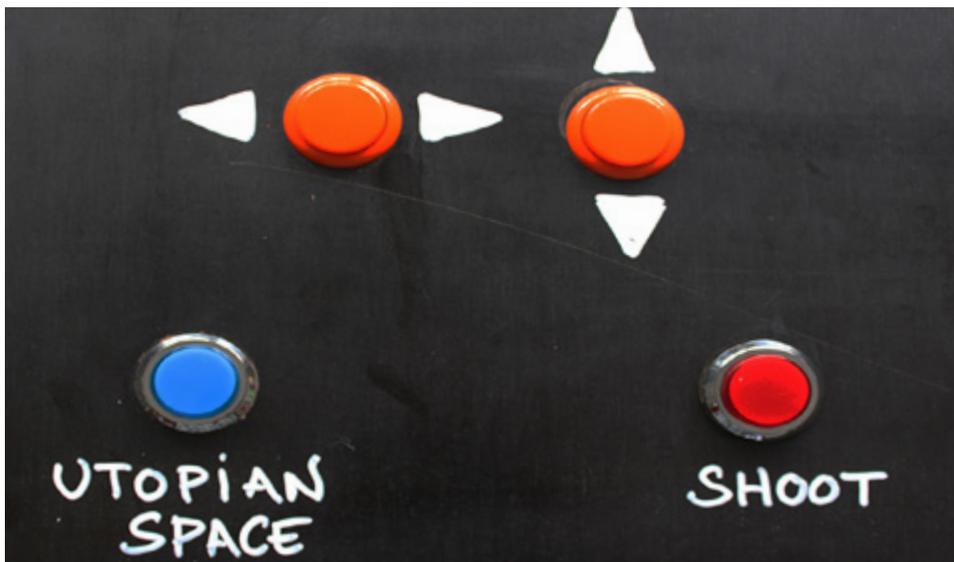
Above: Untransformed double-sided trapshooting disc.

Opposite : DIY workshop, exhibition Toulouse Hacker Space Factory & Screenshot of the ranking of the most representative words.



Most Informative Features

violences = True	confli : no con =	23.0 : 1.0
armée = True	confli : no con =	18.2 : 1.0
groupe = True	confli : no con =	16.7 : 1.0
attentat = True	confli : no con =	16.7 : 1.0
conflit = True	confli : no con =	15.8 : 1.0
syrien = True	confli : no con =	15.8 : 1.0
islamique = True	confli : no con =	14.8 : 1.0
abattu = True	confli : no con =	13.3 : 1.0
nord-est = True	confli : no con =	13.3 : 1.0
combattre = True	confli : no con =	13.3 : 1.0
province = True	confli : no con =	13.3 : 1.0
nouveaux = True	confli : no con =	13.3 : 1.0
tués = True	confli : no con =	12.4 : 1.0
forces = True	confli : no con =	12.4 : 1.0
tué = True	confli : no con =	11.9 : 1.0
soldats = True	confli : no con =	10.9 : 1.0
blesés = True	confli : no con =	10.9 : 1.0
violents = True	confli : no con =	10.9 : 1.0
armés = True	confli : no con =	10.9 : 1.0
aériens = True	confli : no con =	10.9 : 1.0
ramadi = True	confli : no con =	10.9 : 1.0
zones = True	confli : no con =	10.9 : 1.0
crimes = True	confli : no con =	10.9 : 1.0



No Bird

Shooting area : Ball trap launcher, laser, arduino, raspberry pi, ethernet, infrared barrier + emergency stop switch connected to an alarm, plasterboard painted in red and white, control box driven by the public, trap ball trays.

The firing area is delimited by a plank laid on the ground, red and white.

A trap ball thrower is posted in the middle of the area, loaded with orange trays, ready to receive the GPS coordinates of the conflicting countries cited by the media or to be led by the visitors.

The ground is littered with hundreds of small pieces of broken orange and black trays.

On the wall, a planisphere is drawn facing the thrower. Each shot of the thrower generates a trace.

Over the course of the geopolitical news, matter accumulates shaping protuberances colored by places, hollows, full ... a bas-relief emerges and forms a topographic landscape resulting from the treatment of conflicts by the media mingled with the action of the spectators.

Geopolitical Shooting : The rss feed of yahoo news is extracted from the internet. Then a machine learning computer program processes and classifies press dispatches into two groups: Conflict and Non-Conflict. This program has a memory consisting of dispatches analyzed and classified manually beforehand. This allows him to identify the vocabulary used by the press, to talk about conflicts. He can thus classify the dispatches in the appropriate group by probability. The more the program is confronted with different data and contexts, the more the reliability of these choices increases. After having made its classification, the program searches the names of the countries mentioned in the news and transmits their coordinates (latitude-longitude) to an arduino card. The arduino card then controls the thrower.

Shooting visitor : During the alpha version the visitor had the opportunity to take a stand and choose a type of action against this confrontational news, via a command box: do not shoot, shoot the country he thinks responsible, shoot outside the world map, ...



Above : Shooting area. Opposite : Detail of the spectator control box, exhibition Toulouse Hacker Space Factory



Clandestine Workshop

Immersive installation, participatory clandestine workshop & video loop fed during the exhibition.
Varying dimensions 2017

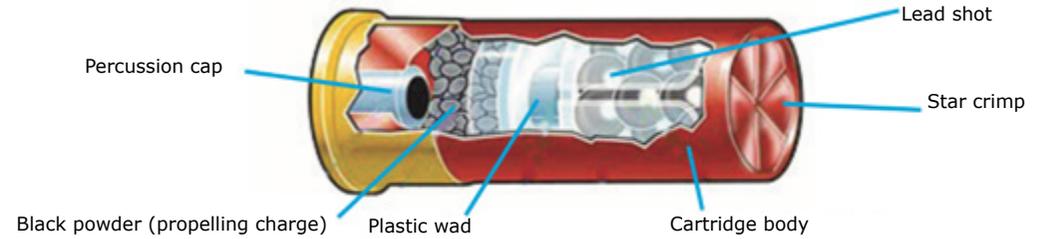
Produced with the support of Oudeis and IPN

[Catalog of possibilities](#)

When pushing open a door, we discover inside a clandestine hunting cartridge workshop that are made mainly out of up-cycling materials. It is a dark and cramped space. Walls covered in shelves filled with ammunition, used targets, tools, cartridge belts, scales, documentation and metal boxes containing colorful materials. The ground is littered with empty cartridges boxes. A screen plays video loops of shots of these modified cartridges. Unpaired chairs surround a table on which lay confetti, glitter, streamers, feathers, color pigments, flakes, pearls...

By appointment and in small groups, this installation becomes a participatory workshop. The public is invited to customize hunting cartridges by emptying their initial contents : steel shots, to replace it with festive elements of their choice. These modified cartridges will later be shot by experienced shooters. The shots are filmed and then feed the video loop throughout the exhibition.

Clandestine workshop tames the violence held in ammunition by disarming its offensive potential and reloading it with festive possibilities.



Above : Détail of the installation, exhibition Bricodrama, IPN – Toulouse
Opposite: The different stages of reloading & frame extracted from the catalog of possibilities



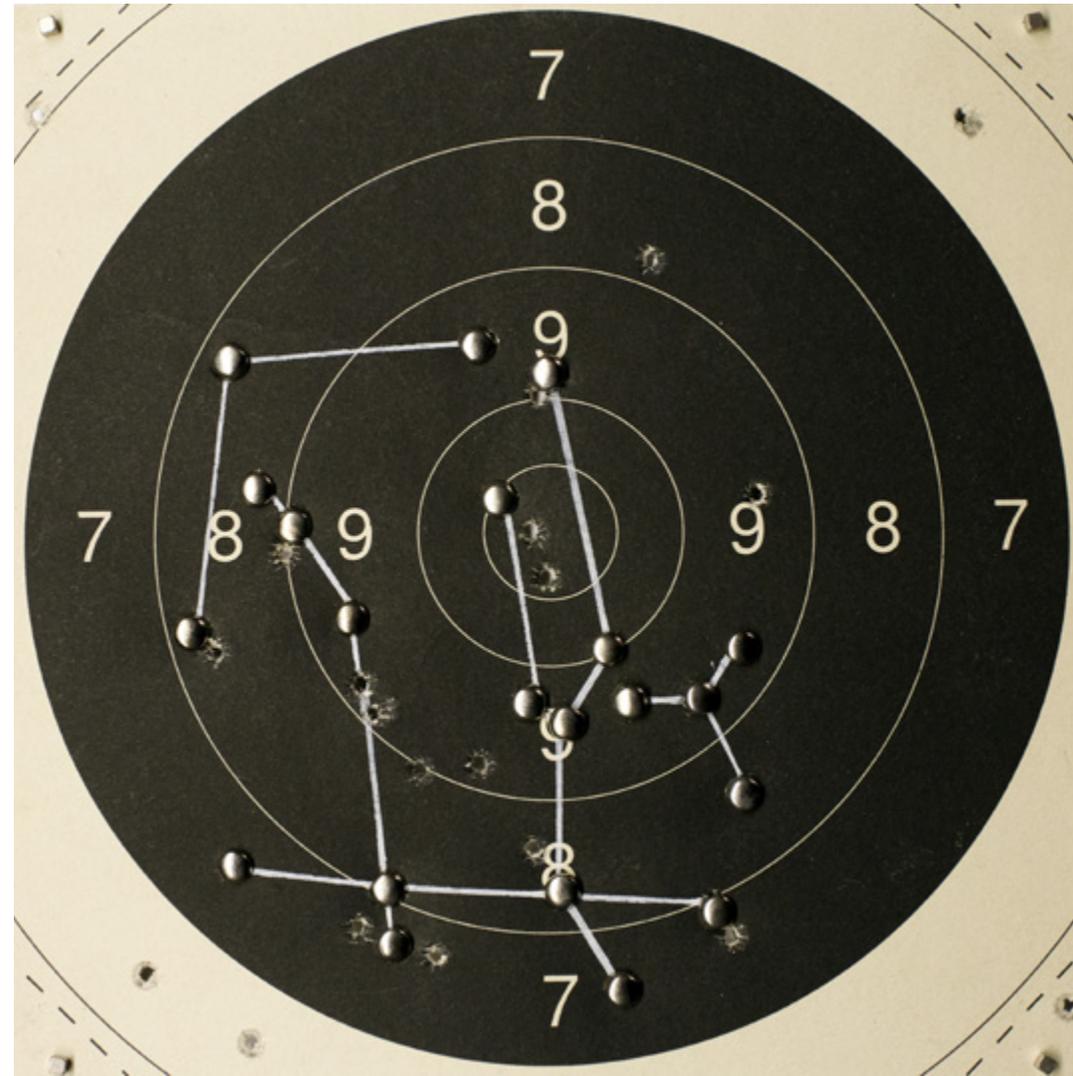
Constellation

Drawings, 21cm x 20,5cm.

Work in progress since december 2017.

Used targets, paper fasteners, posca.

When night comes, among shooting impacts I seek the existence of constellations on used targets. Each target mutates into a potential celestial map.



Above : Detail of Constellation



Lucioles

In-situ installation.
2016-2017.
Phosphorescent cobwebs on razor wire.

[Crève Hivernale](#) was an event that took place in, on and with a waste land. A no man's land surrounded by a dump, a Roma camp and SNCF tunnel overhung by railways tracks. All the way along these tracks a long razor barbwire fence is erected. I hacked a part of this fence by covering the razor-heads with phosphorescent cobwebs. The title echoes the fireflies evoked by Pasolini in 1975. He relates them to counter powers that violate the ruling law and fascism, and to the quiet resistance of those who wish to escape the light of the watchtowers. Illuminating so little that they become invisible under the city's blinding lights, these frail glimmers sprinkle the razor-wire with some precarious hope in the darkness of current affairs.





Concertina Razormallow Wire

[Performance](#), 2017

Concertina razor-wire, marshmallows, blowtorch.

Performance in 3 acts :

-Act 1 : Impale the marshmallows onto razors

-Act 2 : Grill the marshmallows

-Act 3 : Enjoy

Concertina razor-wire, with its easily deployed sharp blades is mostly used in war areas, to protect military facilities, or in prisons. It is now used to close some borders of the European space :(Calais, Hungary/Croatia, Austria/Slovenia, Greece, Bulgaria, ...) and to stop migrants crossing these lands.



Above & opposite : exhibition Collectif d'artistes toulousains, University library of UPPA - Pau



Electromagnetic Shielding

In-situ installation, work in progress, 2018-2019.
 Hunting cartridges exploded and drilled, metal plate,
 golden paint.
 Produced with the support of Horst-Steel, Institut für
 Alles Mögliches.



Teufelsberg is an artificial hill, West of Berlin, that's been assembled bit by bit from the 21 cubic meters of rubble cleared out by the Trümmerfrauen (*literally: women of the rubble*) after the WW2 bombings. In 1957, the NSA (*National Security Agency*) has built a surveillance station on top of that hill, which was nicknamed "the big ear"

Operated over 20 years by American and British forces, it's picked up the electromagnetic waves coming from the USSR and the GDR.

5 radomes remain from this vestige of the Cold War, looking like some sort of geodesic balls. Over the time, the white tarps that used to cover them and hide the orientation of the antennas have been torn, ripped open, bursted. The Electromagnetic Shielding project aims at repairing 5 stripped off triangles, thanks to hunting cartridges embedded into metal slabs.

From the outside of the radomes, the appearance of those triangles inspires itself from the electromagnetic shielding plates that constituted a sort of Faraday cage blocking the electromagnetic fields, thus canceling the initial function of the radomes

From within, each triangle offers a pattern inspired by traditional textile ones from the 5 continents, as a tribute to the worldwide Trümmerfrauen that clean and rebuild cities after conflicts.

The brilliance of the triangles on the outside and the colorimetric intensity of the patterns on the inside, evolve with the brightness of the day.

For the moment, 2 triangles are made, with African and South American patterns. Work in progress.



Above & opposite : views from outside the radome. Next page : Views from inside the radome



Exhibitions (selection)

- 2020 **Kouni Mra**
Casablanca – Maroc (*Feb–March 2020*)
- 2019 **Bricodrama (*Projet Line*)**
Gaza / Toulouse (*Oct 2019*)
FIST
Lieu Commun – Toulouse
- 2018 **Electromagnetic Shielding**
Teufelsberg – Berlin
Carnet d'artistes
Mix art Myrys – Toulouse
[The bullet factory](#)
Halles of the Cartridge factory – Toulouse
- 2017 **En chantier**
Cinema l'arc-en-ciel – Ganges
Bricodrama
IPN – Toulouse
Collectif d'artistes toulousains
University library of UPPA – Pau
- 2016 [Creve hivernale](#)
GPS Location 43.632685, 1.475884
10 ans
Maison Salvan – Labège
Toulouse Hacker Space Factory
Mix art myrys – Toulouse
- 2015 **Femme Scandal**
Terre blanche – Saint-Lys
Les 20 ans
Mix art myrys – Toulouse
- 2014 **We traders, sous la crise la ville /// In partnership with Goethe institut**
Centre méridional de l'architecture – Toulouse
Supervues /// On an invitation from Guillaume Loiseau
Hôtel Burrhus – Room 40 – Vaison la romaine
Art-Folie-Modernité
Language Resource Center – Toulouse
À propos du fond de l'air
Maison Salvan – Labège
Toulouse Hacker Space Factory
Mix art Myrys – Toulouse
En attendant hier
Castle of Monbazillac
Reliance ou Achille et la tortue
Cultural space F. Pouillon – Faculty of sciences – Marseille
- 2013 [Choreographic Deregulation](#), solo exhibition
Library – Argelès-sur-mer
Esteu aqui–Vous êtes ici
Castle–Palace – La bisbal – Espagne

- 2012 [Du quotidien à l'art, de l'art au quotidien](#), solo exhibition
College Voltaire – Remoulins
Entre chien et loup
Space 025RJJ – Loupian
Arts at home
Gallery l'Atelier du midi – Arles
- 2011 **Retour sur résidence**
Gallery Artelinea – Congénies
Déravage contrôlé
Gallery Omnibus – Tarbes
- 2010 [L'arrière du garage](#), solo exhibition
PPCM, Gallery Artelinea – Nîmes
Espacées
Castle of Avignon – Saintes Maries de la Mer
- 2009 **Première pierre**
Contemporary art center La Panacée – Montpellier
3 soirées chez andréa
Gallery Saint Ravy – Montpellier

Art residencies, Conference, Workshops, Curator

- 2019 Co-curator with Nawras Shalhoub of the LINE project : hacking Gaza's Borders
- 2018 **Residency of research and creation**. Teufelsberg – Allemagne
- 2017 [Residency of research and creation](#). Oudeis – Le Vigan
- 2015 **Realization of a computer program and an electronic card**, in collaboration with 2 students from Belfort-Montbéliard University of Technology as part of their degree engineer. Project *No Bird*
- 2014 **Workshop improvement of soap bubbles recipe** with chemistry students. Faculty of Sciences – Marseille. Project *Stochastic*
Conference around the project *Stochastic*. Faculty of Sciences – Marseille
- 2012 **Residency *Artists in college***. Collège Voltaire – Remoulins
- 2011 **Residency Artelinea**. Congénies
- 2007 **Residency La bisbal** – Espagne

Grant, award

- 2014 **AIC Grant – Aide Individuelle à la Creation** – DRAC Midi Pyrénées, project No Bird
Jury Prize Défi Data +, International Francophone digital challenge around data.
- 2010 **Culture–Actions Grant** delivered by the Crous of Montpellier

Publications, Medias

- 2019 **Sticker *Disco Lacrymo***. Collection *It sticks to the fingers*. Lieu commun – Toulouse
- 2016 **Les 10 ans | Maison Salvan**. Designed by Paul de Sorbier & Yann Febvre.
Magazine Art dans l'air n°23. p61
- 2014 **Magazine Parcours des arts n°40**. Nouvelle génération d'artistes. p13
Clutch #23. À propos du fond de l'air – Traders fou. p28
- 2011 **Catalogue *Déravage contrôlé***. Gallery Omnibus – Tarbes
Postcard *Swing*. Residency Artelinea – Congénies

Education

- 2010 DNSEP (*MFA*) École supérieure des beaux arts – Montpellier / 2008 DNAP (*BFA*) ESAPyrénées

Immense Thanking

Luke Seeney & Stéphanie Pecoste
for the translation and to contributors
for photographic attention to my work
and their generosity

Cryptogame photo 1

Pursuit photo 1

Pursuit photo 2

Stochastic photo 4

Battledress photo 3

No Bird photos 3.4

Clandestine workshop photos 2.3.4.5.6

Constellation photos 1.3

Lucioles photo 1

Concertina Razormallow Wire photos 1.2.3

Blast photo 2

Sébastien Carton

El joker

Frederic Jourdan

Guillaume Loiseau

Ghani Touati

Jean-Noël Robillard

Guillaume Loiseau

Manu Morin

Sandra Butterfly

Julien Thuret

Manuel Fadat

annlorcodina.com

annlorcodina@gmail.com

+ 33 630 791 583

