

TECHNOLOGICAL DANCES

Alice Anderson Olho do Museo Oscar Niemeyer, Curitiba

Curated by Marc Pottier

Alice Anderson's work is essentially performative. Her instinctive rituals aspire to a reappropriation of our relationship with the world governed by "data management". With the exhibition TECHNOLOGICAL DANCES, the artist demonstrates through painted testimonies, documents and AWAKENING OBJECTS that dance and technology are not separate elements that meet, but that they co-generate each other in the very action. The gesture, guided by a mindful state of reconnection to materials, can transform the machine - just as the machine shapes the human gesture.

SCULPTURE, CONTINUATION OF OUR EXISTENCE Bodily experiences, drawings, weaving in motion or repetitive gestures, everything is performative in the work of Alice Anderson, born in Alfortville in 1972 into a family where people have danced for three generations. The artist has lived between England and France since 2001 when she's not found at the Atelier Calder or in the Sierra Nevada de Santa Marta in Colombia. Her connections and references are multiple, as much sourced from ancestral practices as from quantum physics, as much inhabited by sculptures as improvised dances. The American-Japanese designer and sculptor Isamu Noguchi (1904-1988) defined the essence of sculpture as the perception of space, the continuation of our existence. For him everything was sculpture. Anderson's dizzying work continues this fusional dynamic between "sculpture-life" and dance that Noguchi had so well combined with his accomplice dancer and choreographer Martha Graham (1894-1991).

ITINERARIES OF A BODY HANGING BY A THREAD "Dance, dance, otherwise we are lost!" Alice Anderson makes these testament-words of Pina Bausch (1940-2009) her own. This great choreographer continued: "There is a moment when words stop and everything becomes language." Throughout a work of extreme coherence, it is always the body and dance-performance that are its soul. This dynamic of living sculptures also brings to mind the dance-constructions of American-Italian choreographer Simone Forti (1935) who claims: "For me, dance has always been a way of exploring nature. I draw my material from the forms of nature. Much more than that, I identify with what I see, I take on its quality, its nature, or its spirit. It's an animistic process."

FASCINATED BY THE DIGITAL WORLD From 1999, the graduate of the École des beaux-arts de Paris in 2001 and Goldsmiths College London in 2004 was noticed for her paintings. But very quickly she experimented with video in order to interact with objects that she films relentlessly. Captivated by computers in the 1980s and the development of the World Wide Web in the 1990s, she then collected used technological objects, printed circuits and electronic devices, understanding that there is "something else" at play, beyond these objects.

PHYSICAL METAPHOR OF ALGORITHMS Anderson never had the slightest doubt about her vocation and her artist's body. Very early she imagined HEALINGS. Gradually her will to think about her relationship with the universe led her to examine the changes brought by contemporary civilization, the triumph of digitalization and virtualization of the world. Artificial intelligence, the takeover of algorithms, digital connections, robotization... led her to develop an incredible weaving technique made of slow repetitive gestures using copper-colored metal wire.

Copper, this orange-pink metal already found in Minoan, Mycenaean and Phoenician cultures with remarkable capacities for malleability and corrosion resistance, becomes the privileged tool for memorizing the technological objects that she metamorphoses into SPIRITUAL MACHINES in her work.

In the exhibition at MON, she presents for the first time a series of AWAKENING OBJECTS with which she created the TECHNOLOGICAL DANCES. These works have been preserved for several years and assembled between last year and this beginning of 2026.

Anderson applies liquid paint to objects to liberate them from their primary functionality. These entities transformed during technological dances become AWAKENING OBJECTS. The imprints created on canvas record these communications beyond the visible world during trance states. They testify to another possible intelligence in the age of AI: that which inhabits matter. Their awakening does not come from animation, but from sustained attention, care, and repeated embodied gestures that recognize them as relational beings with their own point of view.

In the age of AI—where objects are increasingly optimized, AWAKENING OBJECTS act as witnesses rather than as tools. They anticipate a near future shaped by AGI, in which intelligence becomes abundant, attention rare, presence political, and memory sacred. They function as sites of resistance to cognitive externalization. They don't ask what intelligence can do, but what type of presence it requires.

TECHNOLOGICAL DANCES It is in this context between body and matter that the oxymoronic title of the MON exhibition was born between the hardness of technology and the suppleness of dance. But the artist justifies: "These two words do indeed seem opposite. Yet they both evoke movement. Technology is like a motion created by its permanent evolution. It is made to interact and respond to the body, whether by pressing on a computer keyboard or imitating human gestures through robotics. And if the materials from which technology is made seem fixed, this is not the case.

Originally, these materials extracted from the earth: ores, metals, rocks, were transformed then assembled into technological devices. American philosopher Jane Bennett (1957-), in "Vibrant Matter", shows that matter is never inert: it is traversed by forces, energies and capacities for action. Technology, made of earthly materials, cables, metals and flows, thus retains a 'vitality' that resonates with the body in movement. For her part, American physicist and theorist Karen Barad (1956-), in "Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning", develops the concept of intra-activity. According to her, bodies and objects do not exist as fixed entities before their interaction. Bodies and objects form and transform together at the very moment they interact. Things do not exist separately, but only in their relationships and mutual actions. Matter itself is vibrant and active in these interactions. Dance and technology are not separate elements that meet, but they co-generate each other in the very action. The gesture, guided by a mindful state of reconnection to materials, as emphasized by Australian professor specializing in ecological questions Glenn Albrecht (1953-), can transform the machine - just as the machine shapes the human gesture."

MEMORISED OBJECTS No longer counting the hours until forgetting herself, her ritual, solitary or accompanied by performers, engulfs and gradually makes all kinds of objects disappear. These are alarm clocks, telephones, computers, cars... but also architectures that vanish under this wire that symbolizes for her both cerebral and technological connections. In this exhibition at MON, the objects, their associated dances and thus their memory appear clearly in the titles of her performance-paintings from 2021 to 2025: MAC BOOK PRO, SMALL HARD DRIVE, SATELLITE DISH, COMPUTER MOBILE SCREEN, IMAC, the immense canvases of 2021, 3.20 meters high by 40 meters long, are titled S BAND GPS GROUND STATION DISH I, II AND III, and GPS MULTIFUNCTION SOLAR ARRAY FOR CUBE SAT. She shows how the artist becomes one with the contemporary in all its forms.

BALANCE BETWEEN THE SPIRITUAL WORLD AND THE MATERIAL WORLD This gesture of weaving is found at the heart of the cosmogony of the Kogis, a Colombian tribe from the Sierra Nevada. In harmony with the environment, they constantly reweave with cotton thread the links between the spiritual world and the material world. Anderson performed the dance LA PUERTA AL CIELO DATA DANCE from the sacred site of Nabusimake which symbolizes the passage between the terrestrial and the spiritual. Jackson Pollock had perceived this same restorative energy among the Navajo Indians, just as Joseph Beuys did with the Tatars. The performance counts more than the result for Alice Anderson. It is also a pretext to help her reflect on primordial questions about the meaning and future of humans and non-humans.

ARTIFICIAL INTELLIGENCE? We have also seen, Alice Anderson embraces the world in its technical complexity and shows her "avant-garde" vision. When we talk to her about artificial intelligence, it's no surprise that she affirms: "I hope it will be a dialogue of discernment and choice. When AI becomes general, all values will shift. What will matter most will not be what one can do, but what one chooses to do as a human being. The capacity to be: "there" bodily, emotionally, without mediation. Sincere attention to what surrounds us, to non-humans. The quality of listening, the gaze, shared silence will become rare - therefore precious. In a world saturated with intelligences, conscious presence will probably be a privilege.

In fact everything that engages the body in real time will have immense sensitive value. Everything that will be done with a 'non-optimized', imperfect gesture will become sacred. For this reason, already 20 years ago, I developed gestures that 'memorize' through painting and sculpture the passage to this new era. Repetitive gestures that physically inscribe memory in objects. To 'memorize' without externalizing, without delegating entirely to machines.

AI can produce and reproduce, but it knows no existential stakes. It does not know death. What will matter will be the why behind the act: Why create? Why choose this rather than that? Why now? Generalist AI tends toward the global. Value will be in what is local, minority, non-scalable. Perhaps in singular stories, atypical trajectories, dissonant voices and embodied memories. It's our entire relationship with the living and what surrounds us that must be rethought. Rethinking the link with what doesn't speak in language for example with plants, animals, cycles, landscapes, architectures, objects in short this sensitive relationship with the world. Humans will necessarily become fragile facing a superior intelligence. We will therefore have to learn to think by dancing and not through algorithms." "Learning to think by dancing" could also have been the title of this exhibition at MON.

THE LITERAL RECORDING OF ACTION In the remarkable exhibition "drawings without limit" from the Centre Pompidou collections at the Grand Palais in Paris (until March 15, 2026), the particular connotation is highlighted in this century which tends to undo drawing from the spheres of vision and the retinal, with the mastery required by mimetic research, to replace it in that of a more phenomenological approach. Matisse, Miró, de Kooning or Twombly are cited, each having occasionally resorted to the experience of drawing with eyes closed. In the performative register, works by American artist William Anastasi (1933-2023) are shown. The latter developed several drawings made in various situations of daily life: while walking, standing, taking a taxi, in the metro... a sort of literal recording of action. He explores the trace without his gesture being controlled. The drawings are sometimes accompanied by the recording of their execution. Alice Anderson has much in common with this research and will also present at MON a recording of her performance-paintings.

TAKING THE MEASURE OF INFINITY It is difficult to illuminate in a few lines the different directions of Alice Anderson's work. Let us mention her spontaneous rhythmic and repetitive LOST GESTURES drawings, a prelude to a dance verging on trance or hypnotism also making us think of the performances of Serbian artist Marina Abramović. These gestures, a sort of endurance competition, have the pulsation of her body. As we have seen, Anderson's practice is rooted in animistic ontologies. Her encounter with Ailton Krenak in Brazil reinforces this approach. Bridges between indigenous knowledge systems and quantum physics are established, recognizing matter as an active and vibrant field, never inert. For more than twenty years, Anderson has been dialoguing with non-human beings. She observes, cares for and dances with ancient tools, modern machines, electronic circuits, architectural elements or meteorites - reconnecting to their animated materiality, as if to repair our relationships with the more-than-human world. And when asked how she conceived her exhibition in the powerful architecture of the MON's eye, she spontaneously answers in one breath: "I didn't conceive anything at all. The space spoke to me." From where he observes us, Oscar Niemeyer who had the dancing hand with his drawings, must be very happy to receive Alice Anderson in his 'Eye'.