

LABORATORY OF POSSIBILITIES. CHALLENGING CATEGORIES. CONNECTING WORLDS. INHABITING DIFFERENTLY



INHABITING THE WORLD

Art · Curation · Relational Architectures
José Man Lius

SELECTED WORKS & CURATORIAL PROJECTS 2013—2026. P.1



INTRUSION N°2-26 adapts its scale, topography and projected imagery to the architecture of each host institution. Installation — In Situ Studies. Simulation — unrealised work. Tate Britain, London, United Kingdom. Architect: Sidney R. J. Smith. © JML 2026.

INHABITING THE IMAGE CONNECTING WORLDS

When the image becomes a milieu, it transforms our relationships with living systems, materials and territories.

PROLOGUE

INHABITING UNCERTAINTY

IMAGE · MATTER · LIVING SYSTEMS · TERRITORY · RELATION

My research develops in zones where boundaries become unstable: between the living and the artificial, image and matter, memory and fiction, territory and transformation.

From the earliest experiments with INTRUSION to immersive installations and recent research on the archive, one question runs through my work: how do our ways of seeing transform our ways of inhabiting the world?

Here, the image becomes a milieu. It encounters the body, matter, light, sound, architecture and technology, giving rise to situations in which what we thought we recognised changes status. Waste takes on the forms of living organisms; a landscape becomes memory; matter becomes a trace; an archive unsettles chronology.

This research extends into my curatorial practice. The exhibition becomes a relational architecture: a space in which works, bodies, narratives, materials, technologies and territories form proximities, tensions and resonances. The aim is not simply to display works, but to create the conditions for experience and for new ways of entering into relation.

Unsettle categories. Connect worlds. Inhabit differently.

RESEARCH MAP

I. UNSETTLING THE LIVING

BIO VS OGM

organism → transformation → biological archive



II. FROM IMAGE TO MILIEU

INTRUSION

waste → organism → image → matter → milieu



III. INHABITING TERRITORIES

TERRITORIES / hybrid world

landscape → architecture → ecosystem → cohabitation



IV. REACTIVATING MEMORIES

AKX / related works

trace → fragment → archive → fiction → history



V. CONNECTING WORLDS

IDENTITÉS HYBRIDES / ARCHIPEL

work → exhibition → relation → transmission

UNSETTLE → REVEAL → EXPERIENCE → CONNECT →
TRANSMIT

I. UNSETTLING THE LIVING

DOMESTICATE · TRANSFORM · PRESERVE At what point does an organism shaped by selection, preservation and human technologies cease to be perceived as “natural”?



BIO vs OGM (2013–2019)

Why do some fruits appear to defy time? Developed through twelve months of observation, BIO vs OGM turns this question into a visual and sensory investigation of altered forms of life. The fruits resist ordinary decomposition: skins harden, flesh contracts, volumes persist - organic matter shifts towards a liminal state between still life and laboratory specimen.

Against the reassuring image of fresh fruit, the work reveals what has become invisible: the imprint of transformation, preservation and standardisation on the most ordinary foods. The issue extends beyond aesthetic experience: the work questions our trust in the appearance of living matter and the perceptible effects of selection, preservation and standardisation.

Part scientific installation, part contemporary vanitas, part organic archive, BIO vs OGM produces a critical strangeness: fruit that, instead of decomposing according to expected temporalities, gradually stabilises as a sculptural object. A disturbing, almost absurd image - a silent symptom of a world in which preservation, selection and standardisation alter our perception of natural cycles, and where the promise of perfection may conceal the artificialisation of reality.



Scarification is the protocol's initial gesture. Incising the fruit's skin deliberately introduces a disturbance into its development, whose consequences can then be observed. Drawing thus becomes simultaneously an artistic intervention, a temporal mark and an observational tool. Each apple acquires a singular identity: its surface records transformations in matter, turning the fruit into a body, a specimen and an archive.



BIO VS OGM. Installation (dispositif sculptural · vidéo). Experimental protocol for observing living systems sur 3 à 6 mois. 100 pommes scarifiées : observation, transformation, déshydratation and preservation. Variable dimensions. Biennale d'Issy-les-Moulineaux — L'Art du goût, le goût de l'art, Musée Français de la Carte à Jouer. © JML 2013-14.



Bio vs OGM. Détail. Still life. Sculptural scarified apples. Digital photographic print. © JML 2013-14.

BIO VS OGM transforms the observation of living matter into an artistic protocol. Scarified and monitored over several months, one hundred apples reveal the processes of their own metamorphosis: water loss, oxidation, tissue change, chromatic variation and shifts in volume. Without seeking to produce a scientific demonstration, the work borrows the protocol's methods - observation, repetition, comparison, documentation and preservation - to question our desire to classify and control living systems. Between still life, specimen and sculpture, the fruit becomes an object of study and a biological archive, unsettling the boundaries between natural and artificial, organism and artefact.



Bio vs OGM. Still life. Sculptural scarified apples displayed in entomology boxes. © JML 2013-14.

BIO vs OGM opens a field of research into the silent mutations of living systems and the traces left by our interventions. The fruit becomes less an object of comparison than a territory in which time, gestures and the systems shaping it are inscribed. From this experiment emerges a question that will run through the work that follows: how can transformations that escape our gaze be made perceptible?

RÉFÉRENCES DE RECHERCHE

- Amandine Cornille et al., *The Domestication and Evolutionary Ecology of Apples*, 2014
Barrie E. Juniper & David J. Mabberley, *The Story of the Apple*, 2006
Daniel Zohary, Maria Hopf & Ehud Weiss, *Domestication of Plants in the Old World*, 2012
Stephen B. Brush et al. (eds.), *Biodiversity in Agriculture: Domestication, Evolution and Sustainability*, 2012
Amandine Cornille et al., *A Multifaceted Overview of Apple Tree Domestication*, 2019

II. FROM IMAGE TO MILIEU

WASTE → ORGANISM → IMAGE → MATTER → MILIEU What becomes of the image when it leaves the surface, engages the body, permeates matter and transforms space into experience?

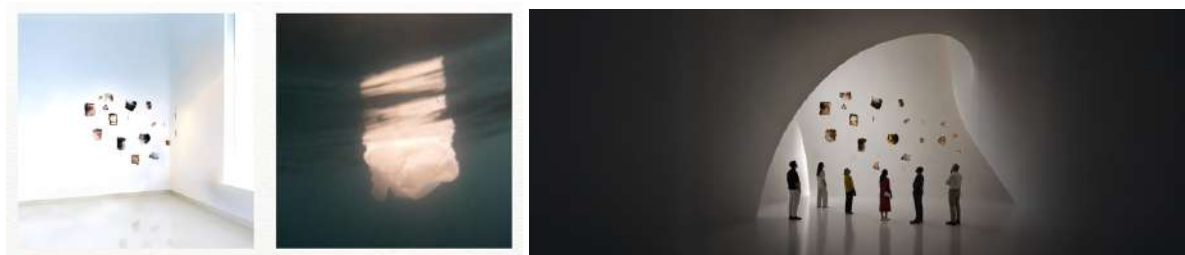


Genesis of the work. Performative and photographic underwater study. Drift of a submerged plastic bag: between waste, organism and marine landscape. Rivière-Sens, Basse-Terre, Guadeloupe. © José Man Lius, 2011. Video link [Lien vidéo](#)

GENESIS / EXPERIENCE THE BODY AS AN INSTRUMENT OF PERCEPTION

INTRUSION began in 2011 with an immersive experiment in Guadeloupe. Underwater, light passing through an abandoned plastic bag transforms its appearance: carried by currents, translucent and unstable, the waste momentarily evokes a jellyfish or marine organism. This perceptual ambiguity becomes the starting point for the research.

The immersed body acts here as an instrument of perception. Moving, approaching and changing viewpoint allow the image to appear and then dissolve. What attracts the eye may simultaneously constitute a threat to the environment that contains it.



INTRUSION. Selected documents — source material and installation view with audience. © José Man Lius, 2011—2026.

The photograph therefore does more than document waste: it records a threshold of indeterminacy, the moment when the artificial borrows the signs of the living. *INTRUSION* begins in this gap between what the eye believes it recognises and what the material actually is.

SEE → APPROACH → EXPERIENCE → DOUBT: perception becomes the work's first territory.

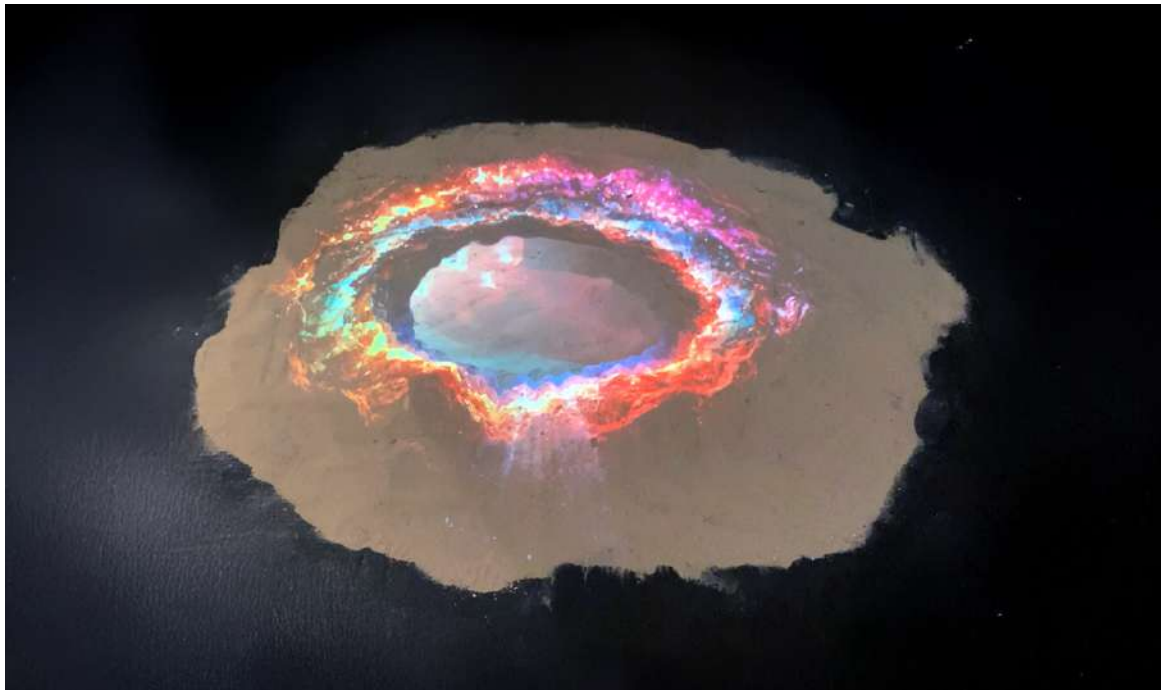
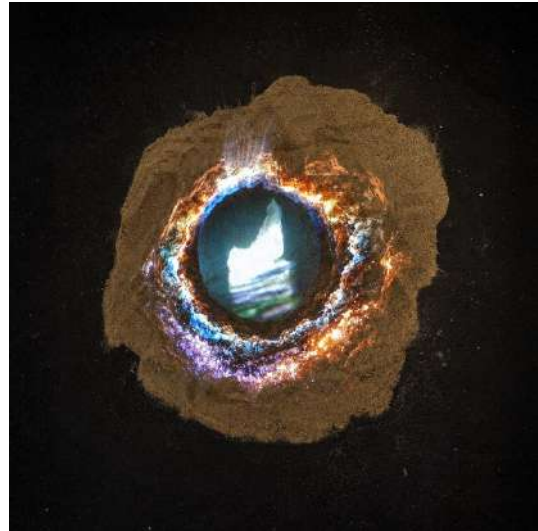


INTRUSION — Extract, installation, 2 x 3 m — 18 elements (6–35 cm). Trompe-l'œil video and photographs on Plexiglas, 5-min video loop, 2013. ADAGP Prize, Cité internationale des arts, Paris. © José Man Lius, 2011.



FRAGMENTS / SCULPTURAL STUDIES — The photographic image becomes matter: cutting, transparency, light and superimposition produce forms whose origin remains deliberately indeterminate. © José Man Lius, 2011.

En 2013, les images issues de cette expérience quittent progressivement leur statut de photographies. Fragmentées, détournées puis imprimées sur Plexiglas, elles deviennent des formes sculpturales autonomes, suspendues à distance du mur. Ombres, transparences et reflets prolongent leurs contours dans l'espace et rendent leur nature difficile à identifier. L'image acquiert ainsi une épaisseur, une ombre et une présence physique. Elle oscille entre document, fragment de paysage, organisme et artefact. Présentée à la Cité internationale des arts dans le cadre du Prix ADAGP, cette première installation pose un principe qui traversera le cycle INTRUSION : faire sortir l'image de son cadre pour l'introduire dans l'**espace du visiteur**.

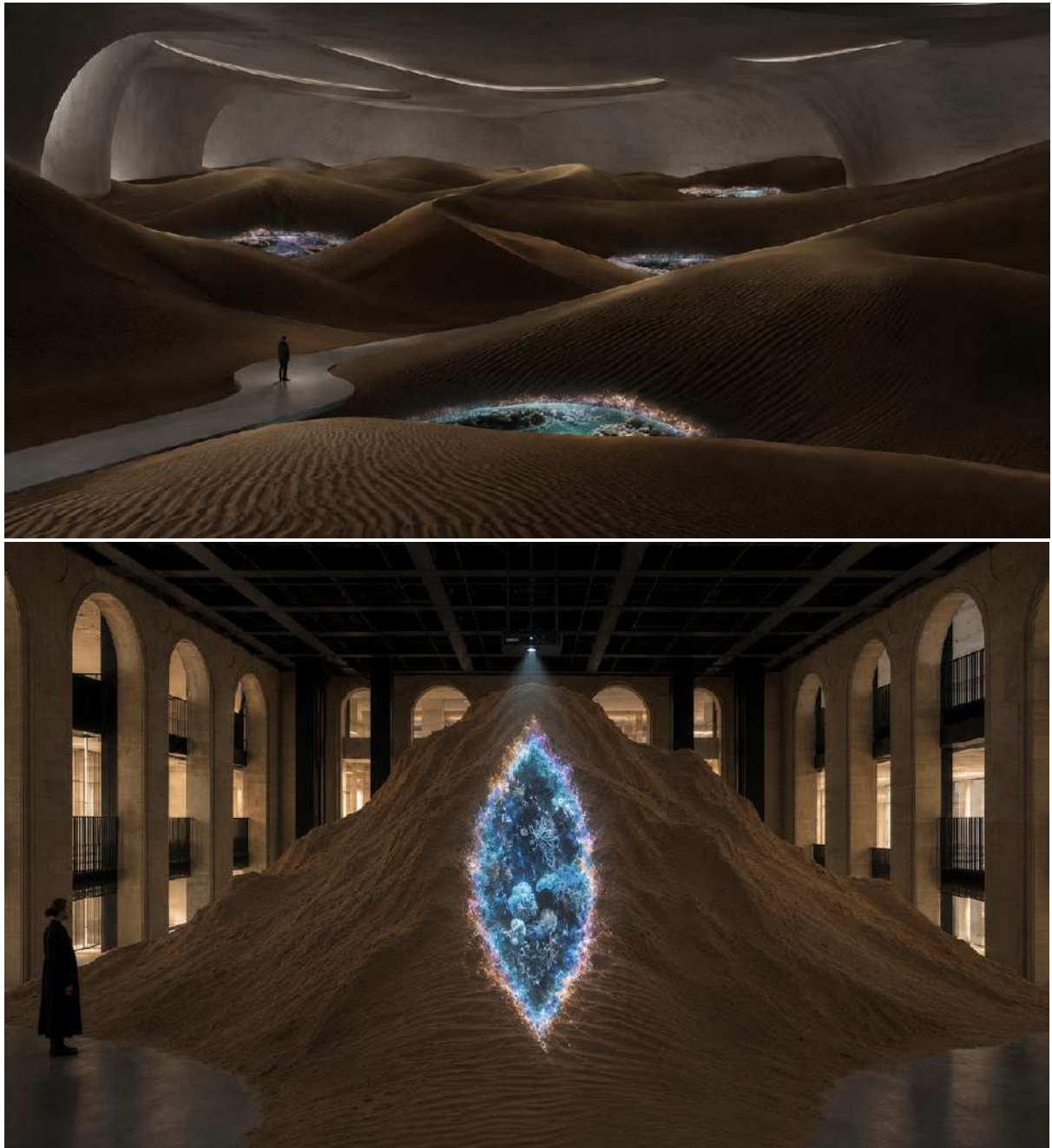


Sculptural installation. Trompe-l'œil video projection onto 10 kg of sand. Presented at the 100ecs cultural centre, L'Archipel des possibles exhibition, Paris, France — EDF architecture. Web link © José Man Lius, 2026. [Lien web](#)

WHEN THE IMAGE PERMEATES MATTER

In 2026, INTRUSION N°2-26 shifts this research from object to ground. The projected image encounters an elemental material - sand - and is inscribed directly into its relief. Currents, organisms, coral, ice and residues seem to emerge from the material itself: the boundary between projection and physical surface becomes unstable. The viewer no longer simply looks at an image, but must position their body in relation to it and experience its scale, light and materiality. The installation becomes a temporary landscape in which reality and representation permeate one another. This shift marks a key stage in the cycle: the image leaves the wall, encounters matter and begins to produce a milieu.

IMAGE → PROJECTION → MATTER → RELIEF → EXPERIENCE



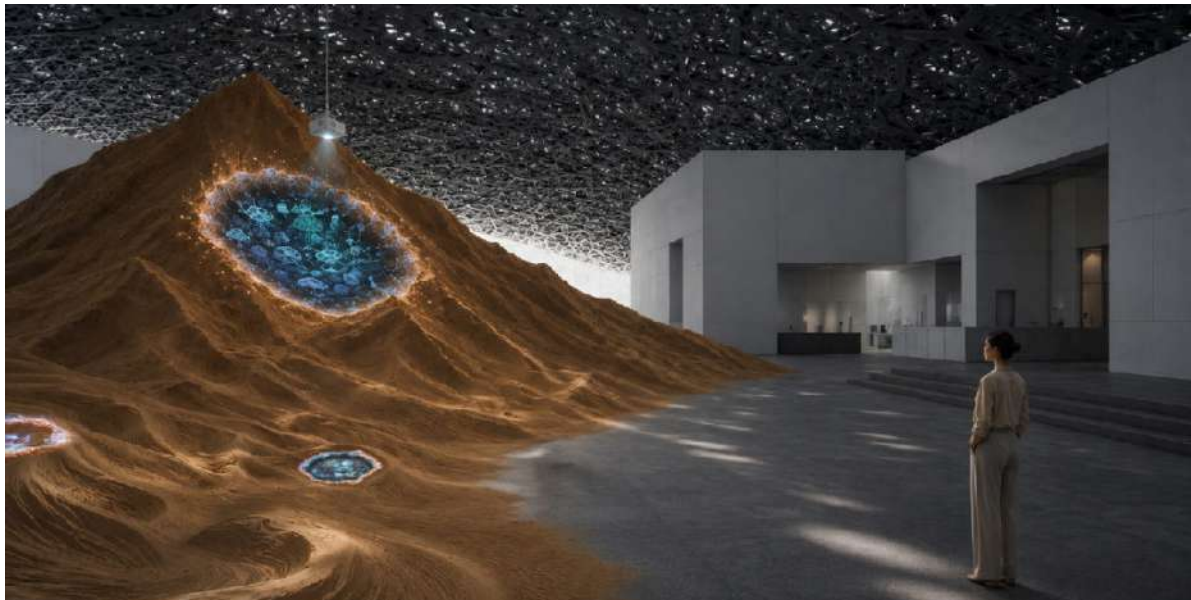
SITE-SPECIFIC STUDIES — INTRUSION N°2-26 adapts its scale, topography and projected imagery to the architecture of each host institution. Simulation — unrealised work. Fondation Cartier pour l'art contemporain, Place du Palais-Royal, Paris. Architect: Jean Nouvel. © JML 2026.

FROM INSTALLATION TO MILIEU

Following the installation presented at 100ecs, INTRUSION N°2-26 becomes the basis for research into scale, architecture and the conditions of immersion. Simulations developed in 2026 test the installation's capacity to reconfigure itself across different contexts: topography, circulation, light, architectural volume and viewing distance. Artificial intelligence is used here as a tool for projection and spatial research, making it possible to visualise and compare hypotheses of scale, topography, circulation and relationship to site before confronting them with prototyping and physical constraints. These images are prospective studies, not documentation of realised works. As scale increases, the image changes function. It is no longer merely contained within the installation; it contributes to the construction of an environment. The viewer moves from observer to situated body, and from situated body to temporary inhabitant of a milieu.



SITE-SPECIFIC STUDY — OCEAN SPACE, VENICE: Scale and context simulation — unrealised work. The sand topography transforms the projected image into a spatial event: apparition, depth and light organise a landscape that cannot be grasped from a single viewpoint. The work is discovered through movement.



SITE-SPECIFIC STUDY — LOUVRE ABU DHABI: Scale and context simulation — unrealised work. The study explores the encounter between artificial landscape, architectural light and projected imagery. The installation is no longer conceived as an autonomous object placed within a site, but as a configuration capable of temporarily altering the perception and circulation of its host architecture.

The image becomes a milieu when it is no longer merely looked at, but organises relations between body, matter, light, architecture and territory. From underwater immersion to the prospective landscapes of 2026,

INTRUSION explores this shift: perception is no longer the final reception of the work, but one of its raw materials.

III. INHABITING TERRITORIES

LANDSCAPE → ARCHITECTURE → ECOSYSTEM → MILIEU

What becomes of architecture when it is no longer conceived as a boundary protecting humans from living systems, but as a milieu crossed, transformed and sometimes reclaimed by other forms of life?

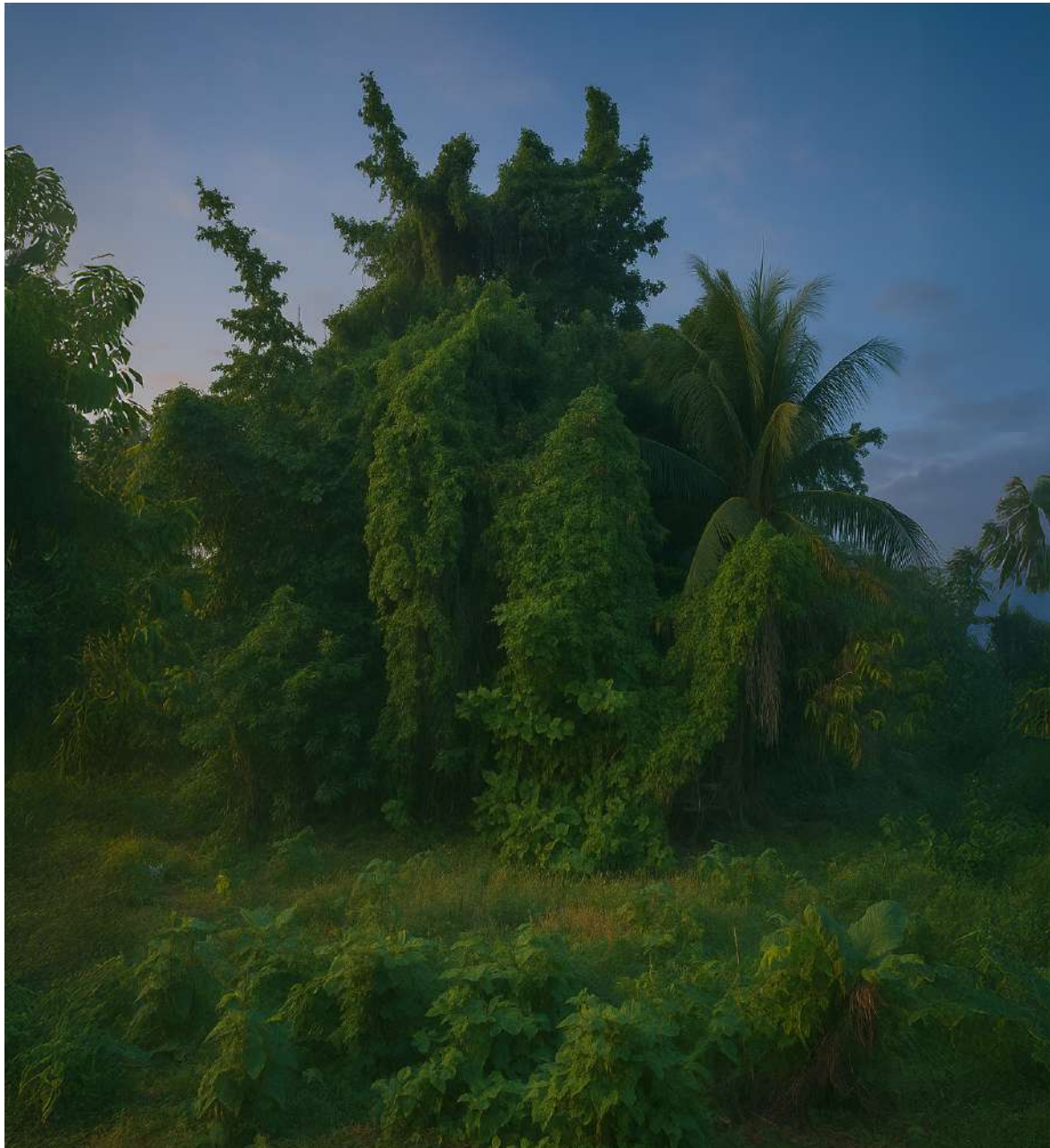


Photographic study. Vortex — the waterspout announcing the cyclone, starting point of the eponymous short story in the Cyclonique collection, emerging here at dusk above the hills and bay of Fort-de-France. Hôpital Maynard, Martinique. Photomontage. Territory · apparition · mutation · memory. © JML 2023—2026.

Having moved the image beyond its frame, the research changes scale: it is no longer only the work that is transformed, but the milieu in which it appears.

TERRITORIES — INHABITING A HYBRID WORLD

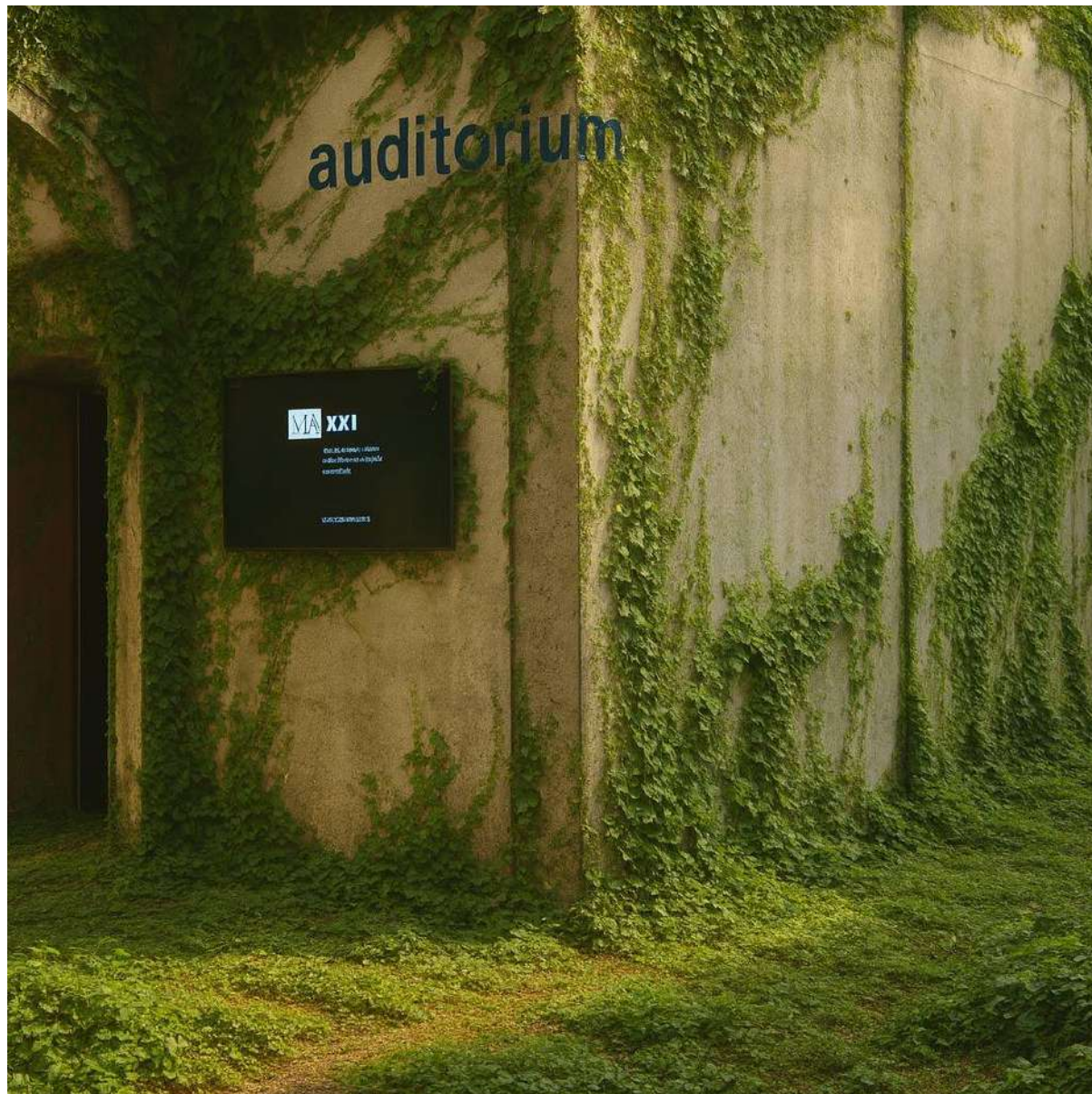
ARCHITECTURE → LIVING SYSTEMS → MUTATION → COHABITATION LANDSCAPE →
ECOSYSTEM → RHIZOMATIC & EPIPHYTIC RELATIONS



Figuier maudit, also known as the strangler fig — an Antillean phenomenon in which the plant envelops its support in successive layers until it suffocates it, leaving its vanished form as a hollow. Balata Forest, heights of Fort-de-France, 2023. Photographic study / photomontage. Territory · appartition · mutation · memory. © JML 2023—2026.

TERRITOIRES

INHABITING A HYBRID WORLD



Photographic study. Entrance area, MAXXI Museum, Rome — architect: Zaha Hadid. Concept simulation, unrealised work, in which living systems progressively reclaim the architecture. Architecture · living systems · colonisation · transformation. Personal photograph reinterpreted through photomontage and artificial intelligence. © JML 2024–2026.



Photographic studies — MAXXI, Rome, architect: Zaha Hadid. Concept simulation, unrealised work: the museum, a place devoted to memory and conservation, itself becomes the territory of a hybridisation between architecture and living systems. Personal photographs taken to collect details, imperfections and construction flaws, then reinterpreted through photomontage and artificial intelligence, Fine Art prints. © JML, 2024–2026.

In this sequence, cultural architecture becomes the setting for a fiction: living systems reclaim the building, transforming its surfaces, circulation and uses. The boundary between construction and ecosystem becomes uncertain.

This mesological research considers territory not as a backdrop, but as an active milieu in which architectures, organisms, technologies, memories and uses transform one another. Fiction then produces a reversal: institutions devoted to preservation and display themselves become the objects of mutation.

Hybridisation no longer illustrates an opposition between nature and culture; it allows us to imagine forms of coexistence that emerge when these categories cease to be sealed off from one another.

What becomes of a site of memory when the milieu it sought to contain begins to transform it in return?



MILIEU STUDY — Hypothesis for a recycled-textile topography combining moss, mycelium-inspired structures and woven fibres. Concept simulation, unrealised work. © JML, 2024–2026.



COHABITATION STUDIES — Exhibition-route scenario tracing an architectural hybridisation from natural to artificial, conceived as a perspective of symbiosis for humanity: reception area, meeting room, circulation spaces and alcoves become stations within a shared milieu, where moss, fauna and light coexist with museum architecture. Concept simulation, 2026. Photomontage and artificial intelligence, Fine Art prints. © JML, 2024–2026.

“Here, architecture ceases to separate humans from living systems and instead becomes with them: a shared, transformable milieu.”

TERRITORIES

THERE IS A FOREST IN THE MUSEUM

The museum is no longer merely a place where the living world is represented: **it becomes a milieu in its own right, one that can be traversed, colonised and transformed — an architectural mesology.**

INHABIT → COHABIT → TRANSFORM



THRESHOLD — Cohabitation Studies. The museum opens onto its own wild reverse. Architectural concept simulation, 2026. Photomontage and artificial intelligence, Fine Art prints. © JML, 2024–2026.



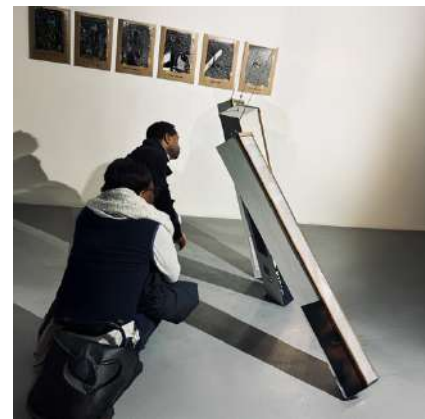
CLIMAX OF THE ROUTE — Milieu study. Architecture, living systems and technological infrastructures compose a single milieu under tension. The resources mobilised by digital systems — water, energy, data and storage — become perceptible and alter visitor circulation. The installation thus confronts the expansion of technological imaginaries with the finite resources required for their operation. INHABIT → COHABIT → TRANSFORM. Architectural concept simulation, unrealised work, 2026. Photomontage and artificial intelligence. © JML, 2024–2026.

IV. REACTIVATING MEMORIES

TRACE → FRAGMENT → ARCHIVE → FICTION → HISTORY How can we make perceptible what History has erased, displaced or left outside the frame?



AKX — Archive of Paradoxes. Fragments of a broken memory: erased portraits and marginalised narratives of overseas descendants, from 1890 to the present, recomposed through glitch and artificial intelligence. Photographic prints set into optical Plexiglas cases, 4 modules of 130 × 20 × 20 cm. Artist's proof, unique edition. © JML, 2025–2026.



AKX — Archive des Paradoxes. Fragments of a broken memory. Group exhibition « Mises en tension photographiques », Galerie Immix, Paris (2025). À partir de ses archives familiales, l'œuvre met en tension histoire intime et rapport réalité/virtualité, révélant des trajectoires post-coloniales oubliées ou éclipsées. Artist's proof, unique edition. © JML, 2025–2026. Read the article [Lire l'article](#)

AKX — Archive of Paradoxes. Fragments of History

Drawing on family archives, AKX constructs a fragmentary archaeology of individual trajectories embedded in broader collective histories. Woven from glitches, photographic archives and moving generative processes, this immersive project questions the concealed strata of collective memory. From 1890 to the present, the work unfolds an archaeology of the unspoken, where portraits of marginalised anonymous figures and erased historical narratives collide with digital distortions.

A DISCONTINUOUS READING OF MEMORY

Between photographic archives, glitches and generative images, AKX reveals forgotten areas of History - places where marginalised narratives and unnamed figures emerge.

ARCHIVE → FRAGMENT → ALTERATION →
DOUBT → REINTERPRETATION



AKX — Archive des Paradoxes. Fragments of a broken memory. Group exhibition « Mises en tension photographiques », Galerie Immix, Paris (2025). À partir de ses archives familiales, l'œuvre met en tension histoire intime et rapport réalité/virtualité, révélant des trajectoires post-coloniales oubliées ou éclipsées. Artist's proof, unique edition. © JML, 2025–2026. Read the article [Lire l'article](#)

ARCHAEOLOGY OF THE UNSPOKEN

The work explores what has been erased or transformed, placing collective memory in tension with digital alteration in order to question the silences that structure historical narratives. Rejecting linear narration, the project blurs the boundaries between document and fiction, using AI as a tool of subversion rather than mere artifice. Blurred faces, digital artefacts and recomposed archives expose the blind spots and discontinuities from which historical narratives are constructed.

Yet this aesthetics of the fragment raises an open question: does the use of technology risk aestheticising loss rather than repairing it?

EXPERIENCING UNCERTAINTY

SEE → RECOGNISE → APPROACH →

DISCOVER → DOUBT → REINTERPRET

V. CONNECTING WORLDS

FROM ARTISTIC PRACTICE TO RELATIONAL ARCHITECTURE



TÊ. TERRA ENIGMA

« Installation immersive et sonore (2013–2017 — Territoire Auvergne-Rhône-Alpes) »



TERRA ENIGMA

« Immersive sound and visual installation (2013–2017 — Auvergne-Rhône-Alpes region) »



HÖM. BLUE MAN

The Foreign Body. Chromatic Otherness in a Primordial Landscape

Video installation (2011) In-situ performance capture | La Soufrière Volcans, Guadeloupe National Park | 16/9 format | Duration: 5:30



C.O. THE THING C.O. A - sensitive encounter with otherness. Automaton (interactive) Audio & Sound installation (Motion Capture) (2019) Variable dimensions by José-Man Luis and Jean-Marie Levallois. © J.M.L. 2020



Itinéraires. Maquette, simulation numérique d'installation vidéo sonore implantée dans l'architecture, 2020 © José-Man Luis



LE CORPS A L'ÉCHELLE DES ÉTOILES

BLACK SUN invite le public à découvrir un Corps non identifié — Une étoile mystérieuse située au centre d'un système solaire dans une dimension parallèle — La naissance d'un territoire énergétique ectoplasmique filmé du point de vue de la caméra thermique et du rayon X. Ce traitement de l'image hybride oscille entre des masses gazeuses esquissées et les variations de rayonnement infrarouges — électromagnétique à haute fréquence.



Carré d'Art de Guadeloupe - Exposition initiée par l'IDFC organisée, chez le gouverneur d'Antigua, Sir Rodney Williams, en partenariat avec le Consulat de France. Réunissant quatre artistes français en résidence à la Government House d'Antigua, l'exposition a le dialogue entre les cultures francophones et caribéennes. Projet itinérant présenté à la Barbade, en Dominique, à Trinité, en Guadeloupe... © José-Man Luis



Opéra LUX VOIX CORPUS - Installation sonore et interactive invitent le grand public à une participation active. Durée : 15-25 minutes, en séquence aléatoire. Capacité d'accueil : de 5 à 15 personnes par session - 2015 Jusqu'à 40 personnes par heure.

TERRA ENIGMA — landscape / immersion / perception. 2017

HOM. BLUE MAN — body / performance / environment. 2012

C.O. THE THING — interaction / robotics / behaviour. 2019

ITINÉRAIRES — movement / body / memory / space. 2016

BLACK SUN — body / sound / spatial scale. 2016

LVC — sound / body / interactivity / space. 2015

IDENTITÉS HYBRIDES

Exhibition. 1 → curatorial intent → artists → spatial framework → publication → extension → 2020-21.





Hybrid identities — Exhibition catalogue. From identity as a fixed inheritance to identity as a living process: materials, bodies and memories are recomposed to invent new forms of hybridisation, between creolisation and transdisciplinary global art. 100ecs, Paris, 2021. © José Man Lius.

What if identity were no longer an origin to defend, but a becoming to compose?

One year after the first lockdown, and following two successive postponements linked to public-health and political circumstances, 100ecs presented Hybrid Identities, a group exhibition initiated by José Man Lius. Sustaining a discourse on relation and movement after a period of isolation and closed borders carried a particular resonance.

Nine artists bring their perspectives together to question new forms of cultural hybridisation: identity is approached not as an essence to preserve, but as a relation in continual transformation, shaped by movement, encounters and transmission. Dance, sculpture, music, video and performance meet until their own boundaries begin to blur - a hybridisation of forms as much as of subjects.

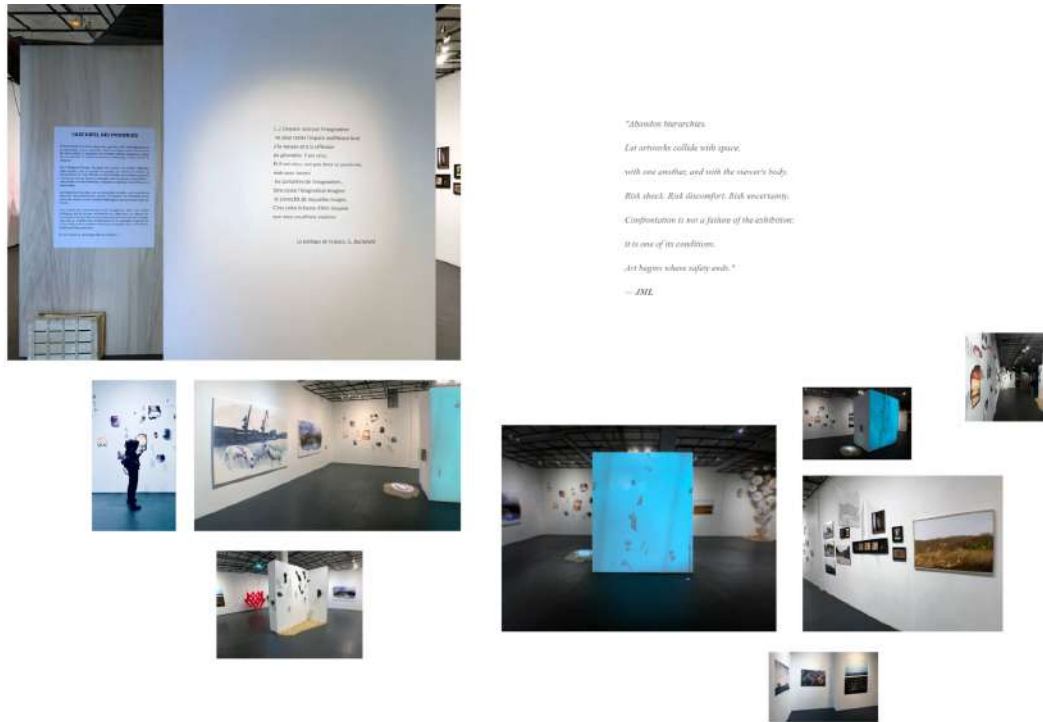
Between a polymorphous gaze, creolisation and Glissant's Tout-Monde, the exhibition opens a space that is both singular and plural, where the hybridisation of materials, bodies and memories outlines a transdisciplinary perspective on global art, beyond the categories that still too often structure how cultures are perceived.

[NewsNews](#) · [Testimonials](#) · [Performance interactive](#)

L'ARCHIPEL DES POSSIBLES

Exhibition. 2 → curatorial intent → a collective architecture → spatial framework → publication
→ extension → 2026.





A manifesto project for this curatorial approach, *Archipelago of possibilities* translates the questions running through José Man Lius's practice to a collective scale: how can works, bodies, technologies, narratives and forms of life coexist without being reduced to a single reading?

Bringing together French and international artists at 100ecs in Paris, the exhibition begins with a question: what worlds remain to be invented - and how might they coexist? Conceived as a relational architecture - an archipelago of autonomous situations connected through circulation, perspectives and resonances - it brings singularities into coexistence without dissolving them into a common narrative, following the thought of Édouard Glissant and Epeli Hau'ofa. Curating is understood here as an art of relation: selecting, certainly, but also spatialising, creating proximities, organising circulation and allowing resonances to emerge.

A constellation of practices. Painting, photography, video, installation and performance compose a deliberately heterogeneous territory. Artists from different generations, cultures and geographies bring their languages into dialogue without standardising them: each practice remains a singular island; each encounter opens a possible route of circulation.

Exhibiting beyond the exhibition. Rejecting an imposed route and hierarchy between works, *Archipelago of possibilities* invites visitors to compose their own crossing. The project extends beyond the exhibition space - Nuit Blanche, screenings, cinema, encounters, mediation and publication - as extensions of the same archipelago. The exhibition thus becomes an evolving curatorial platform in which research, creation, transmission and collective experience continue to circulate beyond the visit.

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MESOLOGY OF LIVING SYSTEMS AND INVISIBLE MUTATIONS

ARTISTIC & CURATORIAL PRACTICE

Visual artist, author-director and curator José Man Lius develops a research practice at the intersection of installation, moving image, photography, material experimentation and immersive environments. Under the title *Mesology of Living Systems and Invisible Mutations*, his work explores relationships between the living and the artificial, memory and transformation, territory and technology, and the ways in which these relationships alter our perception of the milieus we inhabit.

His practice operates through perceptual shifts and changes of status: waste takes on the signs of an organism; an image becomes matter; a landscape turns into an archive; a contemporary trace appears to emerge from a temporality to which it should not belong. The work thus opens a space of uncertainty in which the viewer is led to approach, experience, doubt and reconsider what they thought they recognised.

This research extends into a curatorial practice focused on ecologies of living systems, hybrid identities, territorial narratives and relationships between art, science and creative technologies. The exhibition is conceived as a relational architecture: a milieu in which works, bodies, forms of knowledge, materials, technologies and territories can enter into relation.

With *Archipelago of possibilities*, this approach changes scale: questions tested through the artwork become the principles of a collective space for experimentation. Curating extends the artistic gesture by bringing practices, disciplines, imaginaries, territories and publics into relation.

RESEARCH QUESTIONS

The research is built less from predetermined answers than from questions tested through the works. Observation, drawing, photography, moving image, material experimentation, immersion, prototyping and confrontation with the site are all ways of testing its hypotheses.

LIVING / ARTIFICIAL — At what point does matter transformed by human activity cease to be perceived as natural? What does this hesitation reveal about the way we classify living systems?

IMAGE / MATTER — At what point does the image cease to be merely representation and become surface, light, matter or milieu?

BODY / PERCEPTION — How can movement, scale, sound, light and immersion turn the body into an instrument for reading the work?

TERRITORY / MEMORY — How can a landscape, material or architecture simultaneously carry biological, geological, historical and fictional traces?

TECHNOLOGY / LIVING SYSTEMS — How can creative technologies reveal new relationships with living systems while also questioning their materiality, infrastructures and impacts?

ARCHIVE / FICTION — How can document, observation, memory and speculation be brought into dialogue while keeping the differences between their respective statuses perceptible?

RELATION / EXHIBITION — How can the exhibition become a relational architecture capable of connecting works, bodies, forms of knowledge, technologies, territories and publics?

These questions form an evolving field of research. Each project shifts its boundaries and experiments with a new relationship between perception, matter, living systems and territory.

PROGRAMMES

EXPOSITIONS · FESTIVALS · PROGRAMMATIONS — SÉLECTION

2026 — L'Archipel des Possibles / Nuit Blanche, curating JML, 100ecs, Paris.

2025 — Mises en tension (de la photographie), Galerie Immix / Espace Jemmapes, Paris.

2024 — MÜ, Architectures protéiformes, VIDEOFORMES, Clermont-Ferrand / CYFEST, Yerevan, Armenia.

2020 — Écologie du vivant, Nuit Blanche, Port-au-Prince, Haïti.

2020 — Identités Hybrides, curating JML, 100ecs, Paris.

2019 — Contre Nature, Atelier Alfred Boucher, Fondation La Ruche-Seydoux, Paris.

2018 — Black Sun, Mumbai International Film Festival, India.

2017 — Black Sun, Festival VIDEOFORMES, Clermont-Ferrand.

2016 — Memory, Athens Digital Arts Festival, Greece.

2015 — Festival Images Caraïbes, Mémorial ACTe, Guadeloupe.

2014 — TIME is Love, Torrance Art Museum, California, United States.

2014 — B.I.M — Biennale de l'Image en Mouvement, Buenos Aires, Argentine.

2012 — Nuits Blanches Paris / Oran, Institut français.

ŒUVRES & CYCLES DE RECHERCHE — SÉLECTION

2026–27 — INTRUSION N°3 — L'Archive impossible, installation sculpturale / diorama / projection vidéo.

2026 — INTRUSION N°2-26 — installation de sable et projection vidéo en trompe-l'œil.

2024–25 — MÜ — Architectures protéiformes, installation / film.

2025 — Archive des Paradoxes — photographie, Galerie Immix.

2019 — CÖ. THE THING — automate, textile interactif, son et motion capture, avec Jean-Marie Lavallée.

2016 — BLACK SUN — installation immersive et sonore, avec Gauthier Keyaerts.

2015 — LUX VOCE CORPORE — installation interactive, vidéo et sonore.

2013–21 — BIO VS OGM — recherche sculpturale, photographique et vidéo.

2013 — INTRUSION — vidéo, photographie et installation.

BOURSES · PRIX · RÉSIDENCES

2014 — Résidence d'artiste — art vidéo, DRAC Clermont.

2013 — Prix ADAGP — INTRUSION, Cité internationale des arts, Paris.

2011 — Aide à la création — DRAC Basse-Terre.

2005 — Présélection résidence — Villa Kujoyama, Kyoto, Institut français.

CURATING · PUBLISHING · TRANSMISSION

- 2026 — L'Archipel des Possibles, co-curation and curatorial direction, 100ecs, Paris ; Nuit Blanche programme.
- 2020 — Identités Hybrides, curating, 100ecs, Paris.
- 2017–2021 — Culturama web magazine: surveys, articles, interviews and documentaries on contemporary creation.
- 2000–2026 — Teaching and workshops in innovation, design, scenography, image and creative technologies. (Bachelor's and Master's levels).

SELECTED FILMOGRAPHY

- 2024–25 — MÜ, Architecture protéiforme — short film, 5 min. [court métrage](#)
- 2018 — Black Sun — video art film / installation, 5 min. [film](#)
- 2017 — Itinéraires — video art film, 6 min. [film](#)
- 2016 — Bio VS OGM — video art film, 4 min. [film](#)
- 2015 — Lux Voce Corpore — interactive sound installation, 15 min. [installation](#)
- 2012 — Homme bleu — video art film, 3 min 30. [film](#)

PUBLICATIONS · PRESS · BROADCAST

Publications, interviews and broadcasts : Turbulences Vidéo / VIDEOFORMES, Paris-Art, AREA Revues, TK-21, Culturama, Artension, Marie Claire Japan, M6, ARTE Creative, MTV Europe / Asia, MCM, entre autres.

EDUCATION

- 1989–1995 — Studies at the École des Beaux-Arts de Versailles ; Paris 8 ; New technologies internship at the digital art centre Art 3000 → Le Cube, Issy les moulineaux.
- Influenced by the teaching of Riccardo Licata, Venetian painter, printmaker and sculptor, aux Beaux-Arts de Paris.
- Influenced by advertising creatives of the 1990s/2000s (Michel Gondry, Seb Janiak, Guido Mocafico, Chris Cunningham...)

LINKS

- Biography / artistic practice — josemanlius.com/jml/ josemanlius.com/jml/
- Portfolio — works and projects — josemanlius.com/portfolio/ oeuvres.josemanlius.com/portfolio/

CONTACT

- JOSÉ MAN LIUS · Visual Artist · Author-Director · Curator
- josemanlius.com/jml/ · [Portfolio](#) · josemanlius@gmail.com · T +33 (0)6 60 14 74 03 · Paris, France

RESEARCH IMAGES

STATUS & METHOD

Research images occupy an intermediate position between observation, drawing, photography, simulation and fabrication. Photomontage, modelling and artificial intelligence are used as projection tools: they make it possible to test scale, topography, atmosphere and relationships to architecture, light or matter before confronting these hypotheses with prototypes and physical reality.

When based on personal photographs or documents, their origin and mode of transformation are stated. Their status is systematically distinguished from that of realised works through the labels “study”, “concept simulation”, “research image” or “unrealised work”.

The image formulates a hypothesis; the prototype tests its conditions; matter and site determine its form.

PRODUCTION PRINCIPLES / ETHICS

Production proceeds in stages: observe → document → simulate → prototype → test → produce. Choices of materials, scale and technologies are assessed against the real conditions of fabrication, maintenance, transport, exhibition and conservation.

Digital technologies are not considered immaterial tools. Their use is embedded in a reflection on infrastructures, resources and impacts. The project prioritises them when they enable an experience or form of knowledge that would otherwise be difficult to access.

Historical, scientific and documentary sources retain their distinct status. Document, observation, hypothesis and artistic fiction are not conflated: bringing them into relation is precisely one of the critical spaces of the research.

RESEARCH REFERENCES

RELATION · LIVING SYSTEMS · MILIEUS · MATTER · TECHNOLOGIES

RELATION · TERRITORY · INHABITING

Édouard Glissant — Poétique de la Relation

Epeli Hau'ofa — Our Sea of Islands

Augustin Berque — Ecumene: An Introduction to the Study of Human Milieus

LIVING SYSTEMS · INTERDEPENDENCIES · TRANSFORMATION

Donna J. Haraway — Staying with the Trouble

Anna Lowenhaupt Tsing — The Mushroom at the End of the World

Amandine Cornille et al. — research on apple domestication and evolutionary ecology

MATTER · BIOLOGY · FABRICATION

Neri Oxman / Paola Antonelli — Neri Oxman: Material Ecology

Neri Oxman — Mediated Matter: Design and Invention in the New Biological Age

TECHNOLOGIES · MATERIALITY · RESPONSIBILITY

Gauthier Roussilhe, Anne-Laure Ligozat & Sophie Quinton — research on the environmental impacts of digitalisation

Bernard Stiegler — What Makes Life Worth Living: On Pharmacology

Specific bibliographies - archaeology, history, life sciences, materials and technologies - are developed on a project-by-project basis.

BIO VS OGM

living systems become archive



INTRUSION

the image becomes matter, then milieu



TERRITOIRES

architecture becomes ecosystem



AKX

the trace becomes archive, then fiction



IDENTITÉS HYBRIDES / ARCHIPEL

the work becomes relation



INHABITING THE WORLD

UNSETTLE CATEGORIES.

CONNECT WORLDS.

INHABIT DIFFERENTLY.