

ALBERT CAMUS

1913-2013

A DIGITAL, INTERACTIVE
AND MULTILINGUAL
EXHIBITION

INSTITUT
FRANÇAIS Gallimard



INSTITUT
FRANÇAIS

Callimard

Albert Camus

Albert

Camus

1913 2013

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Langue française, lire et savoirs et le département Numérique de l'Institut français.

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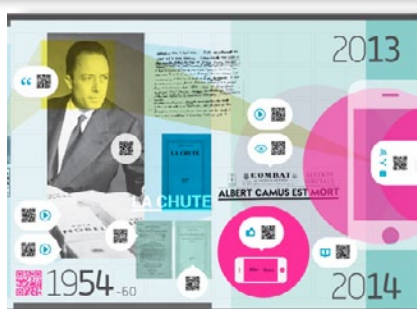


Buenos Aires Ciudad

AN INNOVATIVE OFFLINE/ONLINE PROJECT

The Institut français is launching a new concept for digital exhibitions, the first expression of which will be devoted to Albert Camus, to celebrate the centenary of his birth.

The originality of this monographic exhibition lies in its combining editorial know-how and QR codes. Visitors access the content standing in front of the exhibit and using a smartphone or a tablet.



The posters display images and dates, which are understandable in all languages.

Copy written in cooperation with the École normale supérieure.

The 7 posters may be mounted onto a support or laminated. They should be displayed edge-to-edge.

4.55 M-LONG
EXHIBIT

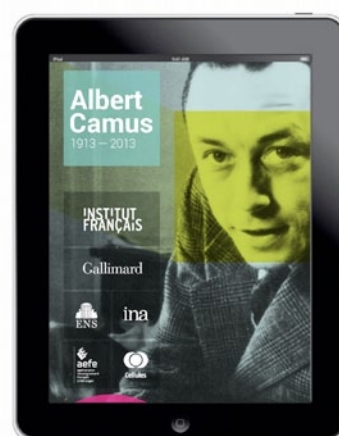
1 DEDICATED IOS AND
ANDROID APP

SIMULTANEOUS
MULTILINGUAL ACCESS

CRITICAL TEXTS
AND EXCERPTS

OVER 100 ANNOTATED
DOCUMENTS

18 MIN OF AUDIO AND VIDEO
ARCHIVE MATERIAL



LAUNCH

OCTOBER 2013

SIMULTANEOUS VERSIONS
FRENCH, ENGLISH,
SPANISH, GERMAN,
ARABIC, CHINESE

RIGHTS HELD THROUGH TO
DECEMBER 2014



LE PREMIER HOMME



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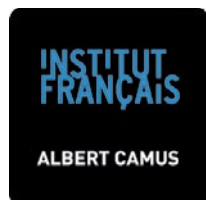


1913-34

A MULTILINGUAL, MULTIMEDIA AND INTERACTIVE EXPERIENCE

The «Camus 1913-2013» exhibition adapts QR code technology to enable a multilingual, multimedia and interactive user experience.

A QR code is a two-dimensional barcode, and uses freely-licensed technology that was created in Japan in 1994. The use of QR codes spread rapidly from 2004: by 2010, there were more QR codes scanned every day in Japan than text messages sent. Using the built-in camera of a smartphone or of a tablet connected to the Internet (Wifi, 3 or 4G), simply photographing a QR code allows the user to directly access a web page.



Once they have downloaded the application, which has been specifically designed and developed for the exhibition, visitors can access the content by scanning the QR codes displayed on the exhibit.

They may use a tablet provided as part of the exhibition, or their own device.

Texts, images, audio or video documents are immediately accessible.

The exhibit becomes a reading map or landscape within which each visitor is invited to create his/her own itinerary.

This project's digital, interactive, collaborative and multilingual nature illustrates the Institut français's will to address new cultural practices and to engage new audiences by executing its mission through innovative projects.





1935⁻⁴²

“



ALGER REPUBLICAIN
ne sait pas tout,
mais tout ce qu'il sait,
il le dit.



1 I

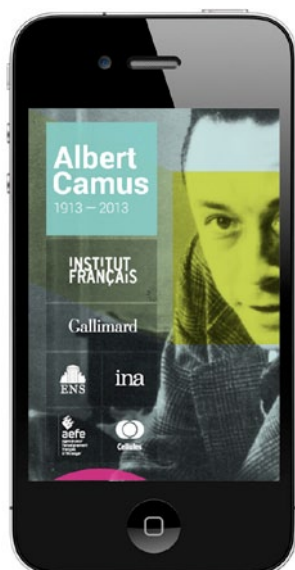
...man est morte. Ou peut-être hier, je ne sais
un télégramme de l'asile: "Mère décédée. Enterrement:
demain. Sentiments distingués." Cela ne veut rien dire. C'était
peut-être hier.

L'asile de vieillards est à Marengo, à 80 kms d'Alger. Je
prendrai l'autobus à deux heures et j'arriverai ^{dans l'après-midi} ~~à l'asile~~. Ainsi je
pourrai veiller et je rentrerai demain soir. J'ai demandé deux
jours de congé à mon patron. Il ne pouvait pas me les refuser avec
une excuse pareille, mais il n'avait pas l'air content. Je lui ai
même dit: ^{Je n'ai pas de temps à perdre} ~~Je n'ai pas de temps à perdre~~. Il n'a pas répondu. ^{Je n'ai pas de temps à perdre} ~~Je n'ai pas de temps à perdre~~. J'ai
pensé que je n'aurais pas dû lui dire cela. Je n'avais pas à m'ex-
cuser. Il était plutôt à lui de me présenter ses condoléances. Mais
il le fera sans doute après-demain, quand il me verra en deuil.

ce 14 mai 1942 pour une édition posthume

START

VISITOR ITINERARY 1/4



Once the application has been launched, visitors are offered a choice of several languages.

To date, there are six versions available (French, Arabic, Chinese, English, German and Spanish), but other translations may be ordered.

The visitor can change the language at any time.

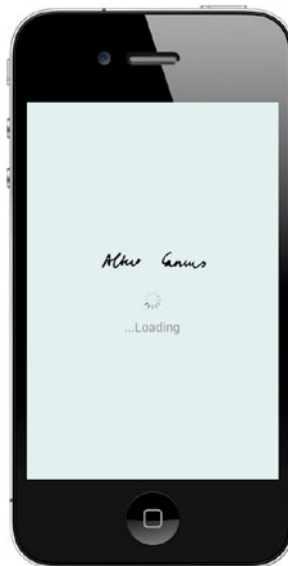
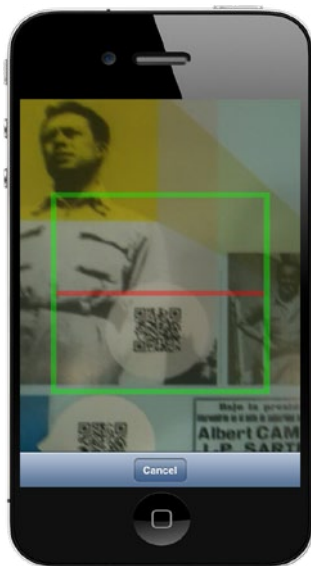
The visitor is then given a short tutorial.

This briefly explains how to scan the QR codes and how to navigate the application.



The visitor can very quickly start to explore the exhibit.

The visitor must point the device to the exhibit and centre the QR code in the viewfinder. In just a few seconds, the text, the image, the video or the sound file are played or appear on the screen.

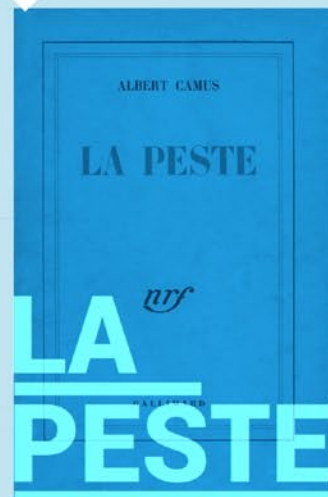


The content is broken down into five major time periods.

A full visit will last about 1h00 - 1h30.

Everyone can watch, listen and read according to his/her interests.

“



munistes
as le
nement

genres de style qui empêchaient
l'entrée au C.F.L.N. des représen-
tants qualifiés d'une importante
fraction des forces. Ils le compen-
saient d'autant moins que, parmi
les p...



Combat

Dans la guerre comme dans la
paix le dernier mot est à ceux qui
ne se rendent jamais. Clemenceau

Un seul chef : DE GAULLE — Un seul combat : pour NOS LIBERTÉS

ORGANE DU MOUVEMENT DE LA LIBÉRATION NATIONALE N° 57 MAI 1944

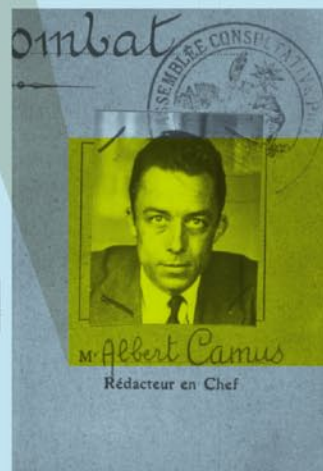
**Pendant trois heures
ils ont fusillé
les Français**

Le départ de GIRAUD

Les deux avions qui, à Vichy, se diri-
geaient vers le général Giraud di-
rent un dernier mot — la trahison de Sost-
de l'Allemagne n'est pas son fait — de
service l'histoire indigne et, surtout,
d'une certaine manière, secret du dé-
fense.

Ce mot, un vilain, des paroles de sen-
sation et d'incertitude que le général Giraud
a adressées à l'armée française avant de
partir dans le nord. Pendant les deux
jours, les deux avions se sont levés
dans des questions de personnes, des
situations fausses et des malentendus
insupportables elles seules et sans l'ob-
servateur, l'histoire, l'histoire : la
faute.

Il faut donc savoir que à l'ins-
tant où le chef d'armée se portait vers
son responsabilité et avait sous
ses ordres les armées françaises, il
avait trois langages, un langage de son
sens et un langage de ses faiblesses
comme de son tort.



1943-48

READ, BROWSE, ZOOM

VISITOR ITINERARY 2/4

The design of the exhibit and a handful of pictograms allow the visitor to identify the different types of content.

Each of the five periods is introduced by a few chronological markers and a 3000-character text.

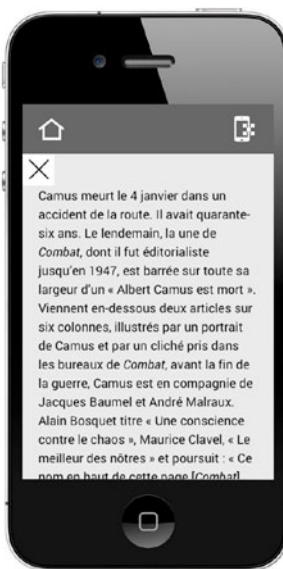
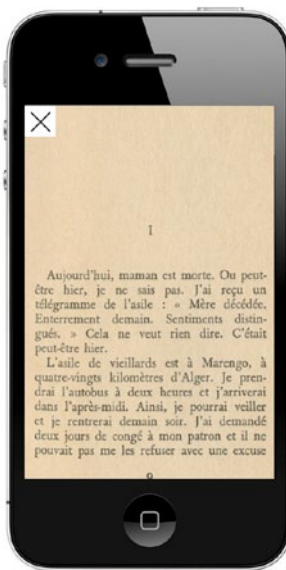
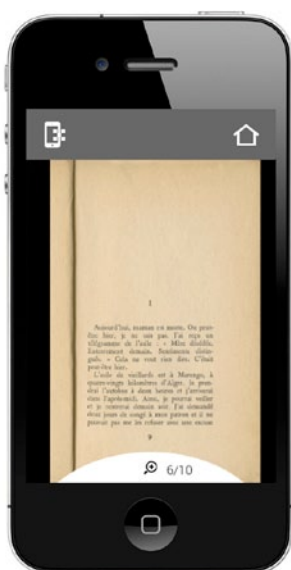
These elements are accessible via the magenta QR codes that are positioned near to the dates.

The visitor can leaf through the first few pages of some of Camus' works.

Numerous quotes and excerpts are translated.

A zoom function allows better readability and interactivity with almost all the documents.

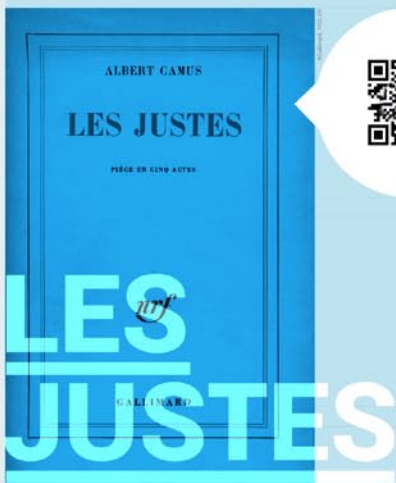
And, whatever the type of document, a commentary is provided to give it some context.





1949-53

“



Bajo la presidencia de Emile KAHN,
Intervendrán en el mitin de solidaridad hacia los antifascistas procesados en Sevilla y Barcelona:
**Albert CAMUS, A. BRETON
J.-P. SARTRE y A. BEGUIN**
así como otros prestigiosos representantes de la intelectualidad mundial
¡ Antifascistas españoles: ACUDID TODOS!

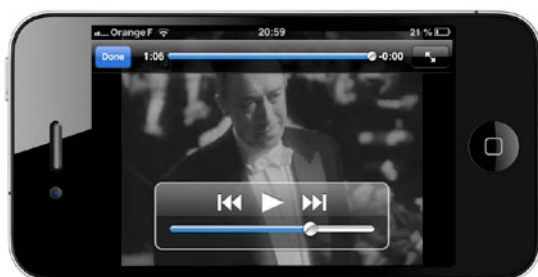


*à René Char
Ce livre vécu avec lui,
écrit pour lui et quelques autres*

L'HOMME
RÉVOLTÉ

LOOK, WATCH, LISTEN

VISITOR ITINERARY 3/4



Each of the five parts includes a carousel of about twenty pictures taken from the Camus and Gallimard collections.

Photographs, documents, manuscripts, pages from books or magazines – all are annotated.

A specific pictogram directs the visitor to any audio-visual material.



The visitor can listen to Camus read the first few pages of *The Outsider* or the editorial of the journal *Combat* on the day of the liberation of Paris. Clips of the author can be seen: receiving the Nobel prize for literature, being interviewed about theatre, or playing the part of a torero.

Documents selected from the Ina archive collection.

[illegible]

1954-60

COMMUNICATE, SHARE

VISITOR ITINERARY 3/4



“

Visitors can share Camus quotes online or on social networks.

There are three specific QR codes at the end of the exhibit.



Allows the visitor to access the exhibition mosaic (which can also be accessed via the menu).

Visitors can take a souvenir photo and post it on the mosaic: the photo will be dated and geolocated.



A second QR code allows the visitor to download an exhibition booklet in e-book format.



The very last QR code on the exhibit gives the visitor access to an online, scalable space called “Camus Posterity 2013-2014”.

This space will be used to announce any events that are programmed around the exhibition and on the occasion of the centenary, and to regularly post links to numerous resources: articles, videos, recordings, bibliographical data...

Finally, a map that will be accessible from the menu will list all the places in the world where the exhibition will take place throughout 2013-2014.

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EDITION
SPÉCIALE

ALBERT CAMUS EST MORT



2014



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For more information about the content, the principle or the implementation of the exhibition, as well as the terms and conditions for developing additional language versions, please get in touch with Nicolas Peccoud, Director of publications
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and Knowledge Department/Digital Department**
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The Albert Camus application
will be available October 1st, 2013
Download it.

A promotional kit for the exhibition will be provided to all branches of the cultural network via the Institut français website.

A promotional kit for the exhibition will be provided to all branches of the cultural network via the Institut français website. It will include native files enabling the personalisation of posters, as well as print and digital flyers. Contact: Marie Bauer, Communications Manager
marie.bauer@institutfrancais.com

