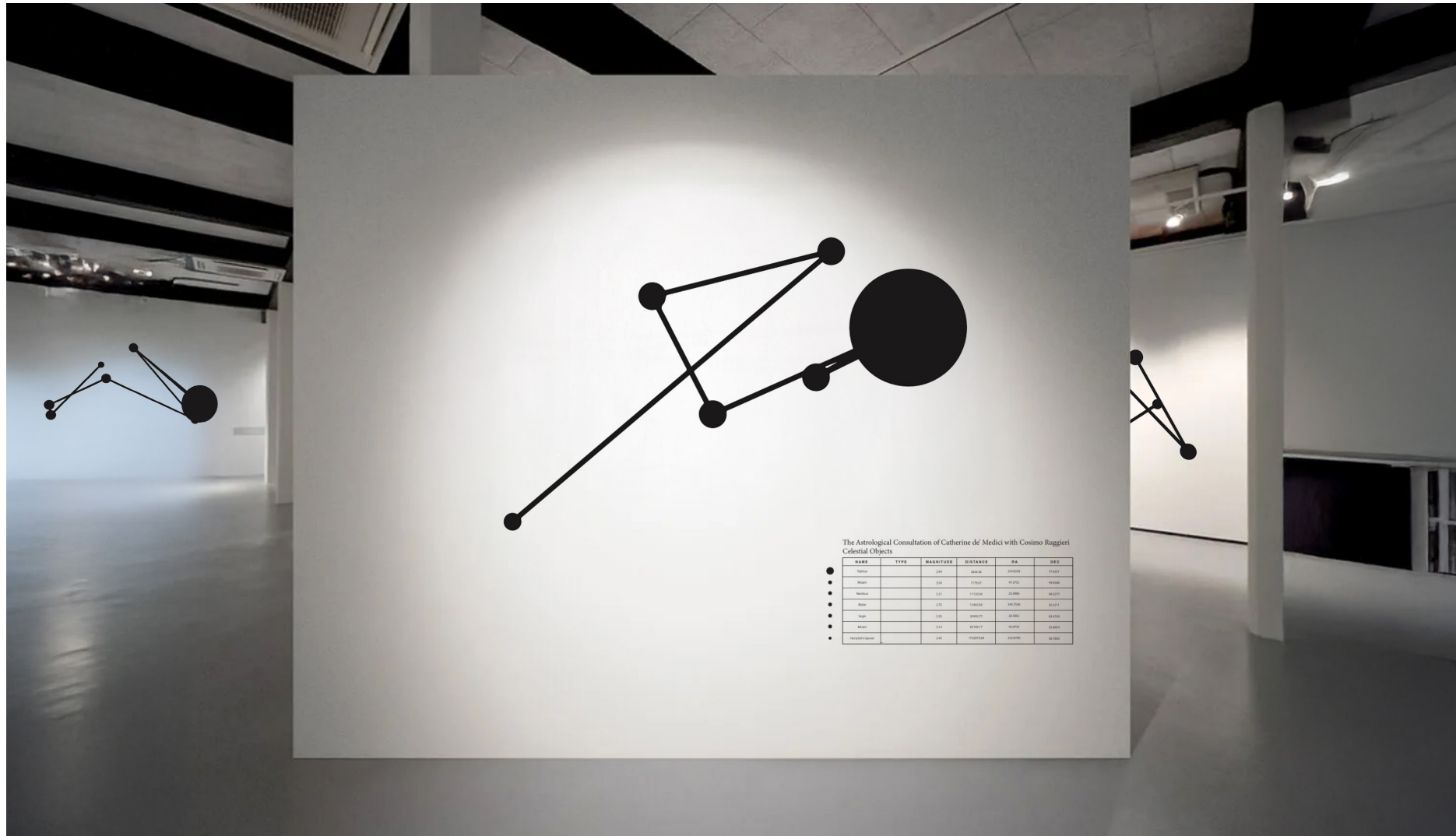




Vidya-Kélie, Burning Blue **"First Ethereum Transaction"** alignment of celestial bodies on 07/30/2015, 3:26 pm, Port of Chiba City, Japan
Vidya-Kélie, Burning Blue **"Mahatma Gandhi's Salt March"** alignment of celestial bodies on 03/12/1930, 5:00 am, Dandi, Gujarat, India
Vidya-Kélie, Burning Blue **"Beethoven's First Symphony, Premiere Performance"** alignment of celestial bodies on 04/02/1800, 7:00 pm, Vienna, Austria

Vinyl, 250 cm wingspan, 2025

VIDYA - KÉLIE



Portrait of Vidya-Kélie in front of Burning Blue “**Birth of the Artist’s Father**” alignment of celestial bodies on 06/28/1952, 7:25 am, Phoenix, Mauritius
Photo credit: Giulia Mirabile, 2025

Born in 1984. Lives and works in Paris.

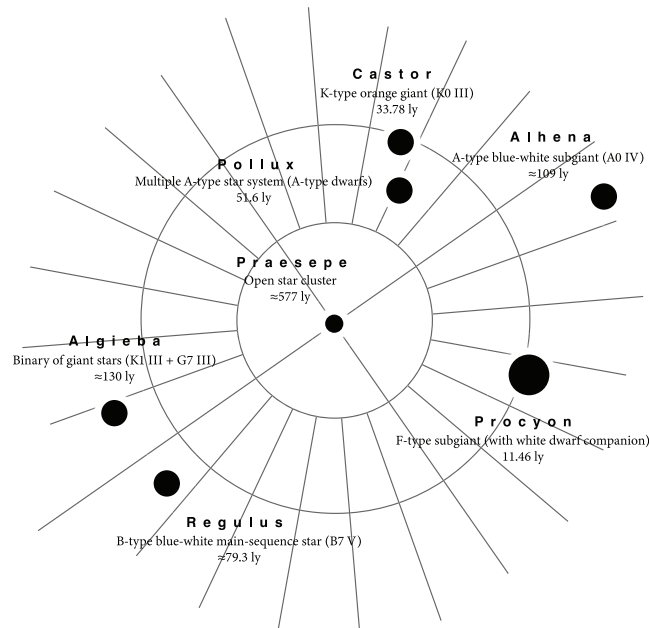
Transmedia artist Vidya-Kélie graduated from the École des Beaux-Arts d’Angers. She began her career by exhibiting abstract paintings depicting bodies transformed by their emotions. She later explored the intersection of art and media sciences. Continuously expanding her skills, graphic design and computer coding have enabled her for over ten years to extend her practice into the digital realm. Her works, often interactive, poetically examine the connections between humans, their bodies, and their environments.

In 2022, she was selected by ORLAN—renowned visual and feminist artist—for the OPLINE PRIZE digital contemporary art competition, where she won the Public Prize. In 2023, she was awarded by ISEA (International Symposium of Electronic Art) for her work Hypercodex.org, exhibited at the Forum des Images in Paris.

Vidya-Kélie’s work is now shown internationally, including in London, New York, Istanbul, and Tokyo. She is also invited to conferences and panel discussions to share her experience and artistic practice.

In parallel, she serves as an artistic adviser for the HARDDISK MUSEUM, and as curator and coordinator for the collectives Plateforme Paris, Kind of Kin, and the Biennale de l’Image Tangible.

Vidya-Kélie, Burning Blue “**The Awakening of Buddha**” alignment of celestial bodies on 12/08/528 BCE, 5:00 am, Bodh Gaya, India



CONTENT

1. Burning Blue, the Artwork
2. Keys to Interpretation
3. Experiencing the Work
4. Exhibitions Around the Stars
5. Contact

1

Burning Blue The Artwork

GENESIS OF BURNING BLUE

Burning Blue finds its origins in the transdisciplinary project LANDMARKS (2019). In this work, the artist proposed an interactive interface allowing the identification of asterisms corresponding to personal moments on a hemisphere. Engraved, her line drawings intertwine with the stars, evoking a dialogue between Earth and the universe.

Later, large-scale wall sculptures emerged in SUNPATH, a series mapping the appearances of the sun as referenced on social media (2023–2024). The tracings became geometric and gained volume.

Projects centered on mapping narratives are predominant in the artist's practice. A collection of stories comes together around her participatory installations. Today, based on stellar elements at the zenith of a memory or a secret, the artist draws clean lines in metal or stone, questioning our relationship to the sky, science, and the sacred.

Working in her studio and in residencies at the intersection of art, science, and digital technology, she continues to poetically explore humanity's connection to its environment through magnetic fields¹, telepresence², synchronicity³ ⁴, and trust⁵. She develops her studio SPACE MEMORY, dedicated to making media science accessible.

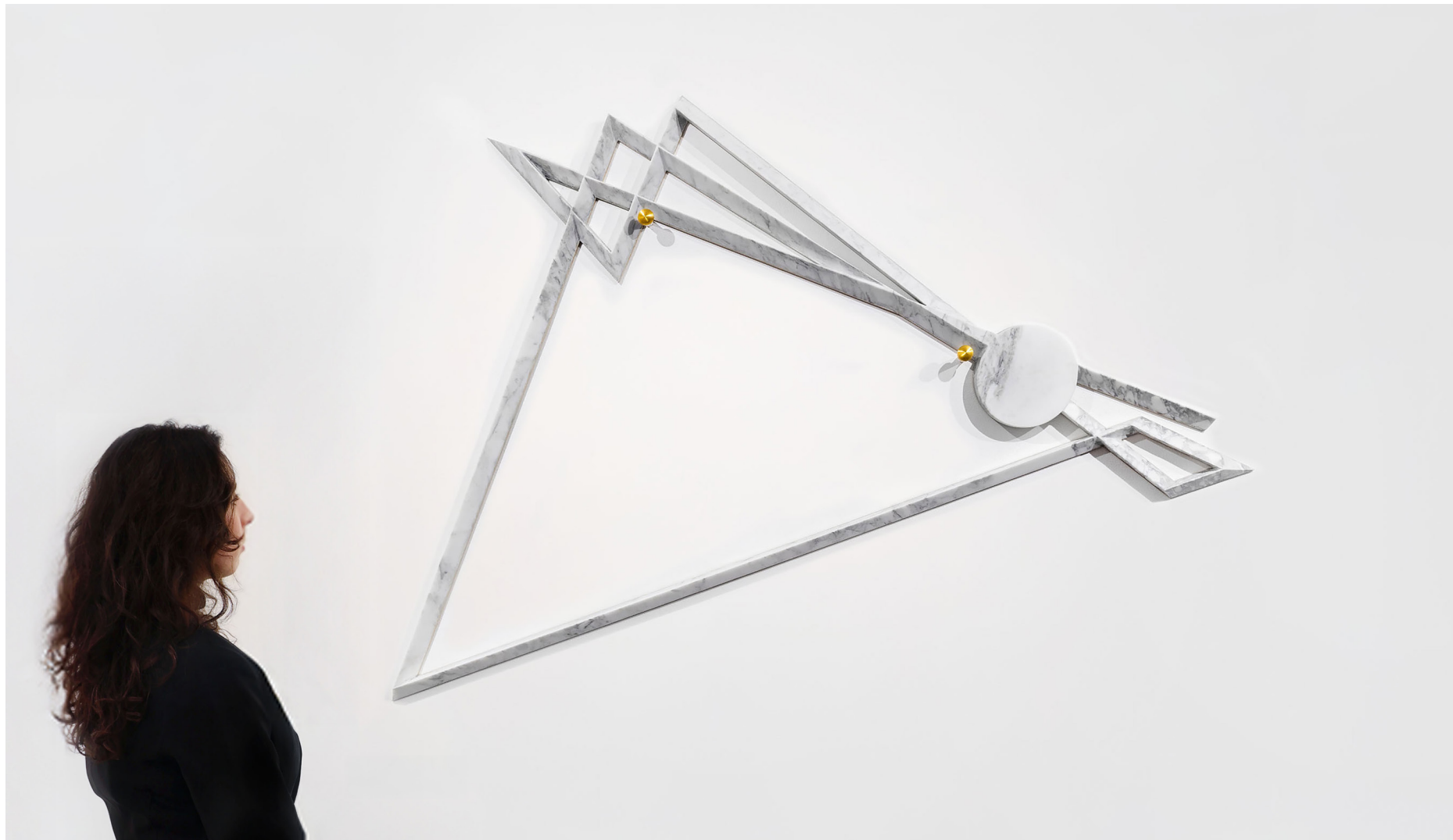
1. Tango Magnétique, 2019, Sculpture, Internet Installation, 2. Lamp, 2021, Arduino Installation, UV Lamp, 3. #SUN, 2022, Real-Time Map, Sculptures, 4. WE ARE NOT GOD III, Noosphere, Installation, Local Cups, LEDs and Batteries, 200x200 cm, 2017, 5. Stones of Trust, 2023, Encoded Clay Sculptures

1 THE ARTWORK

BURNING.BLUE - SPACE MEMORY STUDIO
STUDIO / Vidya-Kélie
Hellostars@spacememorstudio.com



Vidya-Kélie, #Sunpath 3 p.m “**Large Sunbeam**”
Polished Mirror Brass, 120 cm x 90 cm, 2023
Image credit: Allison Borgo



Vidya-Kélie, #Sunpath "**Large Sunbeam**"
Carrara Marble, Polished Mirror Brass, 83 m x 114 m, 2024
Image credit: Allison Borgo

LOOKING AT THE SKY IN THE TECHNOLOGICAL ERA

Burning Blue is an evidence machine that uses science to tell stories.

The work seeks to reveal the communicative power emitted and received at different scales, in a correspondence between bodies on Earth and celestial bodies.

Through highly precise archiving of astronomical data, the artist meticulously traces the asterisms present above a given event.

These vast lines stretch across light-years and become stellar totems.

Thanks to cutting-edge tools, recent space missions, the latest telescopes, and international archives, digital technology today allows an astonishing level of accuracy, offering new representations of the world.

Each star composition is an invitation to dream: blue giants, double stars, binary systems, or orange supergiants, each time creating a surprising celestial score.

VIDYA-KÉLIE'S STELLAR TOTEMS



Vidya-Kélie, Burning Blue "My Self-Proposal" alignment of celestial bodies on 01/03/2025, 12:00 pm, Paris
Gold-Plated Pin, 4 cm Wingspan in a Jewelry Box, 2025

The Burning Blue series belongs to a lineage of contemporary art where media sciences, history, and astronomy converge.

Like the stars, the universe, and the meaning we assign to them, patterns marking the passage of time emerge at every moment, reminding us that we rotate on our axis at over 1,670 km/h at the equator, travel around the Sun at more than 30 km/s, while the Sun itself moves at about 220 km/s within the Milky Way.

Like a giant clock, the stars have always accompanied humans in their understanding of themselves and the cosmos. To turn toward them is to contemplate our own origins and open ourselves to a larger dimension of reality.

The stellar totems embody official data from international astrophysics (NASA and ESA), generated by software developed by the artist, and represent a fragment of the sky at a given instant. Although each constellation is the result of scientific work and cutting-edge technology, Vidya-Kélie's work calls upon an ineffable faith: the belief of belonging to the cosmos, of becoming one with the planets, with these burning spheres that resonate, on other scales, with the atomic energy of the human body.

Here, the artist reveals pivotal moments of her life as a woman, transposed into silent universes. The star patterns are like doors floating in the corners of her heart.

They stand as keys charged with history, mystery, and reverence in the face of the immensity of the unknown.

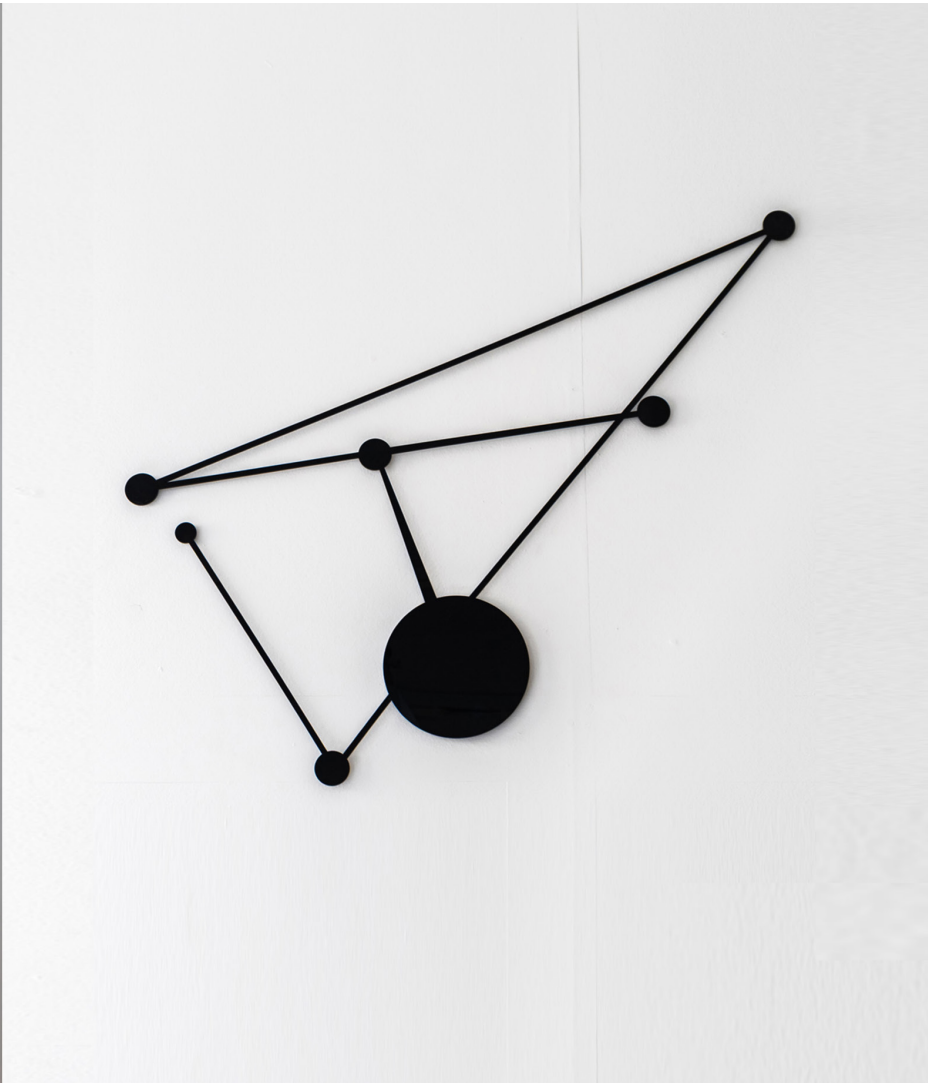
Covered in gold, calm and silent, placed like totems, these symbols invite meditation, encourage trust in one's inner compass, and affirm the artist's right to fully live her condition as an emotional being.

1 THE ARTWORK

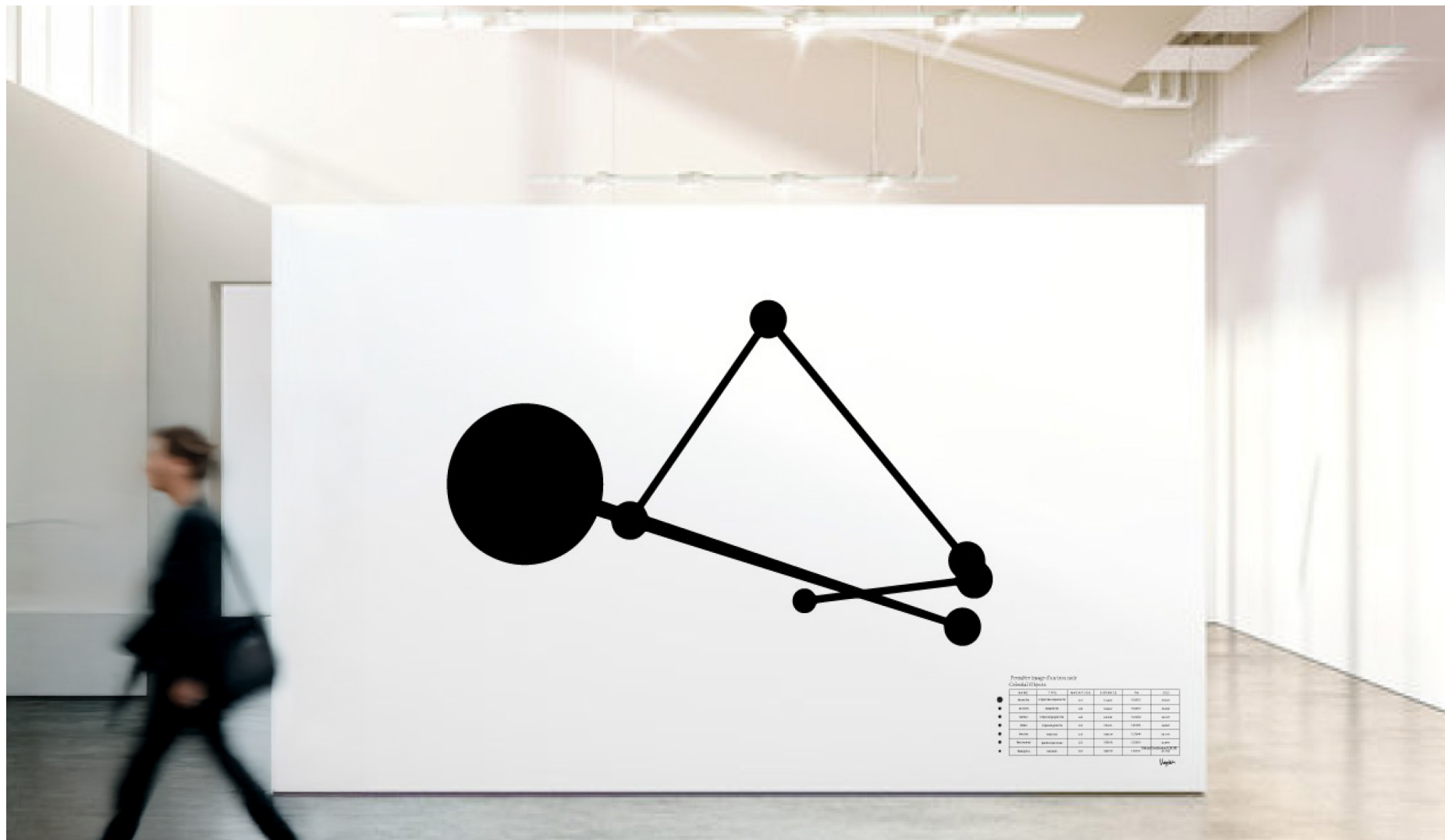
BURNING.BLUE - SPACE MEMORY STUDIO
STUDIO / Vidya-Kélie
Hellostars@spacememorstudio.com



Vidya-Kélie, Burning Blue **"Birth of the Artist's Father"** alignment of celestial bodies on 06/28/1952, 7:25 am, Phoenix, Mauritius
Elements identified thanks to space missions and telescopes: Gaia (ESA), XMM-Newton (ESA), Herschel (ESA), Planck (ESA), Euclid (ESA), INTEGRAL (ESA), ground-based telescopes and large surveys
Image credit: Spacememorstudio, 2025



Vidya-Kélie, Burning Blue **"Chiara"** alignment of celestial bodies on 04/04/1998, 7:30 pm, Angers, France
Elements identified thanks to space missions and telescopes: Gaia (ESA), XMM-Newton (ESA), Herschel (ESA), Planck (ESA), Euclid (ESA), INTEGRAL (ESA), ground-based telescopes and large surveys
Private Collection
Image credit: Galerie DATA, 2025



Vidya-Kélie, Burning Blue “Black Hole” alignment of celestial bodies at the announcement of the first image of a black hole, 04/10/2019, 9:00 am, Zenith of Niamey, Niger
Vinyl, 250 cm wingspan, 2025
Data credit: Gaia, Simbad – ESA / NASA
Private Collection



Vidya-Kélie, Burning Blue **"Birth of Madonna"** alignment of celestial bodies on 08/16/1958, 7:05 am, Bay City, Michigan, United States
Black Marble, 140 cm wingspan, 2025
Data credit: Gaia, Simbad – ESA / NASA
Private Collection

2

Burning Blue Interpretive Keys

2 INTERPRETIVE KEYS

BURNING.BLUE - SPACE MEMORY STUDIO
STUDIO / Vidya-Kélie
Hellostars@spacememorystudio.com



Excerpt from the film Burning Blue
Right: Making of a Burning Blue pin, metal filing by hand, Artist's Studios
Left: Animation
Image credit: NASA
Directed by Facettes Film – Joan Puyraimond, 2025

READING THE SKY: UNDERSTANDING THE WORLD



Egyptian Astronomical Bas-Reliefs
The Tomb of Seti I
©Jfbradu



Central part of the Sun Stone monolith,
depicting either the sun god Yoaltonatiuh
(Night Sun) or the primordial earth monster
Tlaltecuhlti
(National Museum of Anthropology and
History, Mexico)
© CC BY-SA 3.0



Buddha Vairocana, early 8th century
© Rogers Fund, 1943

THE SKY AS A CLOCK: THE FOUNDATION OF ASTRONOMY

As the Sun moves through the Milky Way at an estimated speed of 828,000 km/h, according to the work of Dr. R. R. Price, the Earth orbits within this vast motion, while the universe itself expands at an accelerated rate, a discovery attributed to Edwin Hubble.

This constant movement and the expansion of space ensure that each stellar alignment is unique, occurring at a precise moment, never reproduced in the same way.

The possibility of star alignment at a given instant at the zenith, with all the astronomical data available today, represents a singular celestial event. The vortex-like motion of the Sun, coupled with the precise tracking of stellar positions, allows us to certify these moments with unparalleled accuracy using official databases. These data are not only a reflection of cosmic events but also an

official certification of the universe's continuous evolution.

The concept of a “cosmic clock” has been explored by scientists such as Roger Penrose, who approached the idea of the universe as a dynamic phenomenon evolving through the geometry of space-time (Penrose, 2010), and Carl Sagan, who popularized the idea of a “cosmic calendar” to illustrate the vast temporal scales of the universe in his works and broadcasts (Sagan, 1980).

Representations of vortex motion in the astronomical context are also frequently discussed in theories of general relativity and quantum gravity, where space-time itself is perceived as a swirling fabric influenced by mass and energy (Einstein, 1915).

2 INTERPRETIVE KEYS

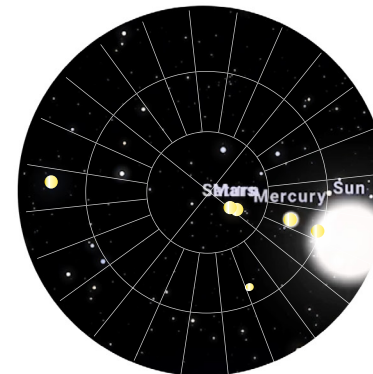
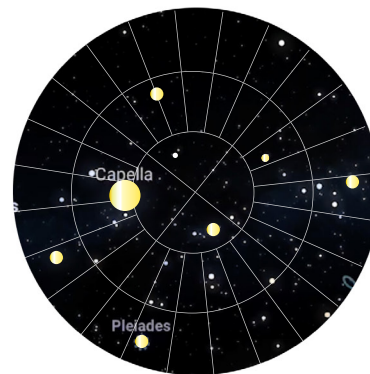
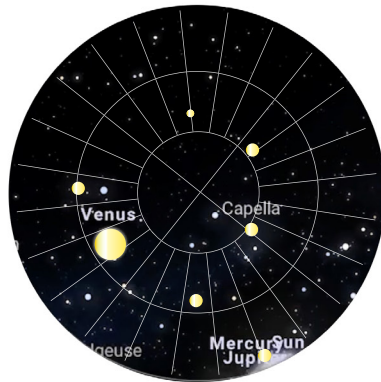
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Hellostars@spacememorstudio.com

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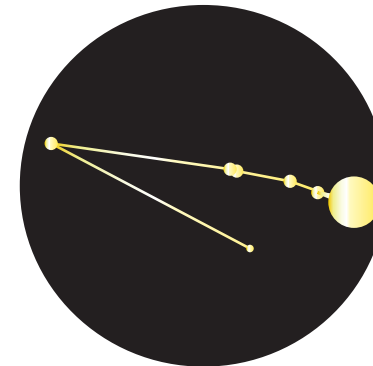
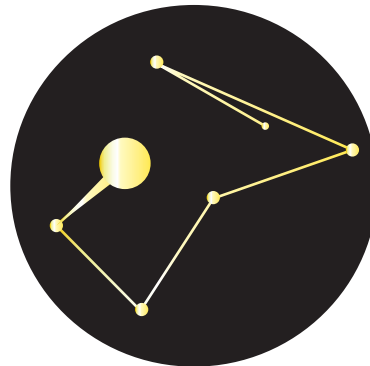
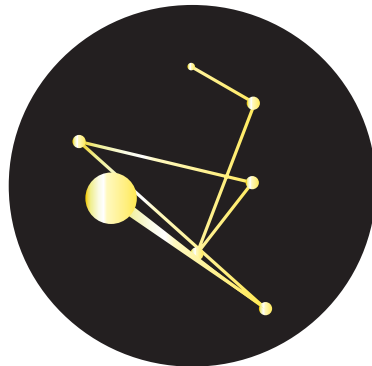
1 2 : 3 0

1 3 : 0 0

ASTERISM



ARTWORK



MEASURING INSTRUMENTS, SPACE MISSIONS ASTROPHYSICAL ARCHIVES



Through abstraction, cosmic precision engages in a dialogue with technology.

At this very moment, powerful telescopes such as the James Webb Space Telescope (JWST), the Very Large Telescope (VLT), and the Keck Observatory capture data from the vastness of the sky, feeding extremely precise databases.

These databases, enriched by space missions such as GAIA and the Sloan Digital Sky Survey (SDSS), are continuously refined, providing an in-depth understanding of celestial phenomena. Advanced computing systems process these enormous datasets, ensuring the accuracy needed to track

every star, planet, and event in the sky. Thanks to these cutting-edge technologies, researchers decipher the patterns of the universe, improving our knowledge of space in real time.

The precision of these tools traces invisible lines through the void, constellations of knowledge engraved between presence and absence. Every calculation becomes a line; every void, a pause. In this choreography of data and silence, abstraction emerges as the most faithful map of the sky.

STAR MAPS



For centuries, star maps have used engraving as a means of scientific and artistic attestation. Each star, each constellation, was carefully engraved, not only to accurately represent the position of celestial bodies but also to testify to human observation at a specific moment.

These engravings thus became visual documents, tangible proof of the accuracy of astronomical surveys before the digital era.

Engraving on copper or wood allowed faithful reproduction of the sky's alignments, transmitting this knowledge and preserving the memory of sometimes unique observations. Each star map was therefore both a scientific tool, an object of scholarship, and an aesthetic object, where positional accuracy coexisted with graphic beauty.

Today, in the digital era, the principle remains the same: digital star maps continue this function of attestation. Digital technology allows us to reproduce

and archive with astonishing accuracy what our ancestors engraved by hand, offering both precision and poetry.

The original engravings remain a symbol of humanity's quest to understand the sky, a timeless testimony to our relationship with the stars.

3

Burning Blue Experiencing the Work

WORKSHOPS & CONFERENCES

The investigation is part of the work

Creating a Burning Blue Stellar Totem requires in-depth investigation.

To determine the time, date, and location of the Awakening of Buddha, the artist had to cross-reference archives, translate calendars, explore myths, and decode artworks before making decisive choices.

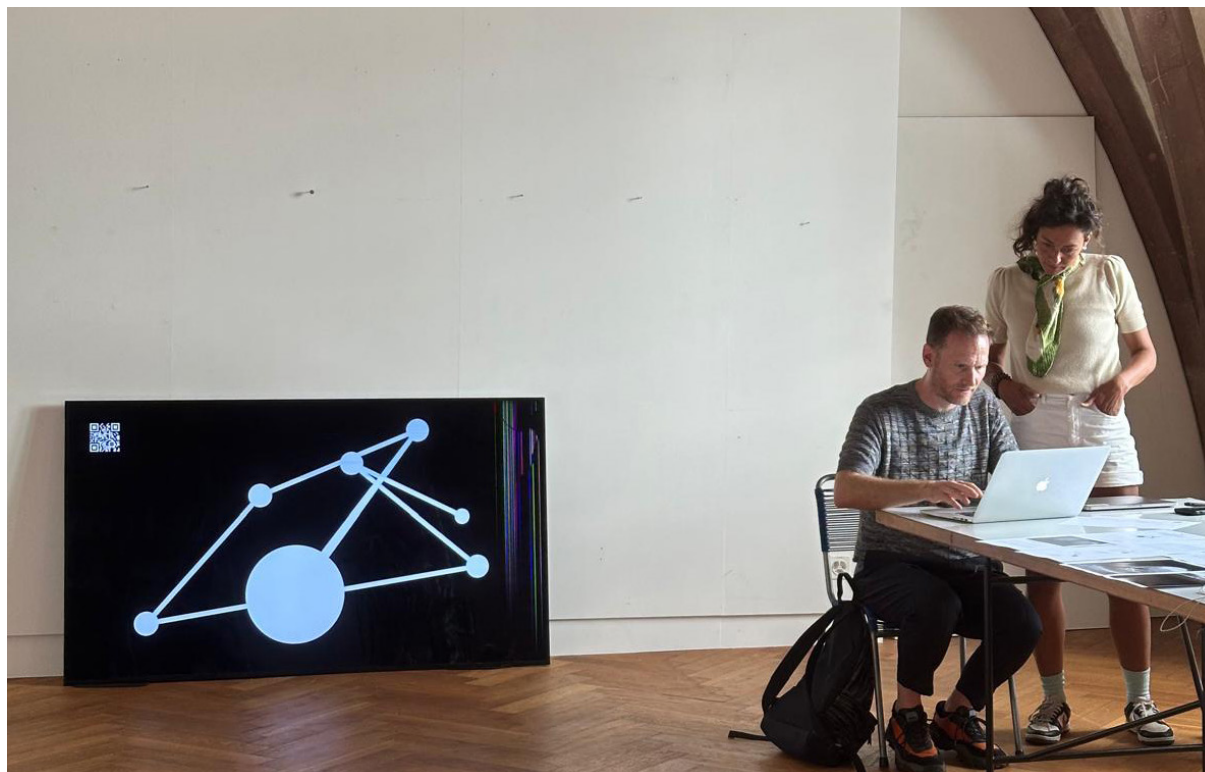
How can a work of art embody the history of a territory? How is history transmitted and transformed? How can research, creation, and mediation be connected?

In a workshop format, in collaboration with the digital art museum HARDDISKMUSEUM, participants develop a mediation dossier, produce content, and design their proposals to create a digital exhibition, transforming this research into visual content, narrative, and exhibition experience.

The star map of the Awakening of Buddha is shown on page 3: Contents

3 EXPERIENCING THE WORK

BURNING.BLUE - SPACE MEMORY STUDIO
STUDIO / Vidya-Kélie
Hellostars@spacememorystudio.com



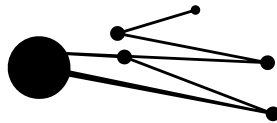
Talk & Burning Blue Experimentation
Studio, Klingental, Kaserne, Basel, CH
Photo credit: Géraldine Honauer, 2025

STORMING OF THE BASTILLE

BURNING BLUE
SPACE MEMORY STUDIO

NASA official researches / Gaia stars database / Simbad exostars database / CNES space database

The 7 brightest visible stars within the restricted zenithal circle of 35.9° FOV
above the event on that day
14 juillet 1789, Paris, France – Forteresse de la Bastille, 16h



« Ce jour-là, Paris s'était levé fiévreux. Le peuple, après une nuit sans sommeil, courait, armé de piques, de fusils, de bâtons. À l'Hôtel de Ville, on criait aux armes. Vers onze heures, les troupes royales, massées près du faubourg Saint-Antoine, virent la foule se former, crier, exiger la poudre. Vers trois heures, les faubouriers arrivèrent devant la Bastille. Le gouverneur Launay s'enferma, fit tirer quelques coups de canon. Cela enragea la foule. Des ponts de bois furent avancés. Une pluie de balles. L'assaut dura des heures. Et soudain, à cinq heures et demie, la herse tomba. La Bastille était prise.

Le peuple, haletant, entra dans la forteresse, y chercha les cachots, les instruments de torture. Ils n'en trouvèrent presque rien, mais l'imaginaire populaire s'enflamma. La Bastille n'était plus une prison, c'était un symbole renversé.

Launay fut arrêté, traîné jusqu'à l'Hôtel de Ville, décapité. Paris tremblait de joie et de peur. Ce 14 juillet, c'était la naissance du peuple souverain.

Mais la prise de la Bastille ne fut pas seulement un acte militaire ; elle fut une explosion de colère et d'espoir mêlés. Elle fit voir au monde qu'une ère nouvelle s'ouvrait, où le peuple pouvait briser les chaînes de l'oppression. Dans les jours qui suivirent, on vit s'élever des chants, des drapeaux, des cris d'allégresse. Le vieux régime chancela sur ses bases, miné par ce souffle puissant venu des ruelles et des places de Paris. »

Auteur : Jules Michelet · Œuvre : Histoire de la Révolution française · Chapitre : «La Prise de la Bastille»
Date de parution : 1847

INTERVIEW WITH CATHERINE DE MEDICIS

BURNING BLUE
SPACE MEMORY STUDIO

NASA official researches / Gaia stars database / Simbad exostars database / CNES space database

The 7 brightest visible stars within the restricted zenithal circle of 35.9° FOV
above the event on that day
12 février 1570, Château de Blois, France – Chambre royale, 16h00



« Catherine de Médicis, assise dans l'ombre profonde de la chambre aux tapisseries lourdes, fixait silencieusement les flammes dansantes des cierges qui jetaient des lueurs vacillantes sur les murs ornés de symboles ésotériques. À ses côtés, Cosimo Ruggieri, l'astrologue florentin, préparait ses instruments : un astrolabe finement gravé, des cartes célestes roulées avec soin, et un manuscrit ancien relié de cuir.

Le silence était solennel, seulement troublé par le froissement des parchemins et le bruissement des vêtements. Ruggieri leva les yeux vers la reine et déclara d'une voix basse et mesurée : « Madame, les astres que nous voyons ce jour dessinent une route sinueuse, pleine d'ombre et de lumière. Votre famille est placée sous des influences puissantes, mais aussi fragiles. »

Catherine, le visage impassible, sentit dans ses entrailles la tension du moment. Elle savait que chaque décision, chaque pronostic, pouvait modifier l'avenir du royaume. Mais elle pensait aussi aux femmes, aux mères silencieuses qui, dans l'ombre des grands hommes, portaient la charge de l'espoir.

« Les femmes, Madame, sont les gardiennes des secrets de l'avenir », poursuivit l'astrologue. « Ce sont elles qui détiennent le lien entre le ciel et la terre, entre le visible et l'invisible. Vos filles, vos épouses, sont les clés des alliances qui scelleront le destin des rois. »

Un souffle passa, comme un souffle du temps lui-même, et la reine, en serrant les mains de Ruggieri, murmura : « Que les étoiles veillent sur elles. »

La chambre sembla alors s'épaissir d'une atmosphère presque mystique, où les pouvoirs secrets se mêlaient à la volonté d'un règne complexe, où les femmes n'étaient pas seulement des sujets mais des actrices du destin, inscrites dans la grande horloge des astres.

Ainsi, sous la voûte céleste de Blois, en cette fin d'après-midi de février, la reine et son astrologue poursuivaient leur dialogue avec l'invisible, préparant l'avenir dans le secret des étoiles. »

Extrait : Alexandre Dumas, La Reine Margot, 1845, Chapitre : «Le secret des étoiles»

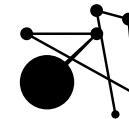
TECHNOLOGICAL EXPLOSION IN 2045

BURNING BLUE
SPACE MEMORY STUDIO

NASA official researches / Gaia stars database / Simbad exostars database / CNES space database

The 7 brightest visible stars within the restricted zenithal circle of 35.9° FOV
above the event on that day
12 Août 2045, Paris, 17h40

EXPLOSION TECHNOLOGIQUE
EN 2045



Ravage est un roman d'anticipation dans lequel René Barjavel imagine une société futuriste totalement dépendante de la technologie.

À Paris, en 2052, toutes les infrastructures — énergie, transports, communications — fonctionnent grâce à une source électrique centralisée, invisible, parfaitement intégrée à la vie quotidienne.

Un soir, sans prévenir, l'électricité disparaît partout.

La ville moderne, incapable de fonctionner sans ses systèmes, s'effondre immédiatement ; les machines s'arrêtent, les communications se coupent, les immeubles brûlent ou deviennent inhabitables. La panique gagne la population, qui tente de survivre dans un monde brutalement redevenu archaïque.

Le roman suit François Deschamps, un étudiant en agronomie, qui tente de quitter Paris avec quelques compagnons. Leur fuite à travers un territoire dévasté devient une sorte de retour forcé vers la nature, les gestes premiers et une vie antérieure au progrès technique.

Barjavel y développe une critique radicale de la dépendance de l'humanité à ses propres inventions.

Ravage — René Barjavel, 1943

Significant Events in the History of Paris
Researching Dates & Times in Paris to Create the Burning Blue Totems

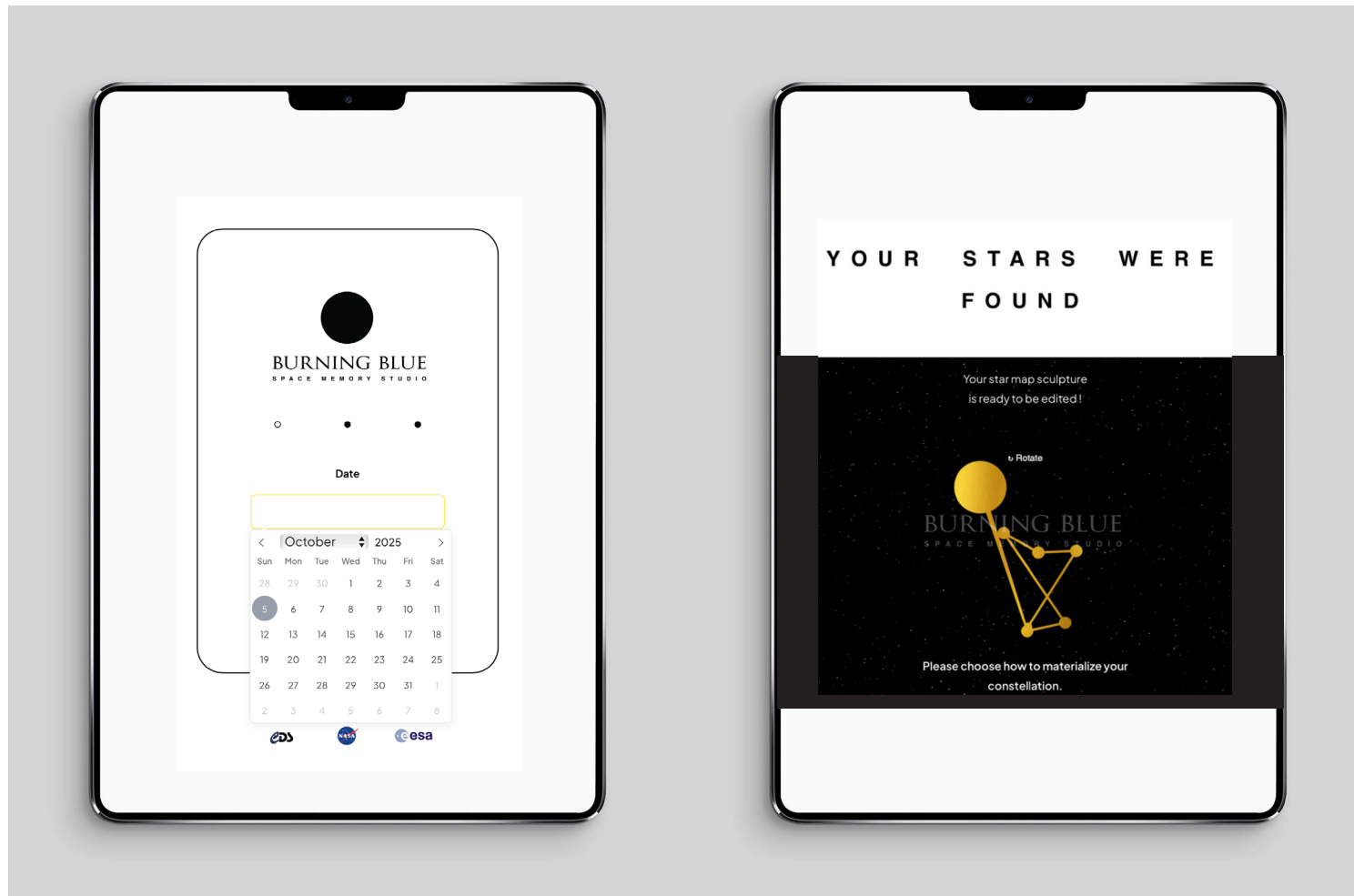
THE STELLAR TOTEM GENERATOR

By entering a time, date, and location on the interactive screen, the work reveals the exact asterism above that moment, whether it corresponds to a historical, political, or cultural event.

In the same way that the ancients recorded events on the astronomical vaults of Mayan temples or through commemorative amulets, these fragments of the sky become memorial jewels reflecting our contemporary vision of the world.

3 EXPERIENCING THE WORK

BURNING.BLUE - SPACE MEMORY STUDIO
STUDIO / Vidya-Kélie
Hellostars@spacememorstudio.com



Interactive Interface BURNING BLUE – Real-Time Stellar Totem Generator
Image credit: Space Memory Studio, 2025

3 EXPERIENCING THE WORK

BURNING.BLUE - SPACE MEMORY STUDIO
STUDIO / Vidya-Kélie
Hellostars@spacememorystudio.com



Using the Burning Blue Interactive Interface
Real-Time Artwork Generator in an Art Gallery



Using the Burning Blue Interactive Interface
Real-Time Artwork Generator in an Art Gallery
@Galerie DATA, 2025

3

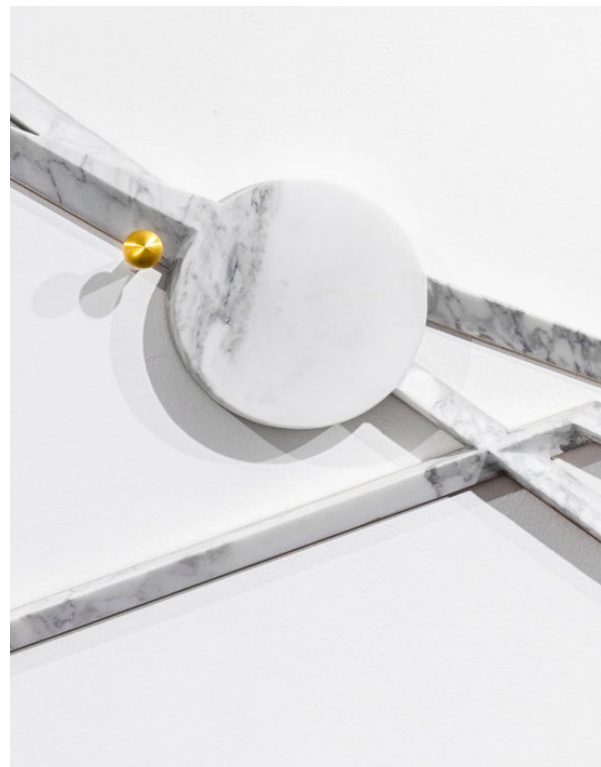
EXPERIENCING THE WORK

BURNING.BLUE - SPACE MEMORY STUDIO
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Hellostars@spacememorstudio.com



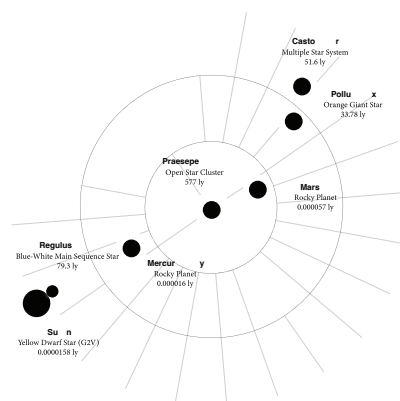
The Awakening of Buddha

12/08/528 BCE, 5:00 am
Bodh Gaya, India



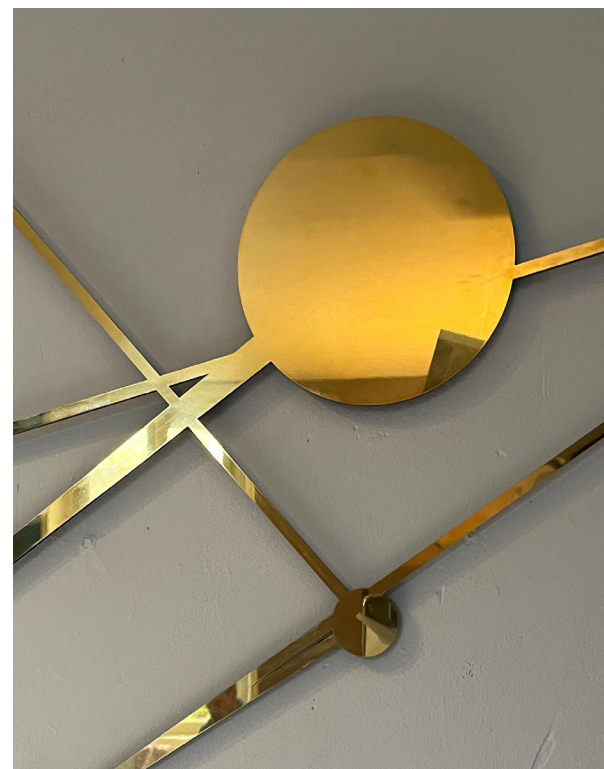
3 EXPERIENCING THE WORK

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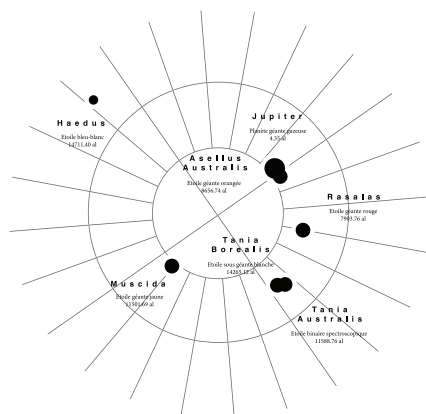
Era of the Singularity

08/12/2045, 5:41 pm UTC
Bahamas



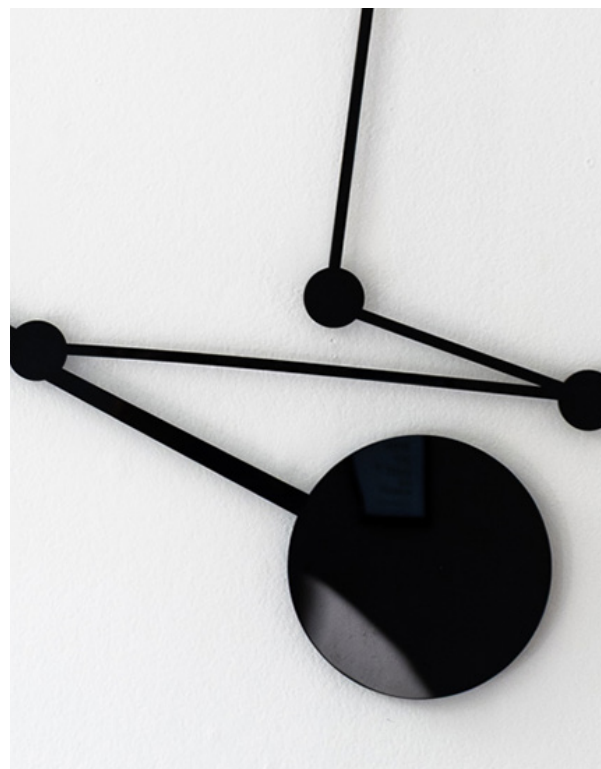
3 EXPERIENCING THE WORK

BURNING.BLUE - SPACE MEMORY STUDIO
STUDIO / Vidya-Kélie
Hellostars@spacememorystudio.com



First Symphony

05/01/1979, 12:01 am
Ozimo, Italy



4

Burning Blue Stellar Exhibitions

TALKS / EXHIBITIONS

___HAPPENING “BURNING BLUE UNDER THE VAULTS OF KLINGENTAL CHURCH”

Kunsttage Basel, invited by Géraldine Honauer / August 2025, Studio, Klingental, Kaserne, Basel, CH

___EXHIBITION “BURNING BLUE”

Solo exhibition / June 2025 / DATA Gallery, Paris

___BURNING BLUE WORKSHOP – Master 1

March 2025 / ECV, Paris

___EXHIBITION “Remake the World”

Group exhibition / Festival de la Francophonie, curated by Dominique Moulon / October 2024 / Gaité Lyrique, Paris

___ROUND TABLE “Celestial Bodies, Terrestrial Beings”

International conference organized by Manuela De Barros and Denise Thwaites / April 2024 / Centre Wallonie Bruxelles, Paris

___EXHIBITION “#SUN, A Man Fishing on a Rowboat”

Solo exhibition / March 2024 / Galerie Julie Caredda, Paris

___INTERVENTION “#SUN”

Vidya-Kélie / Université Paris 8 Sorbonne / Invited by Manuela De Barros / February 2024

___INTERNATIONAL CONFERENCE “Intermediality and Reality Production”

Invited by Saholy Malet / September 2023 / Hôtel de l’Industrie, Paris

___ROUND TABLE “Artificial Intelligence / Psyche”

With Antoine Schmitt, Olivier Auber, Fabien Zocco, Magali Desbazeille, Vidya-Kélie, organized by Véronique Godé / June 7, 2023 / 36 Degrès, Paris

___ISEA 2023 LAUREATE

Group exhibition / May 2023 / Forum des Images, Paris

___EXHIBITION “GRAVITY”

Solo exhibition / January 2020 / Volumes, Paris



Solo Show Exhibition Vidya-Kélie "Burning Blue"
GALERIE DATA, 2025
Image credit: Galerie DATA, 2025



Solo Show Exhibition Vidya-Kélie “Burning Blue”
GALERIE DATA, 2025
Image credit: Galerie DATA, 2025

Solo Show Exhibition Vidya-Kélie “#SUN, a Man Fishing on a Rowboat”
JULIE CAREDDA, 2024
Image credit: Allison Borgo, 2024

5

Burning Blue Contact



ARTWORK PLACEMENT / PARTNERSHIPS

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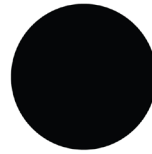
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BURNING BLUE
SPACE MEMORY STUDIO



BURNING.BLUE - SPACE MEMORY STUDIO
STUDIO / Vidya-Kélie
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