

scenocosme

Grégory Lasserre & Anaïs met den Ancxt

Hybrid & Sensory
Interactive Artworks



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2015



Biography

Scenocosme : Grégory Lasserre & Anaïs met den Ancxt

Grégory Lasserre and Anaïs met den Ancxt are two artists working together as a duo under the name Scenocosme (www.scenocosme.com). They live in France.

They develop the concept of interactivity in their artworks by using multiple kinds of expression. They mix art and digital technology in order to find substances of dreams, poeties, sensitivities and delicacies. Their works come from possible hybridizations between the living world and technology which meeting points incite them to invent sensitive and poetic languages. They also explore invisible relationships with our environment : they can feel energetic variations of living beings. They design interactive artworks, and choreographic collective performances, in which spectators share extraordinary sensory experiences.

Anaïs met den Ancxt (born in Lyon 1981) graduated from the University of Lyon in Anthropology, from the Ecole Nationale des Beaux Arts in Lyon (DNSEP design d'espace), and from the Ecole Supérieure d'Art et de Design of St Etienne (Post diplôme design and research).

Grégory Lasserre (born in Annecy 1976) studied Computer Science and Electronics and graduated a Master in Multimedia. Since 2002, he has been creating interactive artworks as a digital artist.

They develop softwares and technologies of their interactive artworks. Their artistic process is characterised by the introduction of natural elements in their technological art installation. They are also interested by the living bodies and the influences of energy as sources of sensitive interactions like electrostatic energy and heat. Their interactive installations involve the audience socially and physically.

Their artworks were presented in several contemporary art and digital art spaces. Since 2004, they have exhibited their interactive installation artworks at ZKM Karlsruhe Centre for Art and Media (Germany), at Museum Art Gallery of Nova Scotia (Canada), at Daejeon Museum of Art (Korea), at Contemporary Art Museum Raleigh (USA), at Bòlit / Centre d'Art Contemporani (Girona) and in many international biennals and festivals : Art Center Nabi / INDAF (Seoul), Biennial Experimenta (2010, 2012 Australia), BIACS 3 / Biennial International of Contemporary Art of Seville (Spain), Futuresonic (UK), NAMOC / National Art Museum of China / TransLife / Triennial of Media Art (Beijing), FAD (Brasil), C.O.D.E (Canada), WRO (Pologne), ISEA / International Symposium on Electronic Art (2009 Belfast, 2011 Istanbul, 2012 Albuquerque, 2013 Sydney), EXIT, VIA, Lille3000, Ososphere, Scopitone, Seconde nature (France)... during important events : World Expo (Shanghai), Nuits Blanches (Toronto, Halifax, Bruxelles, Brighton, Amiens, Segovia), Fête des lumières (Lyon)... and in various art centers : MONA (Australia), MUDAC, Fondation Claude Verdan (Lausanne), Musée Ianchelevici (Belgium), Kibla (Slovenia), la Villa Romana (Firenze), Watermans (UK), Utsikten Kunstsenter (Norway), Centre des arts d'Enghien-les-Bains, La Gaîté Lyrique (Paris) etc.

www.scenocosme.com

"All the time in contact with the environment, the skin resounds motions of the world. The skin does not feel without feeling itself. "touch, is to touch ourselves, says Merleau-Ponty [...] things are the continuation of my body and my body is the continuation of the world which surrounds me [...]. The touch and the contact must be understood as the other side of one another" (1964,308). The object touches us when we touch it, and it dissipates when the contact ends"(1)

David Le Breton, *La Saveur du Monde*, 2006

As media artists, Scenocosme: Grégory Lasserre & Anaïs met den Ancxt, explore capacities of technologies in order to draw sensitive relationships through specific stagings where senses are augmented. Their works came from possible hybridizations between the living world and technology which meeting points incite them to invent sensitive and poetic languages.

They suggest to sound out, to feel elements of reality which are invisible or to whom we are insensitive. They use the idea of the cloud as a metaphor of the invisible. Because it has an unpredictable form, it is in indeterminate metamorphosis, and his process escapes to our perception. Various natural and artificial clouds surround us (climatic, biological, energetic or electromagnetic). Through their artworks, they evoke invisible energetic clouds (electrostatic) which follow living beings like unpredictable shadows. Sometimes, these clouds cross together and exchange some information. In a poetic way, they interpret these invisible links through sonorous and visual stagings. Then, when they imagine the energetic clouds of living beings, the limits of the body become permeable, and with their technology, in a way they design extraordinary relationships, between humans, and between humans and environment too.

Cloud is a virtual and poetic projection of the invisible in everything it means as mystery : a kind of continuous veil between the body and the world. It means that nothing is absolutely fully intelligible as a cloud which outlines are not defined. Moreover, they don't want to measure exactly invisible data. On the contrary, they suggest some languages which offer a lot of interpretations. By sketching some outlines of invisible clouds that surround us, they leave a great place to imagination. It could be compared with the «continuous mystery» describes by John Ruskin. "The "mystery" is not only the one, partial and variable, with clouds and fogs as instruments, but the continuous mystery, permanent, which is, in every space, the infinity of things" (2). According to John Ruskin, " We never have a limpid view of things, whatever it is. (...) there is literally not point from where we have a limpid view, and there will never be. (3). "In fact, there is no absolutely clear and distinguished perception : the only question is to know where starts mystification, the point of intelligibility varying in distance" (4). Interactions they offer in their works *Akousmaflore*, *Lights Contacts*, *Escapes tactiles* or *Fluides*,... make invisible exchanges sensitive. Rather than revealing clearly their complexity, they open everyone's imagination. Between the reality and our perception, there is always a «blind point» which stimulates the imagination.

When they create interactive works, they invent sonorous or/and visual languages. They translate the exchanges between living beings and between the body and its environment. They suggest interrelations where invisible becomes perceptible. Materialized, our sensations are augmented.

Their attention focuses on spectator's body because it is able to build relationship with others and elements. Their installations create dramaturgic space in Erving Goffman way of meaning : the body comes into play, it is a communication tool with the other. The fleetingness of a caress, the thickness of a presence, the intensity of a contact...those different approaches of the postural communication generate sonorous retro-action of plants (*Akousmaflore*) or stones (*Kymapetra*), the interaction by physical contact between two or several persons brings to light and puts in sound these sensations (*Lights Contacts*).

Extract from the article «Body and Clouds», in *Touch and Go*, Leonardo Volume 18 Issue 3, Edition LEA, 2012

(1) David Le Breton, *La Saveur du Monde*, Une anthropologie des sens, (Ed Métailié, 2006), 179

(2) Hubert Damisch, *Théorie du nuage, pour une histoire de la peinture*, (Ed du Seuil, Paris, 1972), 261

(3) John Ruskin, *Sur Turner*, (Ed. Jean-Cyrille Godefroy, 1983), 161

(4) John Ruskin, *Modern painters*, (Ed de 1856), 58 quoted in Hubert Damisch, *Théorie du nuage, pour une histoire de la peinture*, (Ed du Seuil, Paris, 1972), 261



Nuées passantes - Ink and pencil - 2006

SphèrAléas

Tridimensional interactive / sound / image / installation (2004)

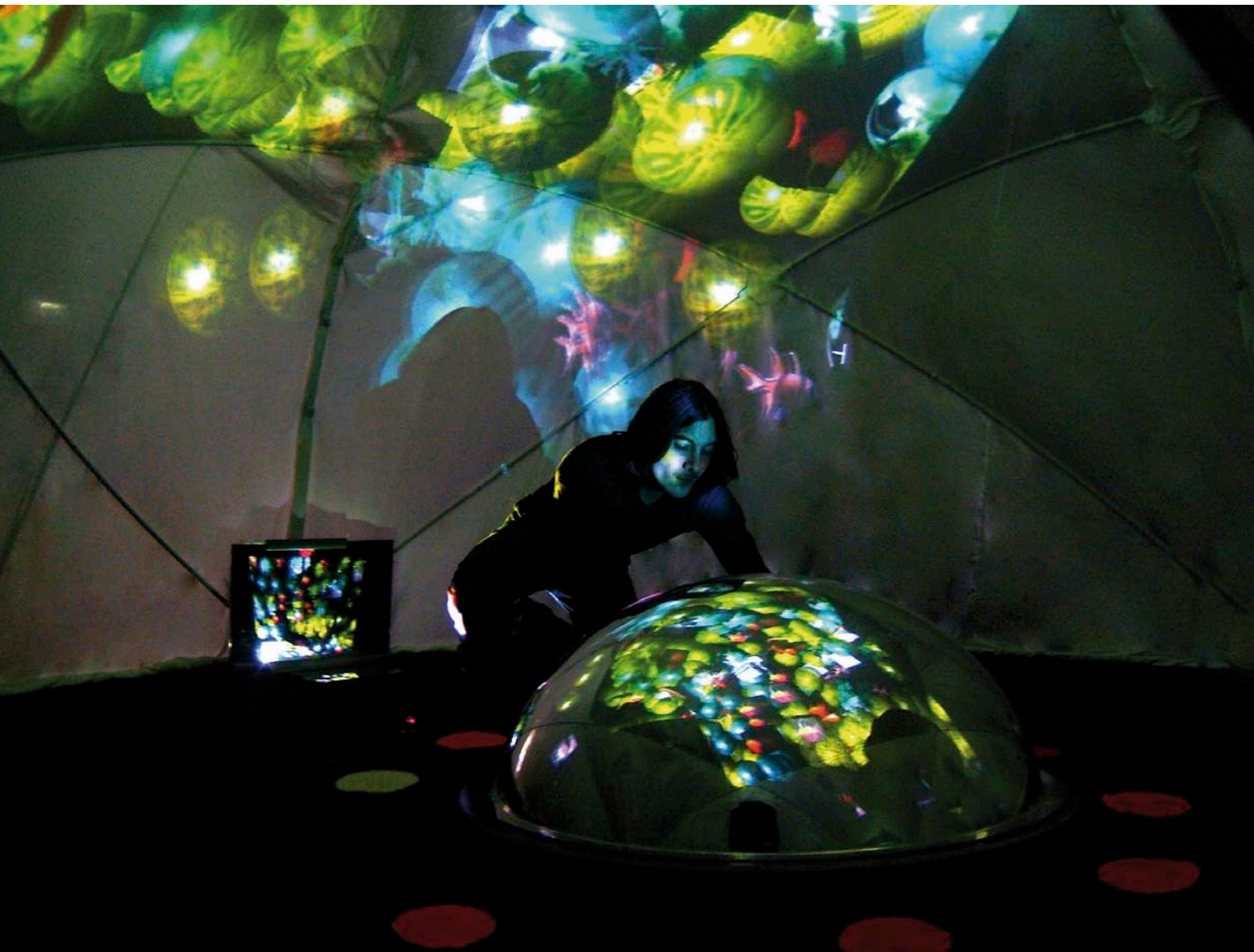
SphèrAléas is made of a half-spherical structure and of an evolutionary device which makes man, image and sound interact thanks to digital tools. *SphèrAléas* is ideal for collective performances. It is a safe space of oneiric creations in which the public creates, handles, juxtaposes, superimposes sonorous, pictural shapes unstable and reactive.

Like the learning of a musical instrument, people must take time to experiment it. Collectively, they must pay particular attention to compose a melody. Spectators are sitting around a hearth which is materialized by a hemispherical mirror. They can manipulate sensitive device in order to create visual and sonorous symphonies. By manipulating the sensors, the spectator-musician can continuously intervene on the whole structure by playing with the different variables: order, side-by-side positioning, overlapping, speed, rhythm, harmonic pitch... It is a kind of orchestra : there is a conductor who guides musicians, and coordinates the organization of visual and sonorous objects.

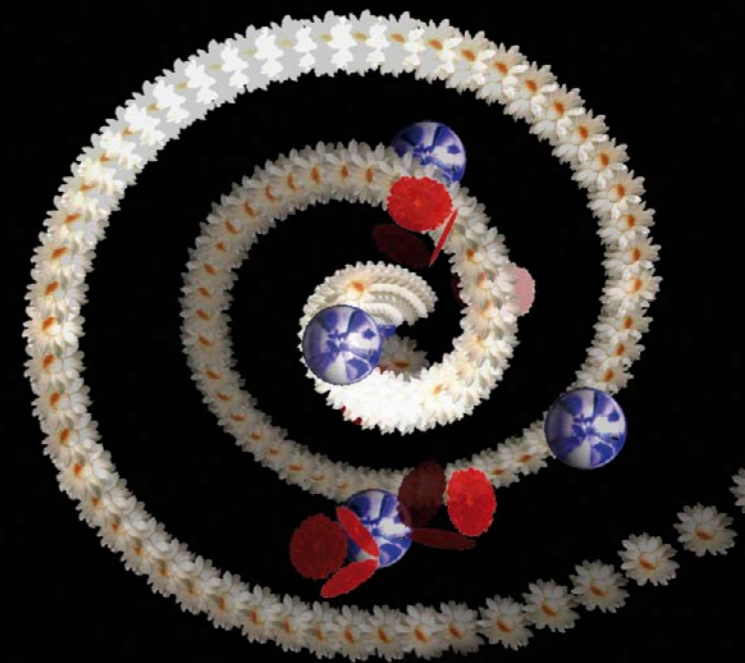
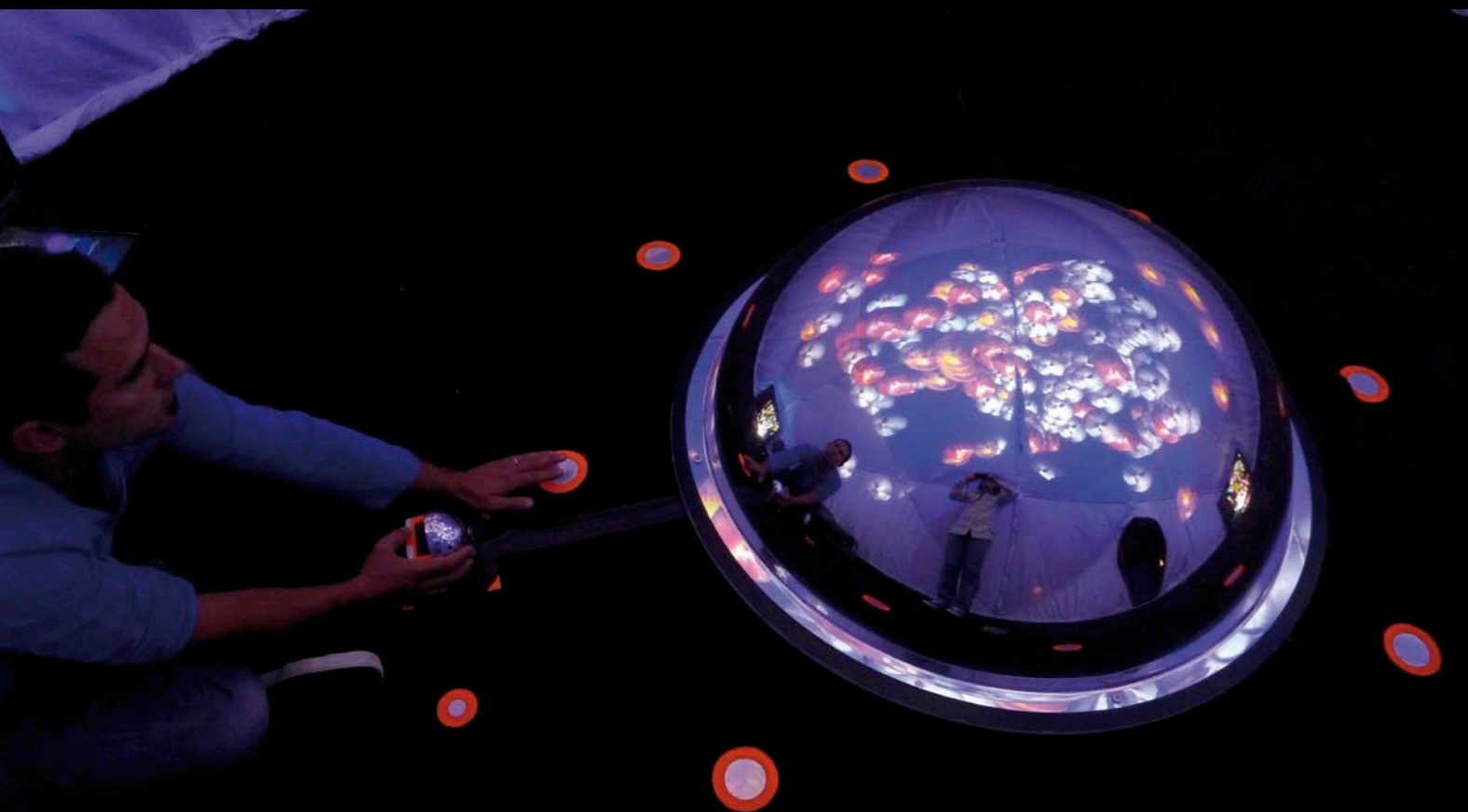
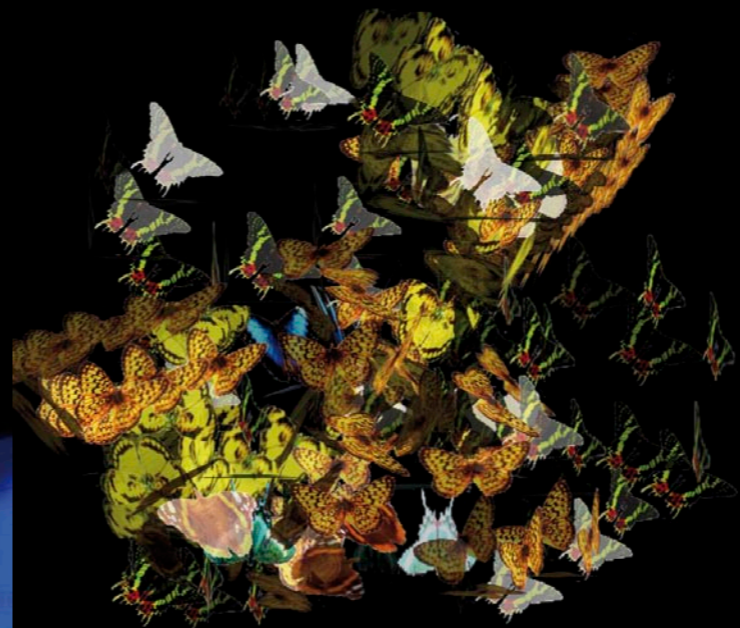
The scenography is designed for complete immersion of the spectator thanks to interactive sensors, a multipoint sound diffusion, a video projection system (180°), within a half spherical membranous architecture. This original shared experiment becomes a poem of sensations: inside this womb-like space, sensitive perceptions are amplified, modified until a multitude of unexpected metaphorical worlds resonate.

Coproduction : Médias-Cité, Bourse DICREAM du CNC

Size : 5 x 5 x 3 m, fabric, wood, metal, mirror, interactive device, tactile sensors, computer, software, videoprojectors, sound system 5.1







Lights contacts

An interactive sound and light installation with body and skin from public (2010)

Lights Contacts is an interactive artwork perceptible by two people or more. This sensory installation is tactile and sonorous. It proposes an original and interactive staging among spectators' bodies. They are transformed into real sonorous human instruments. In a poetic way, we invite the spectator to question the perception of the other one.

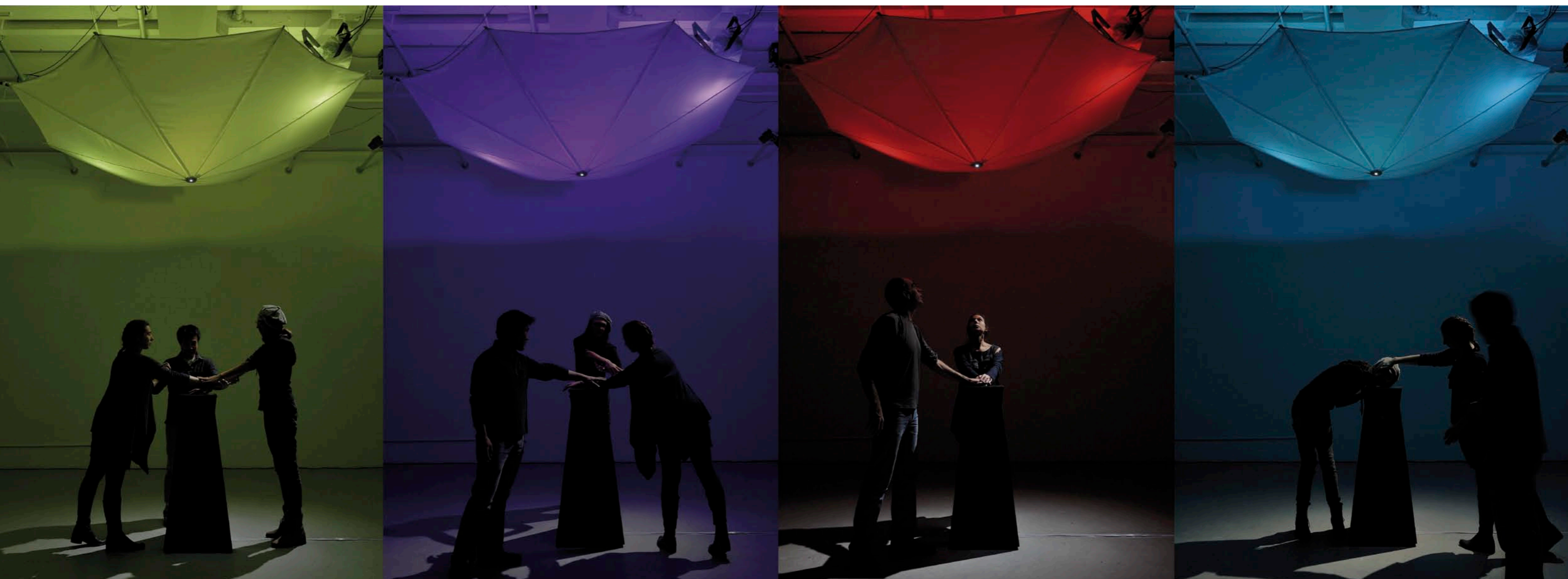
This artwork is composed by a small interactive shiny ball. A first person is invited to put his hand on it. In contact with this shiny ball, his body gets sensitive and reactive to other living bodies. If the person remains alone, nothing happens, there is no reaction. He must invite another person to touch him. They must touch each other's skin. Each touch generates variable sounds and lights which evolve according to the proximity of contacts and spectators.

In this intimist artwork, the energetic clouds of bodies (electrostatic energy) are musically felt. Scenocosme artists propose a sensory experience with the other person's body in order to animate what we cannot detect. In this situation, energetic contacts with other human bodies become sonorous. They want to provoke, to overturn degrees of proximity that we use in our relationships with known or unknown people.

Sonorous textures evolve in function of the approach and the energetic intensity of bodies. Scenocosme study the way a sound can influence relations between spectators. They explore its power of retro-action, and how it can change the understanding and the touch between persons : when a caress feels like playing on a body like playing a music instrument for example.

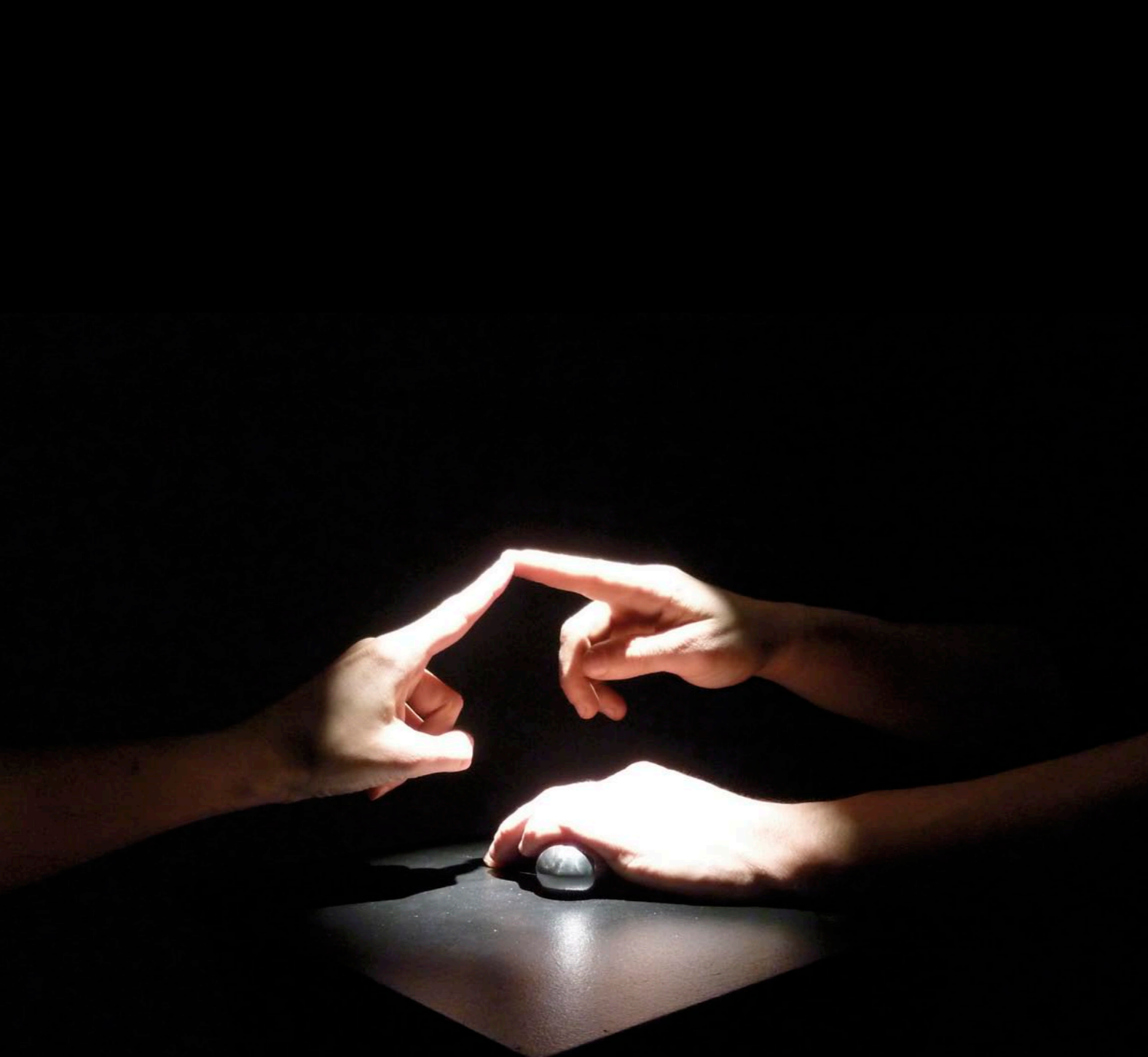
The sensory staging is a kind of a ritual of meetings through the touch. The installation designs a kind of space in brackets where proxemic distances as they are lived in life of every day are broken: hierarchical positions, social distances are then banished during these sensorial relations. *Lights Contacts* creates then a transgressive space-time where socials relations are suddenly pushed aside, inverted. Here energetic clouds take form of « proxemic cloud's » which, becoming sensible, tangible, allow to play with distances between bodies.

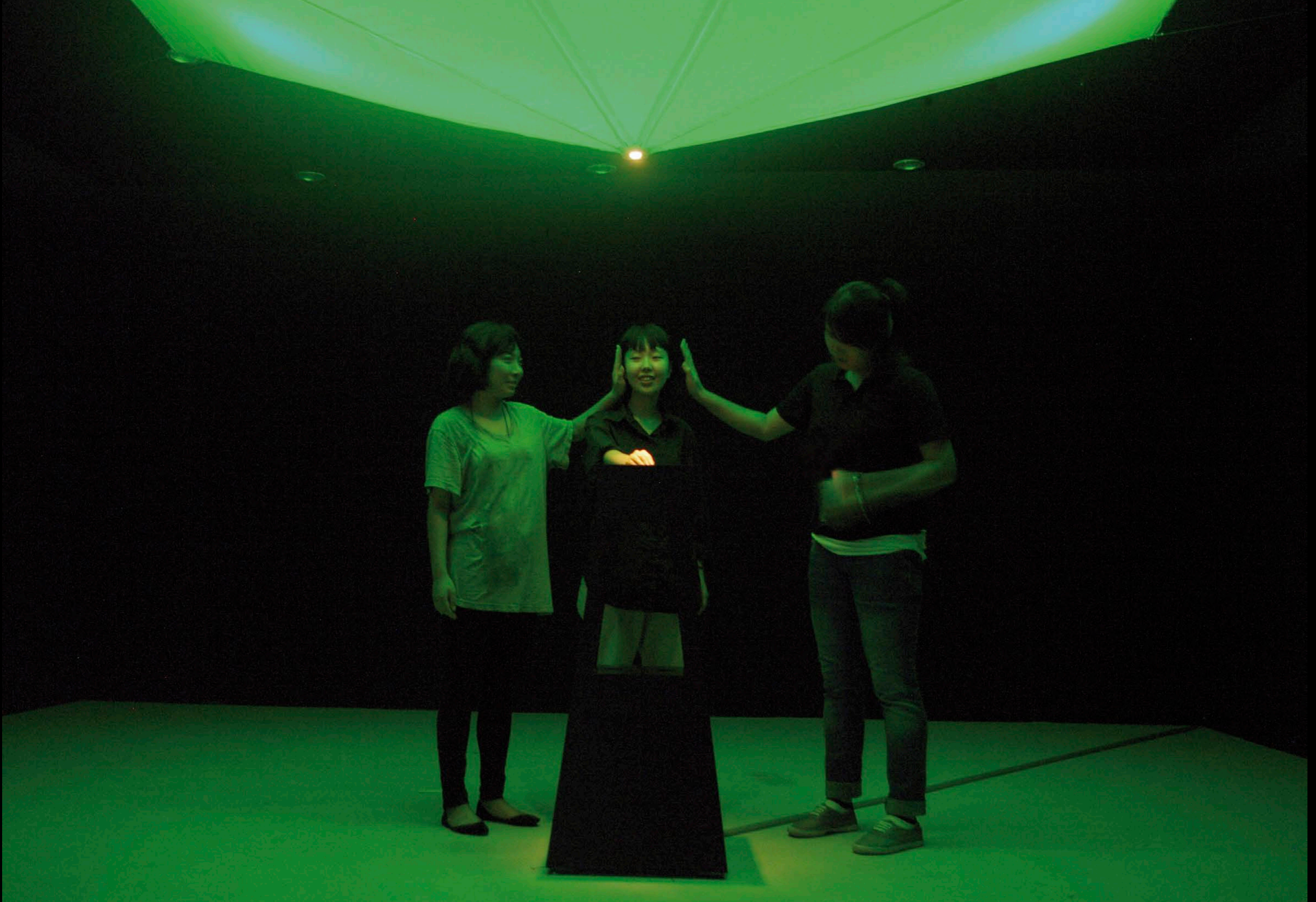
*Coproduction : Centre des Arts d'Enghien-les-Bains, Scène conventionnée pour les écritures numériques
Award Arts visuels et technologies - Bains Numériques #5 - Festival international des arts numériques
Award Quartz Arts New Medias
Award Lab30 Public's Choice Award à Lab30 - Media Arts Festival - Augsburg (GERMANY)
Size : 3.5 x 3.5 x 4 m, fabric, wood, metal, sensitive device, computer, software, RVB lights, sound system*



Scotiabank Nuit Blanche / Le Labo - Centre d'arts médiatiques - Toronto (Canada) - 2011 (Photos Marc Lemyre)







TransLife - Triennial of Media Art
NAMOC - National Art Museum Of China - Beijing (China) - 2011



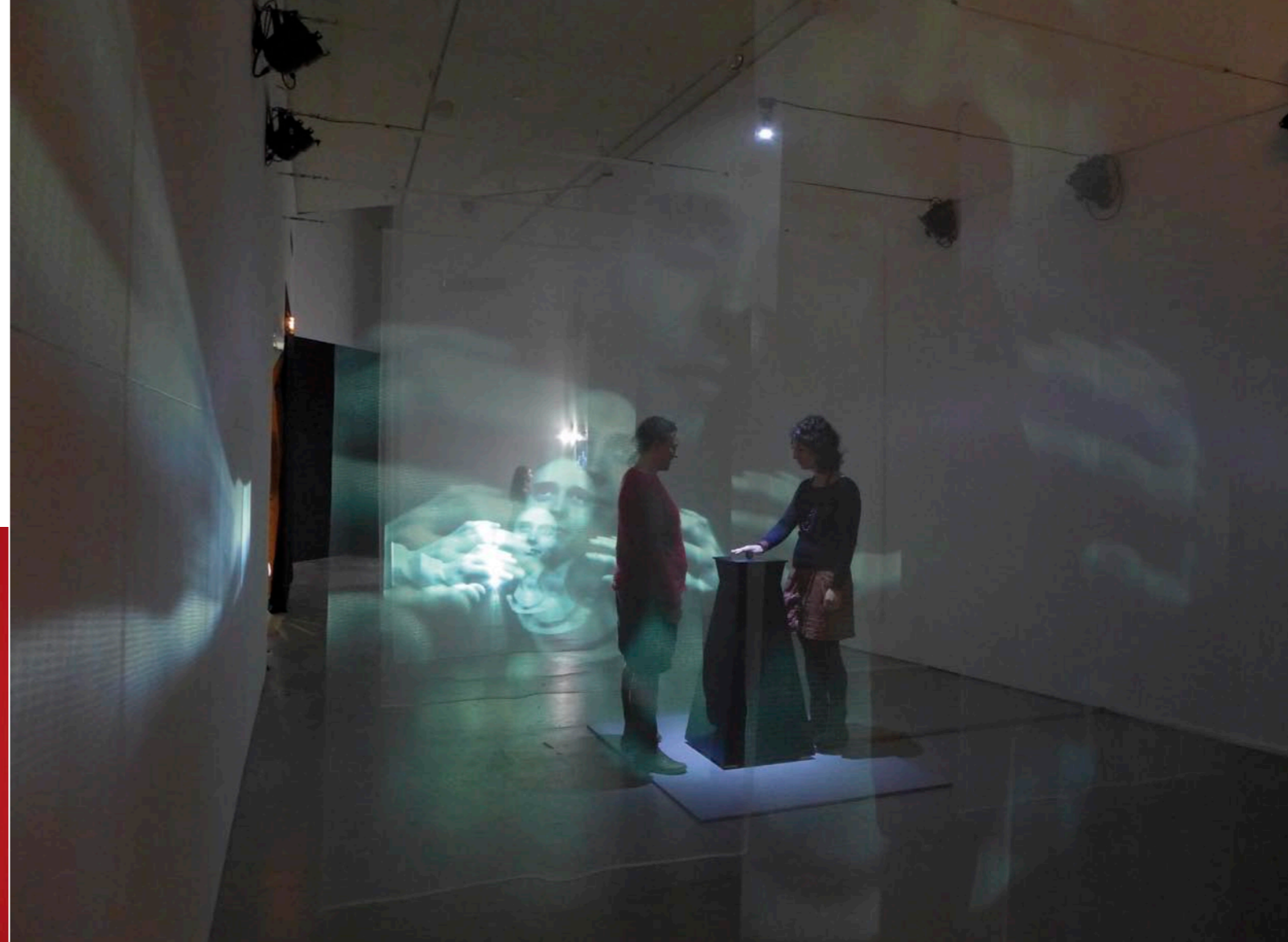
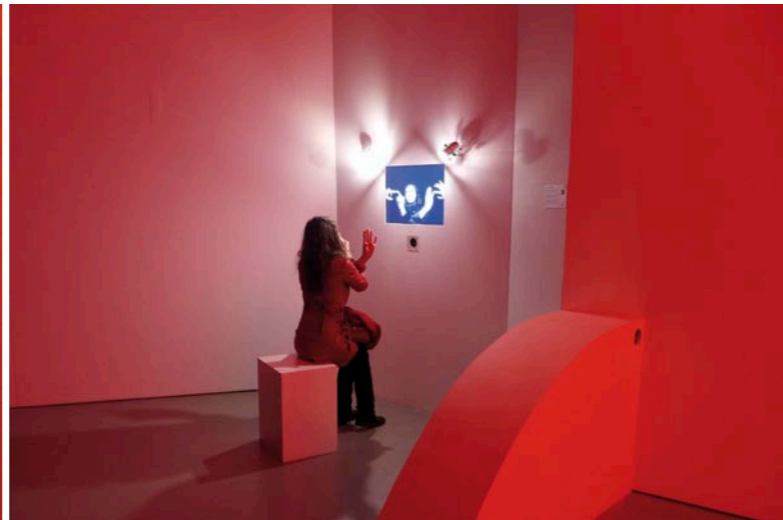
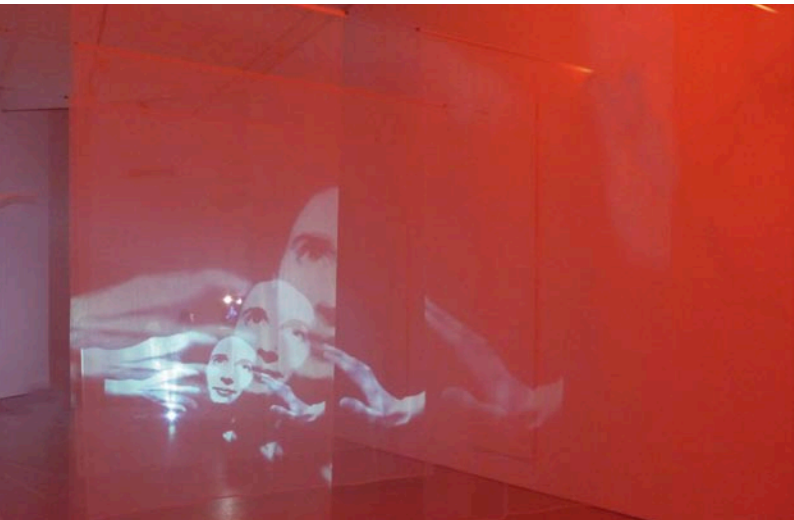
Rencontres réelles et imaginaires

Immersive and interactive space (2013)

This artwork offers an interactive walking, visual and sonorous exhibition space. It creates original and interactive stagings and invites audience to question relationships with the others. Real and virtual touch are intermingling and transforming the exhibition space.

Different parts of translucent tulle are hung along the exhibition space. They are screens for video projection and also surfaces for the light: they enhance and mix real and virtual contacts. These translucent pieces of fabric allow to create transparency and layers of images.

Size : 15 x 5 x 4 m, fabric, wood, metal, sensitive device, computers, software, RVB lights, sound system, screen, videoprojector, camera



Rencontres imaginaires

Behavioural interactive videos works (2013)

Rencontres imaginaires (Imaginary meetings) is a series of several behavioral interactive videos works.

When a visitor comes in the interaction space, he is faced to an interactive mirror screen. This one reflects his body, his face. Virtual hands and faces are trying to touch him, to catch him. These hands and faces have lots of various behaviours and question relationships to the other. The hands and faces feel the presence and move along the face of the viewer. When he goes away, the hands and faces disappear. They will reappear with other behaviours when a new person will come.

In this artwork, Scenocosme provokes reactions and gestures from the spectators in response to virtual contacts. The audience plays with faces and hands which scrap the ear, caress the hair, touch the tip of the lips etc. The contact is virtual but gives strange real feelings for the viewer. He can be amused, annoyed, or express some pleasure.

The virtual hands and faces appear in black and white superimposed with the image of the viewer. This device gives the illusion of a ghostly troubling reality. They use digital technologies but create an image that remind the first tricks of cinema beginning such as the illusion technique used by Georges Méliès.

Coproduction : AADN - Arts et Cultures Numériques, Salle des Rancy
Size variable, 3D camera, computer, software, screen or videoprojector



In fabula

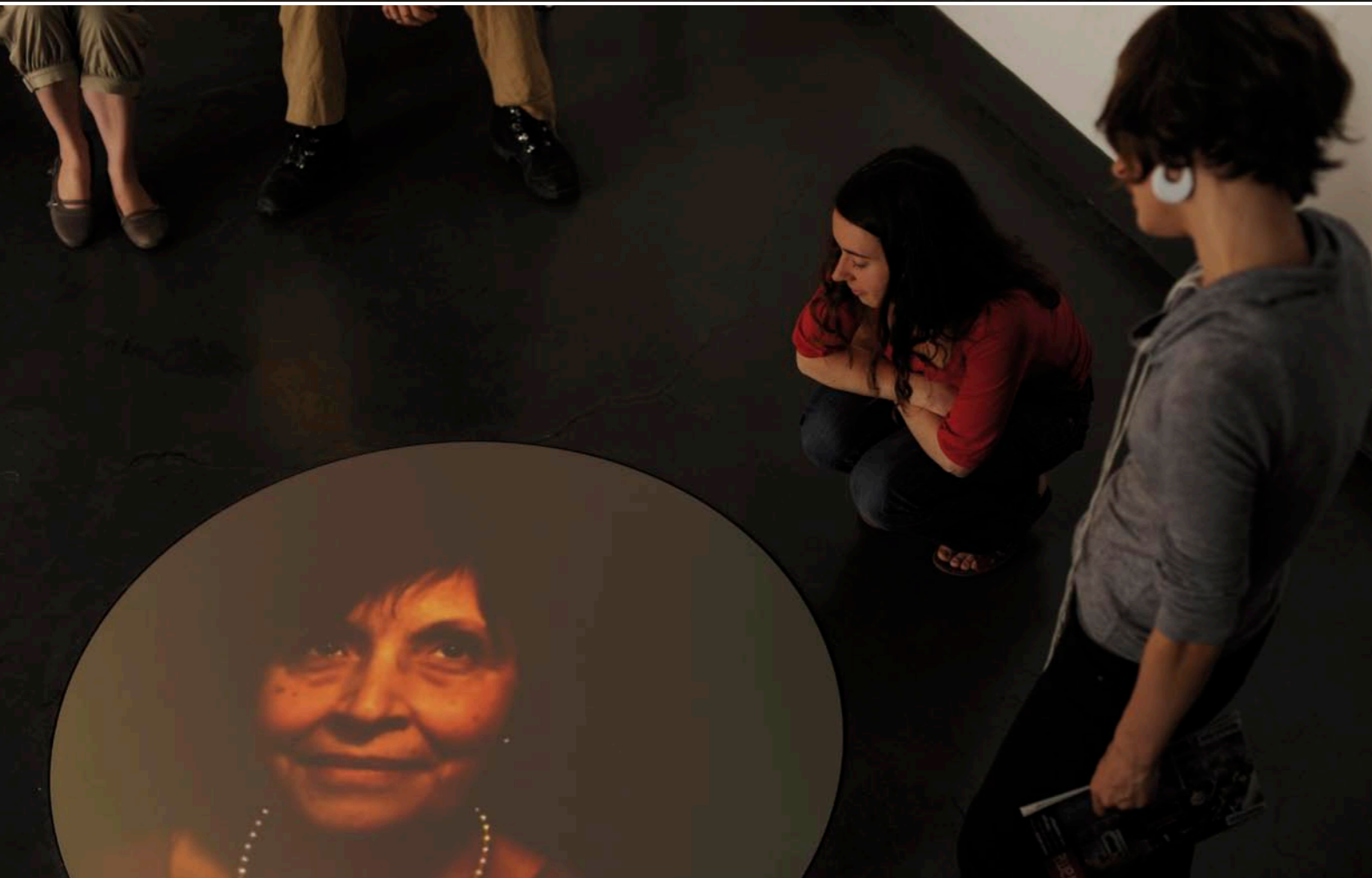
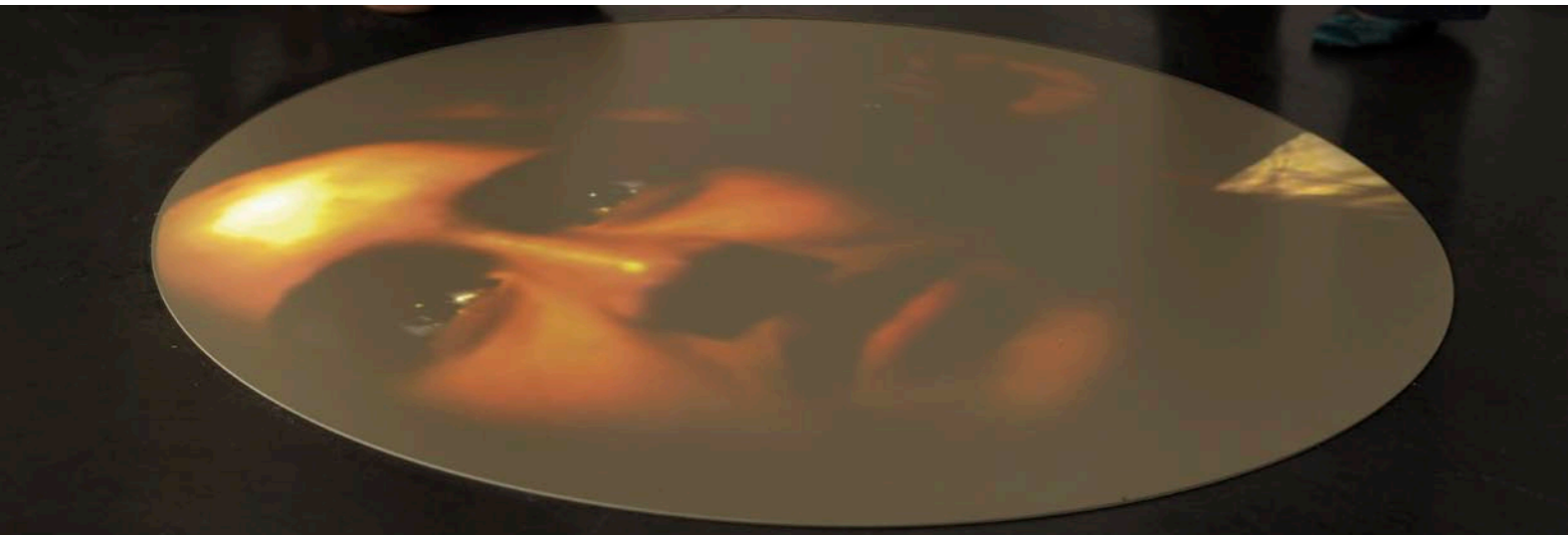
Media art installation / Generative video work (2009)

Public artwork commission / Commissioned by Ville de Villeurbanne
Le Rize, centre Mémoires & Société de Villeurbanne (France)

In Fabula is an artwork made with inhabitants of Villeurbanne city in France. *In fabula* was made by four artists (Anaïs Escot, Denis Vedelago and Scenocosme (Grégory Lasserre & Anaïs met den Ancxt) during a long residency from September 2008 to June 2009.

In Fabula - « in history » in Latin, questions the real and fictional memory of inhabitants. Through writing workshops, recording sessions, and a video booth installed inside Le Rize, participants have offered their words, their voices or their filmed portraits. More than 500 inhabitants were involved in the realization of this creation. It has resulted in a generative and interactive artwork which is exhibited inside Le Rize.

Diameter 2m, disc metal, camera, computer, software, videoprojector, sound system



Akousmaflore

Sensitive and interactive musical plants (2007)

Akousmaflore is an interactive installation, a small garden composed of living musical plants, which react to gentle contact. By feeling energetic clouds of bodies (electrostatic energy), each plant reacts in a different way to contact by producing a specific sound. The plant «language» or song occurs through touch and the close proximity of the spectator. The plants sing when the audience is touching or stroking lightly them. A plant concert is created.

In their artwork, the artists Scenocosme create hybrids between plants and digital technology. Plants are natural sensors and are sensitive to various energy flows. Digital technologies permit them to establish a relationship between plants and sound. They display the effects of random data flow and plant interaction. The data is modified as the spectator meanders around and touches the installation, resulting in a random musical universe. Audience contacts with plants generate sound effects and changes in the texture of the sound. This artwork proposes a specific vegetal language which manifests sonorous compositions signifying a character, a behavior having a feedback, an influence on the reaction, on the feeling and on the approach of the spectator.

Mixing reality with imagination, Scenocosme animates what we cannot detect and proposes a sensory experience that encourages us to think about our invisible relationship with other living being. Through *Akousmaflore*, plants let us know about their existence by a scream, a melody or an acoustical vibration.

Size variable, plants, sensitive device, computer, software, sound system 5.1







Galerie d'art Louise et Reuben-Cohen / (Extra)Natural Worlds - Moncton (Canada) - 2012

Phonofolium

Sensitive and interactive musical tree (2011)

Size variable, tree, sensitive device, computer, software, sound system



Musée de la Préhistoire des Gorges du Verdon - Quinson (France) - 2011

Domestic plant

Sensitive, behavioural and interactive musical plant (2012)

Domestic plant behaves artificially like a wild animal in captivity. It is an augmented living plant with possibilities to move in the space and to react to human contacts by sonorous expressions. This plant has capacities to interact with its environment, to sense physical dimensions, and to feel strokes of living beings.

This plant is a kind of cyborg possessing a robotic system for moving. *Domestic plant* is between a domestication state and a wild state, between a plant and an animal, between a living being and a technological object. It is tied to a leash like an animal and has the faculty to move and to explore its interaction's space. Timid, wild, it tries to run away humans who would approach it. When it doesn't escape us, *Domestic plant* reacts to the human touch by a sonorous language, a kind of scream. As a living being, it is sensitive to our electrical aura, composed of electrostatic energy.

Coproduction : ISEA 2012, 516 Arts artspace Gallery

Plant, sensitive device, software, sound system, robotic platform, wheels



ISEA 2012 - International Symposium on Electronic Art / 516 Arts artspace Gallery - Albuquerque (USA)

Phonofolia

Sound and interactive artwork (2012)

Public artwork commission / 1% Artistic procedure / Commissioned by : Co.RAL, Région d'Albertville
L'Arpège / Maison de l'intercommunalité - école de musique et de danse - Albertville (France)

Phonofolia is a sonorous and interactive garden designed like a micro-landscape inside the Maison de l'intercommunalité, école de musique et de danse. This artwork is made with 4 Phonofolium under translucent discs floating like clouds. Each Phonofolium has its own sound character and reacts to the visitor's touch. According to the position of the sun, the "mobile cloud" reveals different luminosities during the day.

Size 8 x 15 x 5 m , orange trees, fabrics, wood, sensitive devices, computers, software, sound systems





Lumifolia

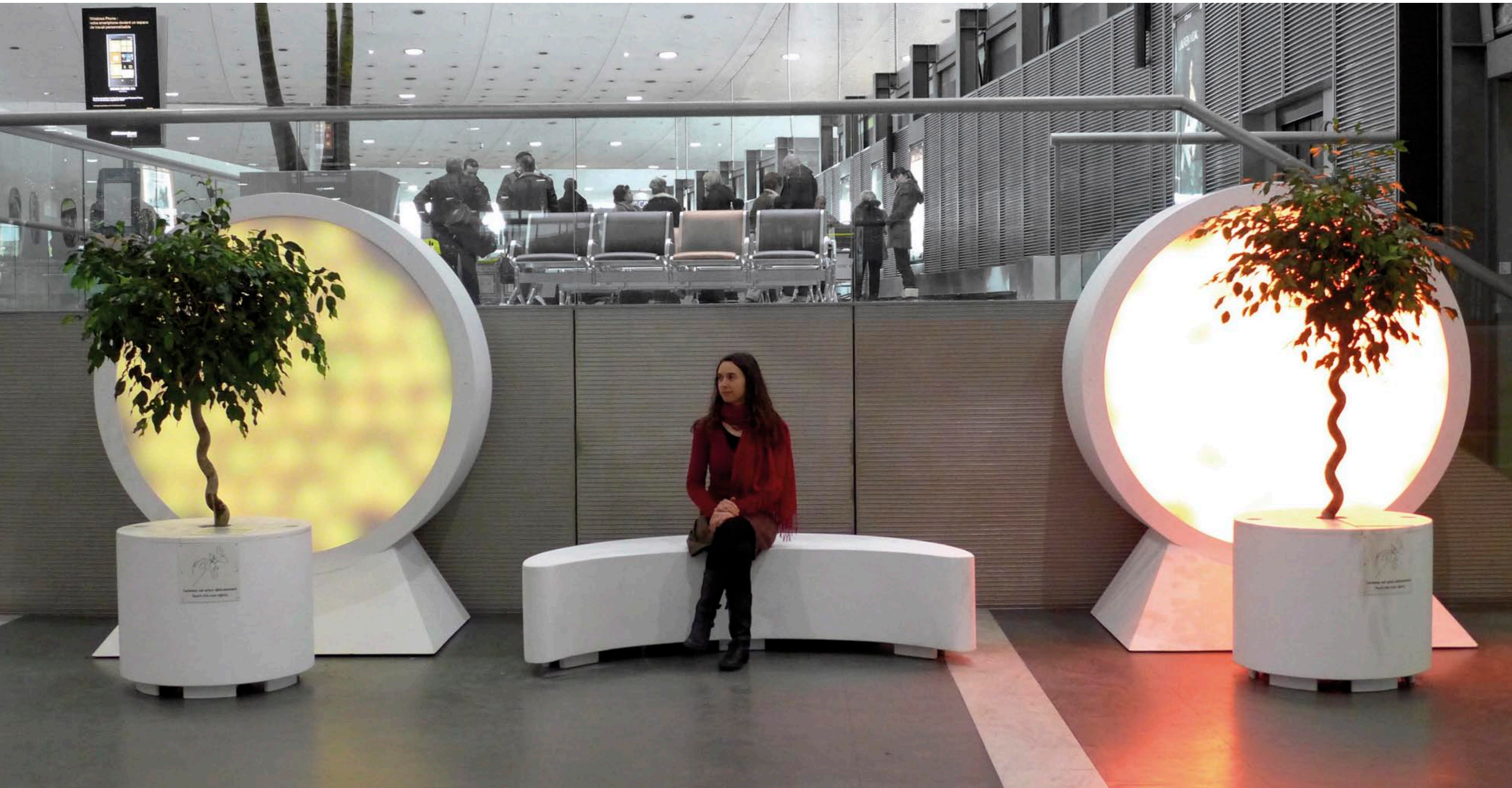
Sound and light interactive artwork (2012)

Public artwork commission / Commissioned by Aéroports De Paris , Selected by Digitalarti / Julie Miguiditchian
Airport Roissy Charles de Gaulle - Paris / Roissy (France)

This artwork is designed for the terminal 2C. It is made with four Phonofolium linked to four sun structures. Each tree reacts to the visitor's touch by a sound and light character.

Size 10 x 15 x 2.50 m , orange trees, wood, sensitive devices, computers, software, sound systems, RVB lights





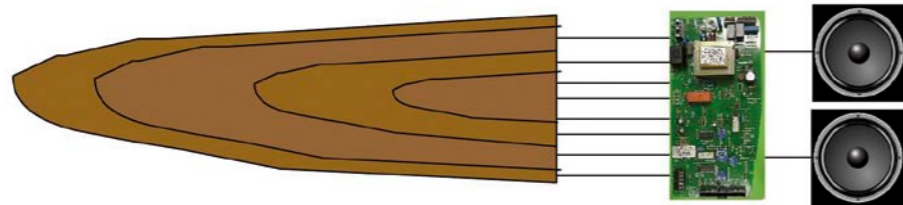
Matières sensibles

Sound Sculpture on wood / Interactive marquetry & Bio hacking (2013)

Matières sensibles (Sensitive matters) is a serie of sculptures made of very thin and delicate wood veneer sheets. Here the artists use ash wood. These sheets of wood have distinct sonorous touch zones that follow the natural veins of wood. Their researches have enabled us to develop an artistic and technical process invisible and delicate. A meticulous and invisible design work gives them the ability to define a musical score spread over different areas of the wood. They have invented this process of Bio hacking that they call «interactive marquetry».

The wood sculptures of Scenocosme produce sounds when the spectators touch them. They use sounds to stimulate haptic and gestural behaviour. Thus, the design of these sculptures looks like instruments which reveal by the touch various kind of sounds. According to sculptures, the relation can be sonorous or at the same time visual and sonorous.

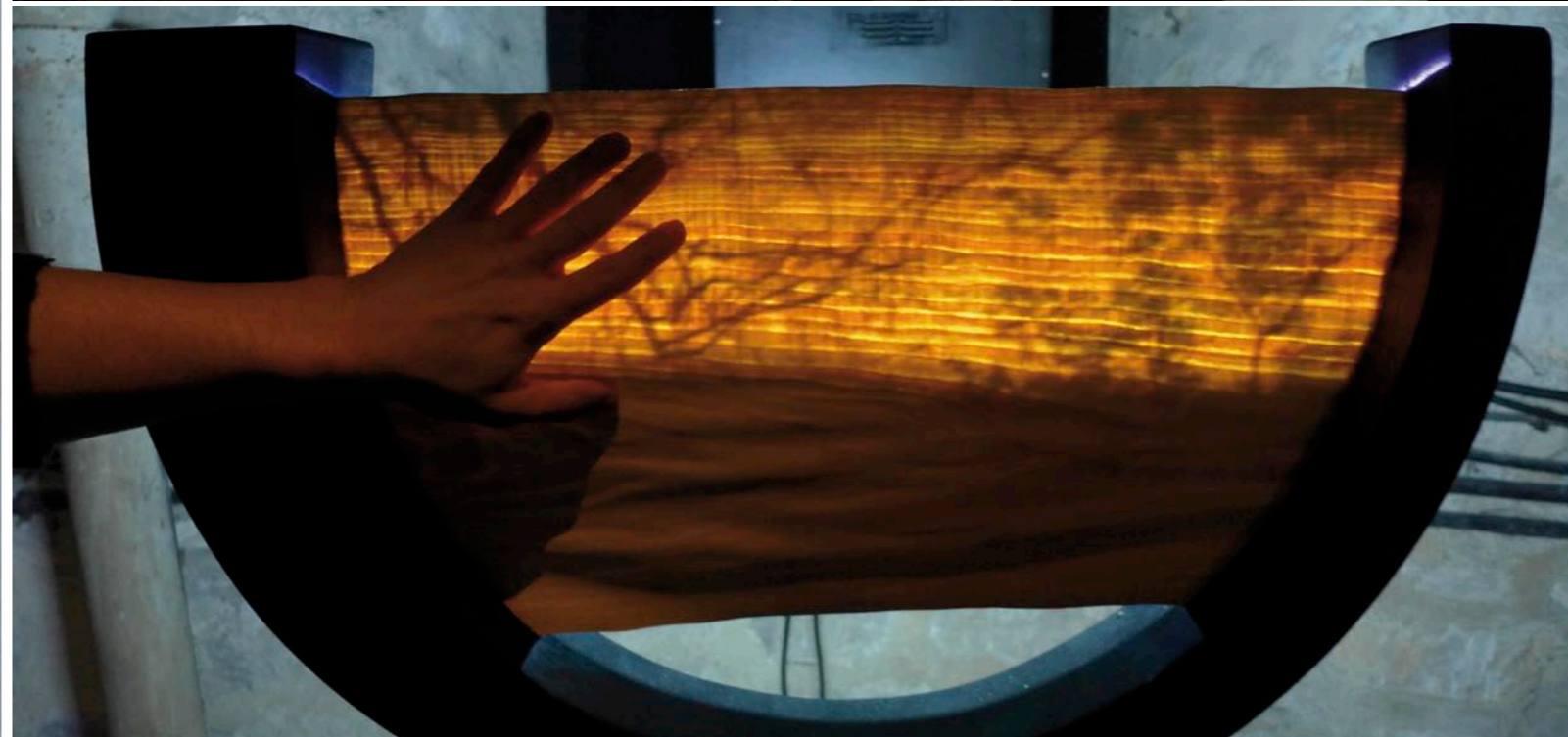
These wood sculptures offer a sensory and intimate relationship between the wood and the body of the viewer by revealing a sound memory in physical contact with the matter. The electrostatic energy of the human body is the trigger for this artwork. Interactive zones follow exactly the veins of wood.



Sheet of wood + wire for each zones + interactive device + speakers



A-part, festival international d'art contemporain - Saint-rémy-de-provence (France) - 2013



Kymapetra

The singing stones / Interactive Installation (2008)

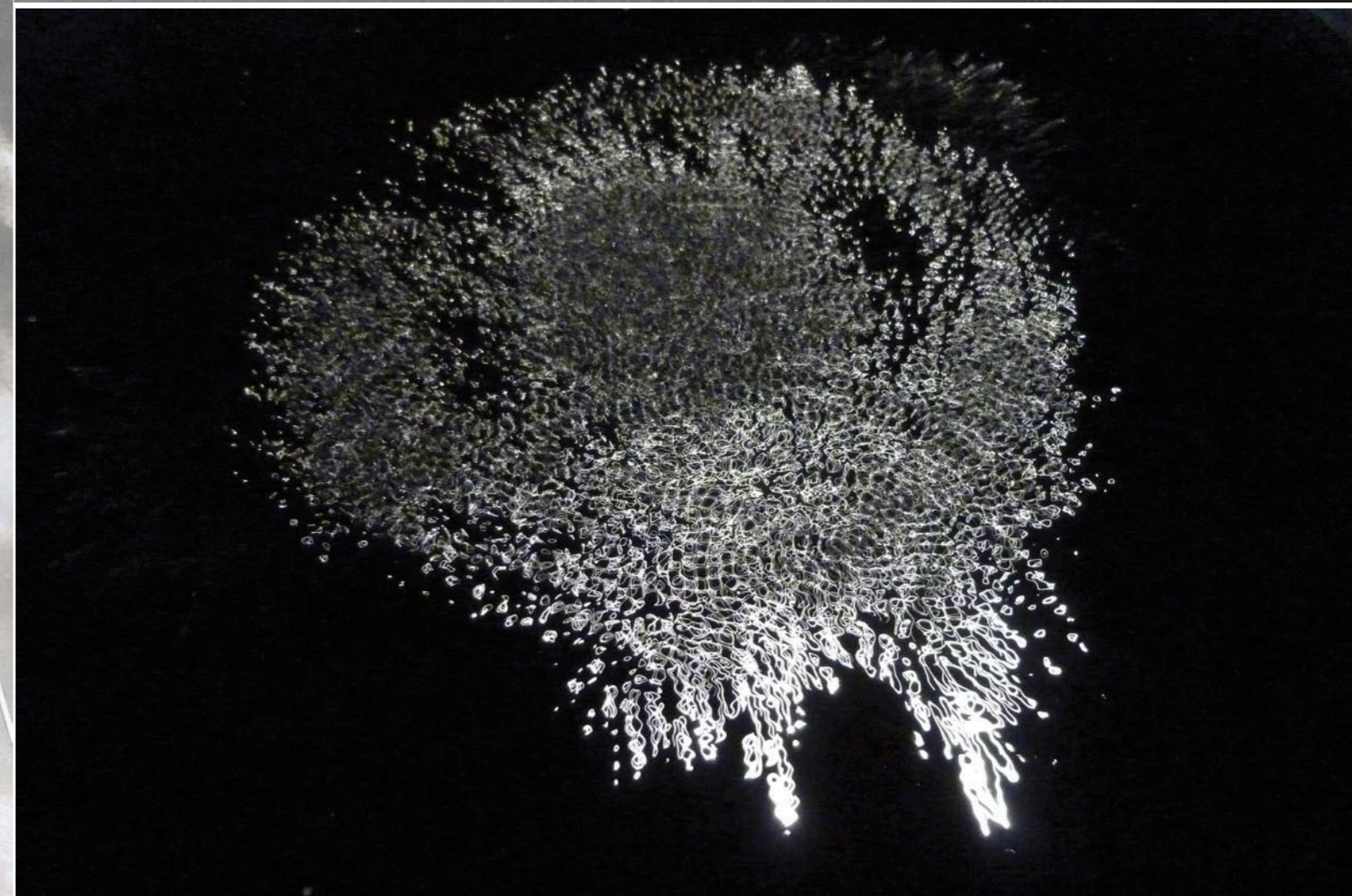
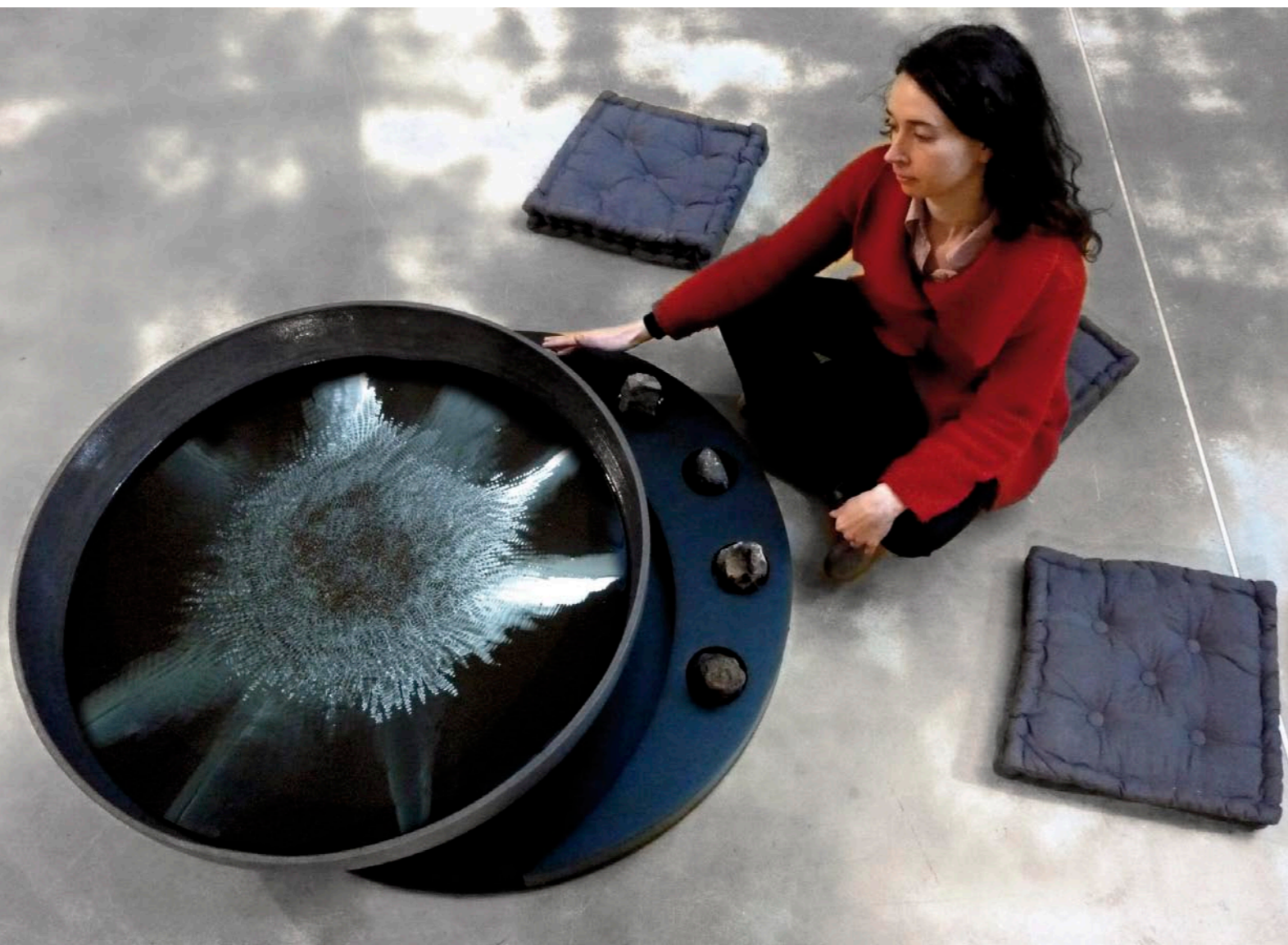
Through a poetic approach, paying special attention to certain minerals and stones; their various forms forged by time, broken, polished, composite or fossilized, each with a natural vibration and history, the interactive installation *Kymapetra* invites the spectator to touch and enter in resonance with the stones, making them visible on the water's surface.

Five stones surround a bowl filled with water. When a visitor places his hand above a stone, it creates sonorous vibrations at water surface. Those become visible at the water surface in a myriad of ripple. These geometrical drawings made of small waves vary according to the intensities of the contact between the person and the stones.

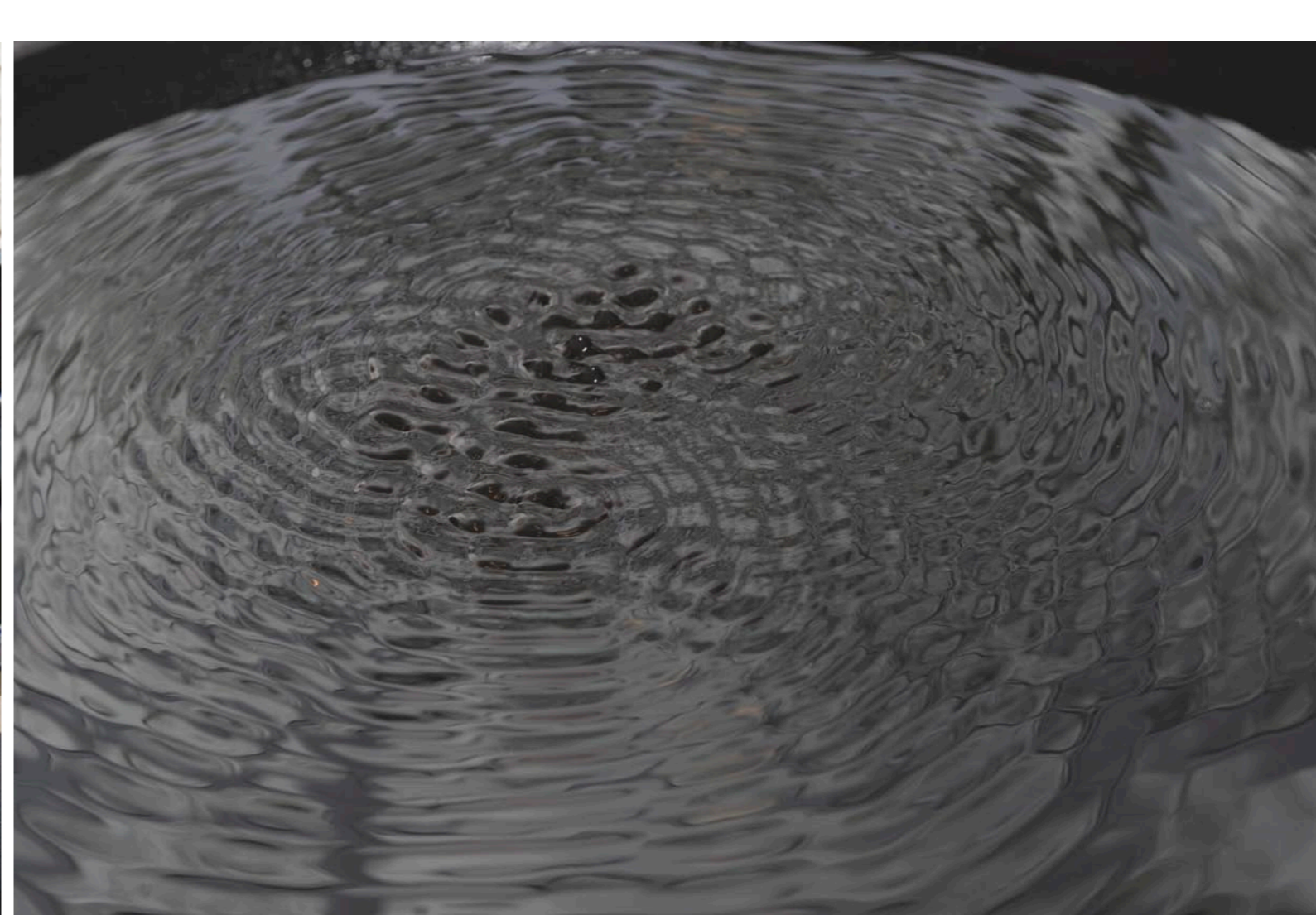
Size 2 x 2 x 0.50 m , water, basin, stones, wood, sensitive device, computer, software, speaker



The OCT Art and Design Gallery / Festival croisements - Augmented senses - Shenzhen (China) - 2011







Fluides

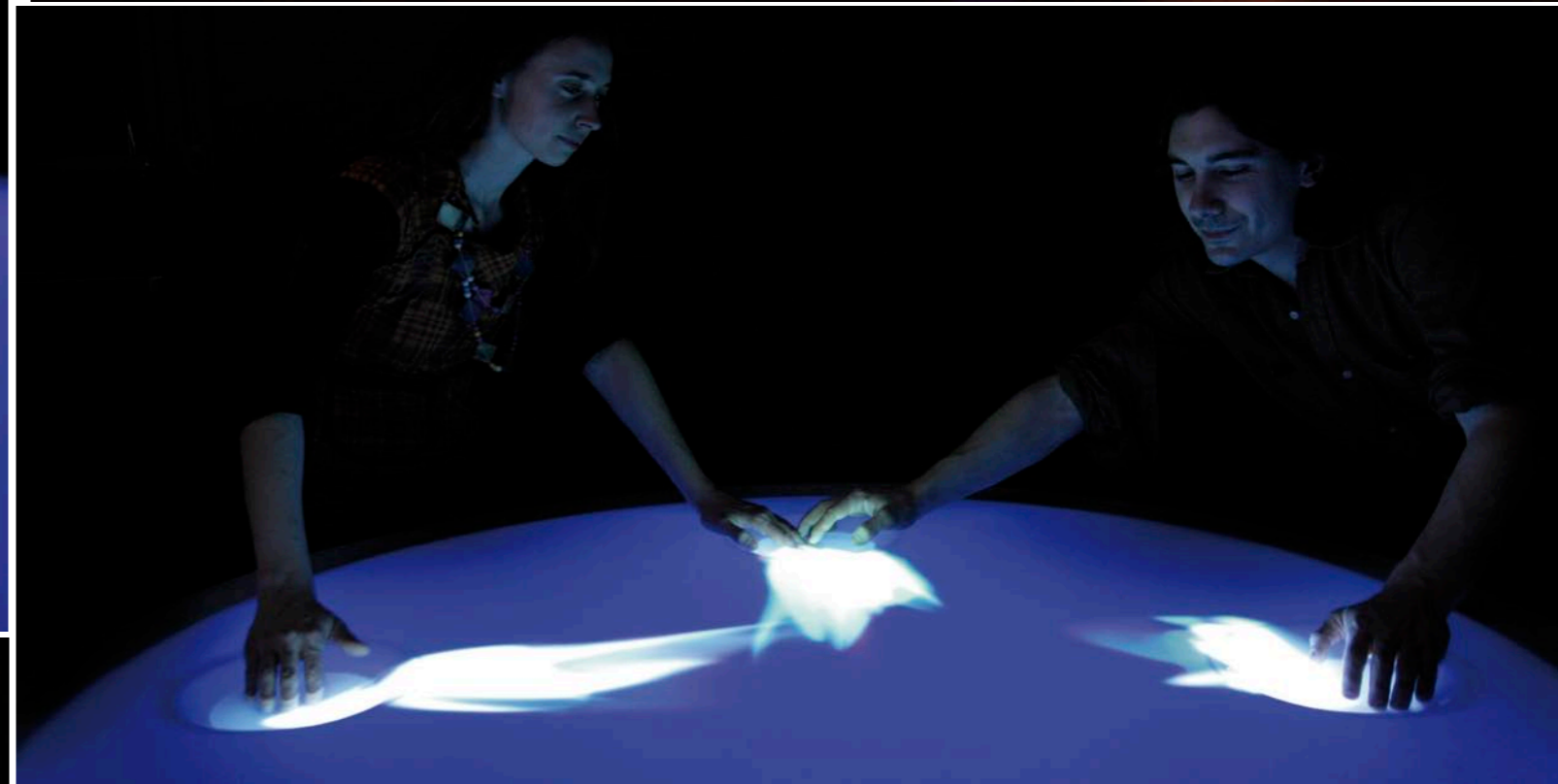
Liquid interactive installation (2011)

Fluides is an organic and reactive artwork where a sensitive water gathers energy from spectators' hands. This water is a unifying thread which conducts bodies' energies in the center of the installation through infinite sonorous and luminous fluids landscapes. According to the intensity of energy and to various interactions of audience, different luminous and sonorous waves appear and disappear at the surface. Evolutive sonorities, generated by audience compose meditative atmospheres.

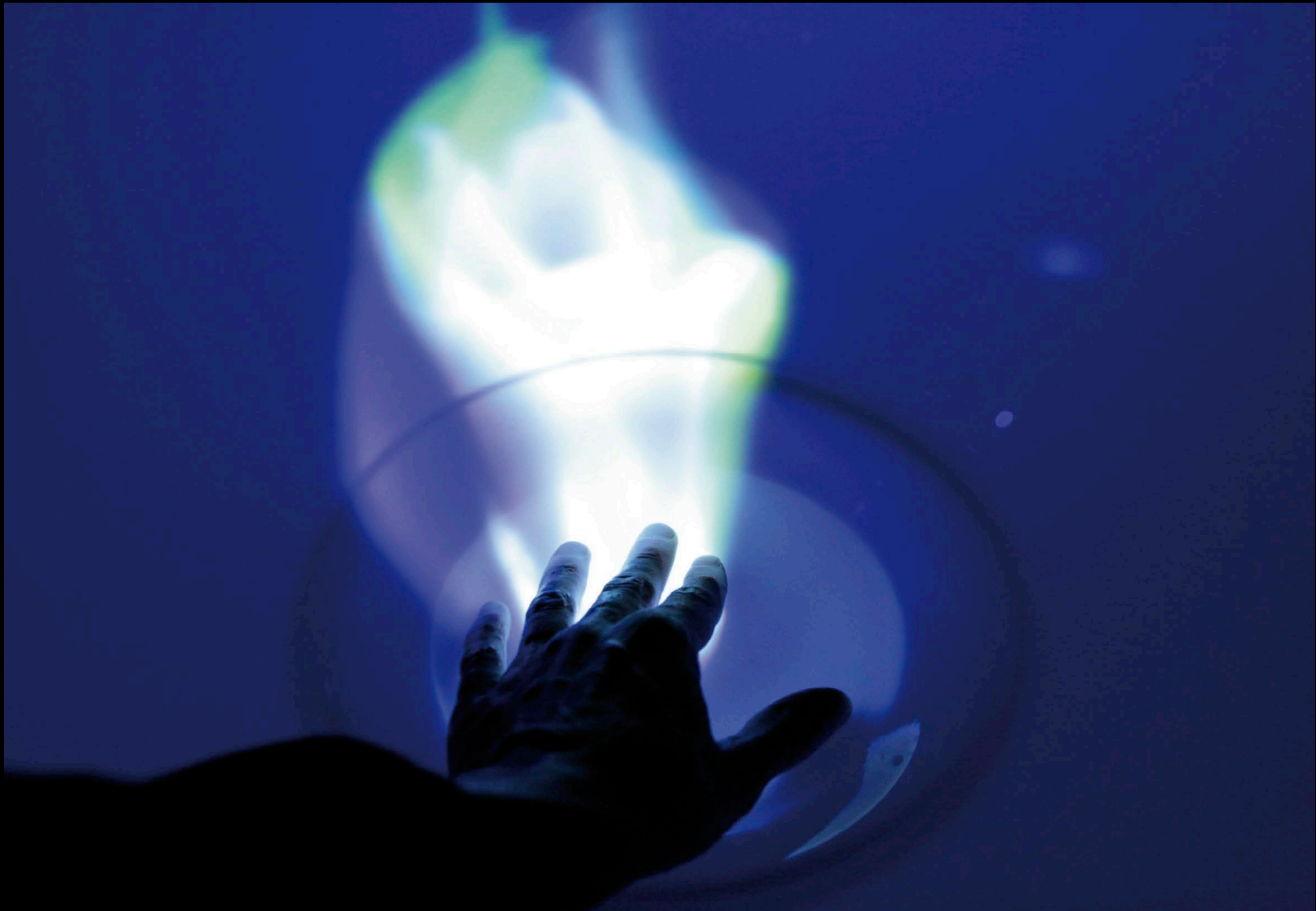
In the continuity of their projects, the artists of Scenocosme concentrate spectators around a sensory artwork that encourages them to think about fragile relationships between bodies, energy, organic matters, lights and sounds.

Coproduction : La Maison des Arts de Créteil, le Manège de Maubeuge, Lille3000

Size 2 x 2 x 1 m , water, glass, wood, sensitive device, computer, software, sound system 5.1, videoprojectors







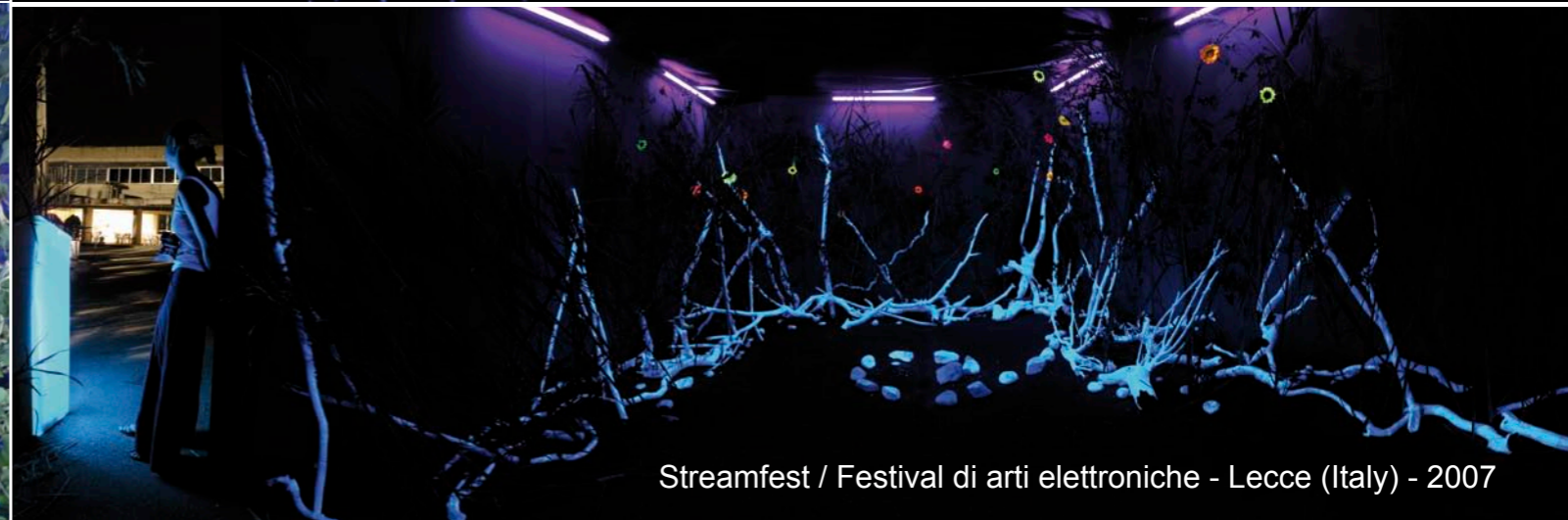
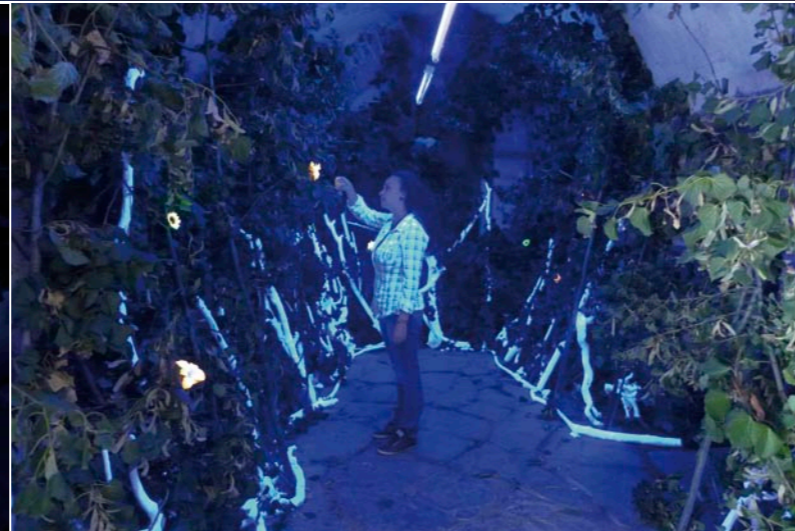
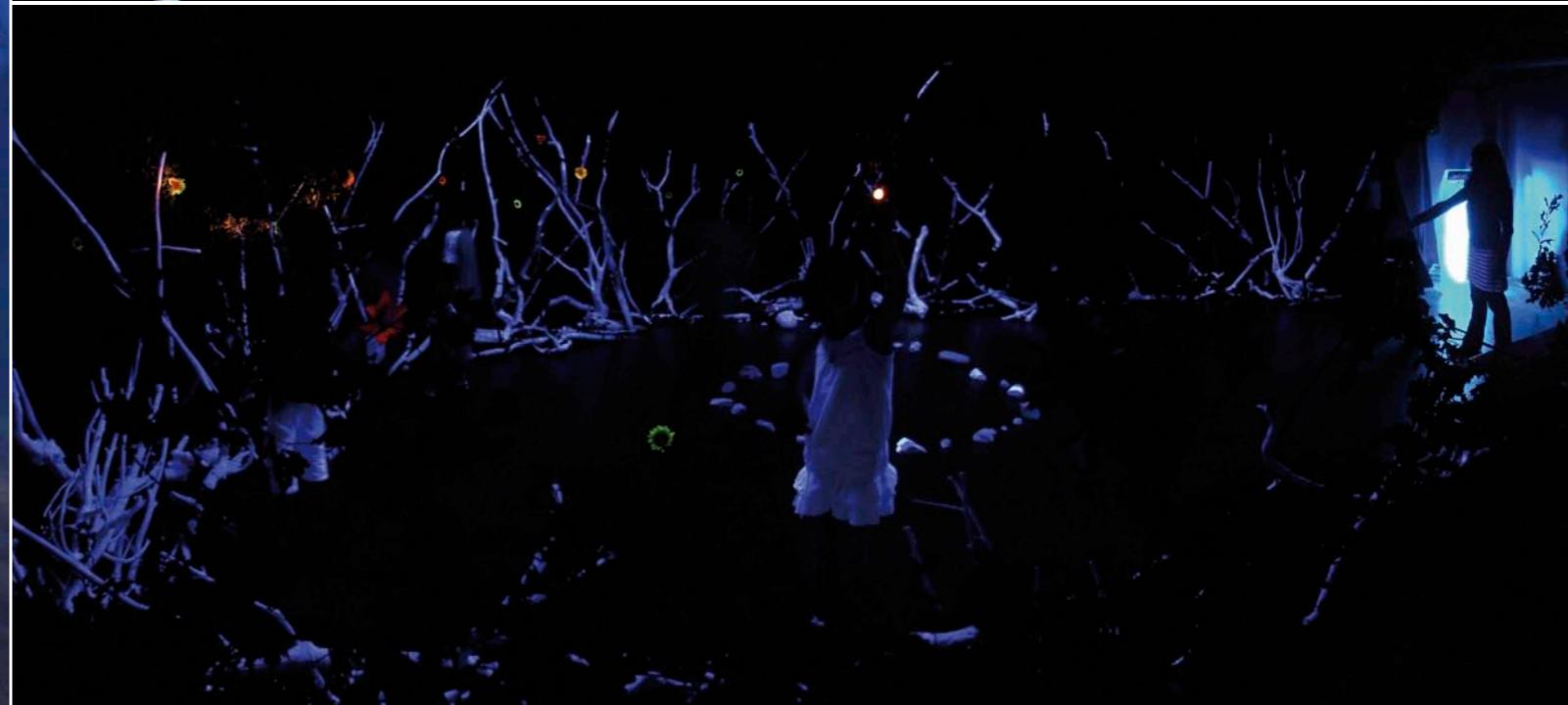
Alsos*

Sound and interactive installation (2006)

Alsos* is an interactive clearing. The spectator walks into a space plunged into darkness with a flash light in his hand. Mystic forest music immerses him in a strange universe. He discovers and explores this space by pointing his lamp on the vegetation and surrounding space. The universe reminds us the imaginary and fantastic forests described in the tales.

The fluorescent flowers dispersed in the branches react to the luminous flows modifications. Light sensors are hidden in their pistil. They transmit the luminous impulses and variations to a data-processing program. In return, a hidden computer analyses data and plays the melody generated with the movements of the lights. Each flower connected to distinct sonorities enables it to generate a complex acousmatic universe.

Size variable, branches, flowers & light sensors, computer, software, sound system 5.1, UV light, flashlights





Bastion de Chamars - Besançon (France) - 2008



Watermans - New Media Gallery - Brentford-London (UK) - 2012

Ecorces (barks)

Visual and sonorous interactive artwork (2012)
Interrelations between human heat and flesh of wood

The interactive artwork *Ecorces* invites to reveal virtual memories and layers inside the flesh of wood. *Ecorces* (barks) refers to the skin of tree like body skin, as a surface of appearance, at the same time protective and fragile, and made of successive physical and symbolic layers.

Gradually and slowly, hand print, body heat and breath reveals the sonorous and visual intimacy of the wood. The heat reveals sonorous and visual matters from various interactive zones of this piece of wood. The wood surface is like a matrix of coordinates. Different combinations of interactions influence sonorous variations of sequences in a polyphonic composition.

Wood fibres of this wood sheet (maple veneer) are sublimated through a virtual and luminous video projection. Heat contacts of spectators leave sonorous and light traces. This relationship with wood reveals bubbling matter sequences (water from river, fluids, blazing brazier,..) which evokes fluid movements of that it seems frozen. Each heat print allows to animate a possible memory of the wood.

Actions of audience awake musicality and virtual light. Each heat print with the wood generates an evanescent light which looks like a flame, a combustion. The hearth of light is created by the heat of spectators. When nobody touches the sculpture, this one is extinguishing slowly, with evaporation of visual and sonorous matters.

Coproduction : SMAC Les Abattoirs, Région Rhône-Alpes [SCAN] Soutien à la Création Artistique Numérique
Size 2m x 2m , sheet of wood, computer, software, sound system, thermal camera, videoprojector





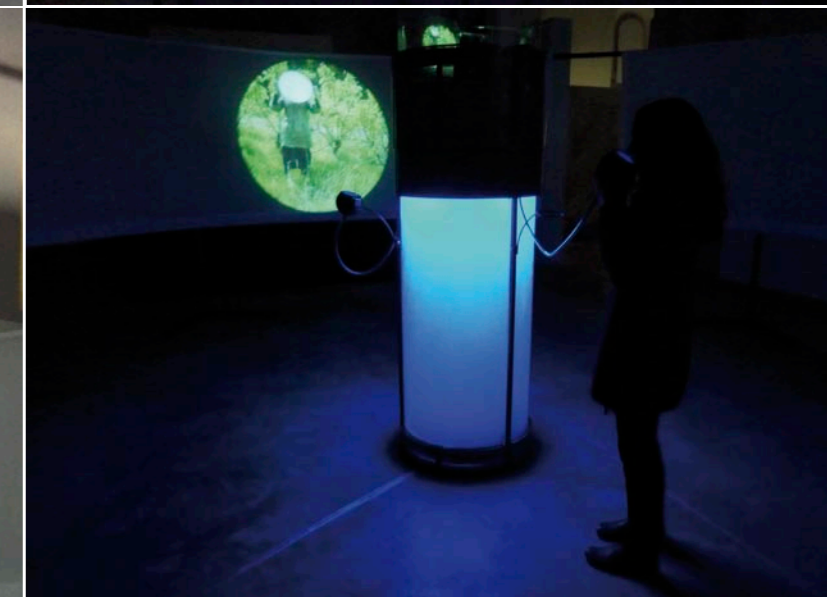
Souffles

Interactive installation evolving with the rhythm of the spectator's breathing (2011)

Souffles (Breaths) is an interactive and collective artwork where the audience's breaths gradually reveal the entirety of a generative circular video. It is composed of sequences, landscape video loops filmed in the south of France. Breathing, the link of this creation, can be interpreted like the continuous exploration of the territory surrounding our body. Exploring the principle of breathing allows us to evoke the atmosphere, a common territory. We share this territory but we forget we modify it with our various activities. There is an interrelationship between the fact of breathing, of having an action on the environment and to breathe its feedback. At the same time generative and interactive, this video installation evolves progressively with breathings.

The breaths of the spectators reveal the landscapes of the artwork. They generate a visible fog in the center of the lighthouse : the organ of the installation. This creation was realised between September 2010 and October 2011, during several times of itinerant residencies.

Coproduction : ZINC, Fées d'Hiver, Conseil Régional Provence Alpes Côtes d'Azur (AGIR)
Size 7m x 7m x 3m, fabric, metal, pvc, water, interactive device, computer, software, sound system, videoprojector, motor, mirror



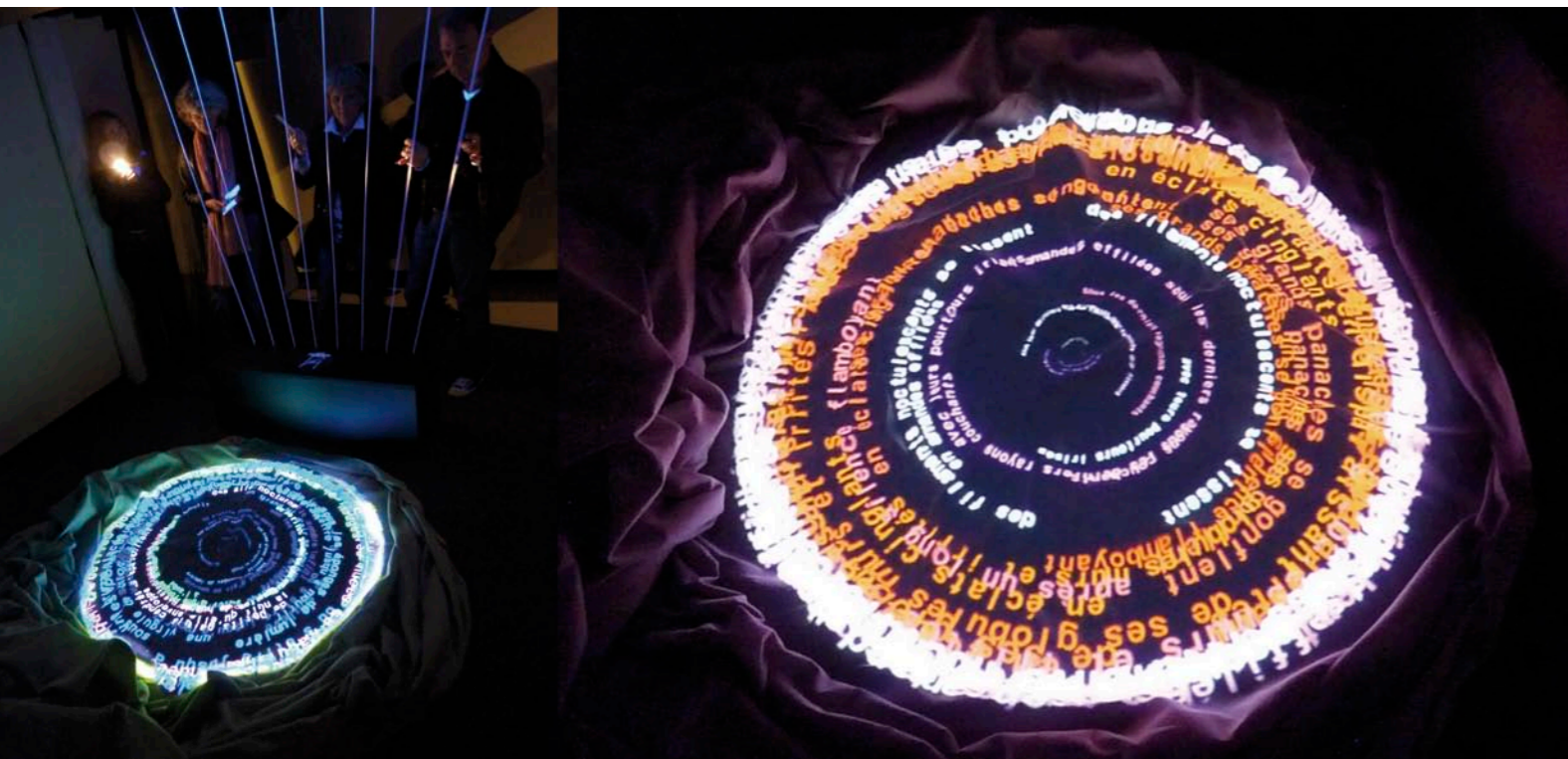


Harpe à tisser (Weaving harp)

Interactive installation (2010)

This interactive installation is an association of a loom and a harp. Each string represents a colour and evokes weather feelings. Their order of juxtaposition corresponds to the decomposition of the white light. Audience is invited to sound out delicately strings, with a stick. Each impulse reveals a sentence, a sound and a coloured text according to the vibrations generated. Then, the words disappear gradually in a whirling movement.

Size variable, wire, fabric, wood, interactive device and sensor, computer, software, sound system, videoprojector



Musée d'Art et d'Histoire de St-Brieuc (France) - 2010



Ombres incandescentes (incandescent shadows)

Interactive Installation (2008)

Silhouettes of the spectators are tracked by a camera and transformed into luminous and sound shapes. They become shadows of light by generating their own musical interaction.

Size variable, camera IR, computer, software, sound system, videoprojector



Musée départemental de Préhistoire d'Ile-de-France - Nemours (France) - 2008

Echos

Sound installation (2008)

The reliefs of the times engraved in the rings of this mulberry tree are feeling and reading in real time and produce rhythmic sound.

Piece of wood, sound system and device



Château de Ratilly Centre d'art vivant - Treigny (France) - 2013

Pulsations

Sound installation (2013)

Pulsation is a sound installation artwork with a living tree. In contact with the trunk, spectators can hear and feel heartbeat's sounds and vibrations. With its roots and its high branches, the tree is a kind of link between earth and sky. For Jean-Jacques Rousseau, the wind allows the sap flow, it is the outer heart of the plant. The tree is the symbol of body too, through its cover and its flesh. It is like a mirror of the body. The spectator hears and feels the sonorous vibrations when he puts his ear or his body against the trunk. The entire tree is in resonance with a human heartbeat. This sound generates sensory relationships between the tree and the body.

Tree with device at the top with vibrant speaker and audio player



Centre culturel de rencontre - Parc Jean-Jacques Rousseau - Ermenonville (France) - 2013

Escales tactiles

Dance and digital art / Interactive choreography and augmented tactility (2011)

Choreographers : Compagnie K. Danse (Anne Holst & Jean-Marc Matos)

Interactivity, sound, light : Scenocosme (Grégory Lasserre & Anaïs met den Ancxt)

Dancers: Aude Miyagi & Julien Lecuziat

Escales tactiles is a dance show on the relationship between two bodies. The contacts between the dancers reveal musical and luminous impulses in real-time. Energies of the touch between the bodies become sensitive, tangible, audible. The sounds reveal emotions, rhythms and impacts. The music created in real-time by the dancers evokes diverse, strong, fragile and transitory energies. The choreographic score gives the audience a multi-sensory experience which explores the possibilities for interlacing with an interactive device able to augment the invisible impulses of the dancers' bodies, making them perceptible.

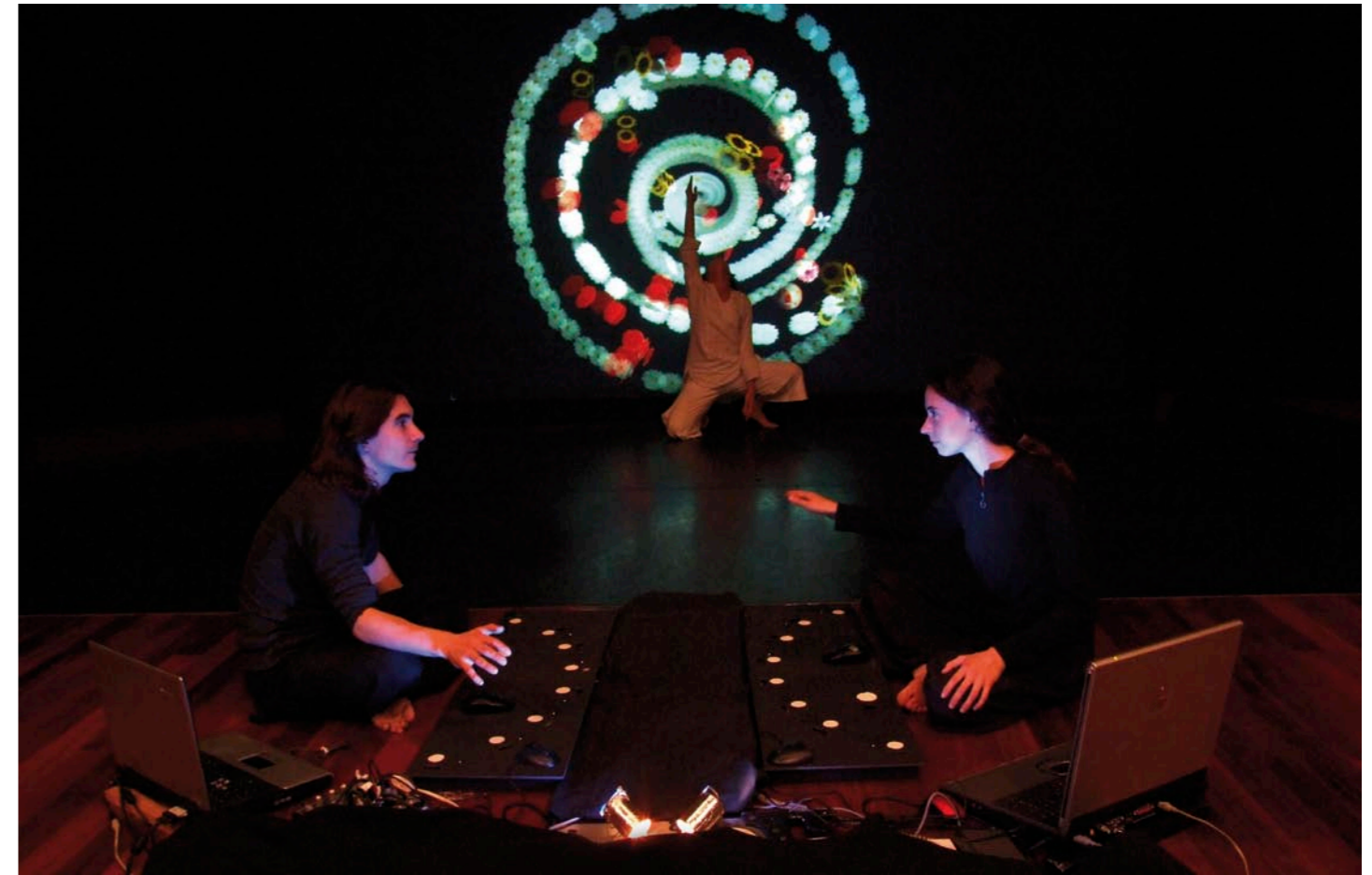
One circular reactive dance floor creates a close relationship between the dancers and the audience surrounding it. It is a space of meetings and clashes, like a ring or an arena. The interactive device implies the conception of a reactive costume with various sensitive zones. They react differently by sounds and lights according to the location of the contact with the dancer's body and to the quality of the touch : strong or soft for example.

The choreographic composition between a man and a woman develops a specific language: a visual and aural score based on touch. The performance investigates the many levels and meanings of touch and its social construction: the connection to memory and human attachment, emotion, desire, revulsion... This investigation of touch within the performance is developed and made more clearly perceptible to the audience by adding the aural sense in that each moment of touch produces a specific sound connected to the meaning and timing of this touch.



Firmament éphémère

Multimedia performance / Concert (2006)



Métamorphose éphémère

Multimedia performance / Concert / Dance (Dancer: Giovanna Parpagiola) (2006)





