

# Cogito ergo sum

## Sensitive and interactive salt skull

Scenocosme : Grégory Lasserre & Anaïs met den Ancxt

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## Cogito ergo sum : Sound and interactive salt skull

This interactive artwork is composed of a salt skull fixed to a mirror on the top of a pedestal and a headphone.

The skull is made of several interactive zones which produce sounds with electrostatic contact of the visitor. The spectator is invited to put the headphone in order to explore with his hands the different zones of the salt skull. This intimist staging generates a symbolic mirror between the salt skull and the head of the visitor.

The positioning of the hands over the different areas of the work affects the sound spatialization. The quality of gestures, the intensity of contacts and electrostatic energies reveal and change the various polyphonic sound textures associated with each of the areas of the soundscape. The interactive installation offers a sound exploration, meditative and intuitive of this unknown place that contains our thought. It is a sound interpretation of the geographical location where our thoughts are built, this *terra incognita* that is inside our head. This sound sculpture is made of salt, material both hard, precious, irritating, fragile and porous, which marks our skin.

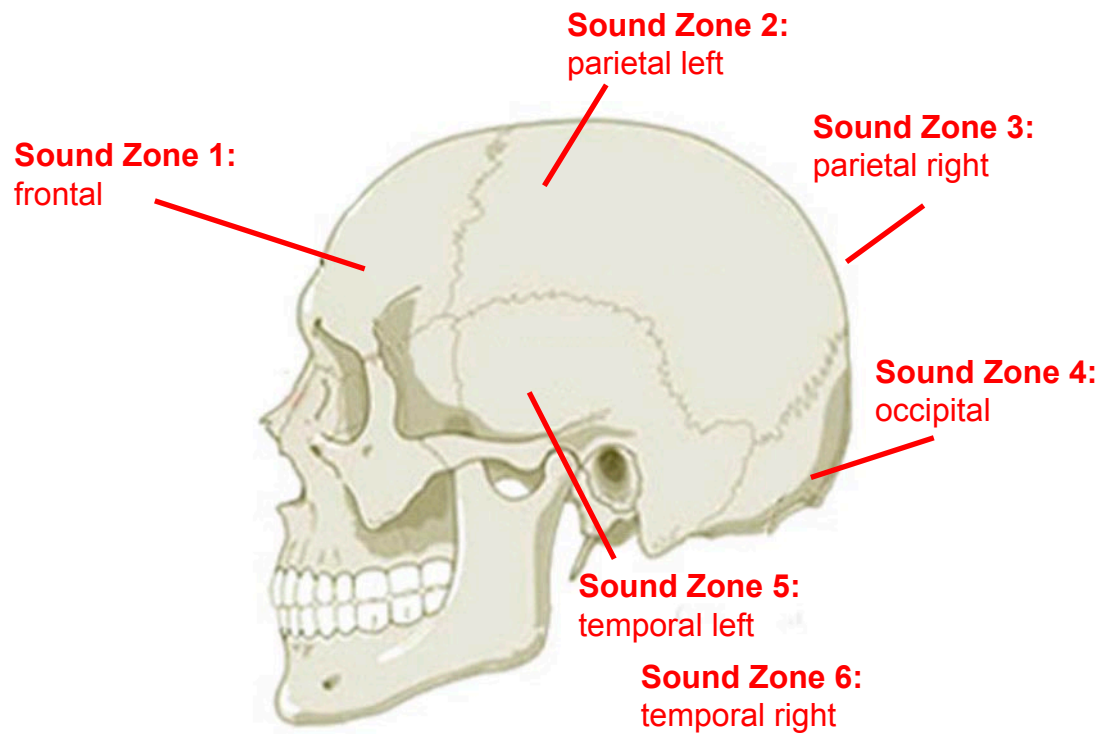
Salt is essential to life. It is one of the indispensable components of the human body, found inside bones, blood or cells as well. It is not only a part of our internal biological landscape but also landscapes that surround us : in its form strong and rocky, or liquid, diluted in the sea. Containing and content are thus mirrored in that skull of salt.

### Coproduction

*Labanque - Centre d'art visuel Béthune : production Artois Comm./Labanque*

More informations and videos :

[www.scenocosme.com/cogito\\_ergo\\_sum\\_e.htm](http://www.scenocosme.com/cogito_ergo_sum_e.htm)

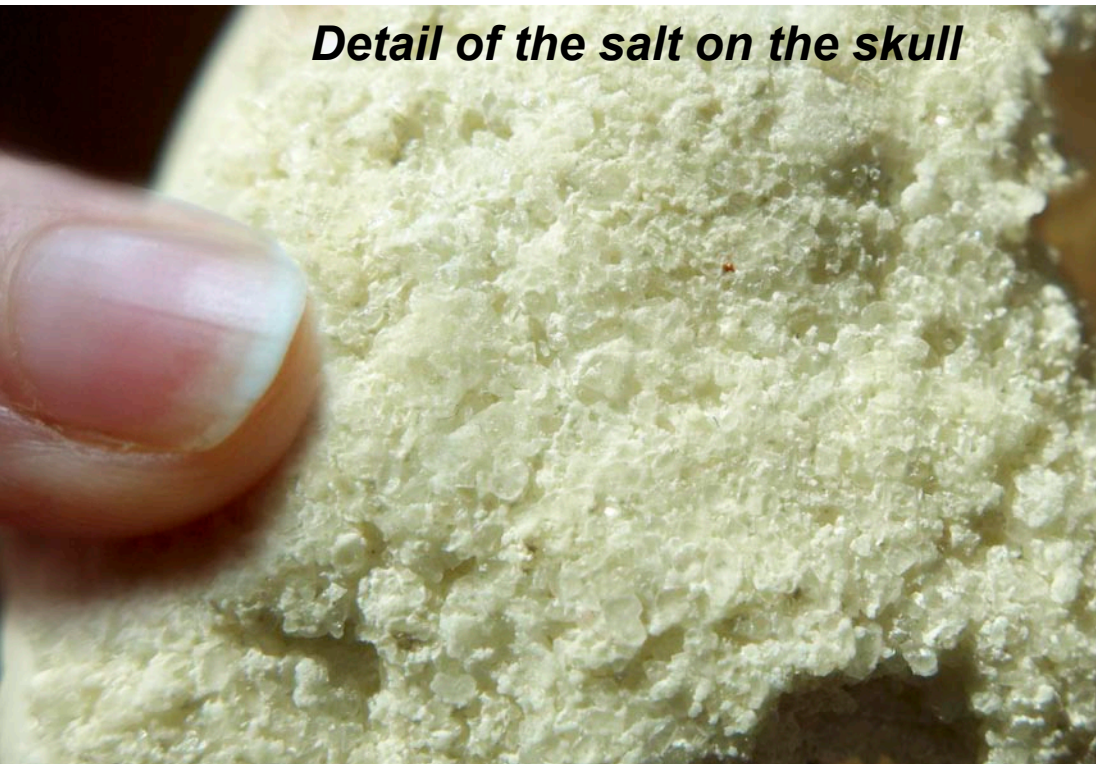


The work defines each natural zone of the skull:  
frontal area: front;  
parietal areas left and right;  
temporal areas left and right: the temple;  
occipital area: posterior side of the head.

The sound design is based on the binaural method.  
Each part of the skull reacts by a different sound which evolves in texture and spatialisation according to the exploration of the surface. It is an organic soundscape which is listened in an intimist way. The visitor explores a singular anatomical and emotional excavation of an unknown and internal place, but full of geographical locations.

As Giuseppe Penone describes in his book *L'image du toucher* (1994), about his «landscapes of the brain», (1990): «it's a real landscape with depressions, riverbeds, mountains, plateaus, a relief similar to the Earth's crust. The landscape that surrounds us, we have own inside this box of projection. It is the landscape within we think, the landscape that surrounds us. A landscape to browse, to feel, to know with the touch, to draw point by point, as the blind gropes with his cane and decrypts the space that surrounds him»

**Detail of the salt on the skull**

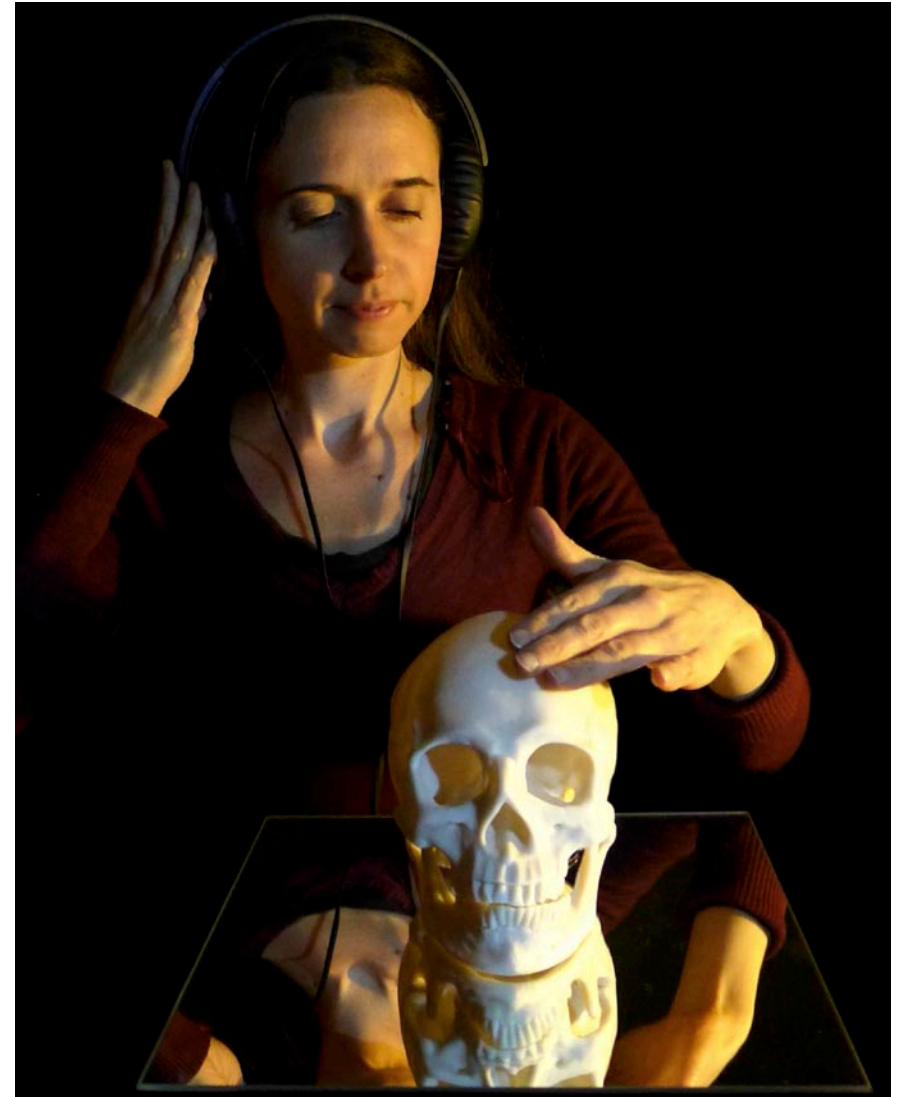




Albrecht Dürer, *Saint Jérôme*,(1521)

The staging of «Cogito ergo sum» is inspired by the Albrecht Dürer painting titled St. Jerome (1521), where the Saint places one hand on the skull death (the object of his thought) and skull alive (place of his thought).

« by creating this network of contacts with both hands on the two skulls, Dürer has made us discover a clear report of the tactile location of the thoughts» (Georges Didi huberman, *Etre crâne, lieu, contact, pensée, sculpture*, les Editions de Minuit, 2000).



The location of thoughts (materialized by the headphone on the head of the spectator) and the object of thoughts (the salt skull) are joined here through this tactile interaction.



## **Artistic process: hybridizations between nature and digital technology**

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. Interactions they offer in their works 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, Scenocosme 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. Through a poetic interpretation of invisible mechanisms, technologies allow them to draw sensory relationships, and to generate unpredictable living interactions. Their hybrid artworks play with their own augmented senses. They live with technology and have reactions which escape deliberately to their control.



### **Other hybrid and interactive artworks**

Matières sensibles : [www.scenocosme.com/matiere\\_e.htm](http://www.scenocosme.com/matiere_e.htm)

Kymapetra : [www.scenocosme.com/kimapetra\\_en.htm](http://www.scenocosme.com/kimapetra_en.htm)

Akousmaflore : [www.scenocosme.com/akousmaflore\\_en.htm](http://www.scenocosme.com/akousmaflore_en.htm)

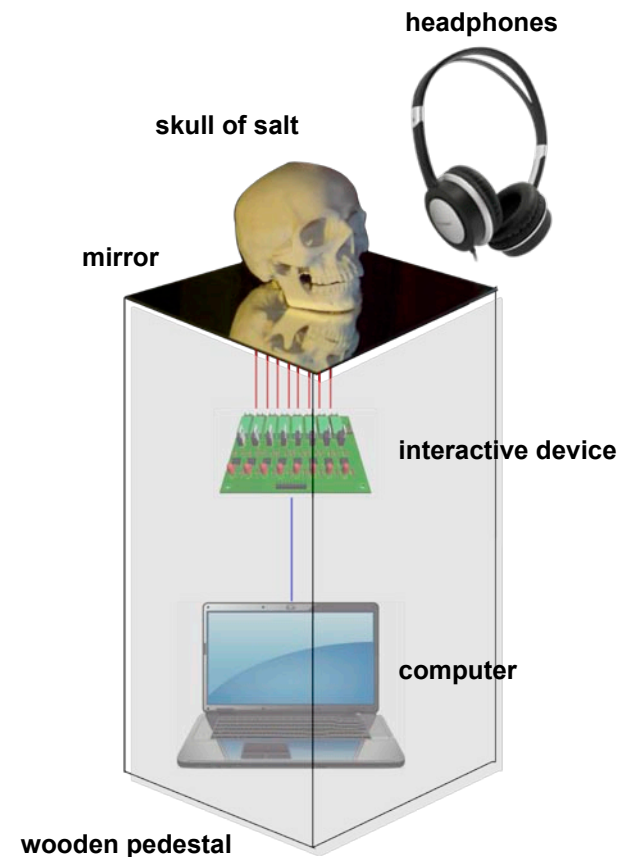
Lights Contacts : [www.scenocosme.com/contacts\\_installation\\_en.htm](http://www.scenocosme.com/contacts_installation_en.htm)

Fluides : [www.scenocosme.com/fluides\\_e.htm](http://www.scenocosme.com/fluides_e.htm)

Ecorces : [www.scenocosme.com/ecorce\\_e.htm](http://www.scenocosme.com/ecorce_e.htm)



Since many years, Scenocosme's artists invent interactive works through a singular process of hybridizations between natural elements and technology. They create symbolic and sensorial relationships between the body and the environment natural or social. Most of their artworks are interactive through touch in order to play with degrees of proximities and intimacy. Technologies disappear in their artworks in order to enhance sensory relationships. Natural elements are transformed into interactive matters, and reveal sonorities according to physical contacts.



## Scenocosme : Grégory Lasserre & Anaïs met den Ancxt : [www.scenocosme.com](http://www.scenocosme.com)

The couple artists Gregory Lasserre and Anaïs met den Ancxt work under the name Scenocosme. They live in the Rhone-Alpes region in France. Their singular artworks use diverse expressions: interactive installations, visual art, digital art, sound art, collective performances etc.... Scenocosme mix art and digital technology to find substances of dreams, poetry, sensitivity and delicacy. These artists overturn various technologies in order to create contemporary artworks. Their works came from possible hybridizations between the technology and living world (plants, stones, water, wood, humans,...) which meeting points incite them to invent sensitive and poetic languages. The most of their interactive artworks feel several various relationships between the body and the environment. They can feel energetic variations of living beings and design interactive stagings in which spectators share extraordinary sensory experiences. Their artworks are exhibited in numerous museums, contemporary art centres and digital art festivals in the world.

They have exhibited their interactive installation artworks at ZKM Karlsruhe Centre for Art and Media (Germany), at Daejeon Museum of Art (Korea), at Museum Art Gallery of Nova Scotia (Canada), at National Centre for Contemporary Arts (Moscow), 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), BIACS3 / Biennial International of Contemporary Art of Seville (Spain), Biennial Experimenta (Australia), NAMOC / National Art Museum of China / TransLife / Triennial of Media Art (Beijing), C.O.D.E (Canada), Futuresonic (UK), WRO (Pologne), FAD (Brasil), 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, Bucharest), Fête des lumières (Lyon)... and in various art centers : MONA (Australia), MUDAC, Fondation Claude Verdan (Lausanne), Musée Ianchelevici (Belgium), Kibla (Slovenia), Banff Centre (Canada), Villa Romana (Firenze), Utsikten Kunstsenter (Norway), Watermans (UK), Centre des arts d'Enghien-les-Bains, Gaîté Lyrique (Paris) etc.

Full biography : [www.scenocosme.com/PDF/scenocosme\\_BOOK\\_EN.pdf](http://www.scenocosme.com/PDF/scenocosme_BOOK_EN.pdf)

Wikipedia : <https://en.wikipedia.org/wiki/scenocosme>

## Previous exhibition of Cogito ergo sum

Creation 2017

- **Centre Pompidou** - Paris (Fr)
- **Centre d'art Les Églises** - Chelles (Fr)
- **Labanque / Centre d'Arts Visuels** / Curator : Philippe Massardier - Béthune (Fr)
- **L'Angle / Espace d'Art Contemporain** / Curator : Marion Dupressy - La Roche-sur-Foron (Fr)
- **L'Arteppes - Espace d'art contemporain** - Annecy (Fr)
- **Biennale ArtFareins 2018 / Château Bouchet** / Curator : Jacques Fabry - Fareins (Fr)
- **Château de la Veyrie** / «Présence» / Curator : Gilles Fournieris - Bernin (Fr)
- **Lab71** / Science Innovation Culture - Dompierre-les-Ormes (Fr)  
Sans décoder - Festival des cultures numériques / Curator : Anne Laviron
- **Festival Accès-s** - culture(s) électronique(s) / Curator : Jean Jacques Gay - Pau (Fr)
- «Lug-du-Num» / «Les Arts Numériques sur le devant de la scène» - Mornant (Fr)

