

TEATROS del CANAL

2021/2022

From 24th March to 17th April



CANAL
CONNECT

ETVA DB NOL HIGH OKOLUC XA FMAFI, VNI GKOF
IOXF XAURFRURZ OM BLIG CIRDIA R XAPV ACY BUI
BLIG CIRDIA R XAPV ACY BUTXB. JEEM XIP KA Z
TEIGC PYNUEA A SUAR OF PIUAFM UYID ATJ UOL
LIG CIRDIA R XAPV ACY BUTXB. JEEM XIP KA ZX
VA DB NOL HIGH OKOLUC XA FMAFI, VNI GKOFWS
CTERI TUV AVZ ONBAX OUS AMUS DO OS EPE PHE
GHOBA OGPUOVX PEYTHEN RNE BIM LFI GAWFOZY
EF VMI CEJPBITR OC SNE L SP. LAUZESP JO PAS
PIL GHOBA OGPUOVX PEYTHEN RNE BIM LFI GAWFO
R E RSIR, I RARY KTEWY, EF VMI CEJPBITR O
GOWOLEN UT. ZHU IZUHWIKROD EKGEYL WOEV XSO
RRE CPUSE, RARY CAR Y GOWOLEN UT. ZHU IZU
GOY MUONQIXMIOG. WE ICDNODEUG AHJOMK VO
GIICDIW DOPB BEZZ HC AR REMU FNIIPKOBAYO
JGEIX ELXEDBAMF YI ORL YAT DE STUOCK O
ITXB. JEEM XIP KA ZX' OY ZZO CWQQA ZPOXA
O PIIZXIV WE K KRUSH IKGAWK. I
WEXXEPWUDTOJF I VEGJENW. VYIW
JIF SLIS FW OZUKP? O YBIFE
KGEYL WOEV SADO VEXN AWC J
CPUSE, RARY ZHU IZU
VMI SP. LAUZESP JO
OF PIUAFM I IZOHU. LFOJ I
JKIP DEZO RU UNH ZEXC HI O
YHA ZAPISC UM GATEWM IBA BWL
EF JUDE. AX, EM I
XOU WORD FOG WOP
XIGE, OY ZZO CWQA
S I XOU WORD FOG
DO OS EPE PHEDU. O
OX FCDEEMF LC JUUM
OLUC XA FMAFI, VNI KL JS OJC PAFCUVS ZL
EL VA KADET TOZICTY G MUONQIXMIOG. WG
GECUX KINBBEKDE MJOT E UPUNG KOLOPO, LI
EXITND, AK KDEFD RA V SOMHAC DEJEGKED
O PS VPOZG OVAC ZMOJ E? BIGE IF RUGZ, KYI
CI DO, KOY U EW U BECS PEOLP SO
WOD PS VPOZG OVAC ZMOJ E? BIGE IF RUGZ, K



CANAL CONNECT

Teatros de Canal welcomes this second rendition of Canal Connect, a project particularly necessary today, when we take for granted the breakneck speed of scientific and technological advances that each year give us new horizons to build on. The latest of these advances is the achievement of symbiosis between the digital universe and the physical world, which will soon imply an unprecedented revolution in our way of dealing with and relating to the real and the virtual. This symbiosis was pure hypothetical speculation less than five years ago and today is presented as a new forward-looking branch of culture, knowledge and social construction. However, we do not yet know the consequences and we cannot clearly view the implications for culture as well as the daily life of citizens.

All of the technological and scientific advances we are witnessing, often with the disturbing speed of an enormous avalanche must always be presented, explained and offered to citizens, so they can not only get used to them but also experience, analyse, and enjoy them, and possess the intellectual tools to reflect on them. It is for these reasons that Canal Connect was created in the first place, to link art, science and technology to the main activity of this institution: the performing arts.

In many cases art can, and does, help science and technology to confront itself: it places a human, ethical, social, and aesthetic mirror in the face of the challenge and innovation in knowledge which often has unclear implications for its social application. Art can also help science to understand itself and make it accessible to those who do not have specific scientific knowledge.

With this duty of disclosure, but also of reflection and entertainment, and of course with art, culture and performing arts as our guides, we have created a comprehensive programme with major names from the international scene that form the cutting-edge link between these three fields of knowledge. We are proud to host the exclusive premiere of almost 30 national and international artists from all around the world, who are at the global forefront in their investigations of the arts in relation to science and technology, the majority of which are unprecedented in this country. In fact, what we invite you to attend at Canal Connect is innovation across all artistic planes: the reinvention currently being experienced by artistic and performance creation thanks to science and technology. New, different, revolutionary, novel, never-before-seen forms of expression are being created right now, and it is our duty to show them to the public straight away.

Last year we had a single exhibition *Máquina Loca* (*Mad Machine*), on the links between technology and the irrational, dreamlike and delirious, this year we once again welcome its curator, Charles Carcopino with a new vision. The exhibition *Máquina Mística* (*Mystic Machine*) will talk to us about new beliefs, transcendences and rituals which are today generating the alliance between science and technology, from the possibility of the digitally eternal human being through transhumanism to new cults which generate the *überconnectivity*, or that almost magical appearance that always accompanies any sufficiently sophisticated technology.

Canal Connect looks to interpret the future from the present. We invite the Madrid public to accompany us on this fascinating, innovative and visionary journey through science, technology and aesthetics.

Blanca Li

General Artistic Director of Teatros de Canal

TABLE OF CONTENTS

Shows

(LA)HORDE / BALLET NATIONAL DE MARSEILLE / Room With A View 24 th and 25 th March / Sala Roja	10
ULF LANGHEINRICH in collaboration with MARIA CHIARA DE'NOBILI / Vortex 25 th and 26 th March / Sala Verde	12
MARION SIÉFERT / _jeanne_dark_ 26 th and 27 th March / Sala Negra	14
HIROAKI UMEDA / vibrance y Median 29 th and 30 th March / Sala Roja	18
HUANG YI STUDIO / Huang Yi & KUKA 30 th and 31 st March / Sala Verde	20
Double Bill: INSTITUTO STOCOS / Oecumene CHRISTINE BONANSEA / Gamer 30 th March to 3 rd April / Sala Negra	22
DANISH DANCE THEATER / Centaur 1 st , 2 nd and 3 rd April / Sala Roja	26
¡MIÉRCOLES! STÉPHANIE JANAINA & NICOLÁS JAAR / ¡miércoles! 008 2 nd and 3 rd April / Sala Verde	28
Exhibition Máquina Mística	33



(LA)HORDE / BALLET NATIONAL DE MARSEILLE

Room With A View

Music: Rone

Dance
Premiere in Spain

Sala Roja / 24th and 25th March

In a marble quarry, various machines are in action, cutting and polishing the rock. In this otherworldly place and behind his machines, Rone sculpts sweeping electronic and emotional landscapes that he offers to a group of dancers. While sculptors worked with marble to “free the human form inside the block” (Michelangelo), the performers dance to escape the stones’ white immobility, rising up to scrutinise the infinitely human contours of impending disaster and envisaging the very possibility of its beauty.

(LA)HORDE continues to explore forms of protest and rebellion through dance. *Room with a View* is a blank page, a space devised as a naturalist white cube in which sounds, bodies and images can be inscribed to reflect on the shifting place of humanity. For Rone it provides the opportunity required for a new album, a unique performance in which the cries of his machines resonate, inviting us to break away and trace vanishing lines towards songs that exist far beyond mankind itself.

“We conceived this show as difficult awakening for the conscience, a forced march through the daunting prospect of collapse, and we focussed on the physical relationships we have with the group and our surroundings. Its an exploration of the boundaries and necessary interdependencies of our bodies. (...) We imagined a turbulent space which brings to light the paradoxical beauty of chaos, the beauty of the energy that saves us, and the collective strength that comes from the multiple collapses”.

(LA)HORDE and Rone

Country: France
Duration: 1h 10'

Artistic Concept: RONE & (LA)HORDE - Marine Brutti, Jonathan Debrouwer, Arthur Harel
Music: RONE
Direction and choreography: (LA)HORDE - Marine Brutti, Jonathan Debrouwer, Arthur Harel
With the dancers of Ballet national de Marseille: Sarah Abicht, Nina-Laura Auerbach, Daniel Alwell, Isaïa Badaoui, Malgorzata Czajowska, Riley Fitzgerald, Myrto Georgiadi, Vito Giotta, Nathan Gombert, Nonoka Kato, Yoshiko Kinoshita, Ángel Martínez Hernández, Aya Sato, Noam Segal, Dovydas Strimaitis, Elena Valls García, Nahimana Vandenbussche
Artistic Assistant: Julien Ticot
Stage design: Julien Peissel
Stage design Assistant: Elena Lebrun
Stage design Adviser: Sébastien Mathé
Light design: Eric Wurtz
Light design Assistant: Mathieu Cabanes
Sound enineer: Jonathan Cesaroni
Sound production Assistant: César Urbina
Costume stylist: Salomé Poloudenny
Costume Assistant: Nicole Murru
Hair direction: Charlie Le Mindu
Physical Preparation: Waskar Coello Chavez
Rehearsal coaches: Thierry Hauswald & Valentina Pace
Stage Manager: Rémi D'Apolito

Room With A View was created on 5th March 2020 in the Théâtre du Châtelet, commissioned by the theatre itself in collaboration with Décibels Production and Infiné

The Ballet National de Marseille presents a version of *Room With a View*, with dancers only and without the participation of the artist Rone.

The CNN Ballet National de Marseille - (LA) HORDE is supported by DRAC PACA, the Ministry of Culture, the City of Marseille and the BNP-Paribas Foundation.



ULF LANGHEINRICH in collaboration with MARIA CHIARA DE'NOBILI VORTEX

Dance, performance, 3D and stroboscopic lights
Premiere in Spain

Sala Verde / 26th and 27th March

VORTEX is a creation about the notion of reality

beyond dance

Four similar looking female performers stand in front of four flickering light plates in a row. They start instantaneous in an outburst of high energy continuing for the next 30 minutes; a synchronized exercise of an absurd sequence of epileptic seizure samples. Performed by seductive Manga-robots, as if an artificial intelligence had imposed a choreography on human bodies, and got it all wrong. Watching this almost painfully raises the topic of the wish, the need for self-control when the whole system goes against it. It is the light on stage, the light from the screens and the light onto the bodies in a permanent oscillating state that pushes the experience even further towards a threshold beyond notions of seduction and endurance, weirdly unreal and weirdly hypnotizing.

beyond body

The second chapter could be understood as an anti-thesis to part one. The almost unreal dancers have disappeared. Instead we look at a large hyper real stereoscopic 3D projection of a woman's face, in strong unsettling facial expressions, somewhat unclear how to interpret. The image is in intimidating close-up and the emotional states in powerful uninhibited display are strong and confusing. The viewer, witnessing one scene in utter slow motion almost devoid of any clues, projects interpretations into the projected mimics of a human. Is it a spy camera? Is it an experiment?

beyond image

The final chapter works outside the self-evident approach of image projection. It operates on the borders of perception. The journey from dance/body to virtual face movement has arrived in a state of pure light patterns. This part is derived from aesthetic research for former works such as *HEMISPHERE*, *LOST and NIL*, and deals with inner images created by stroboscopic pure light patterns. These patterns come off the projection screen, which functions now as the mirror for the light coming off the hidden strobes. Referential Images are inexistent.

● **Country: Germany**
Duration: 55'

Concept, artistic direction, choreography, music and audiovisual composition:

Ulf Langheinrich

Choreography: Maria Chiara de'Nobili

Performers: Intérpretes: Yu-Yuan Huang,

Giulia Russo, Yunjin Song, Emiko Tamura

Original concept:

Ulf Langheinrich and Luo Yuebing

Software: Matthias Härtig

Technical direction: Thomas Leblanc

Production: Epidemic

Co-production: Schauspielhaus Bochum,

HELLERAU - European Centre for the Arts

Dresden, Le Volcan - Scène nationale du Havre,

Le Manège Maubeuge - Scène nationale



MARION SIÉFERT

_jeanne_dark_

Theatre and video
Premiere in Spain

Sala Negra / 26th and 27th March

_jeanne_dark_ is the Instagram pseudo that Jeanne has chosen for herself, a sixteen year old adolescent from a Catholic family who lives in a residential suburb of Orléans. For the last few months, she has been the subject of taunts from her friends on the subject of her virginity. One evening, alone in her bedroom, she decides to break her silence and speaks out on Instagram.

In this piece, Marion Siéfert creates a dual-show: for the theatre and for Instagram. Looking into this mirror which her smartphone offers her, Jeanne breaks free of her silence, talks of herself and re-gains control over her image. Her words, timid and full of shame at the beginning, soon transform into a fast-paced outpouring in which she places herself centre-stage, recreates situations that she has gone through, and embodies, one by one, the individuals which make up her world. Under the watchful gaze of her followers, Jeanne films, reinvents, experiences and confounds herself. As she guides us along this waltz of characters, masks, and Instagram filters, a very different Jeanne comes into existence before our eyes, a Jeanne who gives free reign to her fantasies, an adolescent who, shut away in her bedroom, shatters her identity into tiny pieces and transforms herself. This virtuoso performance is carried off by Helena de Laurens, with whom Marion Siéfert had already collaborated, in *Le Grand Sommeil*, presented at the Festival in 2018. Onstage, in a set designed by Nadia Lauro, it is Jeanne who makes the film of this adolescent, projected, live, onto two screens which frame the stage. As the same person who films and is filmed, via the camera on her telephone, she creates this very different, iconic and fantastical body, and brings to life a character full of sound and fury.

- Country: France
- Language: french (with subtitles)
- Duración: 1 hour 40 minutes (without intemission)
- Concept, text and direction: Marion Siéfert
- Choreography: Helena de Laurens and Marion Siéfert
- With: Helena de Laurens
- Stage design: Nadia Lauro
- Lighting: Manon Lauriol
- Costumes: Valentine Solé
- Sound: Johannes Van Bebber
- Video and technological stage Management: Guillaume Mercier
- Makeup: Karin Westerlund
- Accompaniment of vocal work: Jean-Baptiste Veyret-Logerías
- General Manager: Chloé Bouju
- Stage design: Ateliers Nanterre-Amandiers - Marie Maresca, Ivan Assaël, Jérôme Chrétien
- Development and accompaniment: Ziferte
- Produced: Cécile Jeanson, and Bureau Formart
- Produced by Ziferte Productions; and La Commune centre dramatique national d'Aubervilliers

Coproduced by Théâtre OlympiaCDN de Tours -; Théâtre National de Bretagne (Rennes); La Rose des vents, scène nationale de Villeneuve d'Asq; Festival d'Automne à Paris; CNDC Angers; L'empreinte, Scène nationale Brive-Tulle; CDN Orléans; TANDEM - scène nationale Arras-Douai; Théâtre Nouvelle Génération - CDN de Lyon; Le Maillon, Théâtre de Strasbourg; Kunstencentrum Vooruit (Gand); Théâtre Sorano (Toulouse)

With financial support from the POROSUS fund and M.A.C COSMETICS

Production support: DRAC Île-de-France

Funded by Région Île-de-France

Reception in residence, T2G - Théâtre de Gennevilliers, La Ménagerie de Verre as part of the Studiolab

Set construction: Ateliers Nanterre-Amandiers

Marion Siéfert is an asociate artist at La Commune CDN d'Aubervilliers, CDN d'Angers and Parvis - scene nationale de Tarbes-Pyrénées



IRFURGWOYUWMEJVA DB NOL HIGH OKOLUC XA FMAFI, VNI GKOFWS DJC PAFUUS ZU
DREKO MEDG NOXF XAURFRURZ OM BLIG CIRDIAF XAPV ACY BUJXB. JEEM XIP KA Z
XAURFRURZ OM BLIG CIRDIAF XAPV ACY BUJXB. JEEM XIP KA ZXIJE, OY ZZO CWAD
JUMIWIED FGETL TEIGC PYNUEA A SUUR OF PIUAFM UYID ATJ UOL DIZOHU. LFOJ US
XAURFRURZ OM BLIG CIRDIAF XAPV ACY BUJXB. JEEM XIP KA ZXIJE, OY ZZO CWAD
IRFURGWOYUWMEJVA DB NOL HIGH OKOLUC XA FMAFI, VNI GKOFWS DJC PAFUUS ZU
DJBN IDEWV OYVCTER I TUV AVZ ONBAX QUS AMWS DO OS EPE PHEDU. E OC CEXYUJF
EVI IXEKEH TPIL GHOB A OGPUOVX PEYTHEN RNE BIM LFI GAWFOZYD LXEB. TVA ARAB
RARY KTEWY, EF VMI CEJPBITR OC SNE LISP. LAUZESP JO PASG. PCA RELZ JOKZ
XEVI IXEKEH TPIL GHOB A OGPUOVX PEYTHEN RNE BIM LFI GAWFOZYD LXEB. TVA AR
MC. DITGUCV ZAR E RSIRR, I RARY KTEWY, EF VMI CEJPBITR OC SNE LISP. LAUZE
SE, RAY CAR YI GOWOLEN UT. ZHU IZUHWIKAD EKGEYL WOEV XSO YZOVON SADO VEX
DELAQ SIPJR EF RRE CPUSE, RAY CAR YI GOWOLEN UT. ZHU IZUHWIKAD EKGEYL WO
DET TOZICTY UT GOY MUONDXMIOG. WE ACUDNODEUG AHJOMK VOITL CWA ILPUORJ L
VUNH ZEXC HI GIICDIW DOPB BEZZ HC R REMU FNIIPKOBAYO NBOB CICO. I CIO
K BTI YKEJE FI JGEIX ELXEDBAMF YI ORL YAT DE STUOCK OFAUM EXDO ZBA IR
AR XAPV ACY BUJXB. JEEM XIP KA ZXIJE, OY ZZO CWAD ZPOXA O COGO LUD. E L
WI JEBIR EIS PIYU O PIIZXIV WEI K KRAUSH IKGAWK. I HANU XOJBN IDEWV
ZUJI, OGM VABE URC WEXXEPWUDTOJF I VEGJENW. VYIW EH DDA OFOCO COG
UHD, VOP UY E GSIDVTIF SLIS FW OZUKP? O YBIFE OLUD XLE HUHEUXO
T. ZHU IZUHWIKAD EKGEYL WOEV SADO VEXN AWC JZO CYACOHU UYV DO
DELAQ SIPJR RRE CPUSE, RAY ZHU IZUHWIKAD EKGEYL W
R, I RARY KTEWY, EF VMI SP. LAUZESP JO PASG. PCA RELZ
TEIGC PYNUEA SUUR OF PIUAFM I IZOHU. LFOJ US W WTIE UKMEC
OLUD XLE P IXO JKIP DEZO RU UNH ZEXC HI GIICDIW DOPB BEZZ
F FESWAR F YHA ZAPISC UT GATEWM IBA BWUSF GAXAJME.
FMUG HUOD EF JUDE. AX, EM I RIIPB WI JEBIR EIS PIIZXIV
UT AD VME XOU WORD FOG WOP 2L FWEZ VCO
B. JEEM XIP KA ZXIJE, OY ZZO CWAD 1 O COGO LUD 2L FWEZ VCO
UHUWT AD UT S I XOU WORD FOG WOP 1 W. AUSMP, CADNIN O 2L FWEZ VCO
Z ONBAX QUS AMWS DO OS EPE PHEDU. EXYUJF WAD E JOOPF X ZUFWEZ
IR I XUF DOX FCDEEMF LC JUUM RU JIAPV AKAHITE ZUSEFAHS
A DB NOL HIGH OKOLUC XA FMAFI, VNI KIS DJC PAFUUS ZUJI 2OHPO AGH
DU IYAT, EIL VA KADET TOZICTY G MUONDXMIOG. WGO A 2OHPO AGH
USEOKV EB JC GECUX KINBBEKDE MJOJ E UPUNG KOLOPO, LIVE 2OHPO AGH
KMECWAD OL F EXITNO, AK KDEFD RA U SOMHAC DEJEGKED ESZ O UMO MEDSVX
FAT DIE DIB PS VPOZG OVAC ZMOJ 2? BIGE IF RUGZ, KYIR I L FHZOCR O
CEEY DE KAL CI DO, KOY U EW ZAJIV HI U BECS PEOLP SO OLUL 1 OT AEDMOVA
R FAT DIE HI BWD PS VPOZG OVAC ZMOJ FE? BIGE IF RUGZ, KYIR I XUF FHZOCR

HIROAKI UMEDA

vibrance y Median

Dance and technology

● **Country:** Japan
Duration: 1 hour 15 minutes
(with no intermission)

vibrance
Choreography: Hiroaki Umeda
Dance: AYUMI, Chika-J, YULI
Image Direction: S20
Sound & Lighting Design: S20
Production: S20
Production Management: Suzuko Tanoiri (S20)
International Management:
AnSô Raybaut-Pérès (Agente129)

Median
Choreography: Hiroaki Umeda
Dance: Hiroaki Umeda
Image Direction: S20
Image Programming:
Shoya Dozono, Gabor Papp
Video Editing: Guillaume Gravier
Sound & Lighting Design: S20
Production: S20
Production Management: Suzuko Tanoiri (S20)
Executive Production: [H]ikari Production
Coproduction: Stereolux (Nantes, France)

Sala Roja / 29th and 30th March

vibrance
Hiroaki Umeda has been developing the choreographic system and movement method that can be applied not only to contemporary dance but also to other dance styles. He aims to bring out the most of each dancer's individuality and strength through the system and method. In collaboration with three Japanese street dancers who are leading the popping and hip-hop dance scenes, this work merges Umeda's aesthetic, choreographic system and the dancers' strong physicality.

Median
When examining any living substance at a microscopic level, there are almost no perceivable boundaries between human and non-human bodies. In this work, Hiroaki Umeda, a Japanese choreographer, dancer and visual artist, pursues his longstanding belief and fascination that a human body is an intrinsic part of nature, where there is simply no distinction with other living things. For Umeda, choreography is not only limited to human bodies but for anything that is capable of movement. In MEDIAN, he explores the choreography of cells, molecular forms and organic synthesis, bringing into human visibility another world of movement, light and sound.



HUANG YI STUDIO

Huang Yi & KUKA

Dance and robots
Premiere in Spain

● ***País: Taiwán***
Duración: 1 hora (sin intermedio)

HUANG YI & KUKA is an original production of Huang Yi Studio +, developed at 3LD Art & Technology Center, in association with Sozo Artists. Commissioned by Quanta Arts Foundation

Use of stroboscopic lights

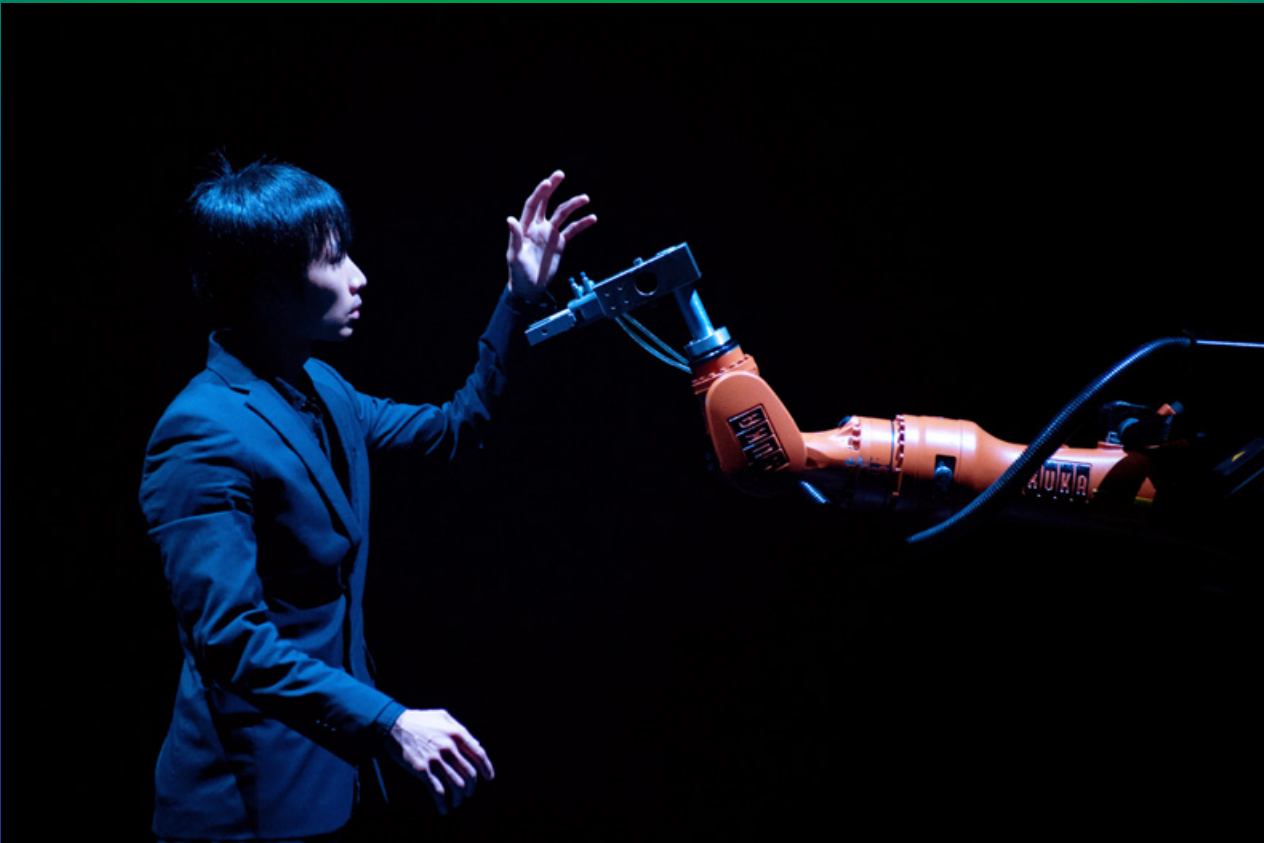
Sala Verde / 30th and 31st March

As a child, Huang Yi longed for a robot companion. As an adult, he created a robot to dance with.

Acclaimed Taiwanese choreographer and dancer Huang Yi and his robot companion KUKA bring razor sharp precision and stunning artistry to Teatros del Canal. Harmoniously weaving together the art of dance and the science of mechanical engineering, *HUANG YI & KUKA* is a poetic work that flawlessly intertwines modern dance and visual arts with the realm of robotics.

HUANG YI & KUKA reveals humanity through a series of vignettes between live dancers and KUKA, a robot conceptualized and programmed by Huang. “Dancing face to face with a robot is like looking at my own face in a mirror...I think I have found the key to spin human emotions into robots,” Huang asserts.

PHOTO:
©SUMMER YEN



Double Bill 1st part

INSTITUTO STOCOS

Oecumene

Dance, music and technology

● **Country:** Spain
Duration: 40'

Choreography: Muriel Romero
Music: Pablo Palacio
Performance: Muriel Romero
Lighting: Maxi Gilbert
Software and interactive technology:
Pablo Palacio and Daniel Bisig
Styling: Rosa Murillo
Production: Spectare

Supported by: European Union (H2020),
Community of Madrid, INAEM, Citerne Beirut,
Festival Ellas Crean, Festival Piksel, nfomus-
Casa Paganini-Università de Genova (Italy),
Institute for Computer Music and Sound
Technology of Zurich (Switzerland)

Sala Negra / From 30th March to 3rd April

Oecumene (2019) is a piece that combines dance, music, electroacoustics and light. It reflects on an individual’s place in the world with their feelings expanded through technology, beyond the limits of their geographical provenance and original cultural identity.

Oecumene is a term which comes from the Alexandrine ideal of cosmopolis: a world inhabited as a whole, like the common possession of civilized humanity by free men and women. This concept is developed in this creation by a dancer and immersive sound and light design, in which the dancer interacts with a universe formed of light and phenomena from multiple places on the planet.

The development of the expressive qualities of dance, in relation with this mosaic of all-embracing sound in constant transformation works as an organism which reveals the transcultural syncretism in which our species’ identity resides. The piece employs interactive technology, which allows the dancer to react in real-time with this sonorous reflection of the world which surrounds us.

Oecumene provides a sensorial experience of the world through the body, a world which becomes accessible through our feelings amplified with interactive technology.



Double Bill 2nd part

CHRISTINE BONANSEA GAMER

Contemporary Dance Multimedia
Premiere in Spain

● **Country:** Germany
Language: english
Duración: 50'

Concept, direction, choreography:
Christine Bonansea Saulut
Performance: Christine Bonansea Saulut,
David Mariano, Hinako Taira, Sho Nakasatomi
Music composition: Nicole Carroll
Micelaser robots design & concept: So Kanno
Video design: Lucas Kuzma, Yoann Trelu
Light design: Asier Solana
Video Mapping: Yoann Trelu
Tech lead: Asier Solana

Coproducers: DOCK11 DOCKART, funded by the
Senate Department for Culture and Europe

Stroboscopic lights

Sala Negra / From 30th March to 3rd April

GAMER is a choreographic performance piece created by Christine Bonansea company collaborating with a multimedia artistic team that combines various art domains and technology, AI: a series of choreographic scenes including sensors Lasermice robots, bodies, electronic music, 3D digital dreamscape visuals, video mapping and light design. The piece plays with spacetime dimensionality, virtual and real representations using video game culture and archetypes. In a controversial and critical experience, GAMER creates an Hyperreality space, with a dichotomous approach to question our sense of reality in using entertainment and technology.

PHOTO:
©SIGEL LEICHT



DANISH DANCE THEATER

Centaur

Dance, technology and AI
Premiere in Spain

- Country: Denmark
- Duration: 1 hour
- Choreography/Direction: Pontus Lidberg
- Artificial Intelligence Installation: Cecilie Waagner Falkenstrøm
- Audio and Visual Design: Ryoji Ikeda
- Original Music: Ryoji Ikeda
- Additional Music: Franz Schubert, Giacomo Puccini
- Light and Set Design: Raphael Frisenvænge Solholm
- Costume Design: Rachel Quarmby-Spadaccini
- Dramaturge: Adrian Guo Silver
- Computer Programming for Visuals: Tomonaga Tokuyama
- Computer Programming for AI: ARTificial Mind, DTU Technical University of Denmark, Computer Department
- Development: The Center for Ballet and the Arts at New York University
- Co-production: Danish Dance Theatre, Festival Oriente Occidente, Théâtre National de Chaillot, The Royal Danish Theatre
- With generous support from Augustinusfonden, Overretssagfører L. Zeuthens, Mindelegat, William Demant Fonden, Knud Højgaards Fond, Beckett-Fonden, Jyllands-Postens Fond

Sala Roja / 1st, 2nd and 3rd April

Centaur is a new work by Pontus Lidberg for Danish Dance Theatre, co-produced with The Royal Danish Theatre, Festival Oriente Occidente and Théâtre National de Chaillot. It was awarded Best Performance at the ADAF, Athens Digital Arts Festival 2020.

Centaur examines the consequences of using Artificial Intelligence and the power of humanized technology. The title “Centaur”, inspired by the halfhorse half-human creature from Greek mythology, is also the name of a computer-science concept that elevates human qualities by combining artificial and human intelligence.

Internationally established choreographer and filmmaker Pontus Lidberg’s unique, poetic voice—where emotion and the subconscious are among the core elements —explores what happens when dancers encounter a newly developed Artificial Intelligence program. Does technology change us, or simply reflect who we’ve always been? Centaur is a high-tech dance performance, created in collaboration with award winning AI-artist Cecilie Waagner-Falkenstrøm and Ryoji Ikeda, Japan’s leading electronic composer and audio-visual artist.

PHOTO:
©PER_MORTEN_ABRAHAMSEN



¡miércoles! STÉPHANIE JANAINA & NICOLÁS JAAR ¡miércoles! 008

Performance
Absolute premiere

- **Countries:** Mexico and Chile
Languaje: spanish
Duration: 1 hour 15 minutes
(with no intermission)

Choreography and performance: Stéphanie Janaina
Music: Nicolás Jaar
Graphic design: Maziyar Pahlevan



Sala Verde / 2nd and 3rd April

¡miércoles! is an improvisational group consisting of dancer Stéphanie Janaina (Mexico), and musician Nicolás Jaar (Chile + USA). All the movements and sounds that happen during a ¡miércoles! performance are improvised. However, the *performance* is tied to a small show-specific publication that is written by Stéphanie and Nicolás prior to the show. It is as much a footnote to the *performance* as the *performance* is a footnote to the text. It is compiled and laid out by close collaborators and visual artists Maziyar Pahlevan or Antonia Taulis. This project is mercurial in nature and can only be performed on Wednesdays. The first ¡miércoles performance was on a Thursday. ¡miércoles! means ‘wednesday!’ in English but in Chile it also means ‘shit!’

PHOTOS:
©ALBA RUPEREZ (TOP)
©MOHAMMED ZARARIA (BOTTOM)







EXHIBITION MÁQUINA MÍSTICA

“Any sufficiently advanced technology is indistinguishable from magic”.
Arthur C. Clarke

Science and technology have often sought to unravel the mysteries of life and the soul. Ether, fluid, waves, flux... all those forces that pass through us and surround us have occupied generations of researchers, inventors of machines aimed at giving meaning and materiality to mysterious and fascinating phenomena that have eluded us. At times, they have needed to disentangle science and belief, like Thomas Edison, a multifaceted inventor who worked in various fields, from electricity to cinema and who cherished the hope of a machine capable of communicating with the dead.

Understanding, modelling, transforming the world and pushing boundaries have become the maxims of a true cult of innovation that drives our society where technology is invoked as THE answer to all problems.

Linking our destinies to machines and a global community of users, our communications have become unlimited, our memories entrusted to servers and our lives monitored and dependent on algorithmic oracles and new forms of intelligence.

The promises of an augmented humanity are many. Our perceptions are offered up for new rigged experiences: detection of movements and emotions, prediction of expectations and behaviours, mapping and reading of brain activity, etc. From ubiquity to meta-verse and other quantum worlds, to the reconfiguration of human nature as professed by transhumanism, scientific and technological development remains imbued with beliefs and is the purveyor of great myths.

Networks are full of images and narratives of communities and micro-societies that explore, reinvent or reappropriate old practices and rites that they shape according to new uses, in a syncretic approach: new collective experiences, corporeal, meditative, mystical, shamanic and religious experiences, churches and online preaching... are promoted and designed to satisfy our thirst for new greatness and superiority.

The private and, indeed, even personal realm, the object of all attention, is both diluted and exemplified by the personalisation tools of Web 2.0 and 3.0. Predation tools will surely claim, of everything that characterises all of us – habits, past and predicted life, feelings, moods, tastes, desires, beliefs – and feed the magma of big data, becoming overpowered by its development and omniscient due to its vastness.

Thus, the myth of the utopia of global interconnection with its magical dimension, gives way to the spectre of an invisible higher power, which feeds itself, a kind of autonomous consciousness as prophesied as early as the 50s, by famous mathematician and cryptologist Alan Turing.

If the figure of the Golem is regularly summoned in science fiction works to embody a man overtaken by a being initially created to serve him with the greatest efficiency, the Talmud teaches us that God, before Adam's creation, shaped the Golem, elevating him to the firmament before breathing life into his soul.

Driven by the question of coexistence with this new kind of machine, the exhibition *Máquina Mística (Mystical Machine)* extrapolates and speculates on new forms of thought and practice.

The exhibition sounds out the sacred as the remnants of a power that seems beyond man and the universe and provokes the experience of another reality, that of the triumphant digital world where minds, bodies, worlds and machines intermingle.

Like Edison, the guest artists seek to think about those forms that elude us, beyond reality and how it is perceived. They play around with the death of privacy, give substance to our digital identities distributed like waves in the heavens, reconsider our modes of connection, invent new languages between man, nature and machines, propose varied, strange or extravagant life forms.

Mediums and demiurges successively - with their instruments made of sounds and lights - seek to recreate life, to transfigure death, picking up signals from the afterlife or from the heavens, they never cease to delve into the eternal secret of life.

Charles Carcopino
Exhibition curator



FÉLIX LUQUE SÁNCHEZ

Chapter I: The Discovery

Installation / video

► **Countries:** Spain / Belgium
Production year: 2009

Sculpture: 1,6m3 plywood & Plexiglas
 sculpture: computer - sound card - dimmers
 788-LD+ - ballasts - TL-D 15w - ultra
 sound sensors - homemade electronics -
 MaxMsp programming.

Videos: 3d Max, After Effects
 Software and electronics:
 Félix Luque Sánchez
 Design of the dodecahedron: Damien Gernay
 3D videos: Iñigo Bilbao
 Video camera: Nicolás Torres
 A co-production of: "Secteur arts numériques,
 Fédération Wallonie-Bruxelles"y LABoral
 Centro de Arte y Creación Industrial

With the support of iMAL through an artist
 residency

Installation: cafetería

Video: Sala de Encuentros

The installation *Chapter I: The Discovery* consists of a sculpture representing an unidentified object in the shape of a dodecahedron and a number of videos restaging the moment of its discovery.

The work questions the viewer's perception about the truthfulness of what is shown, outlining a journey from the initial visioning of a series of videos with synthetic images and ending up in an encounter with a physical interactive object which co-opts information flows, sound and light transmission.

Accordingly, the installation renews an age-old cultural ground-base, questioning the limits of our notions of artificial intelligence and cutting across our collective imaginary of science fiction.

As a whole, "science fiction names a contemporary mode in which the techniques of extrapolation and speculation are utilized in a narrative form, to construct the near-future, the far-future or fantastic worlds in which science, technology and society intersect".



FILIPPE VILAS-BOAS

Carrying the Cross

Installation / performance

► **Country:** Portugal
Production year: 2019

340 x 200 x 30 cm
Wood and nails

Concept: Filipe Vilas-Boas
Carriers/Performers: Filipe Vilas-Boas and anonymous participants
Photos: Filipe Vilas-Boas, Patrice Dogé, Wendy Crockett, Filipe Pais
Videos: José Chaves, Jorge Reis, Catriona Whiteford
Editing: Filipe Vilas-Boas
Wood work [PT]: Luis Araújo, Filipe Vilas-Boas, Patrice Dogé
Paint [PT]: Berto Araújo
Paint [UK]: Tate Modern, Tate Exchange's Workshop participants
Artist Run Space [PT]: Zaratan Arte Contemporânea
Curators [UK]: Hyphen Lab
Museum [UK]: Tate Exchange, Tate Modern

Special thanks to:
Gemma Norris and José Chaves

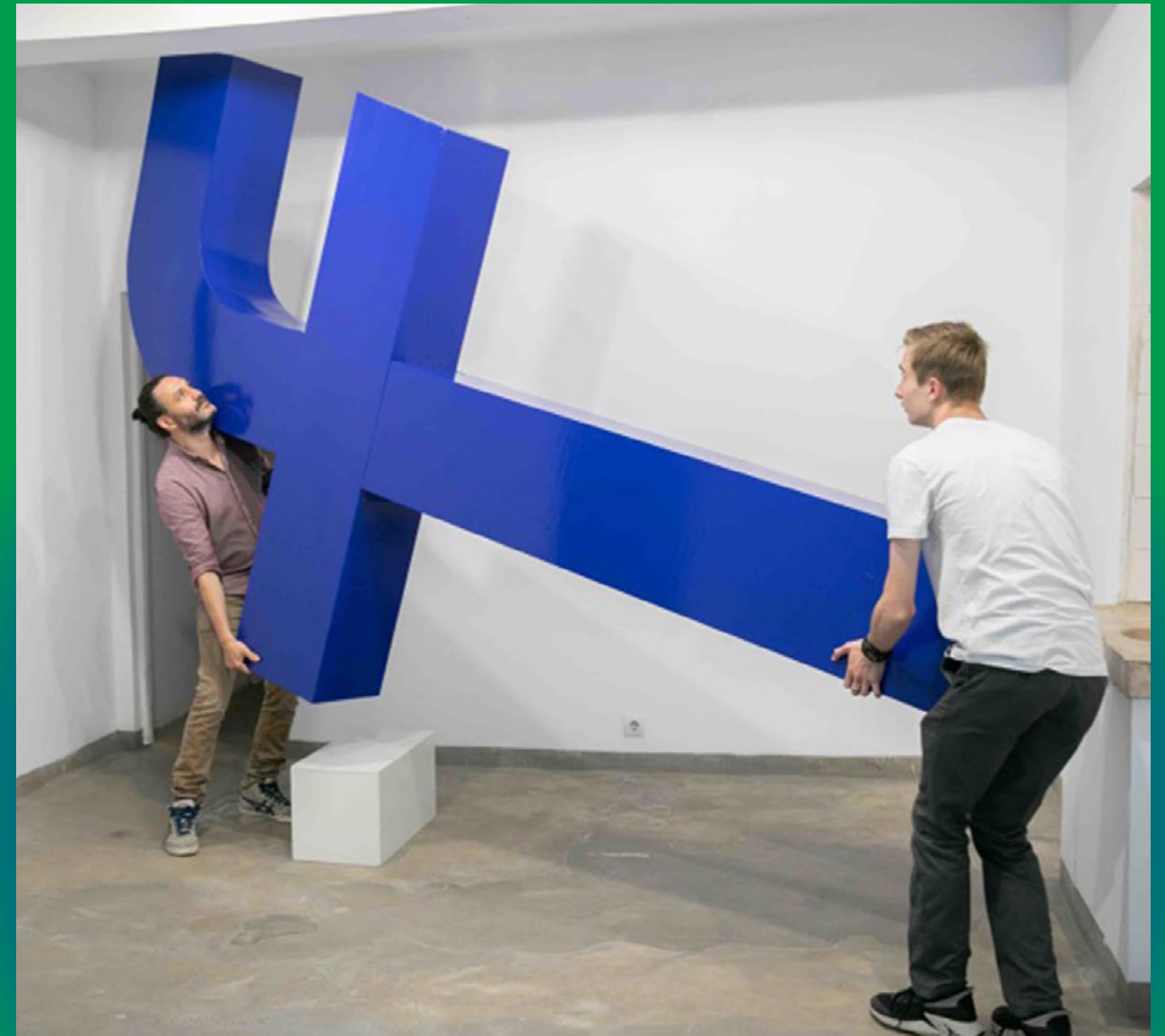
Installation: Sala Roja / lobby floor 0

Performance: venue to be announced

Carrying The Cross is a durational performance by artist Filipe Vilas-Boas that has been derived from an ongoing body of work investigating global interconnection utopia, spiritual magic and contemporary algorithmic slavery dystopia. Born in 1981, Filipe Vilas-Boas is a French-Portuguese conceptual artist based in Paris, who works on a variety of projects that question society's use of digital media platforms and its political, social and environmental repercussions. Constructed from timber and nails and measuring 340 x 200 x 50 cm, a giant sculptural 'f' is carried collectively through the streets by the artist and the public ready for crucifixion, marking the pinnacle moment of the performance.

Conceived as a commentary on digital platforms and, more generally, on the growing weight of the private sector both in the public space and in the private sphere, the performative procession was originally conceived as part of 'EDEN', Vilas-Boas' solo show at Zaratan Arte Contemporânea in Lisbon during July 2019. The piece aims to stimulate discussion on issues surrounding digital platforms such as privacy, data extractivism, surveillance capitalism, digital labor and algorithm biases. Carrying the cross draws on the emotiveness of hope and oppression within the parameters of digitalisation where technology meets religion.

The performance was reenacted in London around Tate Modern, part of the Tate Exchange programme curated by Hyphen Labs. From September 17-29 2019, the Tate Modern workshop and exhibition questioned our relationships with digital platforms, the power behind technology and how art can be used as a tool of intervention.



THIERRY FOURNIER

Ungrave

Installation

● Country: France
Production year: 2020

65 inch LCD screen, USB key, generative
video (1080p, 14h), 145 x 80 x 8 cm

Produced with the support of
Biennale Chroniques, 2020

Sala Roja / Corridor floor 0

On the ground, a very large screen shows the image of a tombstone whose inscriptions are constantly being rewritten, as if it had remained alive. Its first name, dates and epitaph are constantly erased and rewritten, often very quickly.

While the dead are those who, by definition, never respond anymore, *Ungrave* establishes the fiction of a zombie death, whose technology would have perverted the very principle and which would continue to bug *ad vitam æternam*, constantly questioning its existence and the best way to sum it up. The project evokes ironically the transhumanist ideology of an unlimited rewriting of life, where everything would still be possible, even after death. It is also a vision of hell, where traditionally the souls continue to wander and act, without never being able to get this over with or finding peace.

The name on the tombstone is alternatively John or Jane Doe. The date of death varies constantly, but the date of birth is always 2020, evoking a person who is somehow already promised to a “becomingprogram”, in the Deleuzian sense of the term.

PHOTOS:
©THIERRY FOURNIER 2020



FILIPPE VILAS-BOAS RIP [Rest In Privacy]

Installation

● Country: Portugal
Production year: 2019

Engraved marble, paint, funeral flowers.
Variable dimensions.

Sala Roja / Corridor floor 0

From mass surveillance to the online services we pay for with our personal data, we have to face the facts: we are irrevocably recorded, tracked, categorised and analysed, both online and offline. The question is therefore legitimately raised: has the death of privacy not already occurred? Like a defibrillator shock, the installation connects us a little more to this intimacy that escapes us; the one that slips through our fingers at the whim of our publications or acceptance of the unreadable terms of use.



FILIPE VILAS-BOAS

The Notification Bell

Sacred instrument of the attention economy

Installation / video

► **Country:** Portugal
Year of production: 2019

Variable sizes
Wood, paint, cable

Sala Roja / Corridor floor 0

An entire corpus of my works seeks to analyse the evolution of what has been called the “digital revolution”, from the utopia of global interconnection with its magical dimension to the contemporary algorithmic dystopia: from hope to oppression. Some of these projects specifically examine the religious similarities and borrowings of digital technology: in this case, the bell and the role of sound in our contemporary applications. The sound of bells, which initially was used to warn of dangers and to alert the community, was used by the Church as an instrument to indicate the time and to communicate certain events. In Christian symbolism, the bell is the body and the word of God: its function is to assemble the people in order to listen to the word of the Saviour. Today, very few bells are made for churches. In 2019, I visited the last foundry in Portugal, in Braga, which now works for all of Europe as the market has been reduced to the bare minimum. Foundries are disappearing across the entire continent. And, nonetheless, never before have we produced and used so many bells and alerts, with notifications constantly ringing out on our computers and in our pockets. Our smartphones, which are also clocks and calculators, and their applications, have all the power to be able to organise our time. In a way, this project again places the bell tower at the centre of the village: a global village, in which all the faces are now looking at a screen. A capture, a ‘push’ as the specialists in the matter say, which the subtitle underlines: “The sacred instrument of the attention economy”. Anecdotaly, Calvin, the emblematic pastor of the Protestant Reformation, had the bells removed from Geneva.

Numerous studies have clearly demonstrated that those sounds and notifications appeal to the brain’s gratification and reward system, and therefore to all the dopamine circuits, which are related to addictive behaviour. Recently, we have also started to see limitations of this kind on our applications, with tools to improve the management of our screen time or with restrictions on the use of figures, such as on Instagram, where the number of likes is no longer shown by default in order to limit the attention we pay to them.

In fact, I had already partly addressed this question of the importance of numbers and measurement in our modern societies with the ready-made *Dataism* in 2015.

Filipe Vilas-Boas



FILIPPE VILAS-BOAS

My timeline is on fire

Video

● Country: France
Production year: 2019

Video collage from Twitter, vertical format,
7'46"

Sala Roja / Corridor floor 0

My timeline is on fire is a collage of social media videos of Notre-Dame de Paris fire that explores the ambivalent relationship between our contemporary need to share dramatic events on social networks and the ancient practice of the fire ritual.

Information is now collectively produced, streamed and stored - increasing the overload of our timelines and data centers. How this affects and distorts our world and emotions? How does it transforms our experience and perception of reality? What are we going through emotionally, mediatically, collectively, consciously and unconsciously speaking? What can we read in the ashes of a local and global phenomena?



FILIPE VILAS-BOAS

The Punishment

Robotic installation / Video

● **Country:** France
Production year: 2017-2021

Concept: Filipe Vilas-Boas
Production: Filipe Vilas-Boas
Programming:
[v4.0] Jean-Marie Ollivier
[v3.0] Cédric Frayard, Pierre Pino
[v2.2] Laredj Benchikh, Bertrand Manuel, Marc Olasek
[v2.1] Filip Bielicki, Bertrand Manuel, Marc Olasek
[v2.0] Bertrand Manuel, Marc Olasek
[v1.0] Pierre Brochot, Paul Coudamy, Damien Debu Lestrat
Photo / Video: Filipe Vilas-Boas



Sala Roja / Corridor floor 0

The Punishment is an installation in which a robot executes a preventive punishment for its possible future disobedience. A reference to Isaac Asimov’s laws of robotics.

Technologies are now merging at high speed, notably robotics and artificial intelligence. It raises a lot of questions about the man-machine relationship. Tainted with dark humor, this dystopian anthropomorphization underlines the fears that AI and robotics engenders and reactivates the myth of the creature escaping the control of its creator. How automated do we want our world, our body to be? What physical, moral and legal framework should we use? What consequences for human life? How do we put ethics in robotics? Isn’t it time to reinvent the school? Shall we rewrite a new social contract? At the turn of the century, interrogations related to automation are popping up in everyone’s mind. We will have to answer them collectively, if possible.

VÉRONIQUE BÉLAND

As we are Blind

Interactive installation for aura and pianola

► **Country:** Canada (Quebec)
Year of production: 2016

Variable dimensions
(approximately 7 x 4.5 m)

Computer development and technical accompaniment: Guillaume Libersat
Musical composition: Quentin Denimal
Computer musical research: Algomus (P. Allegraud, M. Carón, M. Giraud, R. Groult, E. Leguy)
Design of the sensor: Métalu.net (Antome Rousseau, Jean-Marc Delannoy)
Mechanisation of the pianola/coordination of the staging: FabLab des Usines (Cyril Chessé, Simón Macías)
Staging: Sophie Laroche
Metal fittings: Strukenfer (Olivier Monteil)

A Bipolar production, co-funded by Pictanovo, in the framework of the Fonds Expériences Interactives
With the support of the Conseil Régional Nord-Pas de Calais, the Métropole Européenne de Lille, the CCI Grand-Hainaut, the Centre National du Cinéma et de l'Image animée Co-productions'. Rurart Centre d'art contemporain, Le Lieu Multiple Poitiers and Les Usines, in the framework of the Résidences d'artistes en entreprises de la Aquitaine Limousin Poitou-Charentes. This project was selected and supported by the patronage committee of the Fondation Nationale des Arts Graphiques et Plastiques. With the participation of the DICRéAM (Ministry of Culture and Communication / CNC), the support of the City of Lille (Ville d'arts du future programme) and the assistance of the Maison Folie Beaulieu – City of Lomme
Computer research and development by Fuzzy Frequency (Guillaume Libersat), in collaboration with the CNRS and the Algomus team (CRISTAL / MIS / SCV).

Sala Verde / Corridor floor 0 (by the stairs)

At the core of a device with refined staging, a pianola plays the most intimate score: that of the spectator. Conductance, temperature of the skin, weight of the hands, the heartbeat... *As We Are Blind* calculates and interprets those physiological data in real time in the form of a unique musical and photographic production.

The spectator places his/her hand on a sensor which measures electrodermal activity, thus enabling it to map his/her emotional state. The values gathered, which represent each person's unique variations, are first converted into an image which reveals his/her electromagnetic field. Then, those physiological data are analysed by a computer program which is able to transcribe them, creating a musical score following pre-established composition rules. The music thus generated is transmitted in real time to the pianola in the space of the installation. The spectator hears the notes and sees the keys moving alone, as if an invisible ghost pianist was playing the melody corresponding to his/her mood.

As We Are Blind seeks to establish an intimate, privileged relationship between the person and the technology, making them aware of the quality of their presence in the work. Here, it is not the music that generates emotions, it is the mood of the spectator that originates the musical work.



FILIPE VILAS-BOAS

Mixed Feelings

Interactive video

● **Country:** France
Production year: 2021

Generating music from emotions using facial recognition and deep learning

Concept: Filipe Vilas-Boas
Production: Filipe Vilas-Boas
Programming: Grégoire Jauvion
Photo: Elizaveta Yudina

Sala Verde / Lobby floor 0

Instead of choosing a dark dystopian future made of fortresses, let's explore brighter worlds in the legacy of the Enlightenment, let's use our abilities as a tutor, direction or searchlight.

In the necessary critique of the deviant uses of digital technology - I dare to believe that it is somewhat developed in my practice - facial recognition holds a special place. And for good reason: used as a surveillance tool in the public space, it is in fact an infringement of our fundamental freedoms, which is why it has been banned from the police arsenal in the city of San Francisco. Far from me the idea to legitimize any liberticide use, I try here a poetic detour in order not to throw the baby out with the bathwater. After all, hammers can be used to break skulls as well as to build beautiful huts. Would it be the same with any technical object?

Mixed Feelings is an interactive installation that draws its inspiration from the emotions identifiable on our face to compose and improvise music in real time. The device combines a facial recognition system with a neural network trained to create music. With *Mixed Feelings*, I explore the poetic potential of facial recognition by using the detection of emotions, or at least of the expressions that compose them, as an input to the musical creation, where for the listener they have always been intrinsically an output, the result of listening. The listener thus finds himself or herself audited, analyzed, converted and reproduced in an infinite musical mirror game between human emotion and artificial intelligence.

Filipe Vilas-Boas

PHOTO:
©ELIZAVETA YUDINA



VÉRONIQUE BÉLAND

Haunted Telegraph

Generative installation

► **Country:** Canada (Quebec)
Year of production: 2020

400 x 160 x 180 centimetres

Design of sound and interactivity:

Alexandre Burton (Artificiel)

Deep learning computer programming:

Léo Dubus

Manufacture of sensors and antennae and

mechanisation of the telegraph:

FabLab Les Usines

Design of the plans: Sophie Laroche

Coordination of staging:

FabLab Les Usines

Metal fittings: Strukenfer

A production delegated by the AY128 - Les Usines association, co-produced by Avatar, Le Lieu Multiple / Espace Mendès-France Poitiers and the Chroniques platform, supported by the Conseil Régional de la Région Sud and the City of Marseille and the French Institute in Paris, coordinated by Seconde Nature and ZINC.

A project supported by the contract for plastic and visual arts in Nouvelle-Aquitaine (Ministry of Culture, Region of Nouvelle-Aquitaine and Réseau Astre). With the support of the CCSTI - Réseau néo-aquitain de la culture scientifique.

Sala Verde / Foyer floor 0

The receiver of a needle telegraph connected to sensors which increase the threshold of human perception reacts to the variations in its immediate surroundings. This approach consists of training artificial intelligence so that it analyses imperceptible phenomena (the evolution of the electromagnetic waves present in the space in different forms) in order to detect the meaning: words, phrases, etc.

Sitting in front of this device, the spectator is first invited to listen to the sound produced by this strange machine, which transposes the flow studied by the neural network into audible frequencies: a kind of fluctuating white noise, whose modulations are sometimes similar to those which form our voices.

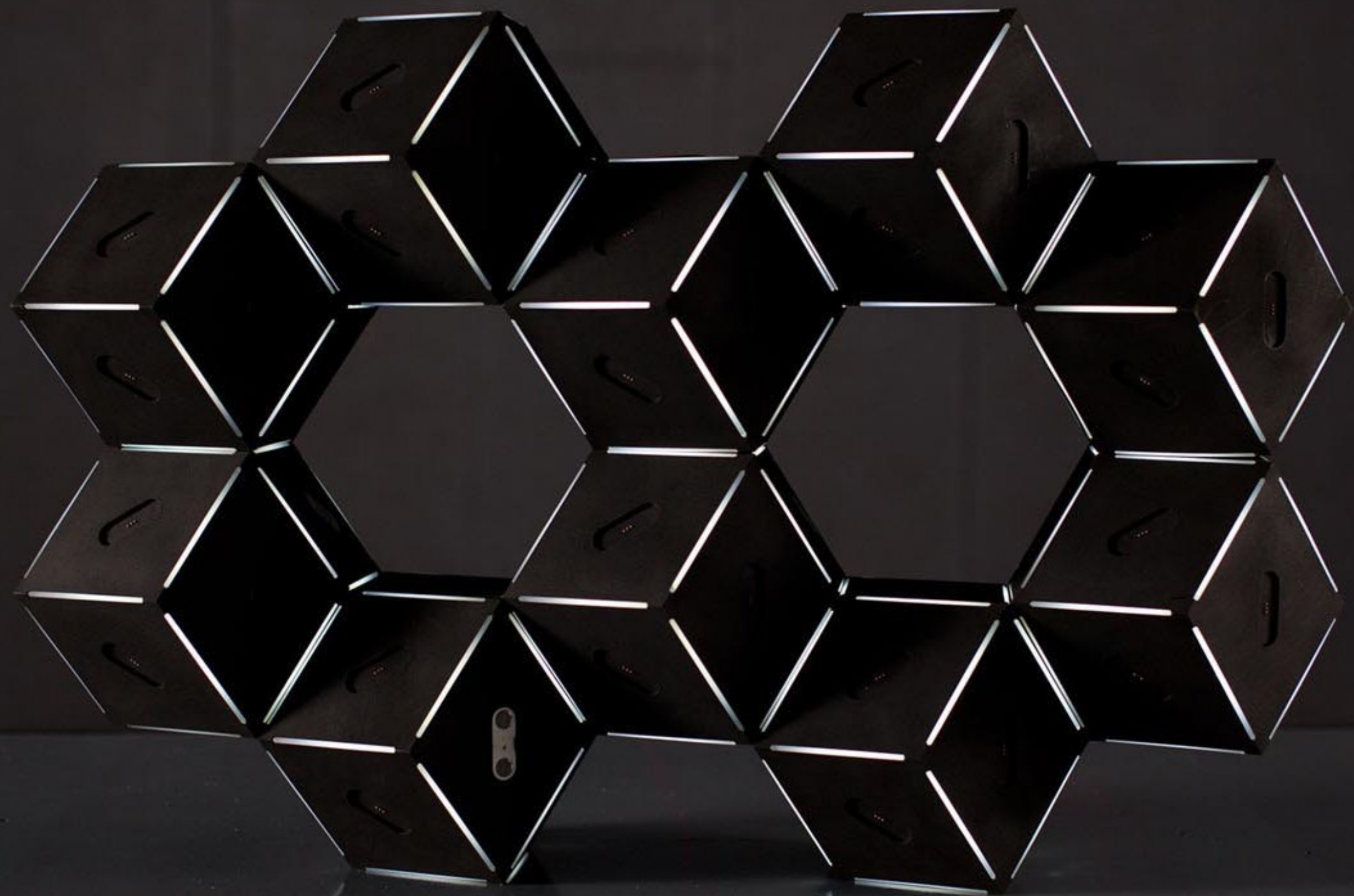
When incidents are encountered, the telegraph is activated in order to transmit those messages coming from the invisible, whether understandable or not. By placing their hands on the board, the visitors can interact with the work and, with their presence, contribute to this search for the beyond, thanks to a capture system which makes it possible to filter the signal in order to reveal the dominant frequencies.

Finally, all the machine's activity is recorded in a log which contains all that mysterious information gathered by the neural network.

If we feel we are prisoners of the illusion of a unique world, this installation seeks to reveal other possible worlds, parallel to or lying beneath this one, using the technological promises of the future to propose a new reading of the present.

PHOTO:
©PIERRE GONDARD





BENJAMIN VANDEWALLE

Inter-face

Interactive Installation

● **Country:** Belgium

Concept and creation: Benjamin Vandewalle
Music Composition: Yoann Durant
Technical assistance:
Vincent Jacobs , Hans Van Wambeke

Inter-face is part of Studio Cité, an IN SITU Pilot project that has received a creation aid by the ACT project, co-funded by the Creative Europe Programme of the European Union.

Co-producers: SoAP (Maastricht), Kaaitheater (Brussels), workspacebrussels (Brussels)

With the support of: the Flemish Community & the Flemish Community Commission

Executive production:
Caravan Production (Brussels)



Sala Verde / Lobby floor 1

In *Inter-face*, Benjamin Vandewalle creates a mini-theatre for public spaces in which everyone is simultaneously an actor and a spectator. A choreography of light and a transparent mirror force us to become conscious of the fluidity of self-image. In a similar way to the rubber hand illusion, in which patients believe a rubber hand to be their own, this installation makes us look at others as ourselves, and at ourselves as if we were an “other”.

CÉCILE BABIOLE

Bzzz! Le son de l'électricité

Sound sculpture

● **Country:** France
Year of production: 2012

6 m in diameter
 6 micro-controllers, 6 resistance scales, 12
 small amplifiers and 24 small loudspeakers

Acquisition by Espace Multimedia Gantner
 (CG 90) in 2018
Production: les Ondes
Thanks to: Maurin Donneaud,
 Quentin Aurat, Charles Goyard,
 Sylvain Blocquaux and Anton Mobin

Sala Verde / Foyer floor 2

In the age of sophisticated digital sound processing, we tend to forget the vibratory nature of sound. Bzzz! is a sound sculpture which retrieves primitive sound synthesis methods.

The sculpture has a radiant form, organised around sound waves located in the centre of the room, surrounded by a series of loudspeakers attached to microphone stands. The generator is connected to the loudspeakers by means of a bundle of audio cables which cross the space from top to bottom, forming a kind of tree or arch. The configuration of those cables marks the route of the electrical impulses towards the loudspeakers.

The frequency generator is deliberately rudimentary; it consists of just a few basic electronic components which modulate the electrical current generated, thus generating slightly amplified sound vibrations. In that way, six simultaneous sounds are created, which are distributed through the space. They might suggest a ballet of drones or an insect concert. The device invites the spectator to wander from one loudspeaker to another, to observe the vibration of their membranes and to listen to the friction of the frequencies and their combinations.

By reinventing a wave generator of simple technology which has become obsolete in the age of digital technology, this sculpture proposes a reflection about the history of technology, and, in its way, it seeks to express a homage to analogue sound without sampling or processing: the raw sound of electricity.



BENJAMIN VANDEWALLE

Micro-sphere

Installation

► **País: Bélgica**

Concept and creation: Benjamin Vandewalle
Music Composition: Laryssa Kim
Technical engineer: Joris Festjens

Micro-sphere is part of Studio Cité, an IN SITU Pilot project that has received a creation aid by the ACT project, co-funded by the Creative Europe Programme of the European Union. Co-producers: SoAP (Maastricht), Kaaitheater (Brussels), workspacebrussels (Brussels)

Co-producers: SoAP (Maastricht), Kaaitheater (Brussels), workspacebrussels (Brussels)

With the support of: the Flemish Community & the Flemish Community Commission

Executive production: Caravan Production (Brussels)



Sala Roja / Lobby floor 1

We spend most of our life at a particular distance from things, somewhere between what Pythagoras called the macrocosm (of planets and galaxies) and the microcosm (of smaller parts like our organisms, cells or bacteria).

In this installation, Benjamin Vandewalle invites us to dive into the microcosm under our feet. “As above, so below”, said Hermes Trismegistus.

PHOTOS:
©STANISLAV DOBAK

EVI KELLER

Performance Matière-Lumière

Installation

► **Country: Germany**
Production year: 2019

Size: 4,50 m x 13,50 m
Mixed technique

Sound design: Marc Billon

Centro Coreográfico Canal / Studio 1

Through the interplay of light projections and sound variations, Keller applies herself to recreate the processes of natural creation: according to the movements and the intensity of the light beam, a variety of materials manifest themselves on the drawn canvas. The huge sheet that constitutes the body of her installation – floating cloth, wall, giant piece of bark – seems to go from being solid and mineral (rock, stalactites) to being liquid (oozing stones, boles of crystal and frost); fire also takes over and one is soon blinded by the black sun of Nervalian melancholy. We could, at times, have the impression that we are watching the wall covered with saltpeter, which Leonardo da Vinci urged aspiring painters to contemplate attentively so as to see new shapes rise. But it is a wall whose shapeless shapes come to life, become wrinkled, unfold, and transform under our very eyes.

Excerpt from *Landscapes burnt by night*,
Evi Keller or the Art of the Origins, a text by Olivier Schefer



PETITES PLANÈTES

Unus Mundus

Video installation

► **Country: France**

Production: Collection Petites Planètes
Images, sound, editing:
Priscilla Telmon and Vincent Moon

Centro Coreográfico Canal / Studio 2

UNUS MUNDUS: *Rituals and Trances (Rituales y trances)*, by the French artists - Priscilla Telmon & Vincent Moon. Their multi-screen installation, which took ten years to make for their collection Petites Planètes, is composed of more than 100 films that explore the world of sacred music and rituals. Documenting trance ceremonies and spiritual gatherings in many parts of the world - from Sufi rituals in Chechnya to shamanic plant uses in the Amazon, from Ethiopian church chants to Javanese popular trances - the installation is made to create another type of relationship for the viewer with such celebrations of faith and transcendence - there is no beginning nor ending, the entire installation running in loop and being displayed in an alternative system of randomness - there is never any repetition, all the compositions being constantly new and creating new meanings all the time. The name “Unus Mundus” comes from an alchemical notion, popularized by Carl Gustav Jung, of an underlying unity in reality, from which emerges all the archetypes and which is at the core of the synchronicity. The system of the installation, based on random factors, tends to then create simple but subtle forms of synchronicities for each spectator.

PHOTOS:
©PETITES PLANÈTES



DAILY TOUS LES JOURS I Heard There Was a Secret Chord

Sound Installation

Country: Canada (Québec)
Production year: 2017

3,65m (diam) x 4m (h)

A Project By Daily tous les jours
A commission from the Montreal Museum of Contemporary Art in collaboration with the National Film Board of Canada.

Creative Direction: Mouna Andraos, Melissa Mongiat
Interactive Direction: Pierre Thirion
Environment Design: Rebecca Taylor
Advisor: Fady Atallah
Sound Direction: Michael Baker
Design: Anne Ouellette
Technological Direction: Eva Schindling
Production: Irene Chaudouet
Studio Coordination: JoDee Allen
Recording: Patrick McDowall, Dominique Girard (Tetra SoundLab)
Choir Direction: Mélodie Rabatel
Acoustic Consultant: Tim Hewling (Résonance TJL)
Fabrication: Double Effet
Filming, Photography and Editing: Geoffrey Boulangé
Website Programming: Folklore
Advisor: David Robert
Choirs: Ensemble Vocal Les Nanas de Montréal, Choeur Gai de Montréal, Ensemble vocal DivertisSon, La Serre, BAnQ, L'ensemble I Coristi de Laval
Special thanks to: Bianca Su, Bea Van Grutten, Spotify, Victor Shiffman and the MAC team, Hugues Sweeney, Martin Viau and the NFB team, Kelly Nunes, Guillaume Sasseville, Malcolm Remple
Powered with the help of: Arduino, MaxMSP

This project is one of the 200 exceptional projects funded through the Canada Council for the Arts' New Chapter program. With this \$35M investment, the Council supports the creation and sharing of the arts in communities across Canada.

Centro Coreográfico Canal / Studio 3

At any given moment, hundreds of people are listening to Leonard Cohen's Hallelujah at the same time. *I Heard There Was a Secret Chord* creates a metaphysical connection between them through a sensory experience, in an attempt to demystify this universal hymn. Singing in a group brings about visceral universal emotions, humming, on the other hand, creates a musical vibration inside the body. *I Heard There Was a Secret Chord* merges the two sensations and provides the public a moment of communal contemplation on the universal, quasi-mystical quality of *Hallelujah*.

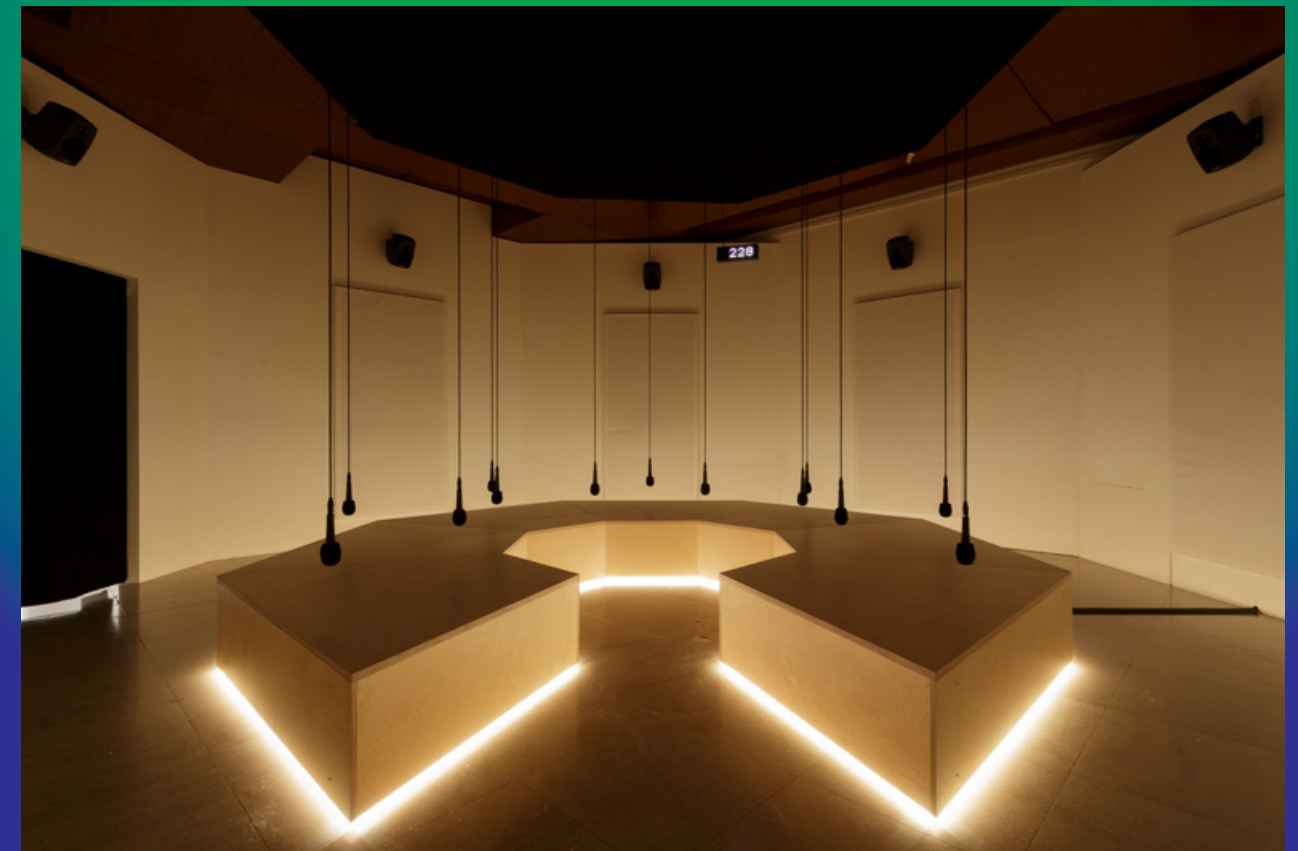
The piece consists of a room and a website. Both continuously broadcast Hallelujah's melody, hummed by a virtual choir. This choir of humming voices is directly impacted by the visitors. Whether they are listening online or insitu, the number of voices heard increases and decreases as a result of their presence.

The fluctuating number is displayed in real time.

The Room, An octagonal platform, is presented with a series of suspended microphones. Unexpectedly, the microphones are not meant to record or project voices; they are used to transform voices into vibrations.

When one hums into a microphone, the sound makes the platform vibrate. The vibrations increase in intensity as more people join the choir.

The website operates like a single-song radio station, fluctuating with the amount of listeners. Anybody can join the choir of *I Heard There Was a Secret Chord* and feel the universal magic of *Hallelujah* wherever they are.



CLAIRE WILLIAMS

Zoryas

Sculpture installation

● **Country:** Belgium
Production year: 2019

Technics: High Voltage Bone Conduction
 Sonification

Materials: Sound electronics, Gas Plasma,
 Glass, Tesla Coil, Radiotelescope

Tools: Python Raspberry pi

Production: Le Fresnoy Studio National

Collaborations: Baptiste de la Gorce,
 Stéphane Louis, Tesla Coil Ru,
 Observatoire Royal de Belgique / E-Calisto

Centro Coreográfico Canal / Studio 4

Six shapes rest in the center of a big flat disc. One recalls the amorphous pieces of silicon produced by the impact of lightning strike on sand, while the others may resemble to jellyfishes, corals or seaweeds living in the depths of unknown seas. Each one is filled of a matter-energy which shades and structure are unique.

These six shapes are all different but they no doubt belong to the same class of objects, the same category of things. To physicists they recall the tubes used by Heinrich Geissler to experiment on the behavior of certain gases when electrical current flows through them. To those who visit shops in science museums they remind the luminous globes that react to touch. To explorers of the northern latitudes, they recall the aurora borealis. They are at once all of these and at the same time neither of them.

They are filled with noble gases that compose the interstellar environment: argon, neon, krypton, xenon, nitrogen. They are made of the same matter of the sun: plasma. Plasma is the fourth state of matter, it composes 99 % of our visible universe but none of the 100 % of the one we evolve in. What is strange is to hear its activity as if it came from inside our bodies, when we place our elbows on the ring that surrounds the disc. The entire installation pulses to the rhythm of the sun's electromagnetic activity.



CLAIRE WILLIAMS

Les aethers

Code Radio Installation

● **Country:** Belgium
Production year: 2019-2020

Technics: SDR Code, Sound, Visualisation,
 Radio Antenna

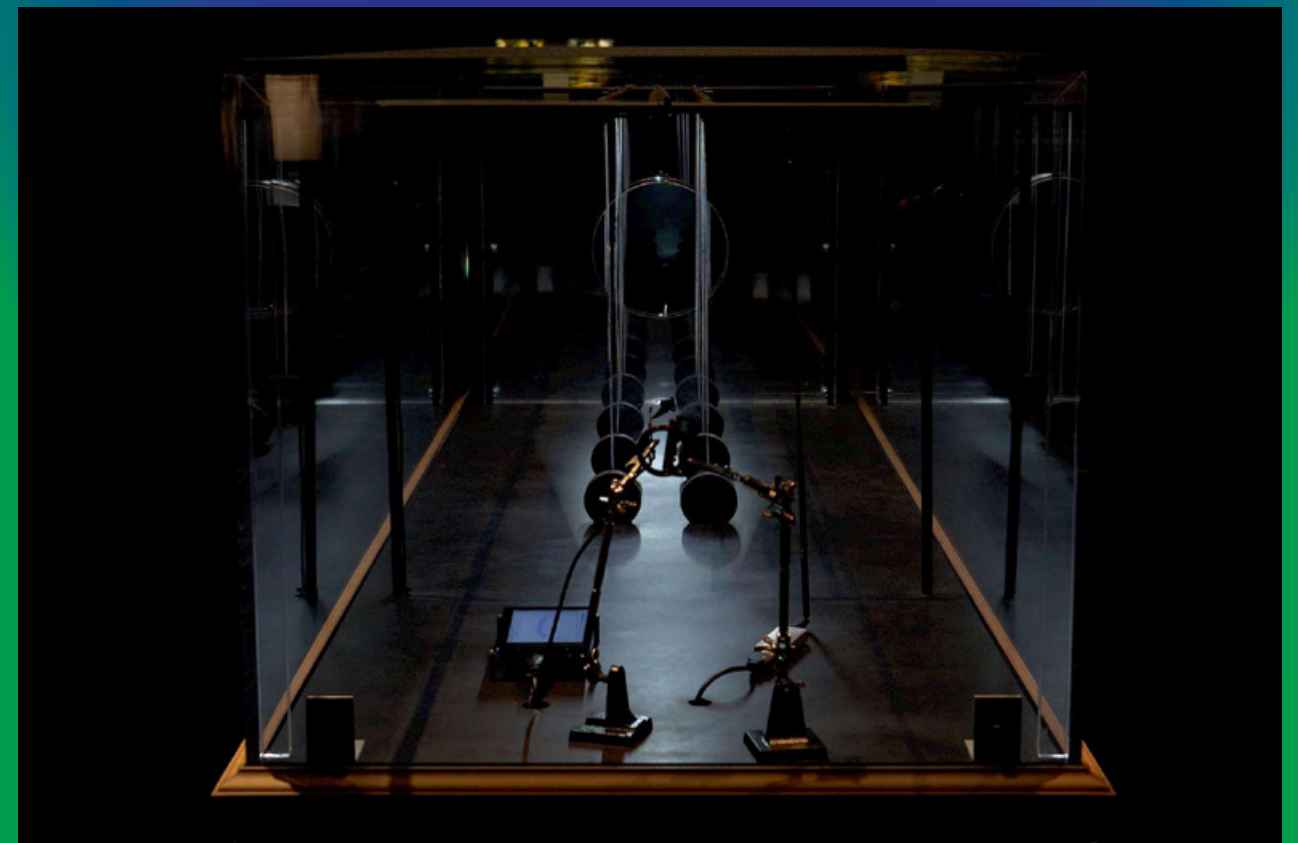
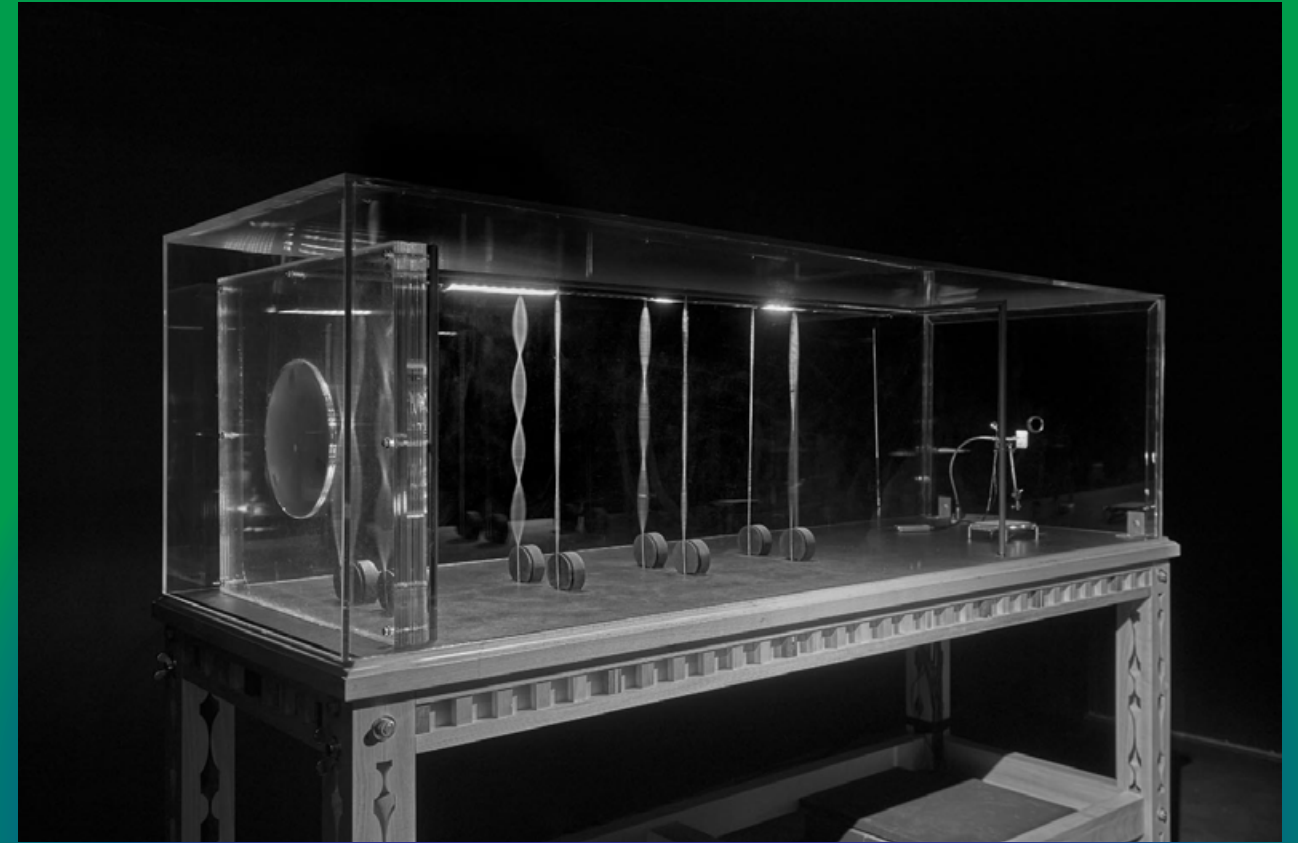
Materials: Sound electronics Code

Objects: code Radio Installation

Tools: Python Gnu Radio SDR

Production: Fresnoy studio national
 des arts contemporains y festival Ososphère
 (2019-2020)

Collaborations: Le Fresnoy Studio National,
 Baptiste de la Gorce Ososphère,
 Deborah Levy, Université de Lille,
 Association Jonckheere, Club radio de
 Wasquehal



Centro Coreográfico Canal / Studio 1

The installation Ondoscope is a device that reassembles and reactivates schematics and concepts of several experimental scientists of mid 19th century whose ambitions were to detect mystical fluids and magnetic forces that were contained in the ether.

Ondoscope materialises in real time the electromagnetic variations of the exhibition space. A radio scanner scans the space searching for our electromagnetic ghosts. A computer code translates these fluxes in mechanical vibrations, made visible through 8 strings that are modulated by the intensity and nature of these waves. An eye hole invites the spectator to look through and perceive minuscule etheric vibrations revealed in the air.

ESTHER DENIS

L'étant

Installation

● **Country:** Belgium
Year of production: 2020

Centro Coreográfico Canal / Estudio 5

L'étant proposes the representation of a paradise through shadows, echoes and reflections. Those “duplicated figures”, as the French philosopher Clément Rosset called them, at once guarantors of reality and creators of illusions, constitute a pedestal on which appearances and mirages oscillate.

The space is composed of a layer of water on which dense vegetation is incrustated, dominated by daffodils and a composition of the *vanitas* genre with a naturalised stuffed bird. The water is dark and cloudy, like a black mirror which allows us to glimpse reflections of a celestial existence, and it frames the natural landscape to offer the impression of a living picture.

In the centre of the pool of water, a mother-of-pearl mirror constitutes the heart of a spatial composition surrounded by different circular effects. Like a constellation, they capture the reflection of the projection on the surface of the water and allow us to glimpse a simulation of infinity, an image of the image, a reflection of the reflection, so many fleeting impressions, sketches and shadows. In this pool, different reflections appear, which shimmer with the drops and disappear as the visitor moves around.

As Jean Cocteau said about his film *Orpheus*: “The more we approach mystery, the more necessary realism becomes”. The unreal, inaccessible or even marvellous nature of this device is anchored in the heart of a figurative staging: a diorama. Optics and video, smell and touch: the installation multiplies the connections between the sensible world and imaginary world.

As it is a paradisiacal place in which the images are born and disappear, from the depths of the water to the surface; a space of metamorphosis in which the daffodils are witnesses to an absence which was previously presence, the real versus the unreal, the living versus the inert, from the light to the shadows.

PHOTOS:
 ©PIERRE-YVES DOUGNAC



JORIS STRIJBOS & NICKY ASSMANN

Fading Shadows

Kinetic light installation

► **Country:** The Netherlands
Production year: 2016

Different set-ups, with different light machines, visuals and screens, each adjusted to the space.

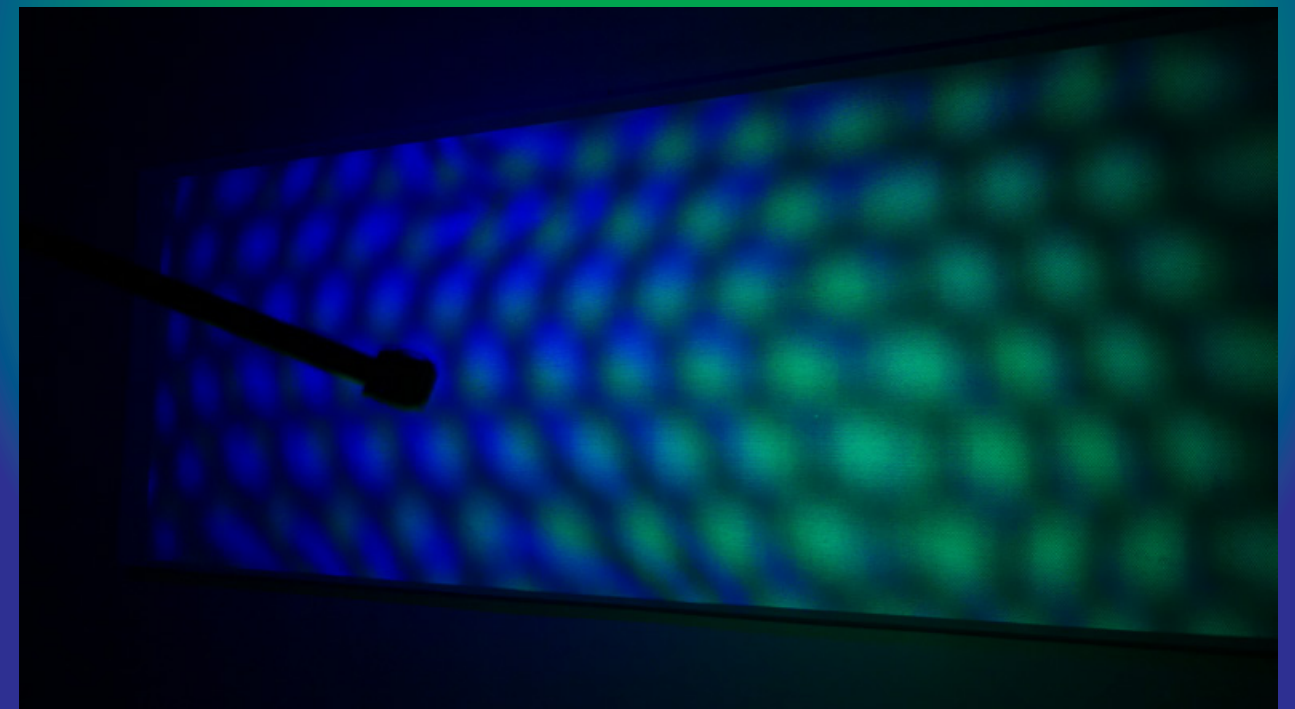
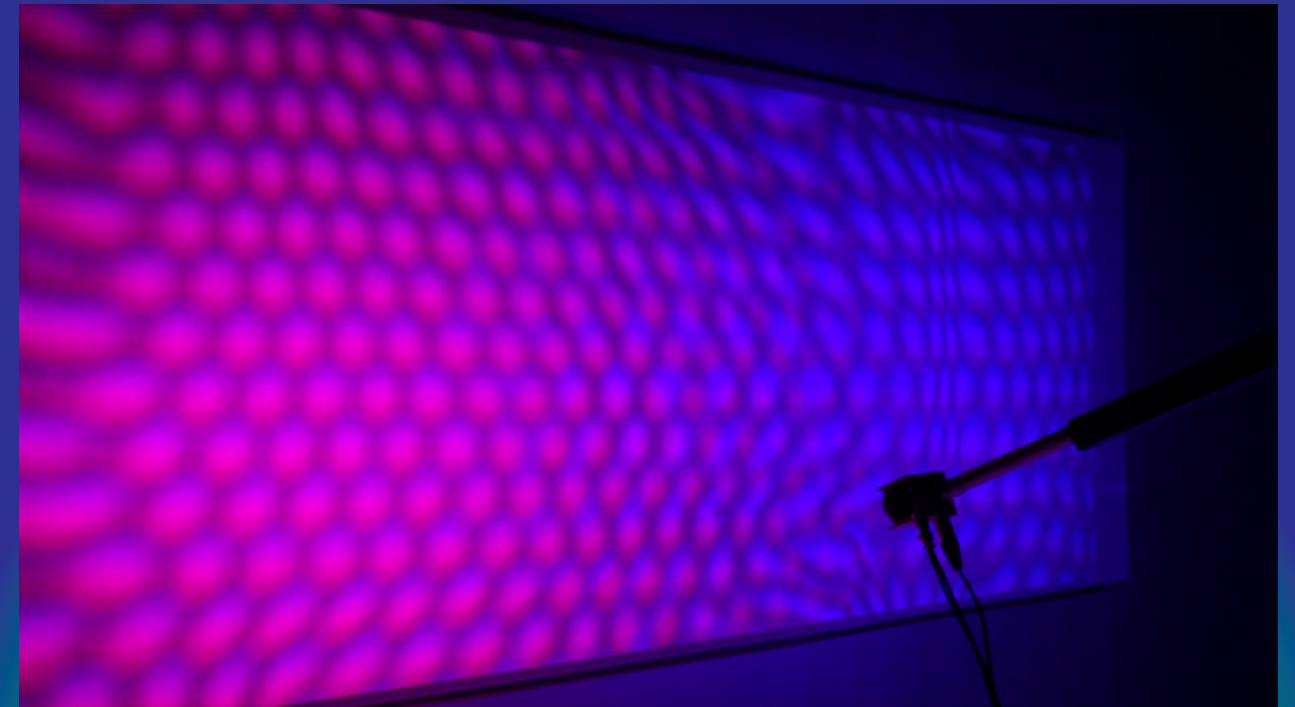
Concept & realisation:
Joris Strijbos & Nicky Assmann
Software: Joris Strijbos & Matthijs Munnik

Centro Coreográfico Canal / Studio 6

Two opposing horizontal static grids placed against a white background. Several kinetic light machines are positioned in front of the grids each with their own motion: 'Circular Motion' and 'Horizontal Motion & Vertical Motion'. Thus creating different movements and field of depths in the visual patterns. Complementary colours, that are oscillating through the colour spectrum, flicker to create a state of mental uncertainty. The screens are transformed into optical fields of interference showing a hallucinatory choreography of shadow, hypercolour, and stroboscopic light.

Fading Shadows consists of different set-ups, with different light machines, visuals and screens, each adjusted to the space.

PHOTOS:
©NICKY ASSMANN



GOLNAZ BEHROUZNIA & DOMINIQUE PEYSSON

Reverse Phylogenesis

Art/Science multimedia installation

Centro Coreográfico Canal / Studio 7

Two artists passionate about living things imagine together the concept of «reverse phylogenesis».

They propose a journey staging several of their works, from which they create a logic between fiction and natural science. A trans-media and literary work, stemming from their imagination.

Golnaz Behrouznia is a trans-media artist, Dominique Peysson is an artist and scientist. Rémi Boulnois joins them in imagining an immersive scenography that forms the phylogenetic unit of the work.

Very recently, biologists have discovered a species of jellyfish capable of reversing its life cycle. Could it be possible that some living species can undergo a process of rejuvenation over time, and thus go up the phylogenetic tree? A process of de-evolution that scientists could call «reverse phylogenesis».

The discoveries of organic molecules in space, notably on the comet Chouri, bring up to date the question of the emergence of life from inert matter in a pre-biotic world. In the course of time, evolution has allowed the exploration of an extraordinary diversity of systems, an incredible fauna whose traces testify in fossil form in the Burgess Shale. Only the most robust forms of which we know the current descendants have survived.

The experiments of the living are now much less diversified. What forms of life might be produced by such a process of phylogenetic inversion in the 21st century?

«Reverse Phylogenesis» envisions a de-evolution that would allow for the re-exploration, with extreme freedom, of varied, extravagant life forms with strange anatomies and enigmatic functionings. The mini-museum presented here reappropriates the unknowns of life. It questions the forms emerging from our contemporary imagination, mixing the living, the artificial and human technologies. A face to face encounter with the fundamental questions of the nature of life and the fate of biological evolution on earth.

Countries: France-Iran

Creation: Dominique Peysson & Golnaz Behrouznia
Scenographic design: Rémi Boulnois
Sound design: Florent Colautti

Supports Dominique Peysson
STARTS Residencies Project as part of the STARTS program of the European Commission, based on technological elements from the LEVITATE project, with the support of BIPOLAR production
Reflective Interaction/EnsadLab, PSL, Paris, France
Paris 1 Panthéon Sorbonne, Paris, France
80/PRIME, CNRS, Laboratoire LIG-INS2I-DR11, Grenoble, France
FEW, Contemporary art trail, WattWiller, France

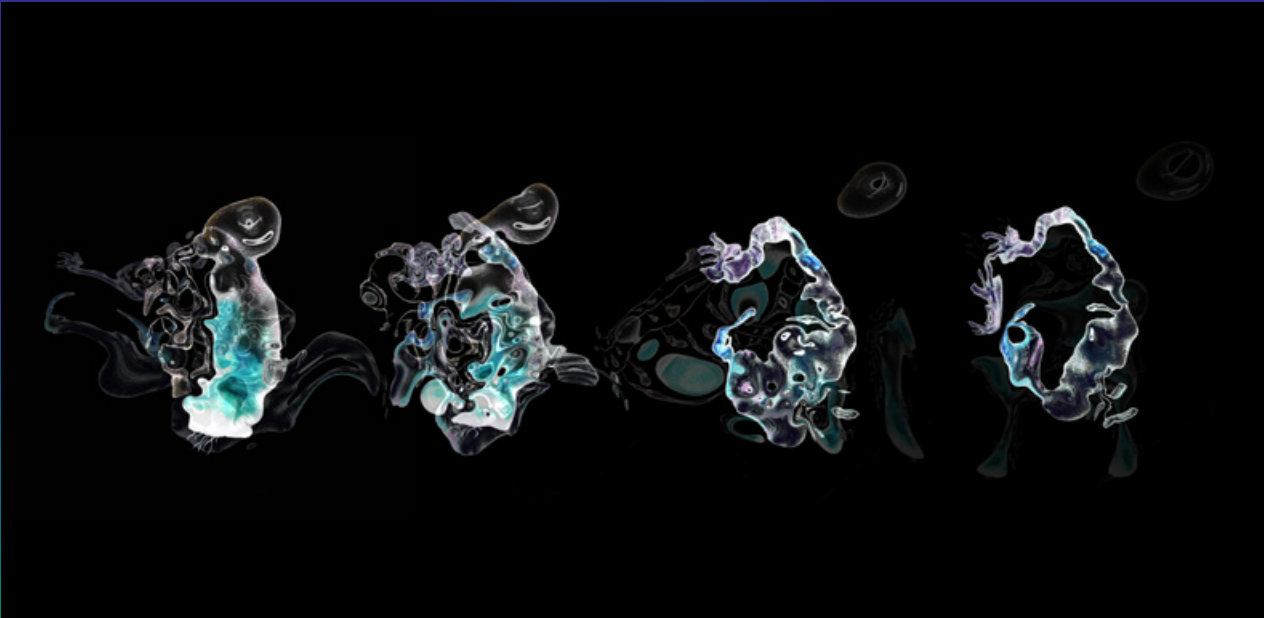


FE | W
parcours d'art contemporain
Wattwiller

Supports Golnaz Berouznia
Individual support for creation, Sculptures in liquid media, Prefect of the Occitanie region (DRAC)
Creation grant for multimedia work, CNC (dicréam)
Creation produced in residence at VIDEOFORMES with the assistance of Clermont Auvergne Métropole as part of its creation policy, and the support of the DRAC Auvergne-Rhône-Alpes



PHOTOS:
©DOMINIQUE PEYSSON (TOP)
©GOLNAZ BEHROUZNIA (BOTTOM)



FÉLIX LUQUE SÁNCHEZ

D.W.I: Modular

Instalation

● **Countries:** Spain / Belgium
Production year: 2013-2015

10 rhombic dodecahedrons 3d printed,
 custom assembly system based on magnets,
 steel, polyamide, methacrylate, Arduinos,
 Xbee, custom electronic circuits, led lights,
 computer

Different Ways to Infinity: Modular by:
 Félix Luque Sanchez
3d technical Design: Iñigo Bilbao
Custom software: Vincent Evrard
A co-production of "secteur arts numériques,
Fédération Wallonie-Bruxelles" and
Fundación Telefónica ("vida 13" production
award)
With the support of iMAL (FabLAB)

Centro Coreográfico Canal / Studio 7

Focusing on the limits between scientific modelization and reality, theory and perception, *Different Ways to Infinity* plays with different meanings of the endlessness. These result is a series of fictional works, that tries to blur the boundary between scientific discovery and its possible metaphysical meaning.

In *D.W.I: Modular*, the artist explores one of the oldest branches of mathematics, geometry.

He creates a system composed of 10 rhombic dodecahedrons, geometrical objects part of the family of «Space-filling polyhedra»: shapes that can be assembled to generate a tessellation of an infinite space.

And uses these forms act as the building blocks for a sculpture generator.

