
Adrien M / Claire B

PRESS

REVIEW

www.am-cb.net contact@am-cb.net

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Adrien M / Claire B



Research and Production in Performing and Digital Arts
Performances & Installations

The Adrien M / Claire B Company has been acting in the fields of the digital arts and performing arts since 2004. They create many forms of art, from stage performances to exhibitions combining real and virtual worlds with IT tools that were developed and customised specifically for them. They place the human body at the heart of technological and artistic challenges and adapt today's technological tools to create a timeless poetry through a visual language based on playing and enjoyment, which breeds imagination. The projects are carried out by Adrien Mondot and Claire Bardainne. The company operates as a research and creativity workshop based out of Presqu'île in Lyon.

Adrien Mondot, is a multidisciplinary artist, computer specialist and juggler. His works explores and questions motion, at the crossing between art of juggling and computing innovation. He founded the company Adrien M in 2004. He joined forces with Claire Bardainne in 2011, and they restructured the company together, that became «Adrien M / Claire B».

Claire Bardainne is a visual artist, graphic designer and stage designer. She is Graduate of the Ecole Estienne and the ENSAD in Paris. Her researches focus on the link between visual sign and space, and explore the comings and goings between what is real or imaginary.

In French

Company's overview <http://am-cb.net/docs/AMCB-PresentationCompagnie.pdf>

Bio Adrien Mondot <http://am-cb.net/docs/AMCB-BioMondot.pdf>

Bio Claire Bardainne <http://am-cb.net/docs/AMCB-BioBardainne.pdf>

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Contact infos

54 quai Saint-Vincent 69001 Lyon - France +33 4 27 78 63 42 contact@am-cb.net www.am-cb.net

Artistic Co-direction / Claire Bardainne & Adrien Mondot

Administration / Marek Vuiton administration@am-cb.net

Production, booking / Charlotte Auché diffusion@am-cb.net

The Adrien M / Claire B Company is accredited by DRAC Rhône-Alpes, Rhône-Alpes Region and is supported by the City of Lyon

The Creators project

By Abdullah Saeed

January 9, 2013

User Preferences: Tech Q&A With Adrien M And Claire B

Each week we chat about the tools of the trade with one outstanding creative to find out exactly how they do what they do. The questions are always the same, the answers, not so much. This week: Adrien M and Claire B.

Who are you and what do you do?

Adrien: I'm a juggler and computer scientist. I worked at the (French) National Institute of Research in Computers and Robotics (INRIA) 10 years ago.

Claire: I'm a graphic designer and stage designer. I have always loved creating imaginary spaces through images. Together, we are now creating performances and exhibitions that fall between art and technology.

What kind of hardware do you use?

We mainly build Hackintoshes to have perfectly adapted hardware for our projects at a small cost. We use also a lots of Kinects and Wiimotes to build interactions, but also Wacom tablets and various kinds of captors.

What kind of software do you use?

We develop all our own software. Mainly eMotion and some custom patches for Quartz Composer.

What piece of equipment can you simply not live without?

Adrien: My laptop...

Claire: Idem...

If money were no object, how would you change your current setup?

Well, we like to make big things with a small setup. We use very low cost video projectors, and we are happy with that. We would just like more time to create.

Is there any piece of technology that inspired you to take the path you did?

Not really. When we started our mix between dance and computer in graphics in 2003, the approach wasn't so similar. Mainly technical and formal pieces were presented, but nothing like the things we wanted to do.

What is your favorite piece of technology from your childhood?

Adrien: MacPaint and HyperCard both from Bill Atkinson on the first Mac. My father bought it when I was eight years old, and after that KPT Bryce from Eric Wenger and Kai Krause when I was 13.

What fantasy piece of technology would you like to see invented?

Short term:

- Long range Kinect-style camera. The actual 5 meter limit makes it really difficult to use on stage.
- Thunderbolt external graphics card that works, in order to use laptops instead of Hackintoshes.

Long term:

- Powerful enough Raspberry Pi style computer.
- Short throw laser led projectors at full HD resolution with enough power.

<http://thecreatorsproject.vice.com/blog/user-preferences-tech-qa-with-adrien-m-and-claire-b>

DAMn°50 magazine Special Light

By Patrizia Coggiola

May /June 2015

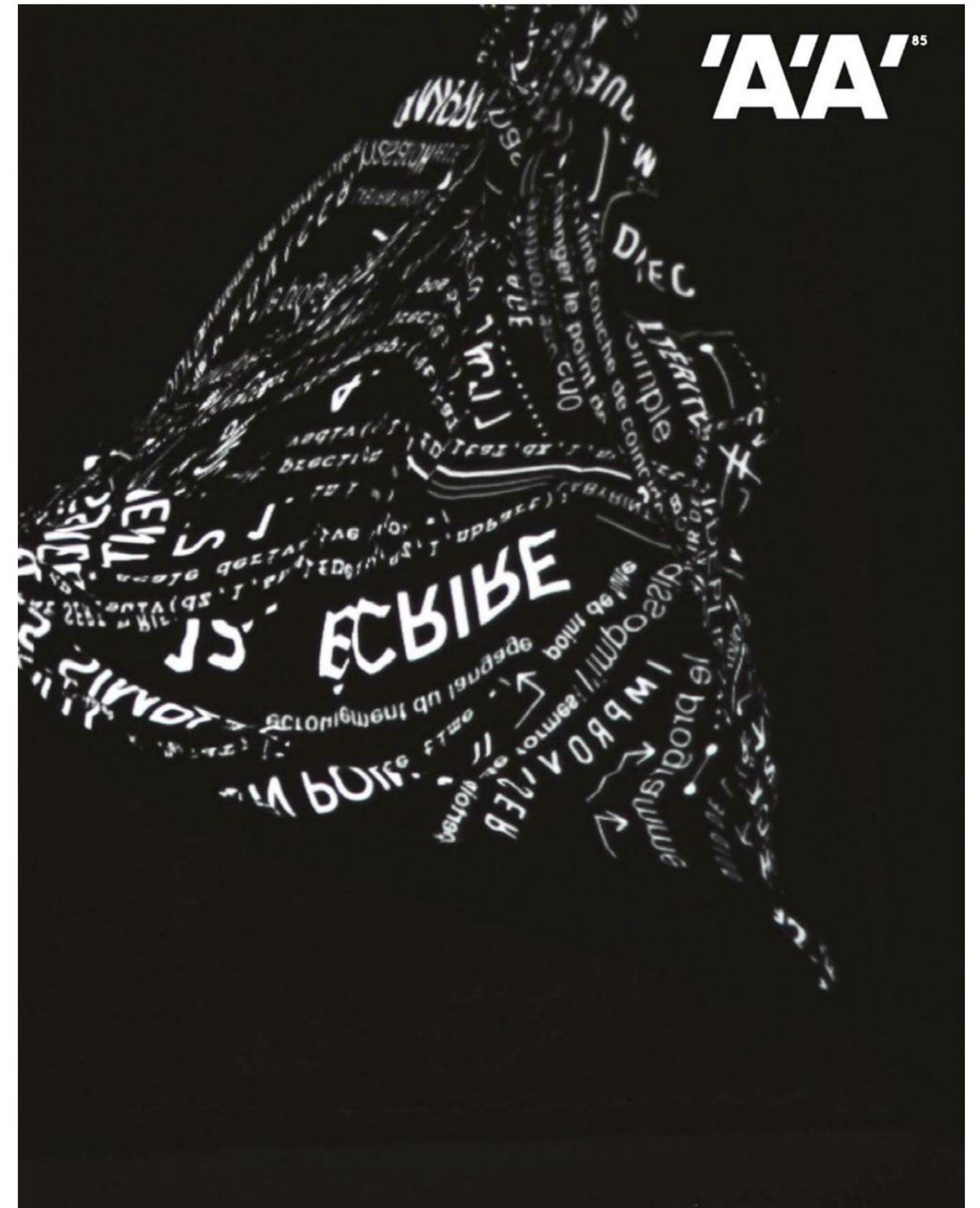


ADRIEN MONDOT & CLAIRE BARDAINNE
Art Directors of the Adrien M / Claire B Company

Passion, curiosity, Adrien M / Claire B has been involved in the digital world since 2001, and operates as a research and creation workshop based out of Montpellier, in Southern France. Their artistic references are in all kinds of mediums, real and virtual worlds, with IT as the starting point and a constant ally. In their work, their range is quite wide. The focus is only in the subjects of technological and artistic challenges, with today's technological tools adapted to create timeless poetry through a visual language that is based on play and serenity, and that feeds imagination. "Our Montreal dance performance is a site choreographic work that unfolds through a series of images in motion. In the Japanese language, Montreal means the which is a metaphorical bridge, movement and transition, and in this sense, it is something in between dream and reality: a dance composition in which a dancer gives their support through her interaction with the images she sees on screen. The images are settings, sometimes moving in physical patterns of light, sometimes in the display of the live scene they follow. The performance's essence is the creation of a digital landscape of light." The company is also proud to release a new production in Théâtre de l'Arrière de Parisienne, France in October 2014, called Le mouvement de l'air.

KIMCHI AND CHIPS
Kimchi and Chips is a digital-based exhibition funded by the French State (CNRS) and the City of Montpellier. In March 2014 they presented the project Light Matter at the STP Montpellier (Montpellier, France), which was a collaboration of artists, scientists, and users that created a series of light trails through the existing structures of the festival grounds. The light trails were created using a light sculpture that moves through space as they are through time. Kimchi and Chips's study of light trails discusses a new visual language that is based on coding, linking reality and playing with light as patterns that unfold in time.

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La conférence-spectacle *Un point c'est tout* est une immersion visuelle, moments dansés et explications scientifiques.
The lecture-show *Un point c'est tout* combines visual immersion, dance and scientific explanations.



ADRIEN M / CLAIRE B

Informaticien et jongleur, Adrien Mondot fonde sa compagnie en 2004, alliant arts numériques et spectacle vivant. En 2011, il s'associe à Claire Bardainne, plasticienne et scénographe, dans le cadre d'installations informatiques et poétiques, signées **Adrien M / Claire B**. Ce duo sensible imagine alors l'exposition *XYZT Les Paysages abstraits*, dans laquelle le spectateur interagit en permanence avec son environnement virtuel. À partir d'un point dans l'espace, les lettres X (horizontalité), Y (verticalité), Z (profondeur) et T (temps) permettent de créer illusions typographiques et métaphores en mouvement. L'objectif : « arpenter un espace numérique luxuriant, toucher du doigt des algorithmes, éprouver la matière de la lumière pour explorer des territoires imaginaires ». Recherche scientifique et complexité digitale s'éclipsent derrière un monde interactif et féérique, comme un avant-goût du futur.

A computer scientist and juggler, Adrien Mondot founded his company in 2004, combining digital and performing arts. In 2011, he joined forces with Claire Bardainne, a visual artist and set designer, to create poetic digital installations under the name **Adrien M / Claire B**. This sensitive duo came up with the exhibition *XYZT Les Paysages abstraits*, in which spectators are in constant interaction with their virtual environment. Using a point in space, the letters X (horizontal), Y (vertical), Z (depth) and T (time) create typographic and metaphorical illusions in motion. The aim is to "wander around a luxuriant digital space, reaching out and touching algorithms, feeling the substance of light to explore imaginary territories". Scientific research and digital complexity are concealed behind this interactive, magical world, like a taste of the future that awaits us.

Exposition / exhibition *XYZT Les Paysages abstraits* au / at Smart Loukoum, place Charles III à / in Nancy, France du 24 mai au 16 juin 2013 / from 24 May to 16 June 2013.
Spectacles Cinématique [24 mai / May] et / and *Un point c'est tout* [28 mai / May] à / at La Méridienne, Lunéville.

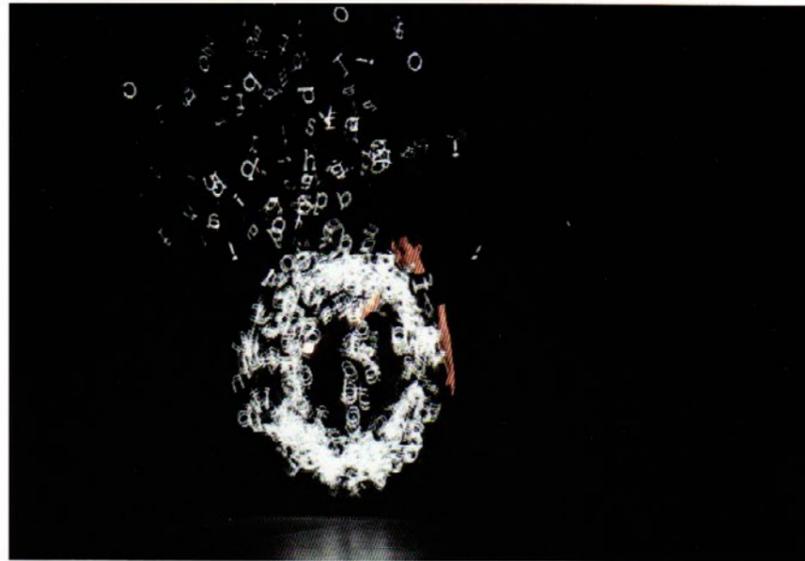
LAURIE PICOUT



Anamorphose spatiale, installation contemplative / contemplative installation.
Cette anamorphose est générée par un ordinateur qui transmet une série de lignes mouvantes, perturbant la perception de l'environnement.
This anamorphosis is generated by a computer that transmits a series of moving lines, distorting the perception of the environment.

Nuées mouvantes, installation interactive / interactive installation.
Captée par une caméra Kinect, la silhouette du visiteur est transposée en 10.000 petits traits environ, agités de mouvements collectifs complexes.
Captured by a Kinect camera, the visitor's silhouette is transposed in approximately 10,000 small lines, shaken by complex collective movements.





créations sont composées à quatre mains, dans une complémentarité qui allie mouvement et graphisme, conception informatique et construction de l'espace, intuition et écriture, entre spectacle vivant, illusion de la magie, prouesse circassienne, danse et performance.

Ensemble, Adrien Mondot et Claire Bardaine se sont lancés à la poursuite d'un « numérique vivant ».

L'exposition *XYZT*, qu'ils proposent en parallèle, offre au public un voyage interactif dans ses paysages abstraits.

Le spectateur peut suivre et expérimenter les mouvements d'un point dans l'espace, parfois représenté par une lettre (X,Y,Z,T), en encore par un mot ou tout autre signe : horizontalité, verticalité, profondeur, avec des décalages temporels. Dans un espace d'où toute lumière naturelle est bannie, le spectateur-joueur peut à son tour éprouver les effets du virtuel tout en sondant la profondeur de questions éminemment existentielles comme : « Peut-on changer de point de vue ? Est-il possible de construire et de déconstruire le langage ? Peut-on croire voir là où il n'y a rien ? Est-il possible d'être un et multiple à la fois ? ».

L'exposition, ainsi conçue selon une progression par questionnement, invite le spectateur à passer de la théorie à la pratique et inversement. Concrètement, par une simple impulsion tactile, le spectateur peut expérimenter les effets du « sable cinétique » sur une tablette numérique, ou encore hasarder des « collisions discrètes » entre des lettres, en les superposant

comme on forme un kern avec des cailloux. Selon les lois de la gravitation, ils chutent en se télescopant, mais peuvent aussi bien remonter. Les doigts éprouvent la matière virtuelle. La perception est affectée par la simulation d'une perspective dans le sol, qui devient mouvant. Alchimie des mots et expériences porceptives font de *XYZT* un monde hors du temps et de l'espace rationnels, un détournement et un renouvellement des illusions d'optique.

COMBINATOIRES MATHÉMATIQUES

La compagnie place d'emblée le spectateur au cœur de son travail et de sa recherche, allant jusqu'à lui dévoiler ses secrets dans la conférence-spectacle *Un point c'est tout*. Troisième volet du triptych, ce moment pédagogique explique au spectateur les astuces et autres algorithmes qui engendrent les illusions grâce à l'outil informatique qu'Adrien Mondot s'est créé sur mesure, le logiciel eMotion(1). Il s'agit d'un programme d'animation interactif, axé sur le traitement de signaux issus du monde réel. Démonstration à l'appui, le duo jongle avec les mots, les lettres, et les points qui s'affichent sur un écran noir, rebondissent puis s'envolent, poussés d'un revers de main, ou ébranlés par la vibration d'un soufflé. Comme dans *Cinématique*, l'interaction donne lieu à un mystérieux ballet entre le danseur et l'objet, le probable et l'improbable. Tout est question de perception et de combinaisons mathématiques.

Pour la compagnie, illusion et dévoile-

Page de gauche et ci-dessus/page left and above: « Cinématique ». L'Hexagone, scène nationale, Moylan 2010. © R. Lemerrier

ment ne sont pas incompatibles. La connaissance n'est en rien un frein à l'imagination – au contraire –, il apparaît que le double du réel fait intégralement partie du réel. L'imagination n'est pas la faculté de former des images, mais plutôt de les déformer. Loin de tout platonisme, la création s'ancre dans un espace imaginaire partagé dont Gaston Bachelard dit qu'il est, « dans le psychisme humain, l'expérience même de l'ouverture, l'expérience même de la nouveauté ». Pour AdrienM/ClaireB, l'imaginaire partagé se construit en connaissance et non aux dépens de la faculté de juger. Tel est le pacte qu'à travers ce triptych la compagnie signe avec le spectateur. ■

Véronique Perruchon

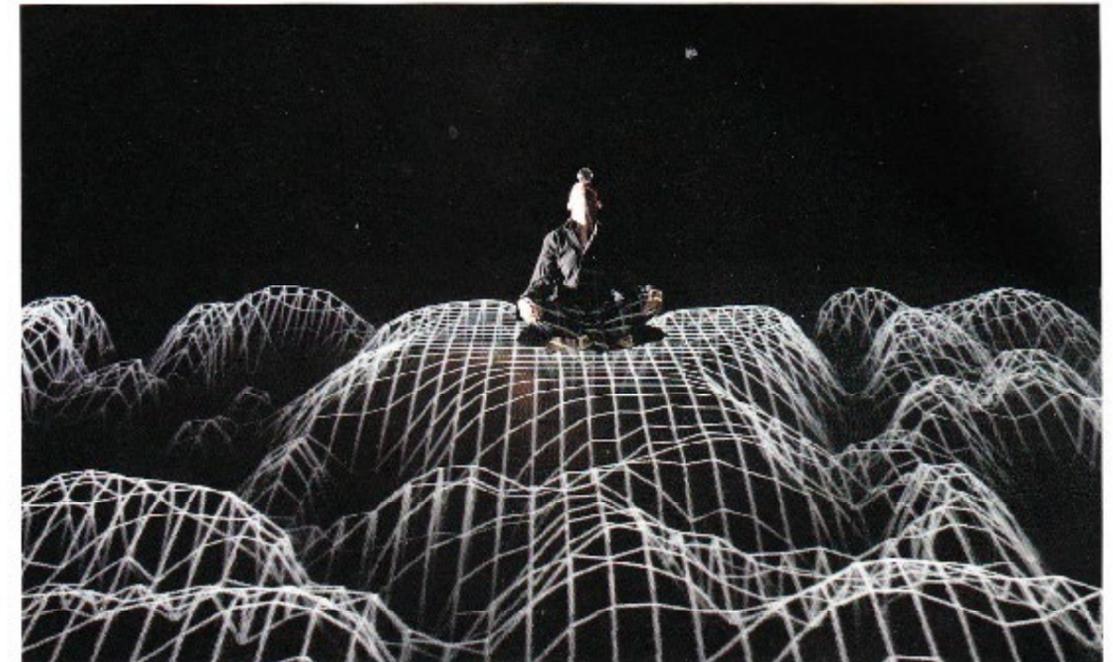
(1) Le logiciel eMotion a contribué aux créations de *Légendes* de Stéphanie Aubin, *Ciel* de Wajdi Mouawad, et *Grand Fracas issu de rien* au théâtre du Peuple de Bussang.

Associée durant trois saisons (2005-2008) au Manège de Reims - Scène nationale, la compagnie a également mené, entre 2009 et 2011, un parcours avec l'Hexagone - Scène nationale de Meylan au sein de l'Atelier Arts-Sciences.

Compagnie Adrien M/Claire B en tournée, dates et lieux : www.am-cb.net/actu/calendrier

Experimenting with movement as a vector of emotion, keeping only what is essential, letting viewers freely immerse themselves in the show: these are some of the key ideas behind *Cinématique*, a choreographic piece for which Adrien M/Claire B won the Grand Prix du Jury in the international "Danse et nouvelles technologies" competition organized by the "Bains numériques" festival in Enghein-les-Bains.

In the silence, on the bright, white stage of *Cinématique*, Adrien Mondot sits on the floor, dressed all in black. He is playing with three balls, mechanically rolling them around. Our eyes are drawn to a black box, contrasting with the stage, when Satchie dips her hands into it. The projection of a huge hand holding a pen appears on the floor. It traces a circle around the artist who is surprised and stops, looks at it, then gets up and starts a juggling demonstration, as if in defiance. The hand blackens the stage area around the circle, isolating the juggler. In the end, running out of visual arguments, this hand, which belongs to the woman dancer, tears out the sheet at the bottom of the box, crumples it up and throws it away. The stage returns to its original white. For the next hour, the two protagonists will interact in a mixture of manipulation, team spirit and rivalry. On the floor a rock appears, then another one, and so on. Encouraged by the looks given her by Mondot, who is in charge, the dancer goes from one stone to another, jumping or performing dance steps to a sound track which now accompanies the protagonists in keeping with the change of atmosphere. Mondot cunningly lays traps: all the rocks are removed, except the one she is perching on, therefore forcing her to be still. He pours a glass of water into the box, starting a shower of rain that suddenly floods the stage. Satchie is surrounded by water. A new game: when she runs her hand over the surface of the water, it ripples; when she blows, waves form. Then everything changes again: the box sinks, is carried off the stage, and the roughly treated dancer get splashed with black ink which now pursues her. Her dance leaves patches in shades of black on the floor, with a psychedelic world of black and white replacing the harmless game of the beginning. This interlude brings forth a new world in which the stage area disappears as if by magic, giving way to a virtual moving setting



made up of lines and curves, of depths and gaps. The interaction between protagonist and space, now controlled from off stage, disorients the beholder, who is irresistibly swept up in the mental landscapes inhabited by the two explorers as they jump from one precipice to another, going deep into a virtual cave. Slow motion and acceleration, suspension and fall—all the physical laws come into play in this wading dream.

ONE AND MULTIPLE

For Adrien Mondot, juggling began as an escape from his advanced studies as a computer scientist, but then his obsessive training at this new skill turned out to be a new form of confinement, when the mixture of pleasure and constraint finally opened up new paths. The combination of art and science became the keystone of the world he now shares with Claire Bardaine, who is an artist and theatrical and graphic designer. Since 2011 they have been creating a *deux*, a complementary relation that combines movement and graphics, computing and spatial construction, intuition and writing, between live performance, magic illusions, circus feats, dance and performance. Together, Mondot and Bardaine are trying to create a

form of "living digital" show. *XYZT*, the exhibition they are putting on alongside this, offers the public an interactive journey through its abstract landscapes. Viewers can follow and experience the movements of a point in space, sometimes represented by a letter (X,Y,Z,T), at either by a word or some other sign, as it explores horizontality, verticality and depth and time delays. In a space devoid of natural light, the spectator/player can in turn experience the effects of the virtual while sounding the depth of such eminently existential questions as "Is it possible to change one's vantage point? Can we think we see something where there is nothing? Is it possible to be one and multiple at the same time?" The exhibition, conceived in a progression led by questions, invites the audience to go from theory to practice and back again. In concrete terms, by simple tactile input, they can experience the effects of "kinetic sand" on a digital notepad, or try out "discreet collisions" between letters, by piling them up the way one forms a cairn with pebbles. They may fall and crumple or also rise up again, as gravity allows. The fingers can feel virtual material. Perception is affected by the simulation of a perspective on the floor,

which begins to move. The alchemy of words and perceptual experiences makes *XYZT* a world outside rational time and space, a diversion and renewal of optical illusions.

MATHEMATICAL COMBINATIONS

The company places viewers right at the heart of their work and experiments, and even reveals its secrets in a talk-cum-show called *Un point c'est tout*. As the third part of the triptych, this pedagogical moment explains to viewers the tricks and other algorithms that engender illusions thanks to the computer tool that Mondot has made for himself, his eMotion software.(1) This is an interactive animation program based on the processing of signals from the real world. Backed up by demonstrations, the duo play on words and letters and the dots that appear on a black screen rebound and then fly away, brushed off with the hand or shaken up by the vibration of a breath. As in *Cinématique*, interaction gives rise to a mysterious ballet of dancer and object, of the likely and the unlikely. It's all a matter of mathematical perceptions and combinations. For the company, illusion and disclosure are not incompatible. Knowledge is definitely not a brake on imagination—on the

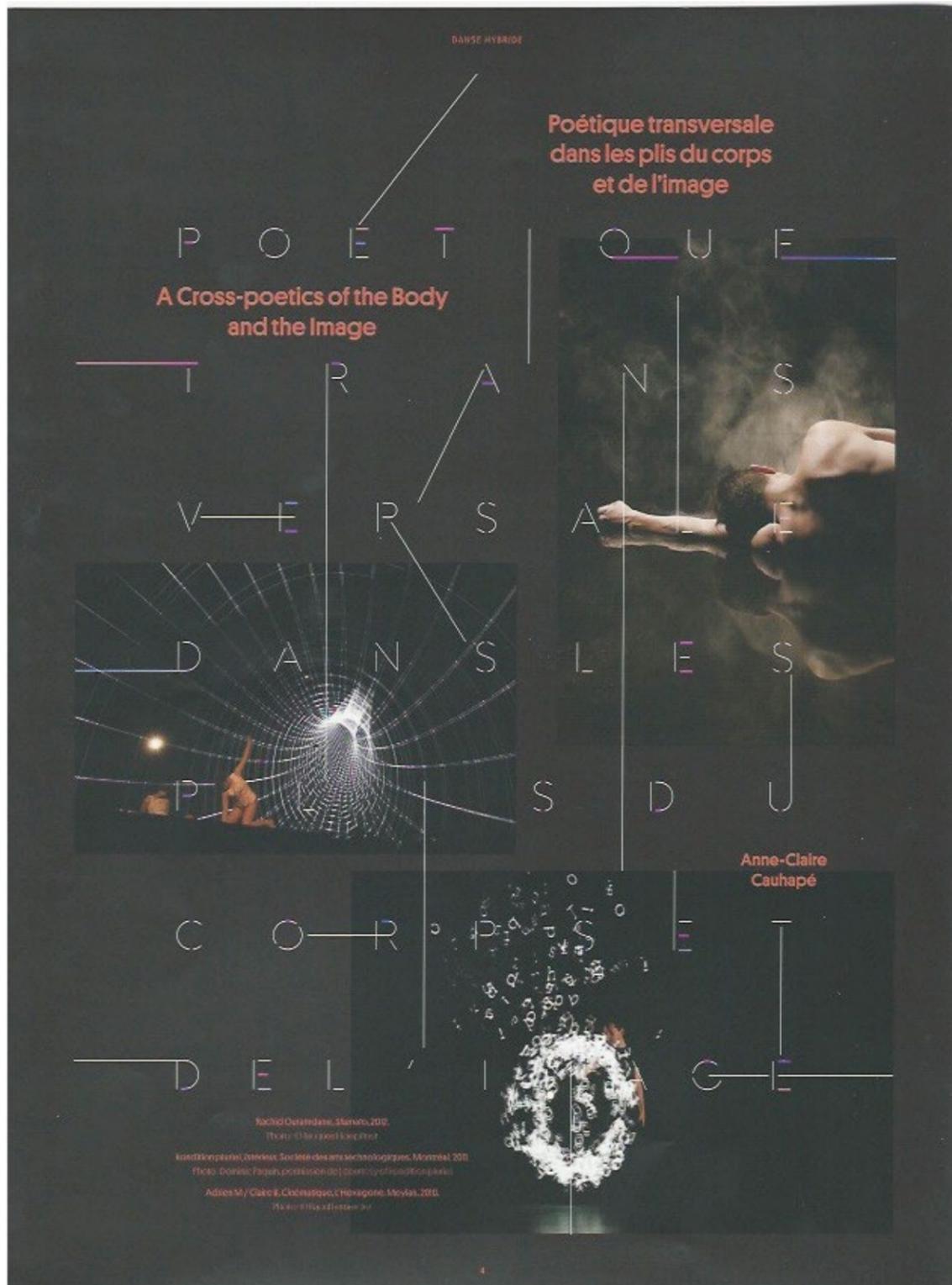
« Cinématique » - Les 5 références, Lyon, 2009. © A. Mondot

contrary, it would appear that the real's double is an integral part of the real. Imagination is no longer the faculty of forming images, but of deforming them. Far from Platonic relations, creation is grounded in a shared imaginary space that, according to Gaston Bachelard, is "in the human psyche, the very experience of openness, the very experience of newness." For AdrienM/ClaireB, the shared imaginary is constructed via the faculty of judgment and not by ignoring it. Such is the pact that the company establishes with the viewer through this triptych. ■

Véronique Perruchon
Translation, C. Perwarden

(1) The eMotion software was used to create *Légendes* by Stéphanie Aubin, *Ciel* by Wajdi Mouawad, and *Grand Fracas issu de rien* at the Théâtre du Peuple de Bussang.

The company was seasons troupe at Le Manège - Scène Nationale in Reims for three seasons (2005-8) which it followed up at L'Hexagone - Scène Nationale de Meylan between 2009 and 2011, working with the Atelier Arts-Sciences. For four details: <http://www.am-cb.net/actu/calendrier>



Rachid Ouramdane, Sfumato, 2012.
Théâtre de la Ville, Paris.

l'exposition, « Notes de mise en scène ». La labilité des terminologies critiques supposées spécifiques à chaque art nous amène à évoquer plus précisément les modalités du dialogue entre le corps et l'image tel qu'il s'opère au sein même des œuvres. Chorégraphe contemporain prolifique, Rachid Ouramdane est un représentant actif d'une telle conception élargie de la danse, selon laquelle son territoire s'étend dans celui de l'image – à moins qu'il n'en provienne ? Pour la Biennale de la danse de Lyon, en 2012, il intitule sa création *Sfumato*, du nom de la technique picturale de floutage des contours des figures, dont il reprend le principe comme mode de composition chorégraphique. Sur une scène inondée d'une brume artificielle, les limites des corps des danseurs se floutent et se diluent pour faire émerger de ces images troubles une réflexion symbolique sur le territoire et l'identité.

L'utilisation croissante des nouvelles technologies dans les productions chorégraphiques contemporaines favorise un rapprochement toujours plus étroit entre la danse et les arts visuels, en offrant la possibilité, par exemple, d'utiliser des images virtuelles en guise de dispositif scénographique spectaculaire. La pièce *Cinématique*, créée en 2010 par la compagnie Adrien M/Claire B, en est un exemple. Plus radicaux, certains artistes vont jusqu'à interroger la nécessité même de la présence de

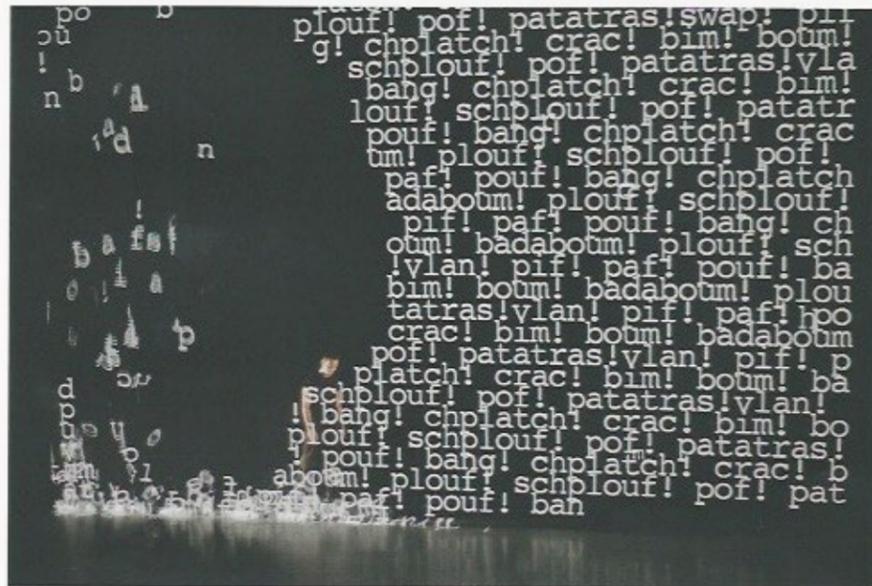
cross-analysis of two productions," titling his reflections on choreography "Notes de commissariat" (curatorial notes) and those on the exhibition "Notes de mise en scène" (directorial notes).⁴ The instability of critical terminology supposedly specific to each art form prompts us to take a closer look at the terms of the dialogue between body and image as it is articulated within the works themselves. Rachid Ouramdane, an active and prolific choreographer, exemplifies this broad conception of dance, by which the field stretches into that of the image (perhaps even issuing from it). For the 2012 Lyon Biennial, he created *Sfumato*, named after the painting technique in which outlines are blurred and which he applies to his choreographic composition. On a stage immersed in artificial fog, the indeterminate and diluted boundaries of the dancers' bodies create clouded images from which emerge symbolic reflections on territory and identity.

The growing use of new technologies in contemporary dance productions facilitates greater and closer ties between dance and the visual arts, making it possible, for instance, to use virtual images as spectacular

3. The two productions consist of *X-ement*, a piece created by choreographers Annie Vigier and Frank Ajartet and presented at the Biennale d'art contemporain de Lyon in 2007, and the group show, *La Monnaie vivante*, presented in 2006 at Micaudances, a dance centre in Paris.

4. Pierre Bal Blanc, "Une pratique liminaire," in Daniel Dobbels, *Un art indécomposable* (Paris: Éditions Micaudances, "Résidence" No. 2, 2007), 45-57.

5. www.youtube.com/watch?v=Qy7hmNOEiqU



Adrien M / Claire B. Cinématique. L'Hexagone, Montréal, 2010.
Photo: @haculaweb.com

«corps de chair». Se fait jour alors la possibilité d'une danse sans corps et, à travers elle, d'une redescription de ce qui est chorégraphique. Avec *Intérieur*, présentée à la Satosphère de la SAT de Montréal en 2011, le collectif kondition pluriel conçoit une pièce où la construction de l'espace et les corps qui y évoluent sont entièrement du domaine du virtuel. En 1999, avec 100 % polyester, *objet dansant n° (à définir)*, Christian Rizzo propose une installation plastique et chorégraphique où les sujets sont des robes suspendues dont les mouvements sont activés par des ventilateurs. Littéralement dans le pli de l'image, ici celle du tissu, le corps dansant se fait remarquer par son absence. La perception du spectateur est alors ouverte sur une autre dimension de la danse, invisible et désincarnée, celle d'une « idée dansante ». En interrogeant la définition du corps dans son rapport à l'image, la danse dévoile un potentiel inédit de diversité et se situe dans un territoire hybride, à la jonction des arts.

Si l'absence du corps et sa substitution par le virtuel heurtent la définition du champ chorégraphique, il est légitime de se demander également si une telle réversibilité de l'œuvre est un phénomène que le corps pourrait prendre en charge seul. Pour inaugurer la rétrospective au Walker, Trisha Brown réalise une performance où elle évolue sur une surface de papier posée au sol tout en y traçant divers dessins à l'aide de fusains. Ces dessins sont-ils l'empreinte des mouvements du corps, ou est-ce l'intention de dessiner qui détermine les mouvements? Cette ambiguïté de l'origine et de l'intention du geste est le motif même de la création — c'est-à-dire son sujet et sa motivation. À un certain degré d'engagement — ou de désengagement — du performeur dans son geste, il semble impossible pour le spectateur d'identifier la nature de l'action en cours selon l'horizon d'attente conventionnel. Comme maintenu dans l'infime espace de l'entre-deux, le corps en mouvement n'est plus une

stage settings. *Cinématique*, created in 2010 by the Adrien M/Claire B dance troupe, is a prime example. Some more extreme artists go so far as to question the necessity of a body of "flesh and blood." A bodiless dance thus becomes possible, and through it a re-definition of choreography. With *Intérieur*, presented at the SAT's Satosphere in Montreal in 2011, the kondition pluriel collective conceived a piece where the constructed space and the bodies moving within it are wholly virtual. In 1999, with 100% polyester, *objet dansant no (à définir)*, Christian Rizzo proposed a visual and choreographic installation whose subjects were hanging dresses that were fanned into motion; literally in the folds of the image—and fabric—the dancing body is manifest by its absence. The spectator's perception is thus opened onto another, invisible and disembodied dimension of dance, that of a "dancing idea." By interrogating the definition of the body in its relationship with the image, dance reveals an unprecedented potential for diversity, re-situating itself in a hybrid territory, at the confluence of the arts.

While the body's absence and its virtual substitution may transgress one's definition of dance, one can also legitimately ask if the body itself is able to assume such reversibility. Trisha Brown inaugurated her retrospective at the Walker with a performance in which she moves on a large paper placed on the floor while using charcoal to sketch various drawings. Do the drawings reflect the movements of the body, or is it the intention of drawing that determines the movement? This ambiguity of the origin and intention of the act is the very motif of the work, that is, its subject and motivation. At a certain degree of engagement—or disengagement—on behalf of the performer in his or her movements, it becomes impossible for the spectator to identify the nature of the current action within the bounds of conventional expectations. As if suspended in an infinitesimal interstice,

6. <http://vimeo.com/35235311>

7. www.christianrizzo.com/christian-rizzo/choregraphe/data/pdf/21-06-2010-18-26-28-100.pdf

8. www.youtube.com/watch?v=QyflmN05GJ

6. <http://vimeo.com/35235311>

7. www.associationfragile.com/christian-rizzo/chronographie/data/pdf/21-06-2010-02-08-44-100eng.pdf

THE MOVEMENT OF AIR

Création 2015 / show dance & digital arts / 60 min

Here, images are alive, and bodies have forgotten what gravity was.

This performance is a digital score screened into a plan of optical illusion, where three acrobats and a flight machine enable to touch the extraordinary.

The objective is not only to achieve a technical prowess, but even more to create a fantasizing of motion, by writing this piece with images.

Overview <http://am-cb.net/docs/AMCB-Air-Overview.pdf>

Technical Rider <http://am-cb.net/docs/AMCB-AIR-TechRider.pdf>

Trailer <http://vimeo.com/amcb/air>

Photos am-cb.net/docs/amcb-air-images.zip credits are in the files' names



Conception, artistic direction, scenography and stage setting: Claire Bardainne & Adrien Mondot / Computer design: Adrien Mondot / Choreography : Yan Raballand / Dance : Rémi Boissy, Farid Ayelem Rahmouni, Maëlle Reymond / Choreographical collaboration: Guillaume Bertrand / Original music composed and performed by : Jérémy Chartier / Light design: David Debrinay Costumes : Marina Pujadas / Set design & fly systems : Silvain Ohl, Eric Noël / Stage Management and fly systems: Arnaud Gonzalez / Light engineering, alternating: Yan Godat / Sound engineering, alternating: Christophe Sartori, Régis Estreich / Technical management: Pierre Xucla / Technical direction: Alexis Bergeron / Production and booking: Charlotte Auché, Marek Vuiton, Margaux Létang / The IT development of this show has been done thanks to Anomes and its software Millumin v2.

Production: Adrien M / Claire B / Coproductions Théâtre de L'Archipel, scène nationale de Perpignan / Le Cirque-Théâtre d'Elbeuf La Brèche, Pôle national des arts du cirque, Cherbourg-Octeville / Festival GREC, Barcelone (Spain) / Adam (Adami is a performers society that manages and develops performers rights in France and worldwide to ensure them a fair remuneration related to their skills. It also helps by financing their artistic projects.) / DICRÉAM / Fondazione RomaEuropa - Arte e Cultura (Italy) / Centre des Arts d'Enghien-les-Bains, scène conventionnée pour les écritures numériques / Maison des Arts, scène nationale de Créteil et du Val-de-Marne / Espace Jean Legendre, Théâtre de Compiègne, scène nationale de l'Oise en préfiguration / L'Odyssée, institut national des arts du mime et du geste de Périgueux / L'Hexagone, scène nationale Arts-Sciences de Meylan / Centre chorégraphique national de Créteil et du Val-de-Marne / Cie Kâfig, dans le cadre de l'Accueil Studio / Supports : Le Toboggan, scène conventionnée de Décines / Les Subsistances, Lyon / Thanks to the CND Lyon / Rhône-Alpes.

Best excerpts

« The overall effect is dizzying, and in many ways enhances the dancer's work instead of looking like a gimmick added as an afterthought. A great marriage of physical performance and digital special effects.»

Christopher Jobson, Colossal, November 11, 2015

« (...) collaborators Rémi Boissy, Farid-Ayelem Rahmouni, and Maëlle Reymond manipulate tornadoes, columns of smoke, and lively geometric shapes in real time. Unlike normal projection mapping, which relies heavily on pre-planning a show to fit every contour and crevice of a surface, Adrien M and Claire B let shapes and patterns emerge in response to the people on stage. Plus the dancers move to the rhythm of live music, adding one more layer of irreplicable humanity to the show.»

Beckett Mufson, The Creators project, November 11, 2015

Colossal

By Christopher Jobson

November 11, 2015



The Movement of Air: A New Dance Performance Incorporating Interactive Digital Projection from Adrien M & Claire B

Artist duo Adrien M & Claire B have lifted the curtain on their latest acrobatic dance performance utilizing digital projection titled The Movement of Air. Seen in this video is a handful of moments taken from an hour-long piece performed in France last month by a trio dancers. Unlike more common uses of digital project mapping where a recorded animation or scene is projected in a space, Adrien M & Claire B instead utilize fully interactive "scenes" that respond to human interaction. Nothing you see on the set is animated beforehand.

"This 'living light' is produced by video projectors and generated in real time by a set of algorithms," Adrien shares with us. "It is a mix of control room operated human interventions and onstage data sensors that outlines a precise writing of motions and generative behaviors. Thus, the images are never pre-recorded for a rigid show on an imposed rhythm: on the contrary, they breathe and move with the dancers and organize a new space for them to explore."

The overall effect is dizzying, and in many ways enhances the dancer's work instead of looking like a gimmick added as an afterthought. A great marriage of physical performance and digital special effects. You can watch several earlier interactive creations by Adrien & Claire here on Colossal including Pixel and Kinetic Sand.

<http://www.thisiscolossal.com/2015/11/movement-of-air-dance/>

The Creators'project

By Beckett Mufson

November 11, 2015



Floating Dancers Whirl in a Sea of Light

Modern dance goes 3D in a reactive projection-mapped performance by bleeding edge multimedia choreographers Adrien M and Claire B. The creative duo with a habit of bending our perceptions of dance just released a video spot for The Movement of Air, performed last month in France. Dancers hang from the ceiling, manipulating the reactive visuals behind them their gestures while a video artist guides the show through each animation.

Instead of the martial arts-like moves that that stunned us in Hakanai earlier this year, collaborators Rémi Boissy, Farid-Ayelem Rahmouni, and Maëlle Reymond manipulate tornadoes, columns of smoke, and lively geometric shapes in real time. Unlike normal projection mapping, which relies heavily on pre-planning a show to fit every contour and crevice of a surface, Adrien M and Claire B let shapes and patterns emerge in response to the people on stage. Plus the dancers move to the rhythm of live music, adding one more layer of irreplicable humanity to the show.

Their brand of performance is part of a larger trend toward reactive sensors bringing projection mapping out of its infant stages. Japanese artist Omote used facial tracking tech to map reactive light «make-up» onto his subjects. Montreal's Maotik used a balloon to map stunning shapes onto the Society of Art and Technology's massive observation dome. Back in 2012, Chris Milk used a similar concept to create The Treachery of Sanctuary, which turns onlookers into a shadowy winged beast—then lets them fly away by flapping their arms. Rather than feeling like artists experimenting with new tech for the sake of experimentation, these projects feel like they belong to auteurs savvily using the tools that exist to express themselves.

The Creators Project spoke to Adrien M and Claire B via email about their new work:

The Creators Project: When was this video captured? What was the venue and story behind The Movement of Air performance in France?

Adrien M & Claire B: Most of the video was captured in the beautiful Théâtre de l'Archipel, in Perpignan for the Premiere on the 7th of October, but some view are also been shot last week from the Hexagone Theater, scène nationale Art-Science of Meylan (in the Grenoble area).

We have been working on the project for 2 years, with around 4 months of rehearsal on stage, in the theaters co-producers.

At the beginning, there is a dream: to make the float around space, and join the images in the air.

Then we started to search technical issues for mechanic suspensions for bodies, and fluids movement for graphic objects.

We have also built a strong amount of references and stories about the air imaginary, to build a show with a language based on the combination of live video images, bodies in motion and live music.

Can you describe the technical setup behind the project in your own words?

The set is inhabited by a 3 face structure: two vertical panels of white gauze and a white dance oor are asymmetrically combined to create an immersive projection system. This « living light » is produced by video projectors and generated in real time by a set of algorithms. It is a mix of control room operated human interventions and onstage sensors data that outlines a precise writing of motions and generative behaviors. They are generated according to physical models and therefore remind everyone of their own real life experience and imaginary of motion.

What is the impact you hope or expect to have on the audience?

More generally, we want to transmit a warm and soft feeling of the technology, that can help to embody poetic, magic, and sensitive dreams. Our quest is a motion-driven onirism. We want people to feel like they dream eyes wide open, share a collective mirage.

What was the biggest challenge you overcame in making The Movement of Air?

We changed our workflow with a new software architecture based on the upcoming software Millumin 2 . It's a very exciting move : we have been working for almost ten years with our own custom made software eMotion, and now with the wonderful team of Anome we can imagine how we will work for the next decade! It was a big challenge because the app was in early beta, and we needed to anticipate the final result a lot.

What does the title mean?

It's about the air imaginary: lightness, heaviness, weightlessness, verticality, suspension, fall, illusion, dematerialization, inside out, upside down, cloud, wind, breathing... It's about making the invisible visible. The images make perceptible air, sometimes set in motion by the movement of the dancers, sometimes moving their bodies.

And the dream of flying is always a kind of a liberty quest...

<http://thecreatorsproject.vice.com/blog/floating-dancers-whirl-in-a-sea-of-light>



PROJECT SHOWCASE – LE MOUVEMENT DE L’AIR

Le mouvement de l'air is the latest masterpiece of French artists Adrien M / Claire B, a performance with acrobatic and digital choreography combined with modern and generative graphics.

Adrien was so kind to tell us some information about the technical details, and how they combined different softwares and technologies in this stunning performance:

Introduction

We have discovered Vezér 2 years ago, we were really interested in things like Iannix, but it wasn't easy to insert it in our workflow. We are developing our own sets of tools based on eMotion since 2006. eMotion is an experimental physically based animation system, aimed to build realtime performance. In this new project called "The movement of air" we inaugurated a new workflow and software pipeline.

Software architecture

The toolchain is: eMotion – Millumin2 – Vezér – Quartz Composer

eMotion is the conductor, it drive all the scene of the show, and distribute focus to the other applications or compositions. It provides some realtime animation & rendering also, mostly for the materials at the beginning of the performance : mass- spring, tornado, particles. Millumin 2 is an important evolution of the mapping software. It's a tool that manages video on stage for theaters, video mappings and interactive installations – See more at: <http://millumin.com/#sthash.OIBUy1Q.dpuf>. This new version is modular and the wonderful team behind it allowed and helped us to build custom plug-in to use new physical models (soft bodies, 3D objects collision, etc).

All the parameters of the plug-in are automatically available via an OSC API. The mapping is made with a 2000 x 2000 x 60fps Syphon texture .

The different states of mapping are triggered with eMotion.

Quartz Composer : it's an old app for building simple graphical algorithm and materials. We still use it for simple purpose. The composition are interpreted inside eMotion, and input port are also automatically mapped with an OSC API, avoiding a few bugs in Apple QC's OSC implementation.

Vezér is used for writing the variation of physicals parameters. It's a "micro" writing (opposite to a macro writing : an other level of abstraction, that is for exemple the order of the scene).

Some Vezér comps are very simple, like a simple fade, but others have a lots of tracks, including the lights. Its a very useful tool to graphically set up the varying lights with the video. Vezér also sends feedback information to the iPad that control the show (with TouchOSC).

Hardware architecture

Everything is done with a simple Hackintosh, with a previous gen graphic card, all is running on 10.9.5 (there's too much bugs with post mavericks graphics drivers). We use hacked beamers that make only black and white images but with twice the lumens (Thanks to Elliott Woods and Joanie Lemercier).

Our way of working together

Claire Bardainne is a graphist and stage designer. I'm a coder and a juggler.

Vezér is a tool that allow Claire to manipulate and write the scene, all is about which parameter we define, and how she can write the variation of this parameter to tell a story. It this way Vezér is an important link in our work : it allow us to better work together.

We work a lot with improvisation.

Recording OSC is a way to keep tracks on theses improvisations, and building the scenes of the piece.

<http://imimot.com/blog/project-showcase-le-mouvement-de-lair/>

PIXEL

Creation 2014 Show dance & digital arts / 1h10

Adrien M / Claire B & Mourad Merzouki, CCN de Créteil et du Val-De-Marne / Compagnie Käfig

A visual environment between the virtual and the material. A work on illusion combining energy and poetry, fiction and technical prowess, hip hop and circus, that creates a show at the crossroads of arts and at the crossroads of both Adrien M / Claire B's and Mourad Merzouki's worlds.

Booking : CCN de Créteil et du Val-De-Marne



Artistic direction and choréography Mourad Merzouki

Concept Mourad Merzouki & Adrien M / Claire B

Digital creation Adrien Mondot & Claire Bardainne

Original music Armand Amar / **Assistant of the choreographer** Marjorie Hannoteaux / **Dancers** Rémi Autechaud Dit Rms, Kader Belmoktar, Marc Brillant, Elodie Chan, Aurélien Chareyron, Yvener Guillaume, Amélie Jousseau, Ludovic Lacroix, Xuan Le, Steven Valade, Médésséganvi Yetongnon Dit Swing / **Light design** Yoann Tivoli, with De Nicolas Faucheux / **Scenography** Benjamin Lebreton / **Costumes** Pascale Robin, with De Marie Grammatico

Production Centre Chorégraphique National de Créteil et du Val-de-Marne / Compagnie Käfig **Coproduction** Espace Albert Camus de Bron, MAC de Créteil

Best excerpts

« (...) the virtual projections are not mere stage effects, but partners for the performers, who navigate and negotiate the poetic digital terrain in a suspended reality that feels resonant with contemporary life. "Pixel" offers a tantalizing glimpse of the exciting possibilities of interactive performance.»

Kristin Hohenadel, Slate, January 5, 2015

«A Thrilling Marriage of Live Dancers and Digital Artistry That Reinvents the 21st-Century Notion of Performance Art».

Kristin Hohenadel, Slate, December 29, 2015

«In this latest spectacle, dancers spin inside virtual rings; they hold umbrellas that shield them from pixelated rainfall. At its best, the distinction between the physical and digital evaporates entirely.»

Kyle Vanhemert, Wired, December 24, 2014

«In some ways, this is what dance has always done: using the human body to give life to empty space. Mondot and Bardainne are merely taking advantage of the most recent technology to enhance their vision, creating a spectacular fusion of physical and virtual spaces.»

Sophie Weiner, Co.Design, December 18, 2014

'Pixel': five dance lessons

'Pixel', a show that transforms notions of time, space and movement, illuminated the stage of la Maison de la Danse in Mourad Merzouki's native Lyon.

A French choreographer and the founder of 'Compagnie Käfig' together with digital artists Adrien Mondot and Claire Bardainne created a performance that subtly intermingles a theatre play with the light show of a rock concert and something close to a black-and-white silent film.

Merzouki explains that he wanted "a synthetic world where the body of a dancer meets and talks with a digital projection." Pixel goes far beyond that; it unobtrusively offers a new philosophy of dance.

- Why worry about the size of a stage if it can be visually widened with the help of ... light! The world of Pixel is so elastic it closely plays along with every movement of the dancers. There is nothing that can't happen on the stage: we see walls grow, the floor crack and waves roll.
- The stage becomes a melting pot of styles, where Tecktonik is followed by acrobatics with a hula-hoop, while classic hip-hop coexists peacefully with roller skating or contemporary dance.
- Scenery is obsolete. In the world of Pixel, the light draws the rain, while constellations are assembled from small 'pixels' scattered on the floor. Throughout the show dancers struggle through the storm, jump over rocks and smash grids. It all looks so real that, in defiance of our own senses, we do not expect to find a clean and empty stage at the end of the show.
- Music intertwines with dance in such a way that it stays unnoticed until the moment its steep acceleration indicates a scene change.
- The last (but not least) thing Merzouki teaches us about dance is not to follow any rules, but to create exceptions.

<http://www.euronews.com/2015/01/22/pixel-5-dance-lessons-from-mourad-merzouki/>

Pixel: Dancing Digital

Hip Hop Dance and Digital Art Collide in Adrien Mondot, Claire Bardainne and Mourad Merzouki Collaboration.

As creative's who have been working for several years in the areas of live dance & performance mixed with digital arts, the exact job titles of duo Adrien Mondot & Claire Bardainne is hard to define. However, 'visual artists' might be a sufficient catchall term, considering their past works such as Cinematique (2010), Hakanai (2013), and XYZT.

In their 2014 collaboration with choreographer and Mourad Merzouki, Adrien and Claire managed to merge the movement and bodies of hip hop dancers, with a lively, dynamic digital environment. They did this with the use of an app they've developed themselves, called eMotion. It creates interactions between graphical objects and real world information, working as an editor that allows you to define a graphic world composed of objects (like points, lines, images, videos), to specify how they move.

'We are currently working on a new show with flying dancers meeting images in the air!' Adrien revealed to us. 'It will be finished in October 2015, and it uses a new secret software!'

Although the pair is busy with a new installation based on Pepper's Ghost optical illusion, as well as continually developing their software tools, we've managed to pin them down for a quick chat:

The Plus: Whose idea was Pixel?

Adrien Mondot & Claire Bardainne: The idea to mix our work with Hip-hop dance came when we met Mourad Merzouki: optical illusion is a principle we share. Lots of the ideas were already in our previous performances, but we had the feeling that revisiting them with Hip-Hop energy could bring everything to a new level.

TP: Could you tell us about the creative steps on your part of the project?

AM & CB: First we have chose to use projections on transparent screen (made with tulle) and ground, because this two axis give a great way to build space illusions and anamorphosis.

The second parameter is the interactive digital environment : how the body of the dancers enters the picture, how to marry up digital and material, organizing coincidences. We never put sensors on the body. We are controlling with our hands (with iPads, Leap motion and wacom tablets) the digital materials. We work with high tech tools in a sensitive, handcrafted way. In short, we play puppeteers!

TP: What was the main challenge?

AM & CB: To work with multiple dancers at the same time and to find the way to interact with them.

There are several layers of interaction in some scenes: for example the sounds make some visual actions and the body of the dancers make other actions.

<http://www.thepluspaper.com/2015/01/16/pixel-dancing-digital/>

Watch these dancers interact with digital imagery and be awed

Perhaps the trippiest thing I've seen in the arts recently is a performance piece called "Pixel" by the French dance company Adrien M / Claire B., in which dancers interact with digital imagery.

The choreography is a blend between modern dance, ballet and hip hop, and by itself serves as an effective mind-bleep. Check out what happens at the beginning of a number titled "Cinematique." Two dancers create some serious optical illusions with nothing but their hands, a small glass sphere and extremely innovative choreography.

If they can do that with the bare basics, imagine what happens when they throw computer-generated interactive art into the mix. Apparently, anything at all can happen. The results appear to defy nature. Dancers hold umbrellas to shield themselves from virtual rains-torms, leap between virtual peaks and valleys, swim through virtual water and back away from a virtual floor collapsing in front of them.

Even without this new technology twist, modern dance can be exciting and limitless in possibility when it's done well, for example by the likes of renowned Alvin Ailey American Dance Company or Nederlands Dans Theater. Adrien M / Claire B. ups the game by adding the extra element that has you wondering how the dancers stay on their feet at times, with swirling, three-dimensional cyberscapes almost gobbling them up and hurtling around them.

According to Wired, the company uses technology called eMotion that "lets them easily craft virtual scenes that behave with realistic physics." All good, except it wouldn't work if the dancers weren't so skilled and the choreography spot-on.

<http://techgenmag.com/2015/01/watch-dancers-interact-digital-imagery-awed/>



This Digital-Era Performance Choreographs Live Dancers With Projected Imagery

Filming the ephemeral art of dance is notoriously difficult. But video of a new dance piece created by French choreographer Mourad Merzouki and digital designers Adrien Mondot and Claire Bardainne of Adrien M / Claire B is a thrill in itself to watch. "Pixel" premiered in November in France and is currently on tour, with a string of U.S. performances starting next month.

Merzouki, whose influences include hip-hop and circuses, says in a project description that the idea for "Pixel" came about when a meeting with the digital designers left him with "the sensation that I no longer knew how to distinguish reality from the virtual world, and very quickly I had the desire to exploit these new technologies with and for dance."

The first experiments with dance and interactive video were "vertiginous" for the dancers, he says, adding that the challenge was to find a subtle balance between the disparate worlds of live dance performance and digital art and technology so that one didn't overshadow the other. "We wanted to start a conversation about the synthesis between digital projection and the real body of the dancer," Merzouki says.

The video below features excerpts of the 70-minute show. It's the interaction between dancers and technology that makes it so fresh and captivating to watch; the virtual projections are not mere stage effects, but partners for the performers, who navigate and negotiate the poetic digital terrain in a suspended reality that feels resonant with contemporary life. "Pixel" offers a tantalizing glimpse of the exciting possibilities of interactive performance.

http://www.slate.com/blogs/the_eye/2015/01/05/pixel_by_mourad_merzouki_adrien_mondot_and_claire_bardainne_is_a_thrilling.html

A High-Tech Dance Performance Melds Human Bodies With Code

If you're a lover of contemporary dance or sophisticated 3-D projection mapping, I've got just the holiday gift for you! Oh, you're neither? You'll still probably like it anyway.

"Pixel" is the latest from Adrien M / Claire B, a French dance company specializing in cutting-edge physical-digital performance. The group's choreography extends beyond its dancers—by projecting light onto the stage and backdrop behind it, the company creates dynamic virtual worlds that respond to and interact with the people among them. In this latest spectacle, dancers spin inside virtual rings; they hold umbrellas that shield them from pixelated rainfall. At its best, the distinction between the physical and digital evaporates entirely.

Adrien Mondot and Claire Bardainne have been exploring the intersection of projection mapping and dance since 2004. Their efforts have become increasingly complex, thanks in part to a custom tool called eMotion that lets them easily craft virtual scenes that behave with realistic physics. The approach has started seeping into the mainstream, too—Beyoncé's performance at the 2011 Billboard Music Awards, for one example, used similar techniques to striking effect. Just think how good your holiday party running man would've looked if your company had invested in an elaborate projection rig.

But even for the professionals, the approach opens new frontiers. Digital environments can come alive in ways physical sets cannot. Still, despite whatever the company dreams up, their work is constrained by the technology itself. When someone recently asked Bardainne what she wanted most for a performance, if anything were possible, she answered without hesitating: to be able to project in daylight.

<http://www.wired.com/2014/12/high-tech-dance-performance-melds-human-bodies-code/>

HAKANAI

Creation 2013 Dance performance & digital arts / 40 min

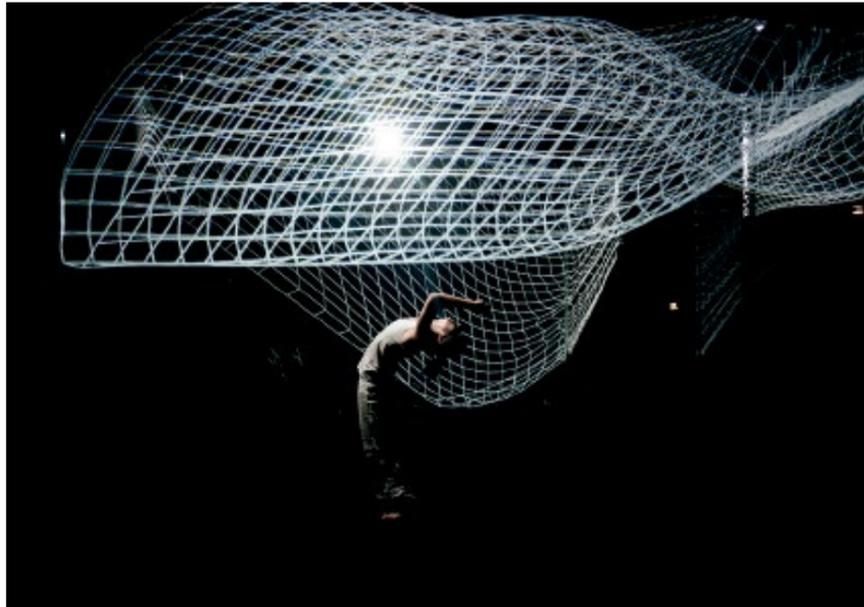
Hakanaï is a solo choreographic performance that unfolds through a series of images in motion. In Japanese Hakanaï denotes that which is temporary and fragile, evanescent and transient, and in this case something set between dreams and reality. While widely associated with nature, the term is now often used to elicit an intangible aspect of the human condition and its precariousness. It encompasses two elements: that concerning the human being as well as that related to dreams. This symbolic relationship is the foundation of the dance composition in which a dancer gives life to a space somewhere between the borders of imagination and reality.

Overview <http://am-cb.net/docs/AMCB-HKN-Overview.pdf>

Trailer <http://www.vimeo.com/amcb/hakanai>

Technical Rider <http://am-cb.net/docs/AMCB-HKN-TechnicalRider.pdf>

Photos <http://www.am-cb.net/docs/amcb-hkn-images.zip> credits are in the files' names



Composed and Directed by Adrien Mondot & Claire Bardainne / Dance (alternating) Akiko Kajihara, Satchie Noro, Virginie Barjonet, Francesca Ziviani / Digital Interpretation (alternating) Claire Bardainne, Jérémy Chartier, Loïs Drouglazet, Rodolphe Martin / Sound Design Christophe Sartori, Loïs Drouglazet / Sound Interpretation (alternating) Christophe Sartori, Loïs Drouglazet, Jérémy Chartier, Pierre Xucla / Set Design Martin Gautron, Vincent Perreux / Digital Toolset Loïs Drouglazet / Light Design Jérémy Chartier
Outside Viewer Charlotte Farcet / Technical Director Alexis Bergeron / Administration Marek Vuiton / Booking Charlotte Auché / Production assistant Margaux Létang
Produced by Adrien M / Claire B / Co-productions, Funding & Support : Les Subsistances, Lyon / Centre Pompidou-Metz / La Ferme du Buisson, Scène nationale de Marne-la-Vallée, Noisiel / Hexagone Scène Nationale Arts Sciences – Meylan / Les Champs Libres, Rennes / Centre des Arts, Enghien / Maison de la Culture de Nevers / City of Lille / DICRéAM
Photos © Romain Etienne / Item

Best excerpts

«You can go online to see excerpts from French artists Adrien Mondot and Claire Bardainne's groundbreaking meld of dance and the digital. But nothing beats experiencing their three-dimensional "cube" and its galaxy of motion-activated lights live.»

Janet Smith, The Georgia Straight, August 14, 2015

«Mondot and Bardainne's pieces are resolutely humanist, with human beings at the center and an optimistic view of the technology that is changing our lives at an ever-increasing pace. Their digital universe is not an angry machine. Instead, it is lovely, responsive, and sometimes unabashedly silly. In one of their pieces, clouds of light become inanimate dancers that dive and whirl around a drummer who is banging furiously on his drum set, like primitive man warding off the apocalypse and having a great time doing it. The work is at once provocative and witty.»

Stephanie Woodard, Dance Informa, March 25, 2015

The Georgia Straight

By Janet Smith

August 14, 2015



Hakanai a true dance hybrid

An Adrien M/Claire B production. Presented by MOCO'15 (International workshop on Movement and Computing) and the International Symposium on Electronic Art. At Studio T at SFU Woodward's in the Goldcorp Centre for the Arts.

You can go online to see excerpts from French artists Adrien Mondot and Claire Bardainne's groundbreaking meld of dance and the digital. But nothing beats experiencing their three-dimensional "cube" and its galaxy of motion-activated lights live.

In the darkened Studio T theatre, visitors sat on three sides of the ethereal cube, made of transparent screen. White lights and shapes danced on the darkened box, surrounding serene solo dancer Akiko Kajihara with a blizzard of letters and symbols. At times, the patterns looked like the bars of a prison, a glowing grid, endless constellations, or even a pelting rainstorm.

Where the piece really found flight was when serene dancer Akiko Kajihara would "move" the light patterns. She pulled aside the grid into folds, like a voluminous curtain, and twirled it above her like a giant fishing net; created rippling waves by throwing her hands at a criss-crossing matrix, turning its sharp lines into liquid; and she gathered the letters and symbols into a grand vortex with a swish of her arms.

The mood of the piece ranged from spine-tinglingly haunting, with spare, echoey guitar strumming, to stark and hard-lined, with a roof-shaking beat pulsing while bars flashed up and over the dancer. Kajihara's trick was being able to ground the work in human emotion amid the digitalized lights, running the gamut from joy to Zen-like peace.

The mood in the audience, on the other hand, was mostly one of awe—especially when viewers were allowed, after the show, to enter the cube in groups of 10 to immerse themselves in the lights and make puddles and holes appear and disappear amid the walls' liquid constellation.

The implications of the software are immense: in many ways, Hakanai reads as more of an experiment to show audiences the variety of effects provided by the new digital ability than a fully realized piece. In Vancouver, we are used to pieces integrating the digital/projected realm with the visual—work by Animals of Distinction, Sara Coffin, and 604 Collective come to mind—but rarely have we seen this kind of symbiosis.

There is something extremely exciting about a piece that can so seamlessly meld the real with the virtual and the artistic with the technological. It's also a true hybrid of dance with installation art and the choreography rarely gets lost amid the spectacular light show. At its best moments, the piece reaches an almost cosmic, out-of-body transcendence, the effect heightened, no doubt, by the white points of lights' similarity to stars.

Mostly though, Hakanai feels like the beginning of something—a realm in its infancy that we are only starting to explore but that opens whole new universes of choreography.

<https://www.straight.com/arts/509206/hakanai-true-dance-hybrid>

Vancouver Presents

By Andrea Loewen

August 14, 2015



Dance review: Hakanai is deceptively simple

In Hakanai, deceptive simplicity is the rule.

Everything about the production seems uncomplicated: the set is a screened-in cube surrounded by four pools of light. "The only other light comes from projectors sending basic, black and white images drifting across the screen. The lone dancer (Akiko Kajihara) wears a simple white costume. Her movements are slow, smooth, and quiet.

On the surface, it is incredibly simple, and yet there is so much at play in Hakanai.

First, the technology. Hakanai is a part of MOCO, an international workshop on movement and computing held at SFU Woodward's. The projections that move across the screen are actually influenced and at times controlled by the movements of Kajihara. The moment she enters the cube, the projections shift and respond – they are a performer all on their own, referred to in the program as a "Digital Performer". The final stage of the production is an interactive art installation – once Kajihara has left the stage, the Digital Performer remains and audience can enter and interact with the projections as well.

With themes of computing, movement, and dreams, Hakanai seems to reflect our relationship with personal technologies in general. When Kajihara enters the cube she first moves carefully, shaping and molding the world around her with the same gentleness and reverence that many of us find in ourselves when we meet a new and astounding technology.

Quickly she embraces the power and creativity available to her, transforming her world into something beautiful and wondrous, as she dances with the projected light as if it were a scarf in the wind. Of course, just as our encounters with technology, the dynamic quickly shifts from something beautiful that adds wonder to life to something daunting and even oppressive. Ultimately the dance is not just between her and the light, but between her control and being controlled.

Overall the design and execution was stunning, but there were times that the technology seemed to fall just short of my hopes. This is part of the danger of working with a new technology in performance: our imaginations quickly move beyond their capabilities. In this case, the images seemed to only be able to respond to larger, more dramatic movements, while Kajihara had some lovely intricate movements in her extremities that I longed to see reflected in the projections.

The only other place Hakanai was lacking was in its slightly prolonged explorations of single images or moments. There were times when the performance dragged somewhat, although Kajihara's incredibly skilled movements are certainly worth the minor lags.

<http://vancouverpresents.com/dance/dance-review-hakanai-is-deceptively-simple/> Page 1 sur 3

The Creators project

By Jordan Backus

March 30, 2015



Dancer Bends Light in Stunning Projection-Mapped Performance

Inside a cube fashioned from translucent veils, a dancer takes a visual journey into a 3D space between dreams and reality. Hakanai is a digital solo performance from Adrien M / Claire B (<http://www.am-cb.net/>) that made its debut at BAM's Fishman Theatre on March 17, 2015. The choreographed performance installation combines video projection mapping, CGI, and sensors to dynamically respond to the movements and proximity of its performer. Its visuals and sounds are generated and animated live, offering a uniquely different performance for each and every iteration.

Its appeal lies in the one-on-one exchange that takes place between performer and complex programming. Though Mondot and Bardainne, who in the past set a performance of 11 breakdancers against a digital backdrop (<http://thecreatorsproject.vice.com/blog/watch-dancers-wander-through-a-digital-dream-world>), often mine theoretical and mathematical sources for inspiration for their work, they rely on the empirical study of the world around them as their guide.

We spoke to the artistic duo about the visual inspirations and computational approaches they took to Hakanai, as well as their thoughts on bridging the gap between technology and art.

The Creators Project: I was particularly excited by the technology and its non-traditional display. Do you mind explaining the techniques behind the computation?

Adrien Mondot (AM): We have developed a software—since 2006—about the motion of objects, based on physics models. I am a juggler, was a juggler. I still juggle... Sometimes. I was inspired the way a ball moves in air, how when an object has mass you can apply certain forces to it. So, I developed a software called eMotion—which you can download on our website. The purpose of this project is to construct interaction between virtual objects and real data...

Claire Bardainne (CB): And to create interaction we use sensors, graphic tablets, and controllers to manipulate the images while observing the dancers. So, it's like a puppetry, a digital puppetry.

AM: We believe that sensors cannot sense everything. Sensors lack imagination. And we think that mixing sensors and human interaction, like puppetry, is a good way to make things more lively... more, well, sensitive...

CB: Always in an un-crafted way. There is always a human touch. Seeing and moving.

It's generative...

CB: Everything is generated and animated in real time. No recorded video. No, everything is live.

It presents a traditional space between something physical, like juggling, and programming. No?

AM: It's about how you have an interaction with a real object... Wait, let me show you!

[Mondot runs off.]

CB: He will show you! He started coding the software we work with because he wanted to juggle digital objects in the same sensitive way that he was juggling [balls].

[Mondot returns with a translucent, acrylic Dubé juggling ball.]

AM: This is juggling!

[He tosses and turns the ball elegantly between gesticulations.]

AM: As you can see, we have interaction between me and the ball. I want to—when we manipulate virtual things—I want to have the same intuition about how things move.

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CB: And we also like optical illusions. We like this sensation of reality, but its virtuality. You don't know if it's real or not. We like to manipulate reality.

AM: We like to make images go out of the frame.

CB: We like to make images into environments. They're not normal images or video—they are living partners.

Can you speak about the content and form? What does the word "Hakanai" mean to this piece?

CB: At the beginning it's a word. Hakanai. It's a Japanese old word, which denotes ephemeral, transitory, fragile, and everything you cannot catch. It's the union of the human being and her dreams. It's a show made of haikus that try to explain that word.

AM: We discovered this world by chance! There is no French word, no English word, for the same feeling as Hakanai. From the very natural, elegant physicality of the generated visuals, I see the analogies to nature and science. Do you mind shedding some light on your visual inspirations?

AM: We take our inspiration from nature. We observe a lot how things move in the world, how a leaf of a tree can fall in the autumn...

CB: Or a snowflake in winter, or spiderwebs... or synapses.

AM: The process is at first observing. After remodeling. Trying to find a mathematical equation on a physics level at the right approach.

CB: And then write with the imagination of motion. Because the motion gives emotion. and we try to write shows with this "imaginary." With these feelings.

AM: For example, if we make, uh, if we take a world and we make it full as if it was the leaf of a tree, the audience will see the world which will have a signification—it is the role of the world to have a signification—but it will see also the emotion of a falling leaf.

Replicating that computation must not be easy. About how long does it take you for a production such as Hakanai?

CB: Two months, but two years!

AM: Three months, and two years!

CB: Many years of developing software and many years practicing.

What informed your decision to create a square, cube-like enclosure for your dancer? The stage design seems highly motivated.

At first it was an installation. An interactive installation included in an exhibition of ten pieces. And we wanted to do a performance for that cube because it's really immersive. The audience all around is really inside the show, feels like the show were inside [the cube]. And to give, also, the opportunity to interact afterwards is really important to us. We like this idea, to open the space of the show, the stage for interaction.

You bridge the gap between art and technology very gracefully. Do you consider yourself artists or engineers?

CB: For us there is no gap. Art and technology: they are the same thing. We think that rationality and sensibility can be two faces of one thing. And also virtuality and reality are two faces of one thing. This is our reality.

AM: Yes... we like to build things with science. But science is not the goal.

http://thecreatorsproject.vice.com/blog/dancer-bends-light-in-stunning-projection-mapped-performance?utm_source=tcfbus

Dance Informa

By Stephanie Woodard

March 25, 2015



Leaping into the Digital Future

Dancers these days are enjoying an ever-enlarging toy box of intriguing digital playthings as designers develop sensors that can be embedded in pointe shoes, clipped to tunics, implanted in headgear, and tucked up tutus. These allow performers to interact with software, trigger lights and sound, create computer-screen calligraphies, and more.

Chinese researchers imagine a classroom application. They claim that sensors in dance shoes can determine whether the dancer's technique is up to standard—relieving teachers of this chore. Choreographers and software designers are flooding stages with digital projections, making them look like 3-D computer screens. Swirling, pulsing virtual environments surround performers in works like those from dance company Chunky Move in Australia, Japanese dancer Yoko Ando, and digital artists Adrien M/Claire B in France.

In March, the French duo, Adrien Mondot and Claire Bardainne, brought their elegant, masterful 2013 piece *Hakanaï* to the Brooklyn Academy of Music. Bardainne is a graphic designer, and Mondot is an artist and computer scientist. Importantly, Mondot is also a juggler, said Bardainne: "That means he understands movement."

Akiko Kajihara, their dance collaborator for this work, said that *hakanaï* is a very old Japanese word, used historically by poets. Made of two characters—meaning "man" and "dream"—it evokes all that is fleeting and fragile.

An audience seated in the round in BAM's Fishman Space watched as Kajihara, in a simple white long-sleeved shirt and trousers, explored *Hakanaï*'s ephemeral world. The set was an ever-mutating array of white lines, grids, letters, and numbers projected on tulle stretched over the walls of a cubical frame.

Kajihara entered the cube via an opening on one side and began to move. She turned, rolled, and swept her arms along the transparent walls. An overhead sensor picked up her gestures and caused the digital forms to respond. They rose, fell, gathered, and dispersed on the tulle scrim and flickered across the faces of surrounding audience members, making them part of the spectacle.

Simultaneously, Bardainne used a tablet computer to react to the dance and manipulate the projections in additional ways, a process she calls "digital puppetry." Mondot explained why they added this second facet to the digital-human interaction. "The human eyes and brain are acute sensors, while the computer is effective at automating what the human perceives," he said. The result, added Bardainne, is a union of body, mind, and machine.

Though *Hakanaï* is meticulously rehearsed, no two performances are alike, according to Kajihara. "Each time, the work develops organically," she said. After the show, audience members lined up to enter the cube in small groups and have fun experimenting with the projections.

Mondot and Bardainne have collaborated with additional artists. Their 2014 piece, *Pixel*, featured choreography by Mourad Merzouki, also French, and his company of hip-hop-trained dancers. The performers were as dazzling as the digital light show, accomplishing conventional dance movements without fussiness and everyday movements with style. Their unisons were precise without being rigid.

Much rehearsing was needed to accomplish this, not least because the performers had to become accustomed to dancing among rushing pixels, Merzouki said. "The sensation was really odd at first. The dancers lost their landmarks in the space and could even lose their balance when they did acrobatic figures. It required intense concentration and a lot of patience."

In the end, the dancing in *Pixel* was not just skillful, but profoundly evocative, suggesting a range of emotions and experiences—play, fear, comedy, ecstasy, wonder. "The hard work in these pieces is to find abstract content that is not cold, but rather allows everyone to interpret in his or her own way," said Mondot.

Mondot and Bardainne's pieces are resolutely humanist, with human beings at the center and an optimistic view of the technology that is changing our lives at an ever-increasing pace. Their digital universe is not an angry machine. Instead, it is lovely, responsive, and sometimes unabashedly silly. In one of their pieces, clouds of light become inanimate dancers that dive and whirl around a drummer who is banging furiously on his drum set, like primitive man warding off the apocalypse and having a great time doing it. The work is at once provocative and witty.

Dance Informa

By Stephanie Woodard

March 25, 2015

"It is important to look for the positive aspects of our time, to take up the new technology, to build with it...to keep on inventing a dialogue between body and image," said Merzouki.

The lively intelligence of *Pixel* and *Hakanaï* recall a long-ago work that shattered dance's boundaries in its day. In 1966, Merce Cunningham premiered *Variations V*, in which he and his inimitable early company briskly executed virtuosic movements, pruned a plant, and activated photoelectric devices that influenced the accompanying sound. In his career, Cunningham would continue to use video, motion-creation software, and other technology to expand the content and performance space of his art. "I like to put myself in precarious positions," he once said.

Worth remembering, as we feel our way through today's continually morphing digital landscape.

<http://www.danceinforma.com/2015/05/05/the-digital-dance-future/>

The New York Times

By Laurel Graeber

March 19, 2015

The New York Times

Spare Times for Children for March 20-26

'Hakanai' (Friday through Sunday)

Geometry can be a lot of fun when you create it with your body. In this performance, part of the BAMkids series at the Brooklyn Academy of Music, a single dancer enters a cube in which images are projected on the walls. These patterns respond digitally to movement, so that when the dancer traces an arc or a sine wave, the images shift and morph. Composed and directed by Adrien Mondot and Claire Bardainne, the installation is also offering young visitors a chance to explore the cube themselves in groups of 20, in half-hour sessions, on Saturday from 2 to 5 p.m. and on Sunday from 2 to 4 p.m. Tickets are sold out online, but some will become available at the door.

http://www.nytimes.com/2015/03/20/arts/spare-times-for-children-for-march-20-26.html?emc=edit_tnt_20150320&nlid=50473084&ntem ail0=y&_r=2

Wired

By Liz Stinson

September 17, 2013



Watch: This 3-D Software Is Adobe Illustrator on Acid

In the video below you'll see a dancer who appears to be stuck in a white, netted cage. As she gracefully swings her elbow to the left, the cage suddenly bulges out, as though it was instantaneously inflated by her movement. A gentle turn of the knee produces a similar ballooning effect. Soon the dancer is on the floor, lifting up the corner of the light cage, as though she's peeking into the street from behind a curtain. It's a surreal moment, but it's hard to know why exactly. The netting you're looking at appears to be real—it's three-dimensionality and response to human motion totally believable. But it's actually made from projected light.

This is the handiwork of Adrien Mondot and Claire Bardainne, two Lyon, France-based artist/technologists who are very good at blurring the lines between reality and fantasy. To make their performances work, the duo uses a host of devices (Kinect, projectors, computers), but most vital to achieving these subtly trippy effects is eMotion, an app that transforms electronic motion from stilted and synthetic to a palpable onstage presence.

'It's a kind of digital puppetry,' says Bardainne.

Described simply, eMotion is a physics-based animation system that uses human motion to interact with projected graphics in real time. The free software, originally built by Mondot back in 2006, allows users to decide how lines, points, letters, grids, or whatever visual they choose interact with certain types of motion. Mondot describes it succinctly: "Think of it as Adobe Illustrator on acid."

Unsatisfied with the tools available at the time, Mondot decided to build eMotion more or less as a research project. The goal was to explore how motion can convey emotion—hence the name of the software. "I wanted body movements to do more than just tweak some parameters," Mondot says. "I wanted movements to convey meaning. I wanted a tool that could allow me to try a maximum of things in a minimum of time because in this art field we have money and time are scarce."

The software is used differently in each of Mondot and Bardainne's projects, but in the case of Hakanai, the dancer's motions are captured through Kinect, and the graphical images you see are generated, calculated, animated in real time and projected via two video projectors pointed at the dancer's body. The tracked position is used to apply invisible forces to the graphical objects like wind, displacement, and attraction.

"It's a kind of digital puppetry," says Bardainne. The team tries to keep the technique as invisible as possible in order to create an intuitive melding of technology and body. "Capturing systems don't have much imagination ... they cannot extend a gesture, or respond to it by expressing something," says Bardainne. "And what we want to do, is tell stories. So we regularly need the insight of the human eye, which observes the dancer, and manipulates together the image with graphics tablets."

Right now, eMotion is mainly used in live performances or in installations like XYZT Abstracts Landscapes, which is an interactive light exhibition that make light interaction into a dynamic environments that feels like living organism. Mondot says the software is still in the development phase, and accordingly has a few bugs, mainly because he and Bardainne would rather focus on crafting actual experiences than buildings a better UX. "As our main work is not to distribute software, but to create new experiences for the audience, eMotion will stay in a beta stage for some time. Until," he says, "We find somebody who can help us to do differently."

<http://www.wired.com/design/2013/09/a-tool-that-lets-you-build-beautiful-interactive-performances/>

CINÉMATIQUE

Creation 2010 Show juggling, dance & digital arts / 1h05

An invitation to journey, daydream and idle away, while rediscovering the childhood fantasies hidden in each one of us. An invitation to shake up the rational principles that guide us today in our modern existence.

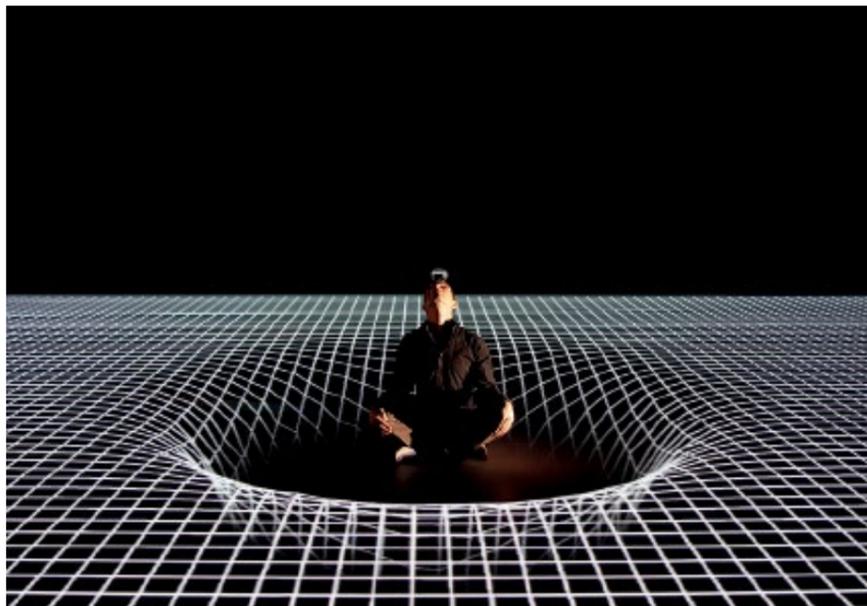
This show received the Jury's Grand Prix at the 'Dance and New Technologies' international competition within the framework of the Bains Numérique Festival in Enghien-les-Bains in 2009.

Overview <http://am-cb.net/docs/AMCB-CMTQ-Overview.pdf>

Vidéo <http://vimeo.com/amcb/cinematique>

Technical Rider <http://am-cb.net/docs/AMCB-CMTQ-TechRider.pdf>

Pictures <http://am-cb.net/docs/AMCB-CMTQ-Images.zip> Credits are in the files'names



Conception et interprétation : Adrien Mondot. Danse : Satchie Noro, Akiko Kakijihara, en alternance. Musique, création sonore : Christophe Sartori et Laurent Buisson. Création lumière : Elsa Revol. Reprise lumière : Jérémy Chartier. Dramaturgie : Charlotte Farcet. Assistant développement informatique et technique : Alexis Lecharpentier. Régie son : Laurent Lechenault, Christophe Sartori, Pierre Xucla en alternance. Régie lumière : Jérémy Chartier, Rodolphe Martin, en alternance. Direction technique : Alexis Bergeron. Montage de production / ay-rOop. Administration : Marek Vuiton. Production : Adrien M / Claire B. Coproductions, aides et soutiens : Hexagone, scène nationale de Meylan. La Ferme du Buisson, scène nationale de Marne la Vallée. Elmediator, scène conventionnée musiques actuelles et arts numériques à Perpignan. [ars] numerica, centre européen pour les arts numériques à Montbéliard. Les Subsistances, laboratoire international de création artistique à Lyon. Le Théâtre de Création / Ville de Grenoble. Centre des arts, Enghien-les-Bains. Manège.mons/CECN. Ministère de la Culture et de la Communication / DICREAM. DRAC Rhône-Alpes. Conseil régional Rhône-Alpes. Conseil Général Isère - Ville de Grenoble. La compagnie a été associée à l'Hexagone, Scène nationale de Meylan pour les années 2009, 2010 et 2011. Ce projet a reçu le grand prix du jury dans le cadre de la compétition internationale « danse et nouvelles technologies » organisée par le festival Bains Numériques #4 à Enghien-les-Bains en juin 2009. La compagnie Adrien M / Claire B est conventionnée par la DRAC Rhône-Alpes, par la Région Rhône-Alpes et soutenue par la Ville de Lyon. Photo Adrien Mondot

The Nation

By Jasmine Baker

March 8, 2012

THE
NATION
www.nationmultimedia.com

The safety of virture adventure

Despite all the obstacles to overcome, lthe visually dazzling 'Cinematique' is utterly risk-free

La Fete continued its string of interdisciplinary productions that mix acrobatics and architectonics, dance and dialogue, and illustration and instruments in Compagnie Adrien M / Claire B's «Cinematique» last Friday and Saturday.

The audience at Chulalongkorn University's Sodsai Pantomkomol Centre for Dramatic Arts witnessed the harmonious marriage of dancing, juggling and digital arts - of physical and virtual reality - in a dream-like spectacle.

Demonstrating why the company won the newcomer prize at the 2004 Jeunes Talents Cirque Europe (young circus talent), the show bore a strong element of nouveau cirque. Seemingly unrelated scenes were threaded together into a flowing sequence through the playful interaction and engaging relationship of the two performers.

On a stage empty save for a large black box, Adrien Mondot entered juggling three balls, gradually descending to a crouch. All of a sudden he was trapped - a mysterious hand drew a circle around him.

It was then that the audience realised the box housed a projector and behind it sat Satchie Noro - armed with a black pen. She covered the entire ground with jagged lines.

The pair switched positions. It was Noro's turn to go through the obstacles that Mondot created. Filling the floor with a depiction of water and tilting the projection box back and forth to summon waves, Mondot placed, one by one, white pebbles that he constantly moved for his partner to step on, leap from and crawl between.

They offered viewers an «invitation to travel, to dream» and set sail aboard an overturned table on a journey from the natural environment into the fantastical world of fast-changing digital landscapes. They ran along computer grids, slid around swelling ridges, trekked through rough terrain, hurtled over vortexes, and dodged craters as the floor disintegrated into three dimensions.

They knocked down an illusory wall of words with a ball, attracted broken letters with flashlights like buzzing insects, and interacted with luminous shooting stars under unreal skies.

The show's attempt to push the boundaries of gravity and space with the use of state-of-the-art technology was admirable (...) Mondot took juggling to a whole new level during his sensational act with a crystal ball. With great confidence and precision, he didn't just manipulate the ball, but also gracefully danced with it across the stage and on the floor, his body soon intertwined with Noro's. He made it even seem as if the ball was dancing with him.

In his hands, the inanimate object came alive, and so did the audience's enthusiasm.

<http://nationmultimedia.com/life/The-safety-of-virture-adventure-30177478.html>