Akousmaflore
Sensitive and interactive musical plants
Scenocosme: Grégory Lasserre & Anaïs met den Ancxt

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Description of the artwork

Akousmaflore is an interactive installation, a small garden composed of living musical plants, which react to gentle contact. Each plant reacts in a different way to contact by producing a specific sound. The plant «language» or song occurs through touch and the close proximity of the spectator. Our invisible electrostatic energy acts on the plant branches and encourages them to react. The plants sing when the audience is touching or stroking lightly them. A plant concert is created.

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

Our body continually produces an electrostatic energy, which cannot be felt. This energetic cloud follows us like an invisible shadow and touches lightly our environment. Mixing reality with imagination, Scenocosme animates that which we cannot detect and proposes a sensory experience that encourages us to think about our invisible relationship with other living being. Through Akousmaflore, plants let us know about their existence by a scream, a melody or an acoustical vibration.

More information and video:
www.scenocosme.com/akousmaflore_en.htm
Artistic process:
hybridizations between nature and digital technology

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

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

When they create interactive works, Scenocosme invent sonorous or/and visual languages. They translate the exchanges between living beings and between the body and its environment. They suggest interrelations where invisible becomes perceptible. Materialized, our sensations are augmented. Through a poetic interpretation of invisible mechanisms, technologies allow them to draw sensory relationships, and to generate unpredictable living interactions. Their hybrid artworks play with their own augmented senses. They live with technology and have reactions which escape deliberately to their control.

Other artworks with interactive plants

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

They have exhibited their interactive installation artworks at ZKM Karlsruhe Centre for Art and Media (Germany), at Daejeon Museum of Art (Korea), at Museum Art Gallery of Nova Scotia (Canada), at National Centre for Contemporary Arts (Moscow), at Contemporary Art Museum Raleigh (USA), at Bòlit Centre d’Art Contemporani (Girona) and in many international biennals and festivals : Art Center Nabi / INDAF (Seoul), BIACS3 / Biennial International of Contemporary Art of Seville (Spain), Biennial Experimenta (Australia), NAMOC / National Art Museum of China / TransLife / Triennial of Media Art (Beijing), C.O.D.E (Canada), Futuresonic (UK), WRO (Pologne), FAD (Brasil), ISEA / International Symposium on Electronic Art (2009 Belfast, 2011 Istanbul, 2012 Albuquerque, 2013 Sydney), EXIT, VIA, Lille3000, Ososphere, Scopitone, Seconde nature (France)... during important events : World Expo (Shanghai), Nuits Blanches (Toronto, Halifax, Bruxelles, Brighton, Amiens, Segovia, Bucharest), Fête des lumières (Lyon)... and in various art centers : MONA (Australia), MUDAC, Fondation Claude Verdan (Lausanne), Musée Ianchelevici (Belgium), Kibla (Slovenia), Banff Centre (Canada), Villa Romana (Firenze), Utsikten Kunstsenter (Norway), Watermans (UK), Centre des arts d’Enghien-les-Bains, Gaîté Lyrique (Paris) etc.

Full biography : www.scenocosme.com/PDF/scenocosme_BOOK_EN.pdf

Previous exhibitions of Akousmaflore

- ZKM - Centre for Art and Media / Art in Motion, 100 Masterpieces / Curator: Peter Weibel - Karlsruhe (Germany)
- ZKM - Centre for Art and Media / YOU[ser] 2.0 / Curator: Peter Weibel - Karlsruhe (Germany)
- ZKM - Centre for Art and Media / Sound Art as Medium of Fine Art? / Curator: Peter Weibel - Karlsruhe (Germany)
- ZKM - Centre for Art and Media / Writing the History of the Future / Curator: Peter Weibel - Karlsruhe (Germany)
- Daejeon Museum of Energy / Curator: Minkyoung Kim - Daejeon (Korea)
- BIAC3S - Biennale Internationale d'Art contemporain de Séville / YOU[r]verse / Curator: Peter Weibel (Spain)
- Bôlit - Centre d'Art Contemporani / Curator: Rosa Perà Roca - Girona (Spain)
- CAM Boolely - Contemporary Art Museum / Born Digital / Curator: Drew Hemment - Raleigh (USA)
- MOCAD - Museum of Contemporary Art Detroit / Curators: Larry Ossel-Mensah - Detroit (USA)
- Musée des beaux-arts de la Nouvelle-Écosse / Art Gallery of Nova Scotia - curator: Sarah Fillmore - Halifax (Canada)
- Symposium d’art nature / Galerie d’art Louise et Reuben-Cohen / Curator: Nisk Imbeault - Moncton (Canada)
- The Banff Centre / Curator: Jen Mizuik - Banff, Alberta (Canada)
- Transmediale - Convergence - International Summit on Interdisciplinary Arts and Technology
- Bienalsur - Bienal Internacional de las Artes de castilla y leon / Curator: Thierry Daniel - Strasbourg (France)
- Festival Mal au Pixel / Pixelhache / Mains d’Oeuvres - Saint-Ouen (France)
- Festival Musiques de rues - Nouveau territoire des arts sonores - Besançon (France)
- Festival Electrochoc - Bourgoin-Jallieu (France)
- Festival festival videoformes / Curator: Gabriel Soucheyre - Clermont-Ferrand (France)
- Festival Art Rock / Musée de Saint Brieuc - Saint-Brieuc (France)
- Festival Art des Corps - Lagorce (France)
- Festival ISI #4 / Curator: Keiwa - Montpellier (France)
- Festival 38e Ruisseaux / Curator: Benoît Thiébergien - Grenoble (France)
- Festival Green Days / MA scéne nationale-Pays de Montbéliard - Montbéliard (France)
- Festival les Nuits de Lauzerte - Lauzerte (France)
- Festival Musiques à l’Opera / Curator: Ariel Kyrou, Léïla G. Voight - Saint-Étienne-de-Province (France)
- Biennale ArtFareins / Château Bouquet / Curators: Jacques Fabry - Fareins (France)
- Biennale d’arts numériques : Les Féesries nocturnes - Embrun (France)
- Musée des Confluences / Curator: Catherine Bodet - Lyon (France)
- Musée départemental de Préhistoire d’Ile-de-France / Mémoires vives - Nemours (France)
- Musée du château de Fliers - Villeneuve-d’Ascq (France)
- Musée du château de Fliers / Arts et technologies - Fliers (France)
- Musée Louis Voulard / EHDIS / Curator: Veronique Baton - Avignon (France)
- Musée Babylon / Verdures : du tissage aux pixels / Clermont-Ferrand (France)
- Musée Saint-Raymond / Festival « Jardins Synthétiques » - Toulouse (France)
- Musée départemental de Préhistoire - Solvédou-Pouilly (France)
- Musée des Confluences / Curator: Thierry Daniel - Strasbourg (France)
- Palais des Illusio / Curator: Kees van Boeijen / Groningen (Netherlands)
- Palais des Illusio / Curator: Peter Weibel - Karlsruhe (Germany)
- Entropia Gallery
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Scenography
For this artwork, we build a scenography in relation to the exhibition space. The choice of plants and their position depends on the exhibition place. The plants are suspended.

Equipment
- computer PC
- small audio system 5.1
- several plants
- basic wood structure for hang the plant
- our specific electronic interfaces.