

# Contaminations

Photos

Scenocosme : Grégory Lasserre & Anaïs met den Ancxt

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“Contaminations“ is a series of photos and objects started in April 2020 during the Covid-19 crisis.

The spine appeared to us as a strong symbol of these new physical and social distances born and experienced during this period of isolation. These distances profoundly affect us by transforming our relationship with others and the world. The spine is a mental projection on the perception of our own bodies, marked by fear, suffering and the search for protection.

For many years we have been exploring the question of touch, its sensoriality, its language, its vital strength, its relationship to the world ” “touch, is to touch ourselves, says Merleau-Ponty [...] things are the continuation of my body and my body is the continuation of the world which surrounds me [...]. The touch and the contact must be understood as the other side of one another” . The object touches us when we touch it, and it dissipates when the contact ends”.(David Le Breton, *La Saveur du Monde*, 2006)

The question of the skin arises more ardently today, how to apprehend it, perceive it, live it, feel it. The spin, this plant horn, pricks our eyes, sinks into the skin. In the form of a mental image, it goes through us, and it seeks to hybridize with our human elements, skin, flesh and bone. This symbolic hybridization with spines aspires to protect our own body. This body that contaminates and protects itself at the same time. The spin is also a defence that symbolizes life.

By appropriating the spines of the plant, we project excrescences on our body that gradually follow an epidermal evolution, to get closer to a form of animality.

From this period of health crisis, we approach a metamorphosis that is gradually embodied through photos, objects/sculptures and probably installations.

Our artworks follow the concept of hybridization since 2007, in order to explore different artistic process of crossings, meetings, living and symbolic interactions. Crossing different kind of elements allows us to create new symbolic relationships between our human body and our natural and social environment. The hybridization present in our artworks aims to create a singular unity between matter that did not seek to meet.

It is within these delicate crosses that we draw sensitive interactions with the body. The plant has been several times a source of inspiration and matter for our interactive artworks such as «Akousmaflore» or «Matières sensibles», and currently for a series of photos and sculptures. Today, we would like to appropriate and imitate its defences: its spines. We imagine to cross them with our body, in the form of vegetal excrescence.

















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

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

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

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

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

## Previous exhibition of contaminations

- Biennale Internationale Saint-Paul de Vence / Curator : Catherine Issert - Saint-Paul de Vence (Fr)
- Musée de Vence / Fondation Émile Hugues - Vence (Fr)
- Artscape Youngplace / Dying / Curator : Taboo Health - Toronto (Canada)
- 6 weekends d'art contemporain - Nancy (Fr)
- Emery Community Arts Center / «Detour» / University of Maine Farmington (USA)
- Théâtre du parc - Andrézieux-Bouthéon (Fr)