

Cyclic

Immersive, visual and sound interactive installation
Scenocosme : Grégory Lasserre et Anaïs met den Ancxt

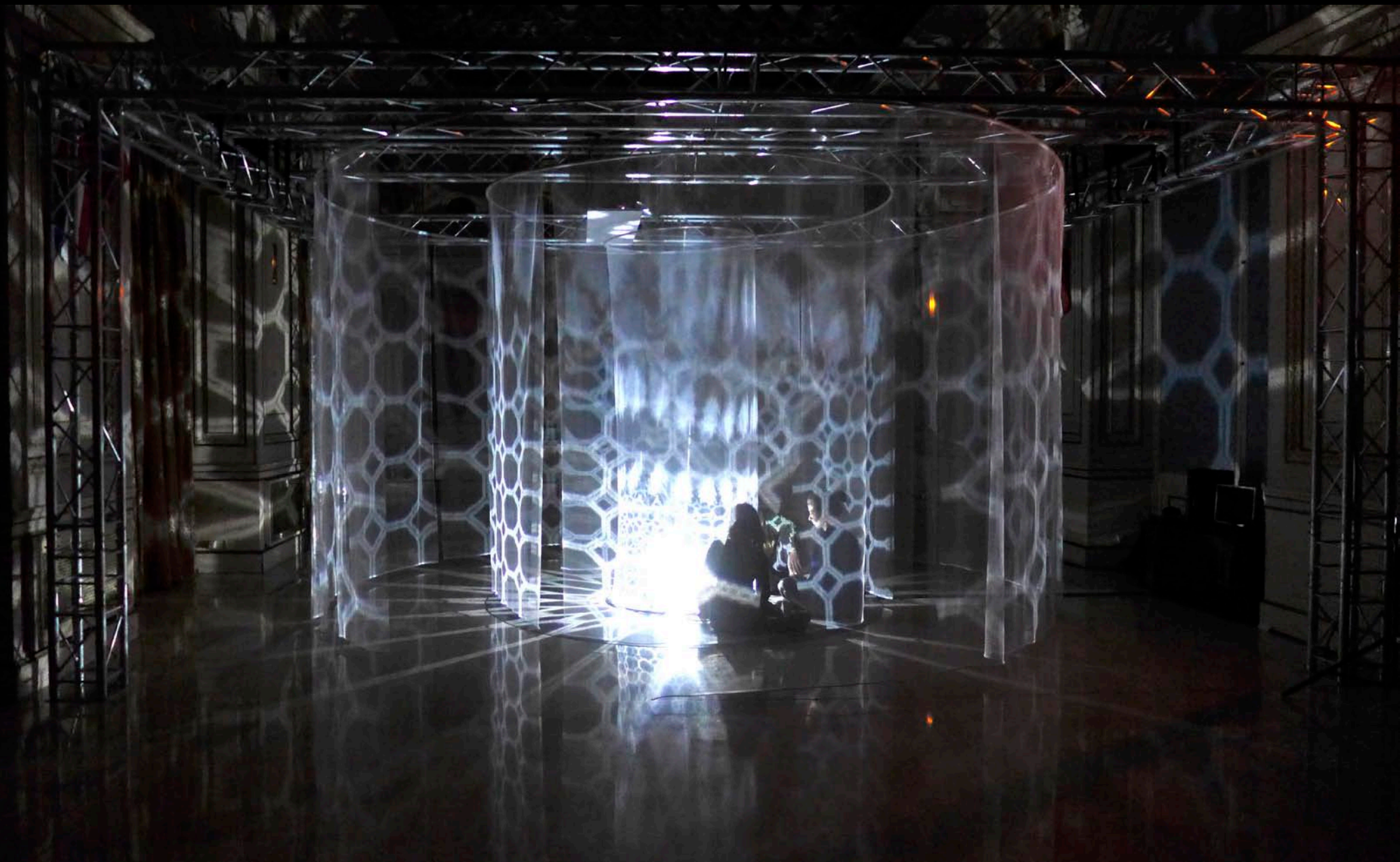
www.scenocosme.com

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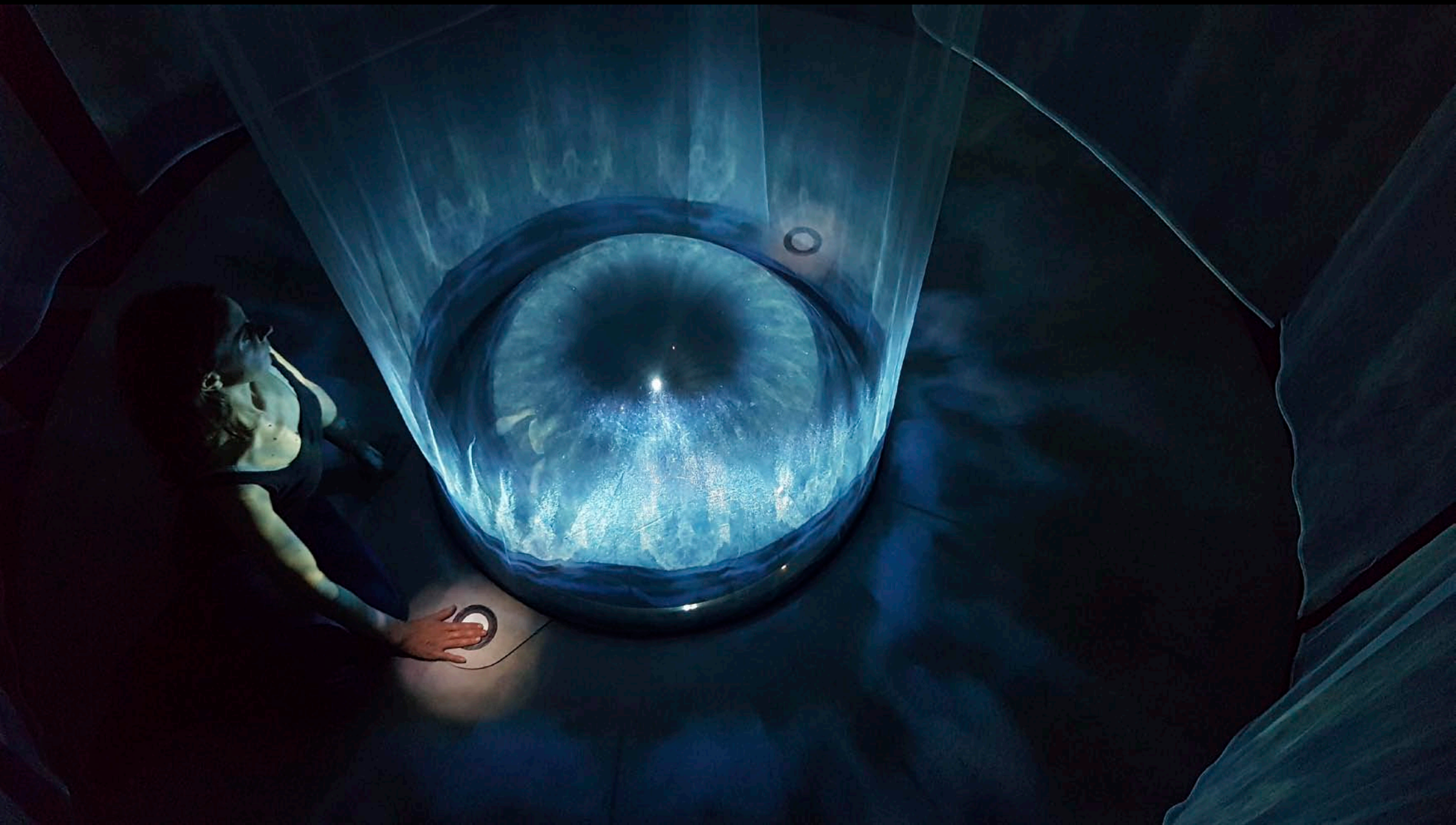




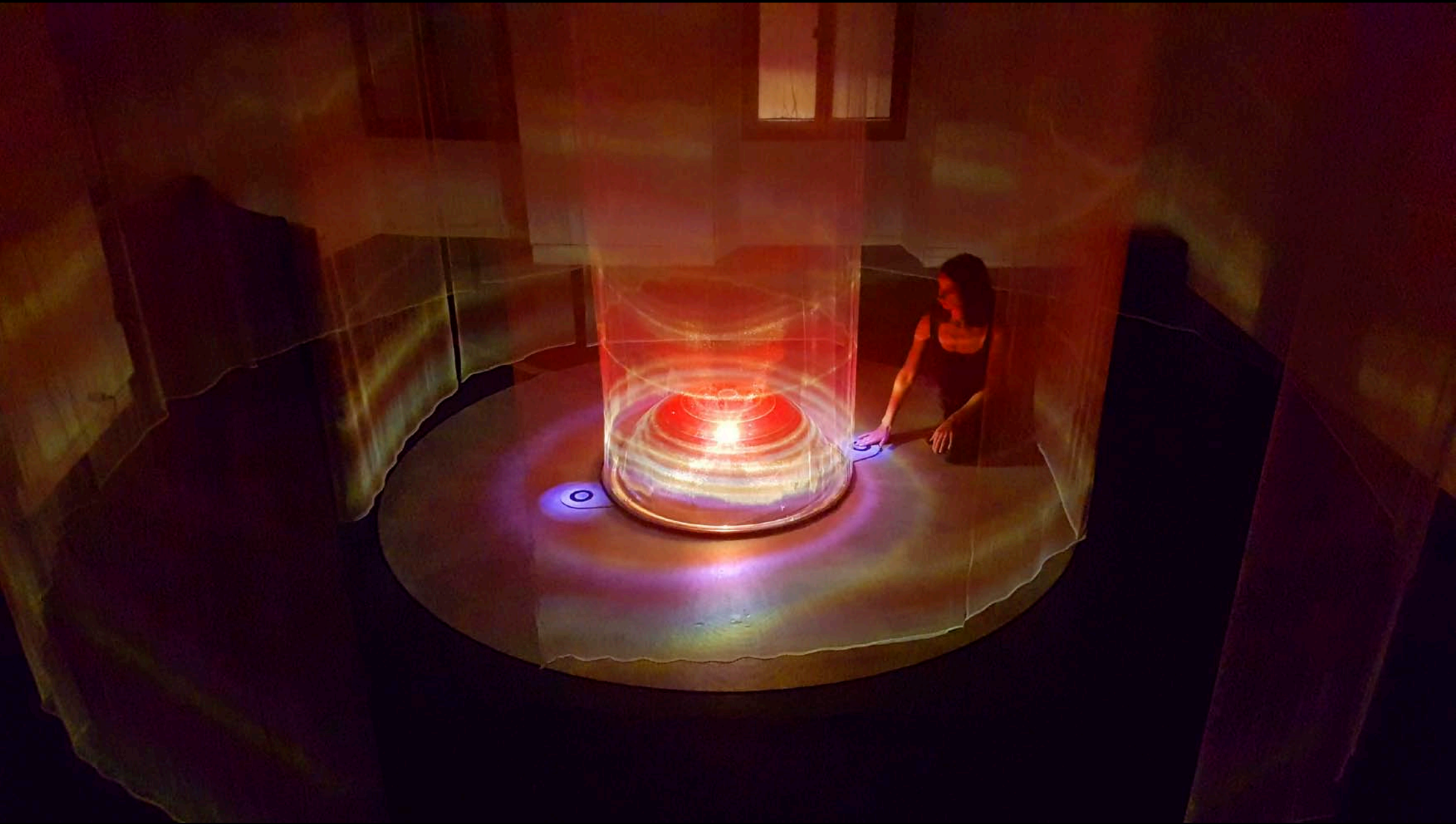
Chapelle du carmel - Tarbes (Fr)



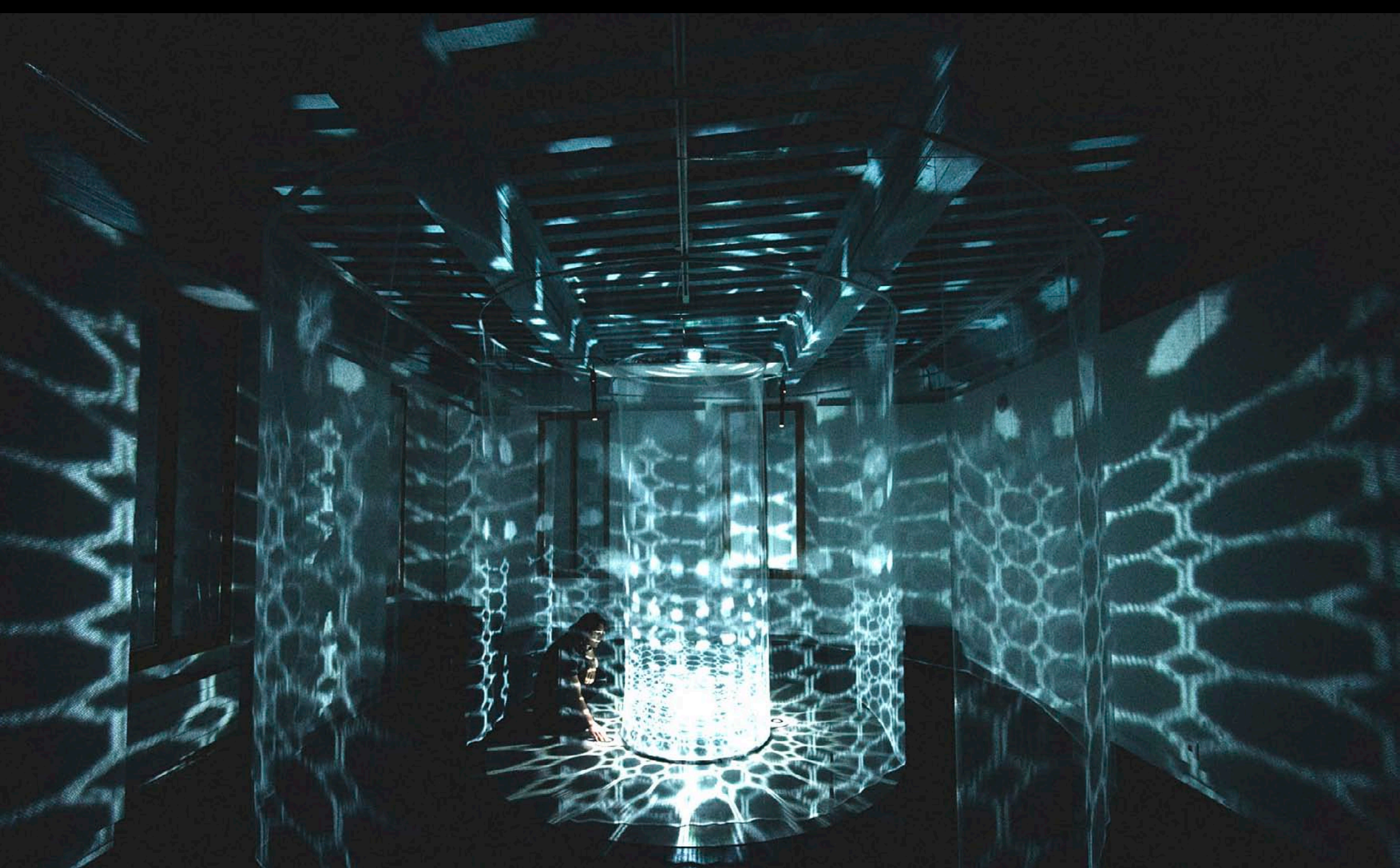
Pléiades - Festival des arts numériques / Hôtel-de-Ville / Salle Aristide Briand - Saint-Etienne (Fr)



MUDAC - Musée de design et d'arts contemporains - Lausanne (Switzerland)

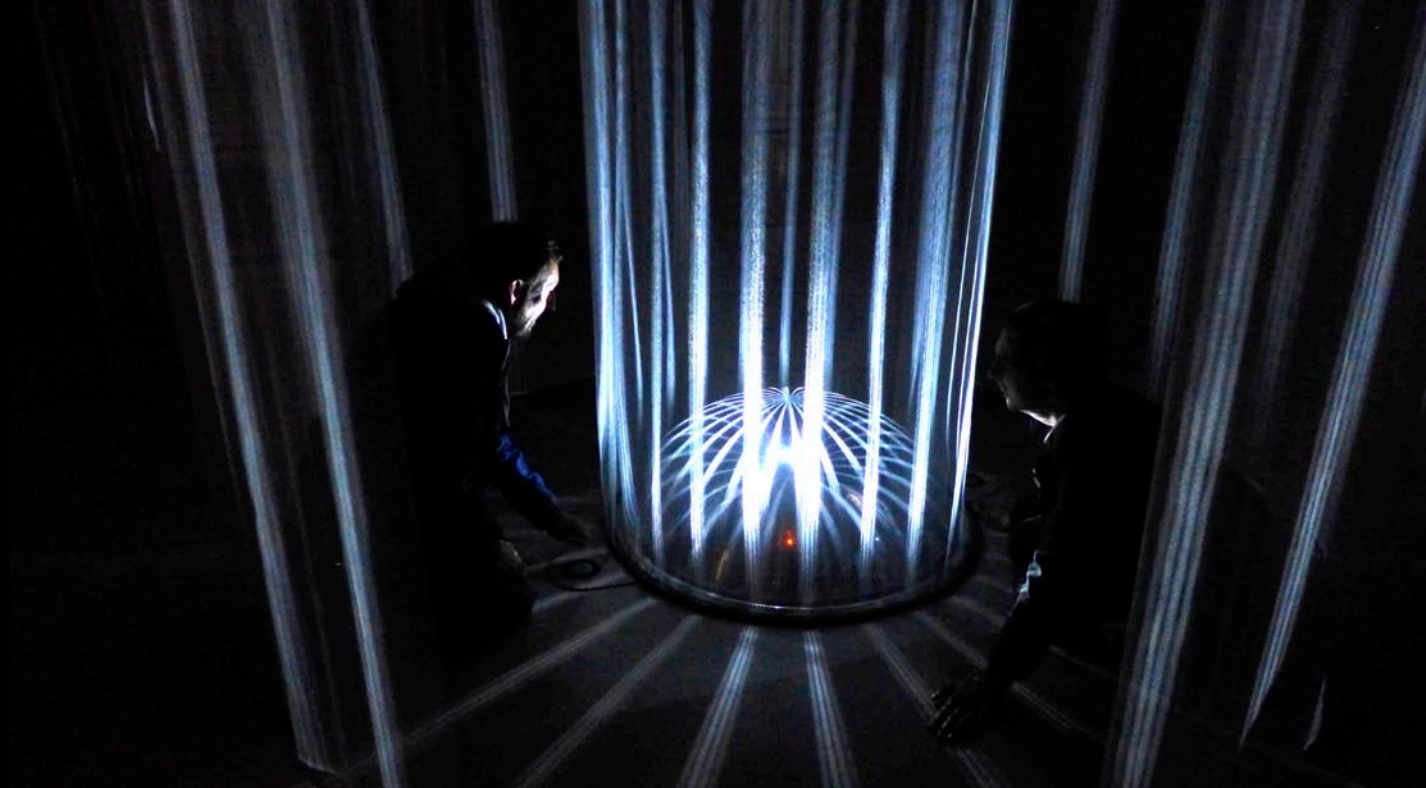


MUDAC - Musée de design et d'arts contemporains - Lausanne (Switzerland)

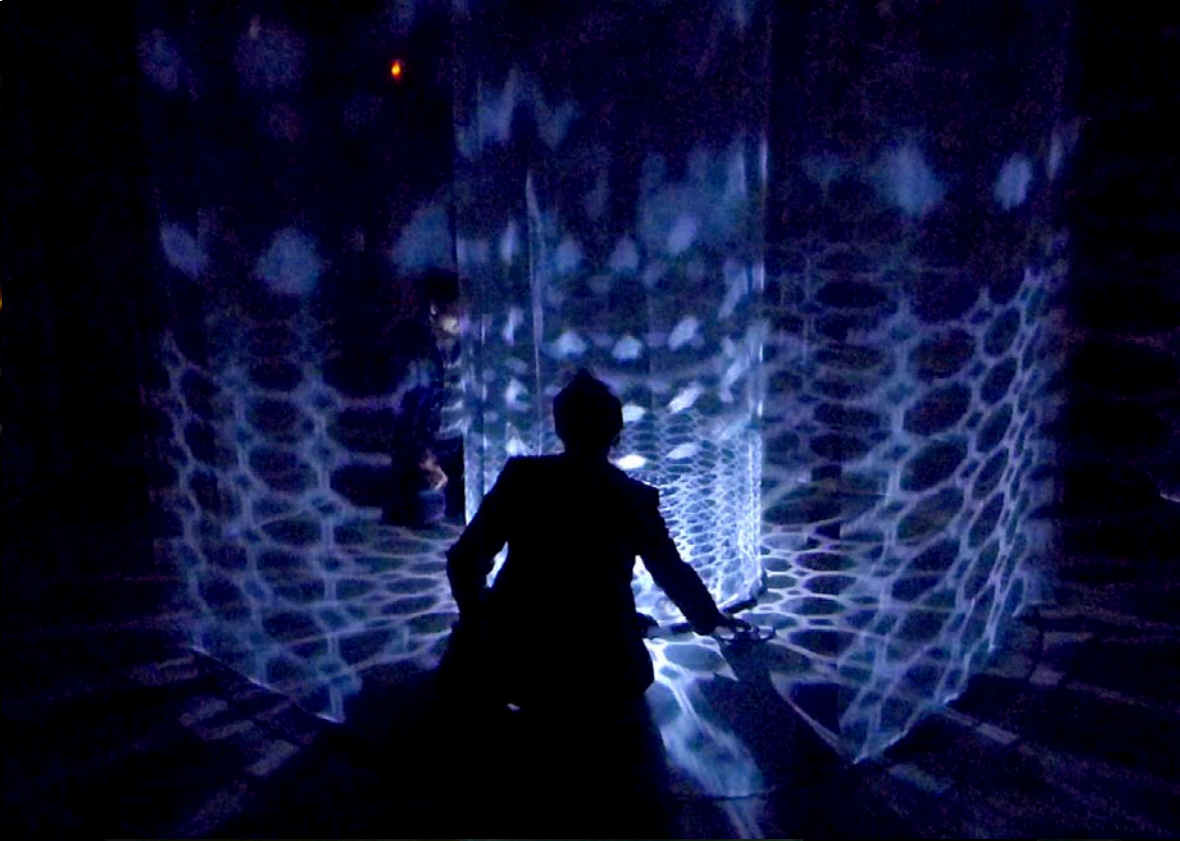
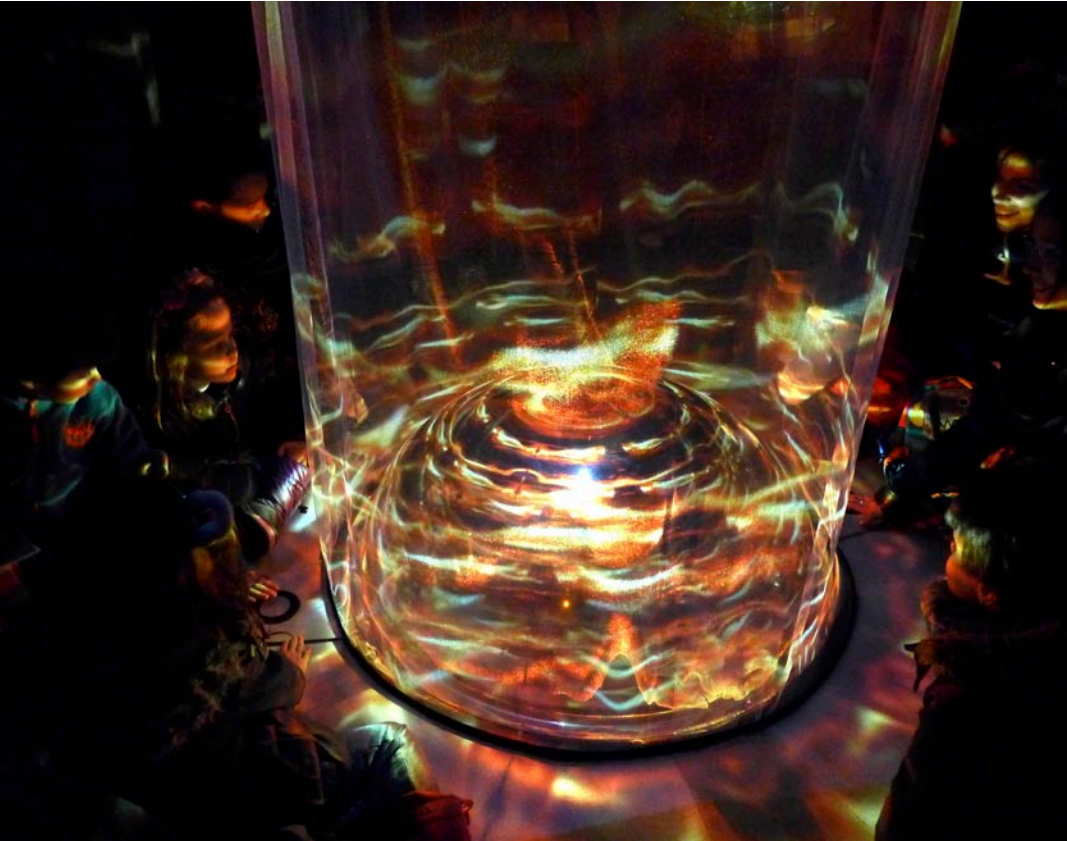


MUDAC - Musée de design et d'arts contemporains - Lausanne (Switzerland)









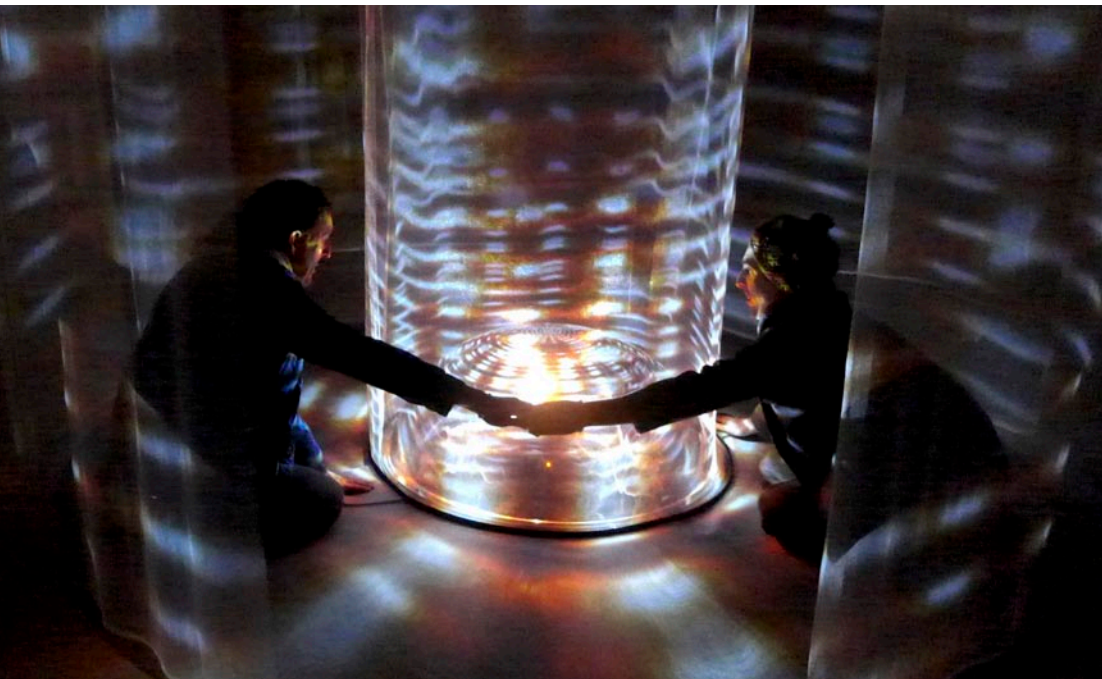
Cyclic

Our artistic approach involves social, relational and sensitive dimension. “Cyclic” generates relationships between visitors and invite them to share time in a collective performance. The ritual dimension offers to the spectators a unique artistic experience, symbolic and meditative. In this artwork, the spectators are invited to take time, to sit down all together, to join their hands for activate the installation : an immersive visual and sonorous artistic experience around a symbolic fireplace.

The epicenter is a large hemispherical mirror, it receives the moving images from the video-projector and also reflects the same visuals all around the space. The optical and sound immersion is integral, the visuals visible on the mirror are propagating through the space. Large pieces of translucent fabrics are hung from the ceiling and design several delicate cycloramas. It reinforces the idea of the circle which is deployed in the space. The spectators are immersed inside the visuals.

“Cyclic” is an interface of exchanges and physical connections, an organic system, powered by the energy of all. Through a singular ritual, this artwork is a collective performance to experiment all together. It's an invitation to share a moment of symbolic and sensitive relations with the others. Like a fragile and ephemeral ecosystem, where each element is interdependent from the others. The interactions between the spectators generate a moving and evolving landscape.

Two sensitive interfaces activate the visuals and sounds of the installation. Scenarios of the artwork evolve according to the touch, the electrostatic energy produced by the person and also all people who gives their hands. Other people can enter inside the space, sit down, touch one interface or give a hand to its neighbour in contact with this interface.



The skin-to-skin contacts between the spectators will modify the visual and sound scenarios: many singular moving shapes and patterns are mixed together in order to constitute an original and evolutionary graphic hybridization. Each new contact produces different evolutions among the many possible real-time generations. The work is constantly renewed according to the quality of the physical contacts between people. The energy of each person allows to change the visual and sound hypnotic scenes.

Each capacitive sensor has the capacity to measure the amount of tiny electrostatic energy transmitted by a living person in contact with it. When several persons give their hands, this amount of energy increases. This information is analysed in real time by our software of the work. This one generates and modifies the visual and sound scenarios produced in real time too.

Up to ten people can sit together and create the circle of interactions. Other spectators can also stand in the periphery of the translucent cycloramas in order to observe the performance.

The faces are illuminated by the images reflected. The central mirror concentrates the reflections of the individuals and connects them together within the images of the work. This collective performance generates strong, captivating and mesmerizing moments. The bodies of the visitors are involved in this ritual of meetings and become the supports of living, moving and unpredictable virtual paintings. Then, this interactive installation gives way to human, physical, symbolic and sensory relationships.

More information and video : www.scenocosme.com/cyclic_e.htm

Support

- *Fondation bullukian (Fonds de soutien pour la création)*
- *[SCAN] Soutien à la Création Artistique Numérique de la Région Auvergne Rhône-Alpes*
- *Ville de St Etienne*

With the great help of Daan De Lange, Theophile Huau Armani, Vanessa Debray, Christophe Thollet, Grégory Compagnon, Victoria Ferracioli, Alice Andrieux, Philipe et Thomas met den Ancxt

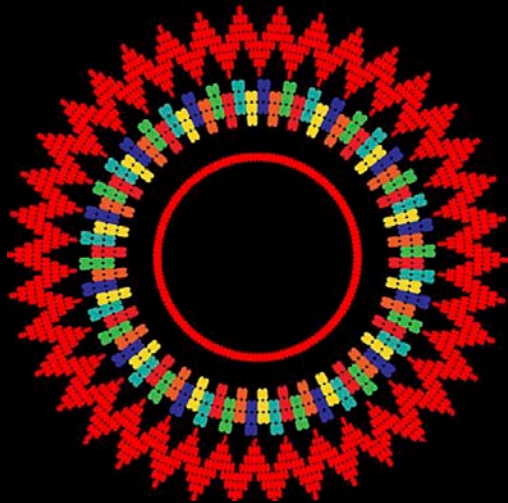


Aesthetic explorations

The software of the work allows an infinite number of visual combinations. The visuals twirl through space, from the mirror, to the ground and along the walls of fabric. The visuals are made of minimal or geometric shapes, such as lines, circles, triangles, etc... Fragile and captivating, these shapes are split, multiply, overlap, vibrate, and spin according to the contacts between the spectators. The patterns always change.

From prehistory to the present day, geometric patterns have served as the basis for decoration for fabrics, bas-reliefs, objects, etc. These shapes could have cultural significance. Our creation offers trips inside geometric patterns inspired by different areas and cultures.

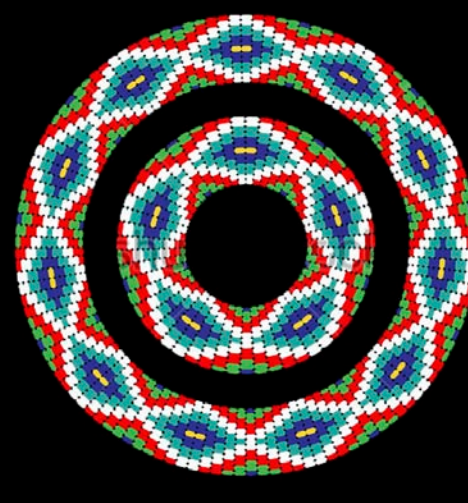
Some examples :



Indian pattern Seminole (USA)



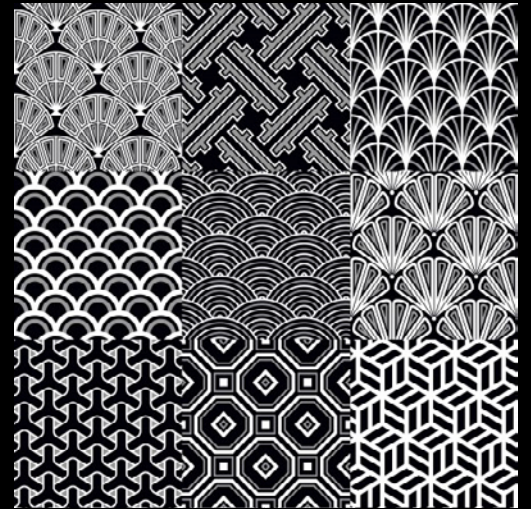
Indian pattern



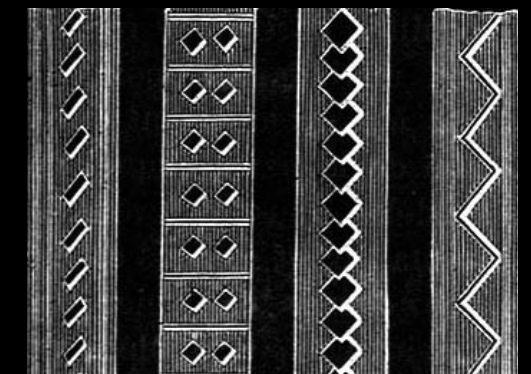
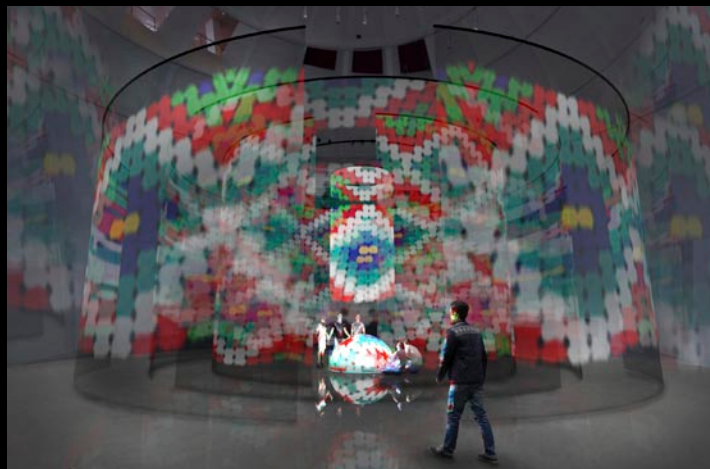
Indian pattern Diaguitas (Argentina)



Medieval pattern



Japanese pattern



Prehistoric pattern

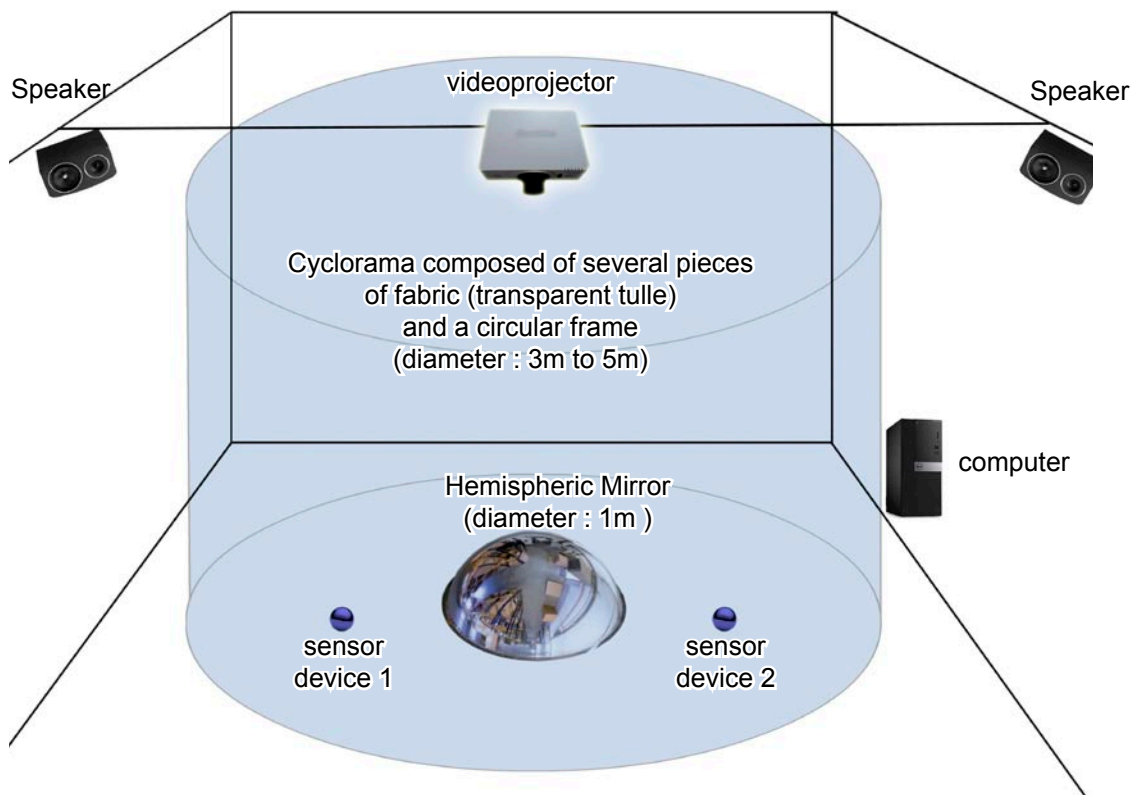
The musicality

The musicality

The sound aspect of the work evokes both organic and technological universes.

The rhythms evolve according to the energies perceived. Its look sometimes similar to heartbeats.

The sound waves are added according to the different variations perceived by the sensors. The audio samples are modified in real time by using algorithms of polyphonic additions and tonal modification.



Technical Information

The videoprojection

A videoprojector is hung at the center of the space. The video-projected images cover the ground and the surface of the hemispherical mirror disposed below.

The image is mapped to the mirror but it is also reflected in all the space of the room. The image is videoprojected at 360 degrees in the augmented space.

The Cyclorama

Large pieces of translucent fabric are hanged and design a delicate cyclorama. They reinforce the idea of the circle. They are used like screens for the image reflected by the mirror. It produces a kind of ghostly and holographic aerial effect. The image is also visible on the walls and the ceiling of the room.

For example, in this device, the projection of moving images of a pixel fireworks gives the illusion of a pixel's rain invading the entire room in a large immersion.

The sensor device and interface

2 interactive sensitive metal interfaces are arranged on the floor next to the mirror.

They are connected to a computer hidden in a box in the room.

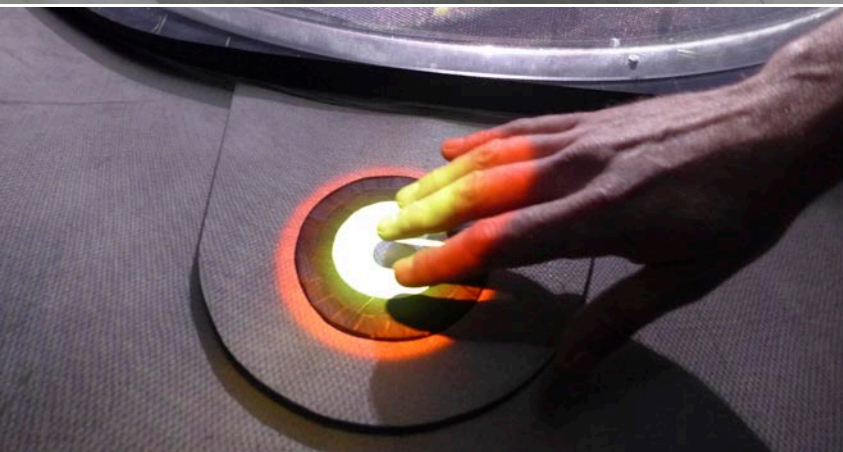
Each interfaces has the capacity to measure the amount of tiny electrostatic energy transmitted by a living person in contact with it.

When several persons give their hand, this amount of energy increases.

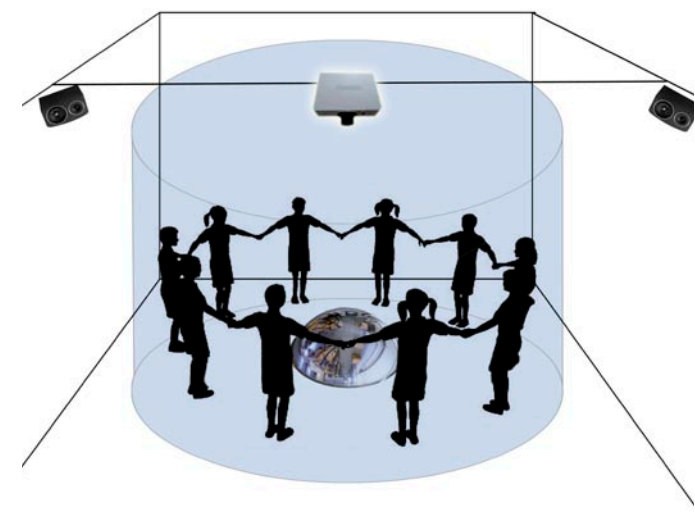
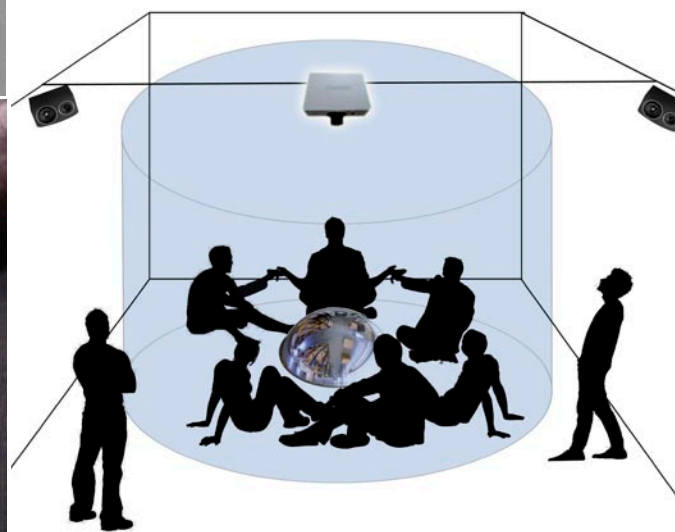
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The audio system

Audio speakers are distributed upright in the room and make a sound immersion.



Hôtel-de-Ville / Salle Aristide Briand / Pléiades - Festival des arts numériques - Saint-Etienne (Fr)





Artistic process:

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.

Their attention focuses on spectator's body because it is able to build relationship with others and elements. They use the body itself like a continuous sensorial interface with the world. When they concept our creations, they realize intimist directions that always take into account the place of spectators. In this way, they pay a singular attention to the "règle du jeu" (directions to play) which comes true between spectators and their installations. This direction to play allows the translation of a dialog between human being and objects and between humans too. They focus on relationships that individuals can have between them and we suggest new meeting and relation possibilities. Most of their artworks are kind of «mediators» between spectators in order to gather them, to stimulate relationships, exchanges, beyond a basic connection.

Some other artworks

Lights Contacts : www.scenocosme.com/contacts_installation_en.htm

SphérAléas : www.scenocosme.com/spheraleas_e.htm

Ecorces : www.scenocosme.com/ecorce_e.htm

Fluides : www.scenocosme.com/fluides_e.htm

Metamorphie : www.scenocosme.com/metamorphie_e.htm

Scenocosme : Grégory Lasserre & Anaïs met den Ancxt : www.scenocosme.com

The couple artists Gregory Lasserre and Anaïs met den Ancxt work under the name Scenocosme. They live in the Rhone-Alpes region in France.

Their singular artworks use diverse expressions: interactive installations, visual art, digital art, sound art, collective performances etc.... Scenocosme mix art and digital technology to find substances of dreams, poetry, sensitivity and delicacy. These artists overturn various technologies in order to create contemporary artworks. Their works came from possible hybridizations between the technology and living world (plants, stones, water, wood, humans,...) which meeting points incite them to invent sensitive and poetic languages. The most of their interactive artworks feel several various relationships between the body and the environment. They can feel energetic variations of living beings and design interactive stagings in which spectators share extraordinary sensory experiences.

Their artworks are exhibited in numerous museums, contemporary art centres and digital art festivals in the world.

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

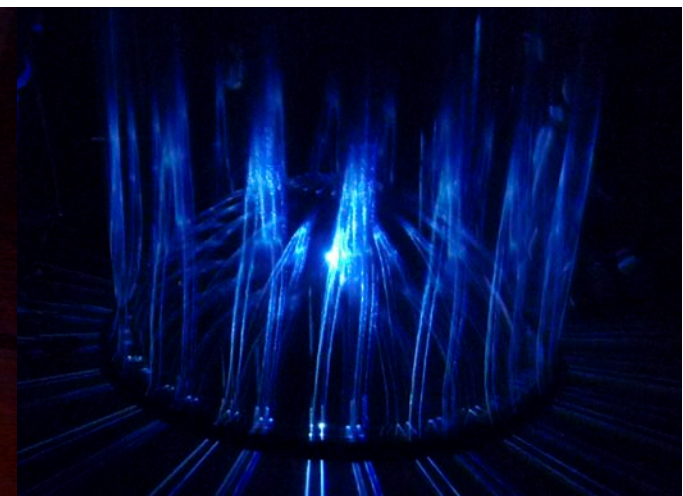
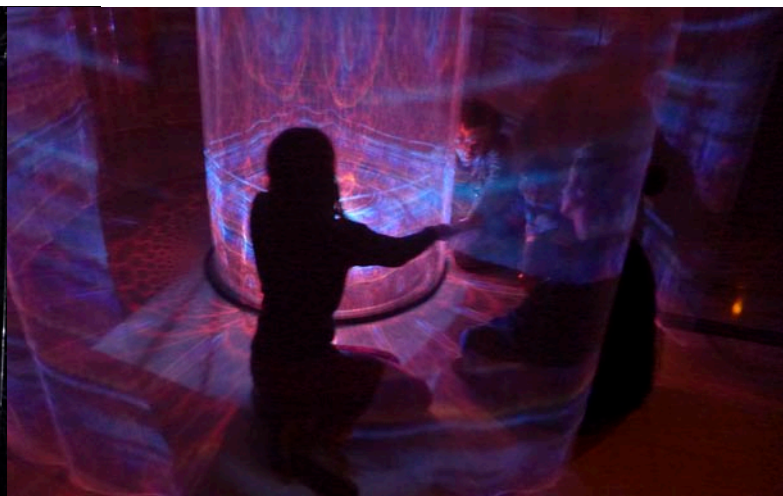
Full biography : www.scenocosme.com/PDF/scenocosme_BOOK_EN.pdf

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

Previous exhibition of Cyclic

Création novembre 2019

- MUDAC - Musée de design et d'arts contemporains - Lausanne (Switzerland)
- Festival Safr'Numériques / Centre culturel Le Safran / Curator : Didier Ringalle - Amiens (Fr)
- Festival des arts numériques Pléiades - Saint-Etienne (Fr)
- Festival d'art numérique Artifice / Curator : Frédéric Alemany - Nice (Fr)
- Festival Univers Numériques Uguine / Curator : Josselin Vinay - Uguine (Fr)
- Chapelle du carmel - Tarbes (Fr)
- Nuit blanche - Villejuif (Fr)
- L'Archipel Scène Nationale de Perpignan / Festival Aujourd'hui Musiques - Perpignan (Fr)
- Espace culturel Maison Folie Hospice d'Havré / Curator Lille 3000 - Tourcoing (Fr)





Chapelle du carmel - Tarbes (Fr)



Chapelle du carmel - Tarbes (Fr)

