

Synergies

Interactive and participative mapping

Scenocosme : Grégory Lasserre & Anaïs met den Ancxt

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This artwork can take place in front of the facade of a building during the night in order to become a giant interactive mapping in the urban space. It can also be shown in a smaller space, on the wall of an exhibition room.



Synergies is an interactive, collective and performative digital artwork installation renewing the approach of the video mapping. The artwork's software enables creating in real time infinite narrative scenes by manipulating "video elements" created in real time with the spectators.

Synergies is a participative artwork which proposes to build imaginary mechanics with audience. It allows improbable and random relationships between people, situations, objects by producing a common virtual energy. These mechanics evolve during interactions with the public. This interactive and collective artwork is able to bring spectators together in unpredictable stagings.

Synergies offers a space of expression and abstraction. In front of the camera, spectators can select and stage visual elements from a library or to let themselves be filmed in order to become an element of this virtual mechanics. The frescos come from the inspiration and improvisation of all the spectators.

Synergies offers a simple and singular mapping: A video projector projects the software's images on a wall, a building facade or any other space. Real shapes and virtual elements are mixed themselves depending on the construction of the desired stagings. An interaction space is facing to the videoprojection. It consists of a camera and a staging space with a black background.

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

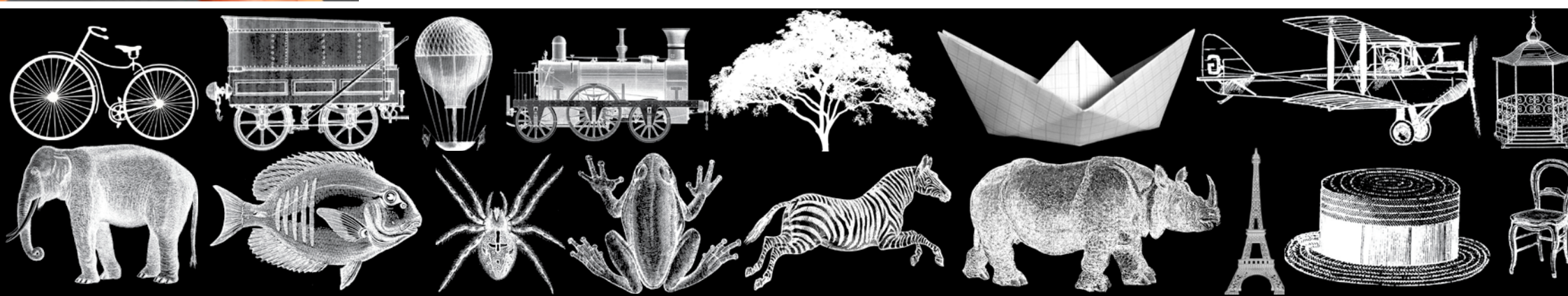




In the area of interaction, the spectator can:

- either use a digital tablet, to pick an element from the image library, to show it in front of the camera, and then to film and stage it. Static or animated visual elements are suggested in this library: objects, machines, animals, plants, etc...
- either be a new element on stage by filming himself in action for a few seconds. He can choose to show only his hands, his face, his full body or make any other proposal.

The sizes and the orientations of the elements can be easily modified with the artwork's device: for example tiny characters can be in front of huge objects.



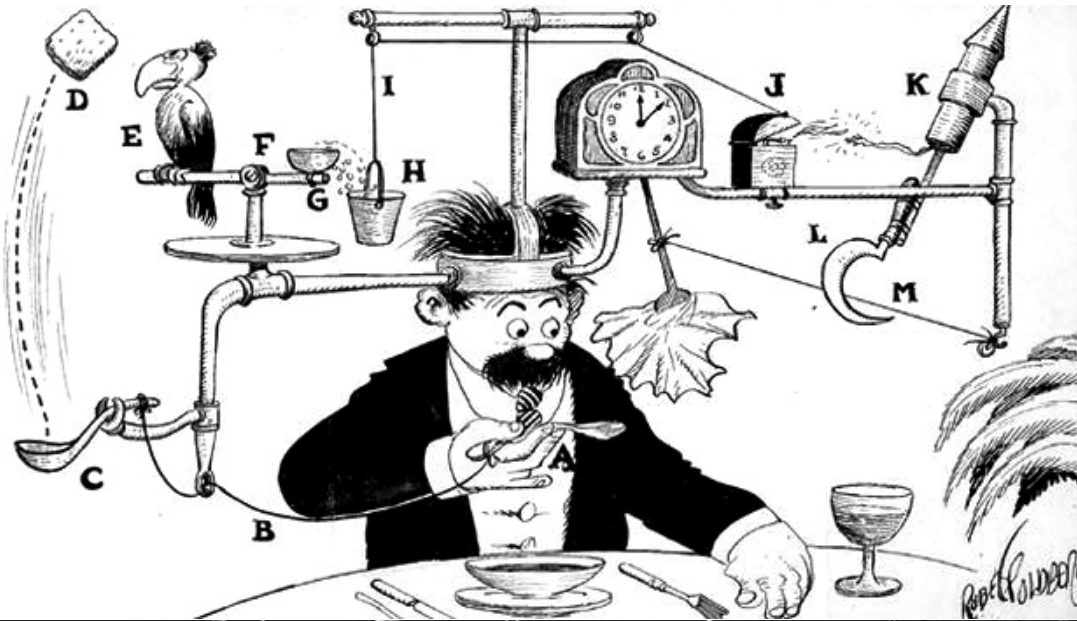
All static or animated elements could be mixed or surimposed. The association of all these elements offers infinite virtual mechanics. Each element plays independently an act of the work. The evolving scenario of this creation offers to participants a large part of improvisation. In this creation, the cooperation of each one contributes to the production of a common work.

After some time, we all clear it up to let people create a new scene. The visuals are constantly renewed throughout the duration of the exhibition. It makes so many ephemeral chain (actions) reactions possible, evolving along with the public's creative ideas.

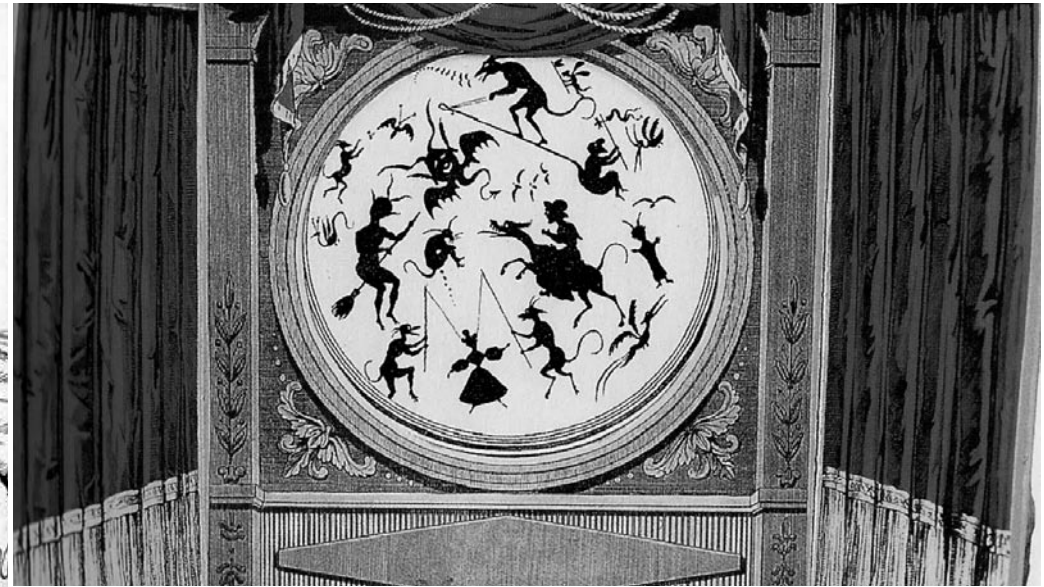


Sources of inspiration

Goldberg's machines



Shadow Theatre



Synergies: between ecosystems and machines

Each experience of the artwork is always different. In reference to Raymond Queneau's combinatorial poetry, *Cent mille milliards de poèmes*, the numerous video elements enable the creation of scenes with unexpected and infinite interactions: between humans, objects, situations,... Each scenario simulates a machine producing a virtual energy. The chain reactions are made with mechanical elements: cogs, chains, strings,... and human elements: hands, feet, faces, actions,...

These imaginary mechanics are inspired by the Shadow Theatre, George Méliès's cinema, and refers to Goldberg's machines, designed to perform a simple task in an intentionally complex manner, most often with a chain reaction.

Like an ecosystem, the different elements are interdependent and produce together a virtual energy. Stagings allow to create a singular organic entity, like a body, through articulations between shapes, articulations and fluids.

In most of their artworks, Scenocosme's artists are interested to create singular organicities between natural elements, spectators' bodies and the technology. Through their art process, they question the place of the technology in our human relationships, how it interferes in our everyday life, until it becomes inevitable and invisible.

Possible layout of the digital work

"Synergies" is in perpetual transformation.

It can be intimate and can be shown in an exhibition room. It can be displayed during the night in front of a building in the urban space in order to generate a large interactive fresco with many elements.

Here are several examples of scenarios composed of video elements placed next to each other.

Support : Ambassade de France en Irlande

Technical requirements

(image zone)
large videoprojection on a wall or
on a building's facade

(Capture zone)

The spectators on stage can use
- the positioning pad
- or the digital tablet

Camera

The spectator is
illuminated on both sides
by 2 spotlights

Computer
+ video projector

A fabric is used as a black
background (approximately
3m long x 2m40 high)

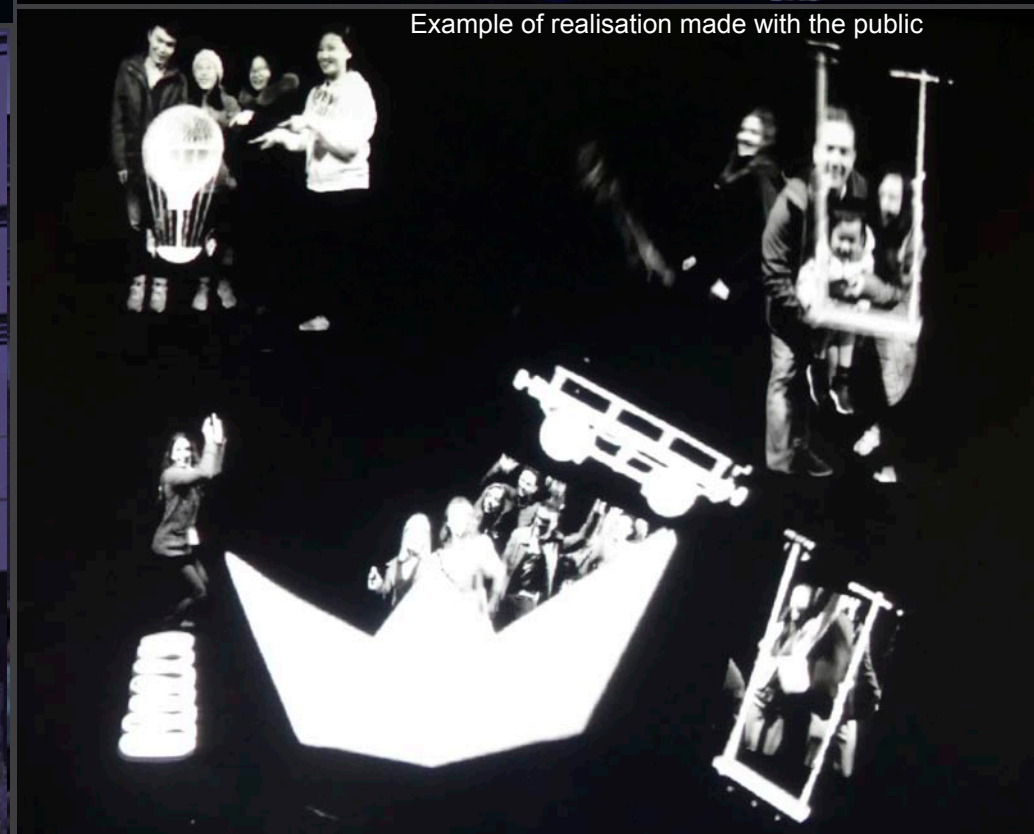
Outdoors in case of rain: it is possible to install
the capture zone under a small gazebo of 3m x 3m





Public interaction examples in front of the camera
Culture Night / Embassy of France in Ireland - Dublin (Ireland)





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 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.

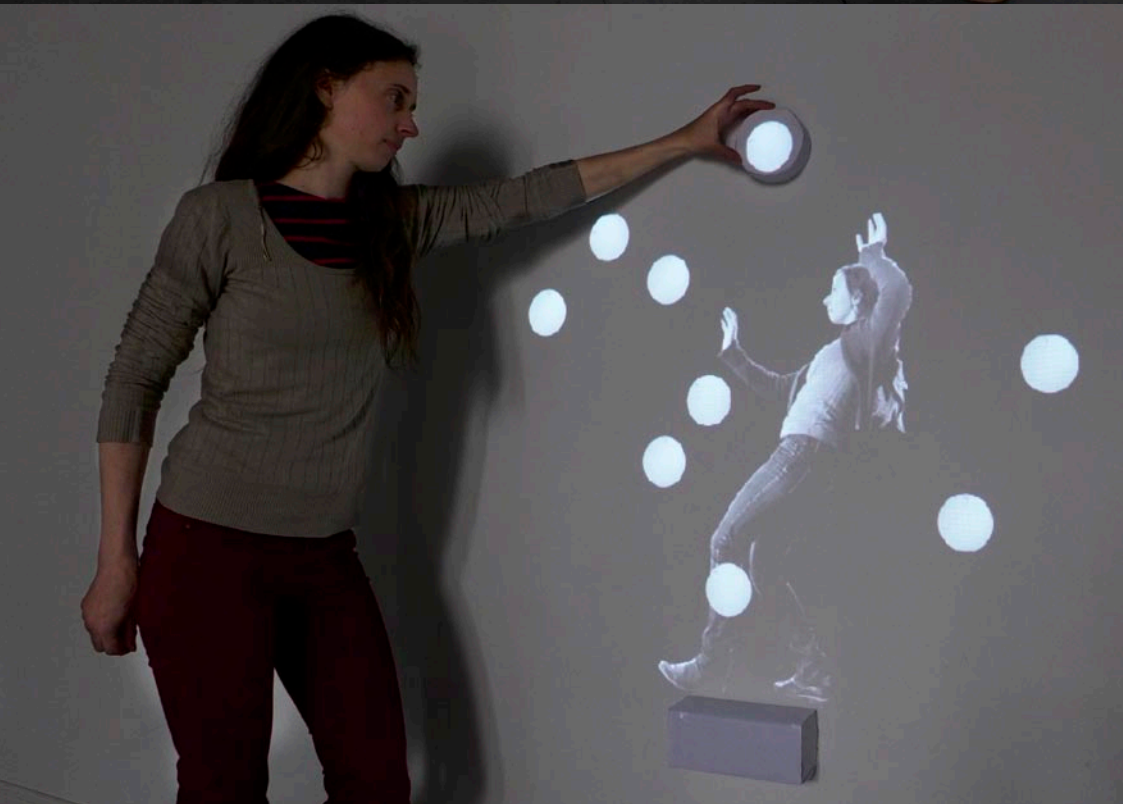
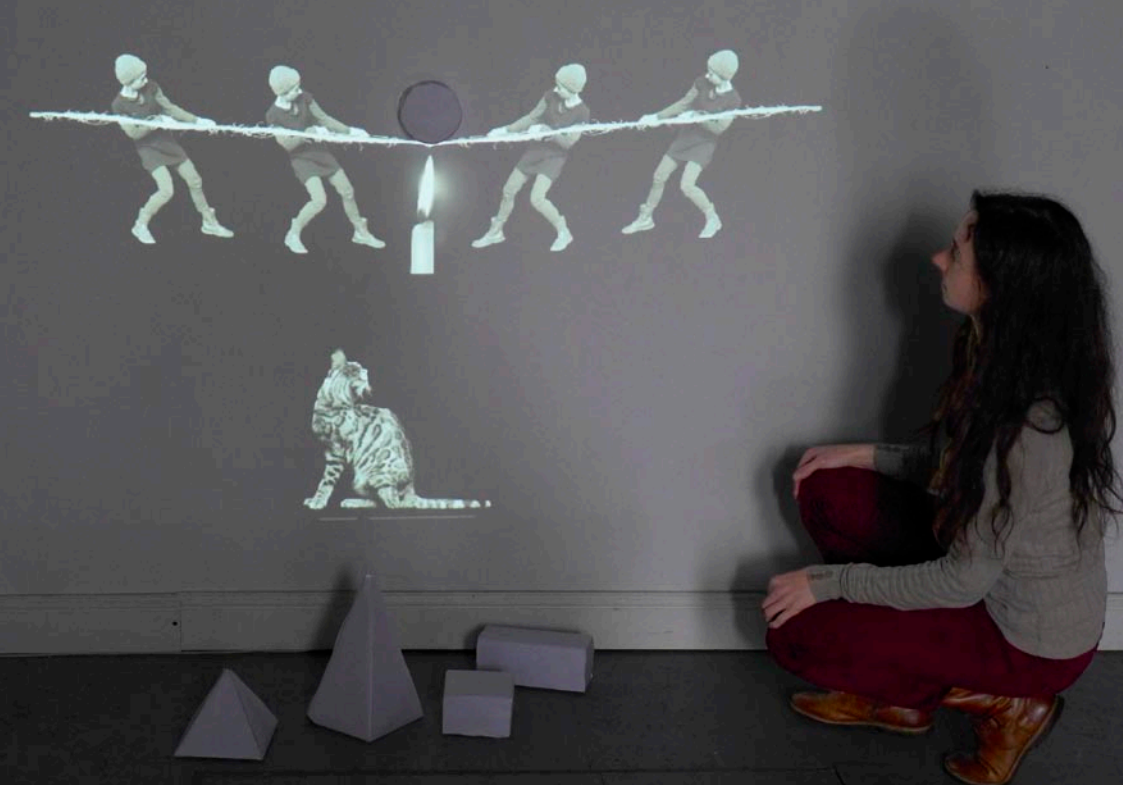
Full biography : www.scenocosme.com/PDF/scenocosme_BOOK_EN.pdf

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

Previous exhibitions of Synergies

- Culture Night / Embassy of France in Ireland - Dublin (**Ireland**)
- Nuits du vidéo-mapping / Ambassade de France Andorre & festival ULL NU (**Andorra**)
- Lumière / Festival of Light / Curator : Deb Beaudrea - Vancouver (**Canada**)
- Biennale d'Art et de Culture de la Fédération Wallonie-Bruxelles - Mons (**Belgium**)
- Ignite Broward - Art & Light festival - Fort Lauderdale / Florida (**USA**)
- New Orleans Jazz Museum / Curator : Greg Lambousy - New-Orleans (**USA**)
- Cité des Arts de la Réunion / Curator : Nathalie Gonthier- Saint-Denis (**La Réunion**)
- Nuit de la Culture - Esch-sur-Alzette (**Luxembourg**)
- Nuit Blanche Paris / La Commanderie / Curator : Ophélie Petit - Saint-Quentin-en-Yvelines (Fr)
- Nuit de la création / Curator : Eve Poinard - La Motte-Servolex (Fr)
- Festival Univers Numériques Ugine / Curator : Josselin Vinay - Ugine (Fr)
- Festival des arts numériques Pléiades - Saint-Etienne (Fr)
- Centre des Mémoires Michel-Dinet - Nancy (Fr)
- Abbaye de Jumièges / Pierres en lumières - Jumièges (Fr)
- Espace Numérique Cyber-base | MJC Louis-Aragon - Bron (Fr)
- Maison de la Culture / Ancien Collège de Montauban / Festival Les Lucioles de Montauban (Fr)
- Musée des Beaux-Arts et d'Archéologie Joseph-Déchelette - Roanne (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.

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 intimate 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.

Other interactive artworks

Rencontres imaginaires : www.scenocosme.com/rencontres_imaginaires_e.htm

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

Metamorphie : www.scenocosme.com/metamorphie_e.htm

Maison sensible : www.scenocosme.com/maison_sensible_e.htm

SphérAléas : www.scenocosme.com/spherealeas_e.htm

Ecorces : www.scenocosme.com/ecorce_e.htm



Musée des Beaux-Arts et d'Archéologie Joseph-Déchelette - Roanne (Fr)



Musée des Beaux-Arts et d'Archéologie Joseph-Déchelette - Roanne (Fr)



Maison de la Culture / Ancien Collège de Montauban (Fr)



Maison de la Culture / Ancien Collège de Montauban (Fr)



Indoor exhibition / Festival Univers Numériques Ugué (Fr)

