Adrien M & Claire B

XYZT
Abstract
Landscapes

Overview

X Horizontality Y Verticality Z Depth T Time
These four letters are used to describe, in terms of mathematical formalism, the movement of one point in space, and to reveal an imaginary territory; a coincidence between geometry and the organic, between material and immaterial. An exhibition-tour landscaped by mathematical paradoxes, typographical illusions and by metaphors in motion. Strolling through a luxuriant digital space, being able to touch algorithms and sense matter of light are some of the manifold imaginary fields to be discovered.

Adrien Mondot & Claire Bardainne

Around ten interactive installations can be seen at this exhibition-tour. Visiting the exhibit is like taking a stroll, like walking across another form of nature, a renewed one, on the fringe of the geometrical and the organic worlds. Concrete sensory experience fragments, such as walking on grass and touching sand, are transposed into an abstract digital world composed of lines, points and letters. You can choose pathways through modules of differing scale: some of them are voluminous, some panoramic; others are smaller, more intimate, creating a variety of sensory experiences. Shapes and signs move in succession, answering one another in a kinetic, minimalist and oneiric language. They all stem from patterns of physical behaviour and borrow their evoking power from reality. The installations explore unprecedented interactions, exploiting ancient techniques of illusion, playing with space and its dimensions, searching for opportunities offered by combinatorial and generative works. But for visitors, they mainly present an opportunity to inhabit a space where experiences are reduced to the essentials. Through simple manipulations, they are able to create shapes and re-sketch the world, enjoy playing without rules, derived from juggling, and have a taste for curiosity and exploration taken from science. In this relationship with this other nature, one becomes part of it, and rather than being its creator, everyone can act as the main character in a novel synthetic animism.
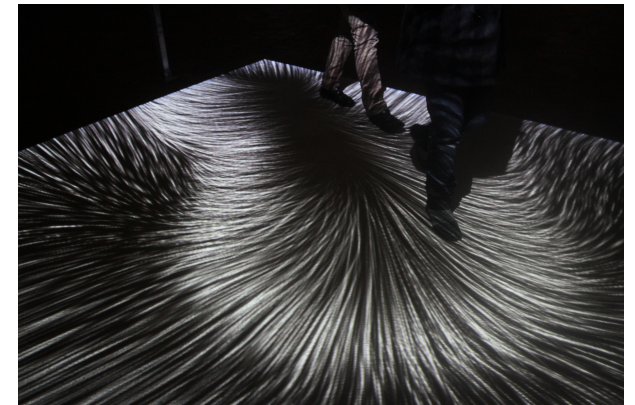
The exhibition is part of a comprehensive artistic project, fueled by research in sensory relationships between the human body and digital objects in motion. The company's creations focus on the human being, but their specificity lies in considering the development of tailored digital toolsets as the starting point and centre of their processes. This research axis is deployed in many different forms, from performances to installations, from smaller to large-scale. The 'XYZT Abstract Landscapes' exhibition invites us into a sensory and graphic experience, engaging visitors' bodies and therefore presenting artwork at the limits of graphic and performing arts. Depending on how fast the visitor wants to walk through the exhibition, he enters an interactive environment where he meets a mobile, ephemeral, vibrant, digital, virtual material that is engraved in space and time, generating gestures and sounds as an expression of sensitivity to the world. In this graphic and digital sculpting, what we see emerge is the concrete foundations and irreducible raw materials of comprehensive research.
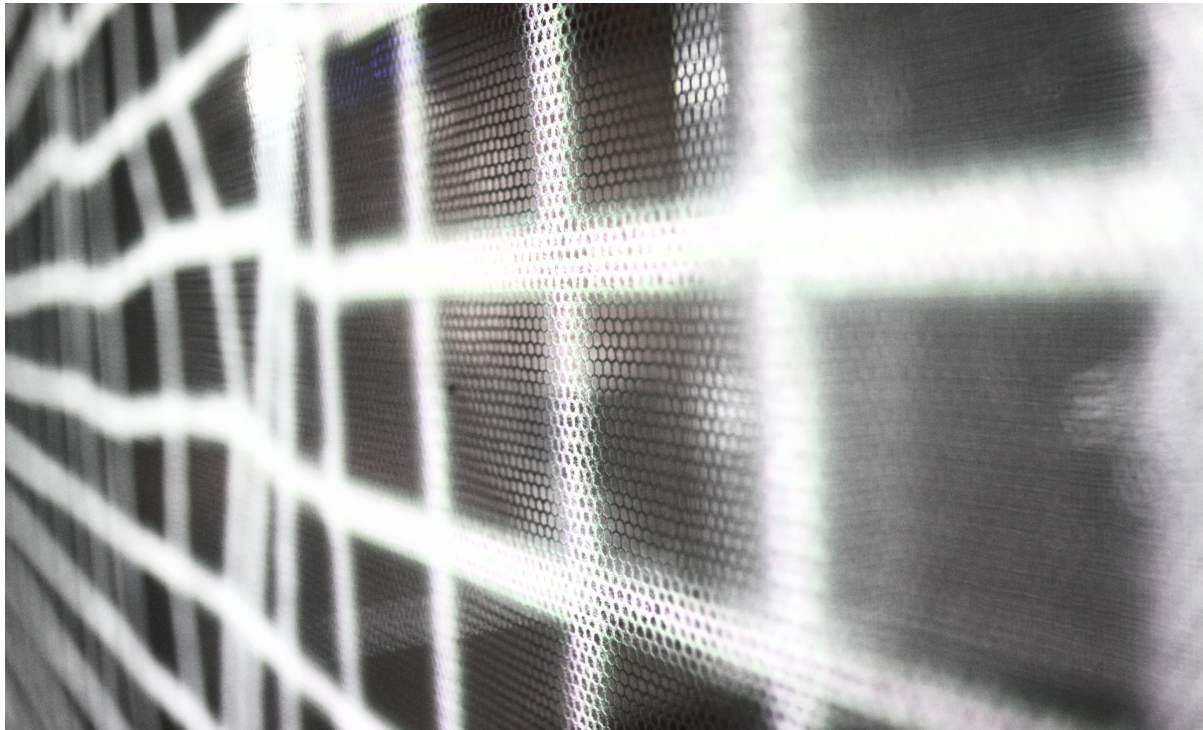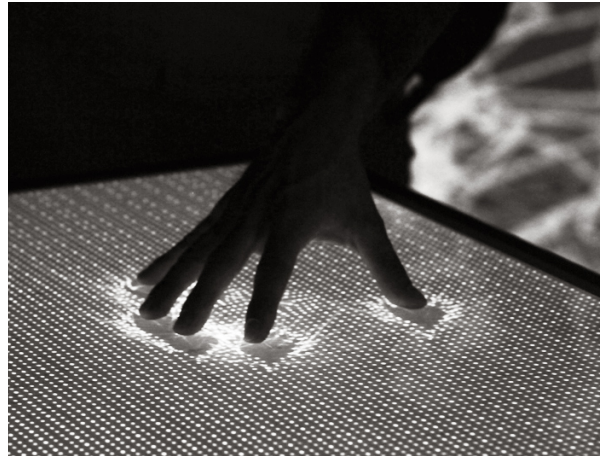
Installations

DISCRETE COLLISIONS
Interactif : **Touch**

Can we feel gravity without weight?
This play area allows us to juggle with the alphabet. Through the effects of gravity, bouncing and friction, the immaterial letters in motion create a real sensory experience. As they fall and collide, they give birth to the illusion of materiality, directly referring to the habit of moving, which is deeply engraved in our experience.
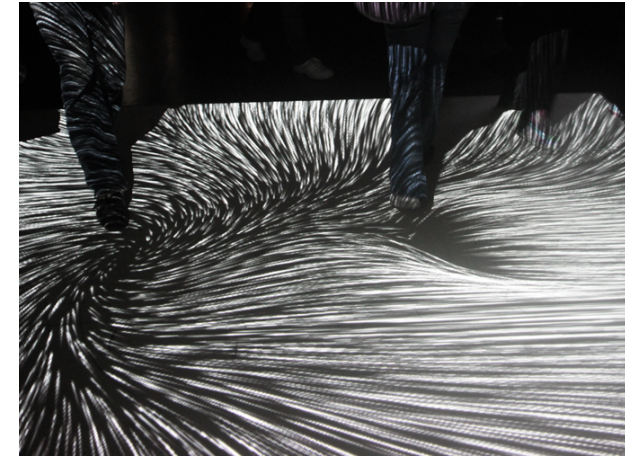*Several people can manipulate it simultaneously.*

KINETIC SAND
Interactif : **Touch**

How to touch an algorithm?
This installation allows to draw on a touch-screen using particles and to touch algorithms, with the impression of feeling the texture of a dynamic sand in one's hand.
Several people can manipulate it simultaneously.

FIELD OF VECTORS
Interactif : **Walk**

Can we leave a trace in a non-material?
A hayfield is wavering in a light breeze; grass bends under one's feet to show the trace of the path taken using a Kinect camera. Thereby, visitors leave an ephemeral trace of their visit.

ABSTRACT LANDSCAPES
Contemplate

Can we make visible what is invisible?
In a cubic space made of tulle, projections on the four walls immerse us in a landscape of letters moving 360° according to the movement of fluids.
They float and irrigate the entire space behind the walls.
Clouds, rain and waves are drawn around the visitor, immersing him in contemplation, surrounded by an alphabetical world, subject to the hazards of a whimsical digital meteorology.

SHIFTING CLOUDS
Interactif : **Dance**

Is it possible to be one and many at the same time?
The visitor's body, captured by a Kinetic camera, is transposed as a myriad of image particles from their silhouette. A group of starlings, a school of fish or a swarm of bees,
each form a shape and a pathway steered by the visitor's gestures, which induces the movement of one part or of all the particles.
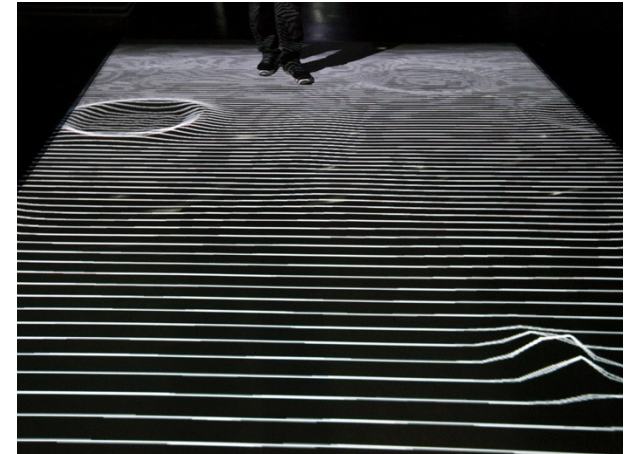
ANAMORPHOSIS IN SPACE
Interactive : **Walk**

Can volume be flat?
Drops, waves, undulations... Similar to a crossing a river whilst hiking, the image of this ever-changing water surface is based on the ancestral process of anamorphosis; the perspective is re-adjusted from an appropriate vantage point, creating an outline in movement emerging from simple lines.

ANAMORPHOSIS IN TIME
Interactive : Dance

Is time a material?
Bodies and objects in movement are distorted, as if suddenly taken over by a fluid dance composed of an infinite variation of curved movements. Filmed in real-time, the image is projected with a four-second time lapse between high and low. Through this mathematical process of transforming time, only movements are distorted, whilst stable elements remain identical to reality.

LETTER TREE
Contemplate

Can wind write poems?
A life-size tree is covered with letters acting like leaves in a strong wind. They fall as the wind gusts through the branches, dispersing the text and inviting us to contemplate.
This installation was created as a tribute to the object-book by Raymond Queneau, 'Cent mille milliards de poèmes' (1961). This book engages the reader by combining verses himself, to compose poetry respecting the classic form of regular sonnets. There are 100,000,000,000 possible combinations.

COINCIDENCE #1
Interactive : Touch

Is the borderline between material and immaterial permeable?
Obscure, quivering particles cover the wall and as we touch it, particles move away and allow light to be revealed like leaves falling from a tree.
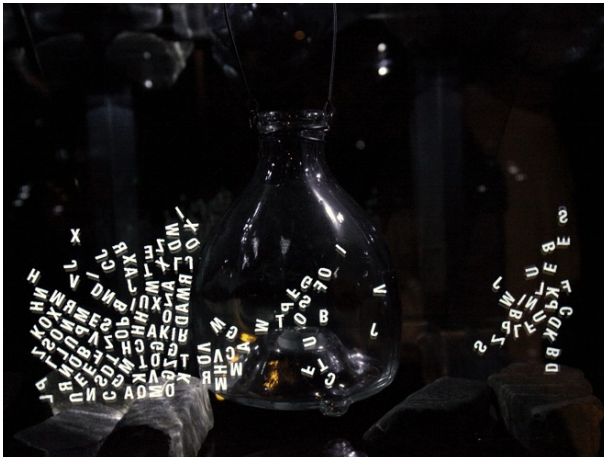Unlike with a classic camera, which gives a flat image of the world, the Kinetic camera is able to detect the distance between an object and the lens. It is this feature of differentiation which enables us to detect when feet touch the ground or hands touch the wall.

#1
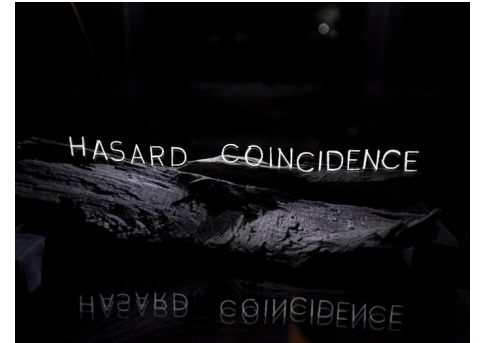
#2

TYPOGRAPHIC ORGANISMS
Interactive : Blow

Can we see something where there is nothing?
Three aquariums, containing floating shapes made of letters that move very similarly to that of a living organism: Stick insects fly around at random, then settle on a branch and compose words. A swarm of bees find themselves stranded in a bottle. Water snakes hide and wander around their environment.
These organisms come to life as we blow on them; their activities blend semantics of language with that of movement in a poetic way.
The toolset is equipped according to Pepper's Ghost principle - a classic magic technique from the 19th Century that allows an image to seemingly float in the air. It is based on the optical property of a glass mirror tilted at 45° angle to the source of the image, reflecting only the luminous parts of the source.

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The team

Conception, art direction, graphic design and scenography
Claire Bardainne and Adrien Mondot

Computer design
Adrien Mondot

Digital Toolset and sound control
Loïs Drouglazet

Set Design and construction
Alexis Bergeron and Martin Gautron

Sound Designer
Christophe Sartori

Lighting
Jérémy Chartier

Exhibition Set-Up
Loïs Drouglazet, Claire Gringore, Jean-Marc Lanoë

Technical management **Jean-Marc Lanoë**

Administration **Marek Vuiton, assisted by Mathis Guyetand**

Technical Director **Raphaël Guénot**

Production and booking **Joanna Rieussec**

Production **Margaux Fritsch, Delphine Teypaz, Juli Allard-Schaefer**

Médiation **Johanna Guerreiro**

Technical description

Technical conditions
Blocking the light is obligatory.

Security-free Internet access is obligatory.
Minimum height below ceiling: 3 m
Unloading/Loading: 1 hour with a 46 m3 semitrailer
Time for set up: 2 people, 5 days
Time for dismantling: 2 people, 2 days
Minimum surface area for the entire exhibition: approximately 400 m2.

Overall Project
The original experience behind the artistic proposition comes from the process and dialogue between several installations.
The installations were not designed to be showcased separately.

Sound Environment
Each artwork is equipped with an independent sound system, extending to and punctuating the visual experience with soft noises,
reminders of electronic and natural worlds.

Interactivity
Eight to ten modules invite us to interact: touch, blow, walk, dance... 'Abstarct Landscapes' and 'Letter Tree' are pieces of contemplation

Security
The exhibition is fragile and interactions have an intense impact on the artwork. To ensure appropriate use and respect of the toolsets, constant security is
required in the show rooms. Children under the age of eight can only manipulate the installations when accompanied by an adult.

The company

The Adrien M & Claire B Company creates digital and living art forms, ranging from stage performance to installations. It is co-directed by Claire Bardainne and Adrien Mondot, whose approach puts the human experience at the centre of technological issues, with a strong visual focus on the body and unique bespoke technologies created in-house. They strive to create living digital art: mobile, handcrafted, short-lived, and responsive.

Since he was discovered at Jeunes Talents Cirque in 2004 with his *Convergence 1.0* project, multidisciplinary artist, computer scientist and juggler **Adrien Mondot** creates stage performances based on responsive interactions between digital art forms, juggling, dance and music. In June 2009, he received the Grand Jury Prize for *Cinématique* at the Dance and New Technologies international competition of the Bains Numériques Festival (Enghien-les-Bains).
In 2010, he meets visual artist, graphic designer and scenographer **Claire Bardainne**. Graduate from the Estienne and Paris Arts Déco schools, her approach focuses on the imaginary realms conveyed by pictures and graphics, especially in their space-constructive capacity. She works at the BW Studio she co-founds in 2004, and with the research teams in sociology of the imaginary of the Ceaq (Sorbonne, Paris).
After joining forces on a shared creative vision in 2011, they restructure their company as Adrien M & Claire B.
Transcending the spatial boundaries of stage and the time limits of performance is pivotal to this transformation.

Together, they create the *XYZT Abstract Landscapes* interactive exhibit. In 2011, they write conference-performance *Un point c'est tout* and the digital scenography of *Grand Fracas issus de rien*, directed by Pierre Guillois.
In 2013 they created *Hakanaï*, a show for one dancer in an immersive environment.
In 2014, they co-sign the performance of *Pixel* with Mourad Merzouki (CCN Créteil and Val-de-Marne/Cie Käfig).
In 2015, they created *The movement of Air*, and were honored by receiving the SACD Digital Creation award of the year.
In 2016, *Snow does not make sense* is published with Editions Subjectiles. This is Adrien M & Claire B's first monograph book, it includes six drawings in augmented reality.
2017 sees the making and the première of a new series of installations, entitled *Mirages & miracles*.

Together, they aspire to create an art of movement to set the human body in resonance with graphic and digital arts. The result is a poetic visual language blending imaginary, real and virtual dimensions while bearing unlimited opportunities for artistic exploration. Today, the Company has 30 associates, two performances and two exhibits touring internationally. Its Lyon headquarters also house a research and creation studio. The Company is registered with the DRAC Auvergne-Rhône-Alpes and the Auvergne-Rhône-Alpes Region, and subsidized by the City of Lyon.

eMotion

eMotion is an app for creating interactions between graphical objects and real word information. It is based on a physical animation system and it aims at exploring how motion can convey emotion. In other words: it is an editor that allows you to define a graphic world composed of objects in the shape of points, lines, images, videos, and to define the way you will interact with them (sound, kinect, wiimote, leap motion, etc.).

Infos

Contacts

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Partenaires

Production
Adrien M & Claire B

Co-productions
Atelier Arts-Sciences et CCSTI, Grenoble
Espace Jean Legendre, scène nationale de l'Oise en préfiguration, Théâtre de Compiègne
Lux, scène nationale de Valence
Les Subsistances, Lyon
Le Planétarium, Ville de Vaulx-en-Velin
Ville de Tourcoing

Fundings
Conseil Régional Rhône-Alpes
Conseil Général de l'Isère

Supports
Le Pacifique, CDC de Grenoble
Abbaye de Noirlac - Centre culturel de rencontre

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

Resources

Video
https://vimeo.com/amcb/xyzt-2015

Overview
http://am-cb.net/docs/AMCB-XYZT-Overview.pdf

Images
http://am-cb.net/docs/AMCB-XYZT-Images.zip

Technical Rider
http://am-cb.net/docs/AMCB-XYZT-TechRider.pdf

Photos
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