

Monday 19 - Saturday 24 November
at *Fort de la Bastille* - Interactive Digital Arts

Stephano Delle Monache & Sergio Polotti, *Game Lunch - The sonic Dining*
Giorgio Partesana & Hanna Husberg, *Link*
Sile O'Modhrain & Georges Essl, *Pebblebox*
Pierre-Guillaume Clos, *Cylindres*
Laboratoire CRESSON, *RefleCT/Xions*
Elvira Todaro, Haakon Faste & Fiaametta ghedini, *Passages*
Thierry Gianarelli & la cie L'Imparfait, *Peut être*



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ACROE

19 - 24 Novembre
Semaine artistique et scientifique
Grenoble
Conservatoire / MC2 :
Fort de la Bastille
INPG - ENSERG / MINATEC

Concerts
Multimé

ENACTIVE / 07

Installations
Interactives
Toucher le
Futur

Conférence
scientifique

Enaction_in_Arts

« Enaction_in_Arts »
Multimedia Arts Performances
Wednesday, November 21th

Organized by ACROE and ICA laboratory
in collaboration with *Maison de la Culture de Grenoble*

Maison de la Culture de Grenoble
< Salle de Création >
19h30

Cie Skalen
SensorLAB.mov

Ludger Bruemmer
Shine
(dancers : Ildiko Török et Zsolt Banki)

Chi-Min Hsieh, Sean Ferguson, Annie Luciani
Miroirs
(cello : Chloé Dominguez)

Hans-Peter Stubbe Teglbjaerg
Regime_S

Claude Cadoz
Gaea

Program of Wednesday, November 21th

FIRST PART

skalen / *sensorLAB.mov* <20 min >

Based on the utilization of sound and image technologies linked with body motions, *sensorLAB.mov* is a scenic production project that uses a process which modifies sound and light according to motion, thanks to sensors. From these interactions, where each part acts in a complementary way with the others, rises a form where dance, music, video and light draw a free score, linked with the sound universe in which the body is immersed. Improvisation is the mode of apprehension of the system which feeds and allows the development of new kind of writing. This workspace, linked with research and experimentation, opens multiple perspectives on relationships with sound and visual choreographic writings.

Ludger Brümmer / *Shine* <30 min >

Danseurs : Ildiko Török & Zsolt banki

In *Shine*, visual, musical and choreographic work, Ludger Brümmer explores a nearly energy connection between synthesised sounds and pictures, all made with the GENESIS software. Acoustics and visuals are indeed more linked together than one can think. Both use objects and their metaphors. Both present concepts of background, foreground and emphasis. In both cases, one can focus on many objects: 'multiphony, visual objects collections...'. It is interesting to use a same tool to create the acoustic material as well as the visual one. First of all, objects-prototypes generate musical phrases. The visualization of the performance of these objects was used to generate the visual aspect of the piece. Ludger Brümmer applied the transformations on the visual movements of the simulated objects and then surimposed dance movements, 'real life' counterpoints evolving in connection with the virtual pictures and sounds.

BREAK < 15 min >

SECOND PART

Chimin Hsieh, Sean Ferguson & Annie Luciani / *Miroirs* <10 min >

Miroirs is a mixed performance for real and virtual choreography, electronics and cello. It mixes musical cello performance with dance performance, a virtual choreography, and an interactive real time spatialisation of synthetic sounds by the cellist. The artwork aims at exploring several «mirror» effects playing with each other, mirror :

- between virtual movements produced by simulation of virtual bodies and dance performance
- between real/virtual dances and the cellist's instrumental playing
- between the cellist's instrumental playing and the real-time control of sound spatialization
- between the voluntarily limited space of the performance of the dancer and the electronic spatialisation of the cellist's playing.

Hans Peter Stubbe Teglbjaerg / *Regime_S* <20 min >

Tools for physical modelling enable to produce fascinating sounds but also provide a new way of thinking composition. Student of Tristan Murail and Brian Ferneyhough, Hans Peter Stubbe Teglbjærg was deeply influenced by these composers ; he learned to 'enter the sound' and compose it from the inside. The computer has become an essential tool to model a composition from 'natural sound phenomena'. After Rhizome II (2000) Hans Peter Stubbe Teglbjaerg begins a new collaboration with ACROE in order to propose *Regime_S*, a work with a 'phenomenological' approach, that deals with the timbre of sounds produced by physical modelling. The piece tries to 'naturally' (i.e. physically) link the models, the flow and the musical structure in order to create dynamism, between stability and instability.

Claude Cadoz / *Gaea* <10 min >

Gaea is a 480 seconds quadraphonic poem entirely created using GENESIS and CORDIS-ANIMA physical modelling system conceived and developed by the ACROE under the direction of the author. The principle is based on computer simulation of networks of elementary material particles in physical interaction. Continuing the approach started in 2001 with the piece *pico..TERA*, where this principle had been used not only to create the sounds, but also to compose them, on the temporal scale of gesture, and musical macrostructure, the present piece explores new dimensions of GENESIS universe. The models are structured in superimposed layers where multiple interactions can be established, within the same level, or between the levels. The concept of enaction then takes a new dimension that one can call upon by the terms of «Supra-Instrumental Interaction and Gesture». It is indeed not at the time of the diffusion of the piece that the enactive situation takes place, but in the physical metaphor of interaction which supports the process of its creation as well as the interactions between the components of the model, while crossing all the scales. From smallest sounding matter grains to huge telluric flows, several tens of thousands of interacting elements make emerge intimate, vigorous, sometimes chaotic and diabolic atmospheres from this micro universe.