

Adrien M & Claire B

The Movement of Air

Creation 2015

SHOW DIGITAL ARTS & DANCE

Duration **1h**

Concept, artistic direction, scenography and stage setting

Claire Bardainne & Adrien Mondot

Computer design **Adrien Mondot**

Choreography **Yan Raballand**

Dance **Rémi Boissy, Farid Ayelem Rahmouni, Maëlle Reymond**

Original music composed and performed by **Jérémy Chartier**

Compagnie Adrien M / Claire B 54 quai Saint-Vincent 69001 Lyon
+33 4 27 78 63 42 www.am-cb.net Booking contact@am-cb.net





Intention



photo © Romain Etienne / item

previous page : photo © Romain Etienne / item

With this show we wish to give substance to the imperceptible, to make an invisible movement of air visible, whether it is soft and slow, vivid and transparent, or powerful and subtle.

This show is like the journey of a breath, a soft voice that guides us through a dreamlike territory.

Let us share with you this collective mirage where the word « impossible » means nothing anymore: images look alive and become territories and playing partners while bodies fly, defying gravity.

Beyond looking for technical achievement, it is a quest for a motion-driven onirism. Images may be driven by the dancers' movements or, on the opposite, impose their own rhythm on bodies.

No storyline, but a language based on the combination of video images, bodies, space and sound. Our wish is to offer the spectators the chance to let themselves get carried away by the movement of air, to open a new space that defies limitations, to free their wrists and ankles for a moment. With the hope that the dream of flying will always override the fear of falling.

Claire Bardainne & Adrien Mondot

About



photo © Romain Etienne / item

The Movement of Air is a front show designed for three dancers in an immersive environment shaped by projected images and uplifting and suspension devices that allow bodies to rise up in the air.

Images are computer-generated for the dancers to play with, making up a digital score performed live by a digital interpreter. The original music is played live as well by a multi-instrumentalist musician on stage.

Technical requirements



Running time **1h**

Front show

First production October 7 2015

at Théâtre de l'Archipel, Perpignan

Technical requirements

Stage minimal dimensions:

12m deep (from stage line to backwall)

18m wide (from stageleft wall to stageright wall)

12,50m proscenium arch width

8m height (from stagefloor to the pipes)

Capacity from 300 to 1000 people

Because of the projection on the floor, all the seats underneath the stage level needs to be cancelled. .

Set-up D-1 / around 5 periods (approximately 16h)

Arrival D-2 in the evening

Set-up: 3 periods on D-1 + 2 periods on D-day

Tear-down: 1 period after the last show

Equipment transport

France & Europe : 12 m³ truck

International : more infos on request

Staff 9 people on tour

NB / This show involves aerial stunt. Our requirements concerning the rigging of the flying systems have been carefully studied. The presenter must make sure that the venue where the performance is being showed will meet these requirements. Please read the technical rider for more details.



Presentation in details



photo © Romain Etienne / item

Image: a playing partner

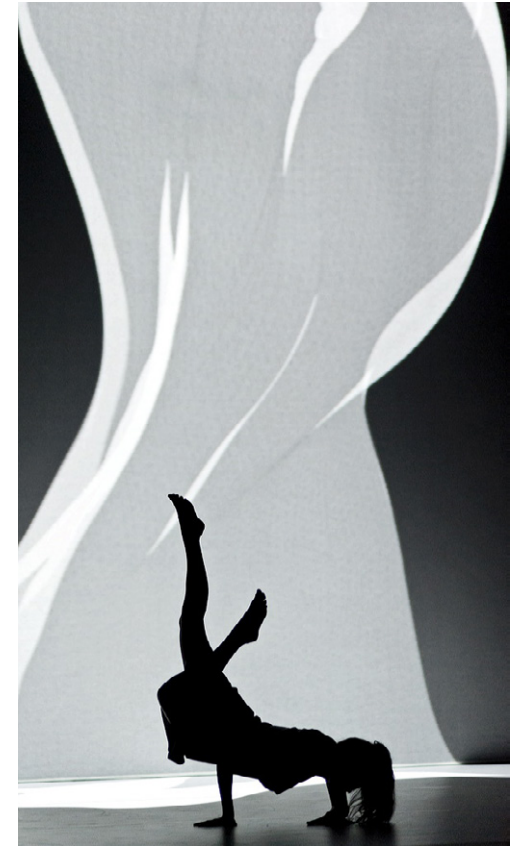
This « living light » is produced by video projectors and generated in real time by a set of algorithms. It is a mix of control room operated human interventions and onstage sensors data that outlines a precise writing of motions and generative behaviors. Thus, those images are never prerecorded for a rigid show on an imposed rhythm: on the contrary, they breathe and move with the dancers and organize a new space for them to explore.

Sometimes they are graphically minimalistic and embody simple environments like cloudy or snowy skies. Sometimes they are more anthropomorphic and turn into ghosts, puppets, doppelgängers or shadows. In every case the audience is transported by their movements' sensuality and energy. They are generated according to physical models and therefore remind everyone of their own real life experience and imaginary of motion.

These processes can show inner landscapes as well as reveal the invisible, make one feel the tiny big, or turn out to be an absurd and merciless infernal machinery. Eventually, even though computer-generated, our images are deeply sensitive and human and used as an integral part of the scenography and dramaturgy. In the audience's eyes, they have lost their image status to become a territory as well as a playing partner.



photos © Romain Etienne / item





photos © Romain Etienne / item

photos © Romain Etienne / item



Space: a living territory between the material and the digital

We wish to remove images from screens, to turn them into landscapes, into playing partners, and to put them at the center of the space mapping.

The set is inhabited by a 3 face structure: two vertical panels of white gauze and a white dance floor are asymmetrically combined to create an immersive projection system (heir to Cave virtual reality systems). Thanks to this device many diverse realms can arise. Alternately, they can be:

- realistic or geometrical, so that projections fit the material structure shape and match the edges and surfaces ;
- organic and evanescent, as the white gauze becomes transparent and vanishes to the eye. Graphic elements then seem to be floating and drifting, making the air inherent to the scene cage tangible.

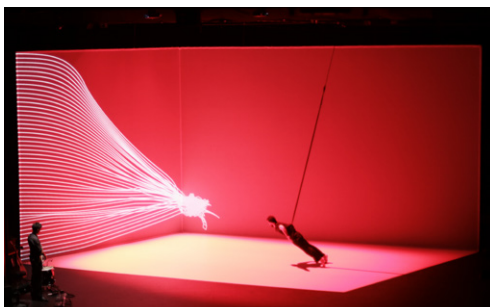






photo © Romain Etienne / item

Body: a dancers' trio

On stage three performers (a woman and two men) can float around space. Driven by verticality they struggle between enthusiasm and anguish, between falling down and rising up. Their bodies define a new and unusual language that draws its inspiration from the ordinary but trans-poses it in a poetic way. This language plays with reality to explore a living kinetic art territory where bodies evolve between abstraction and emotion. It is a quest for a motion-driven onirism.

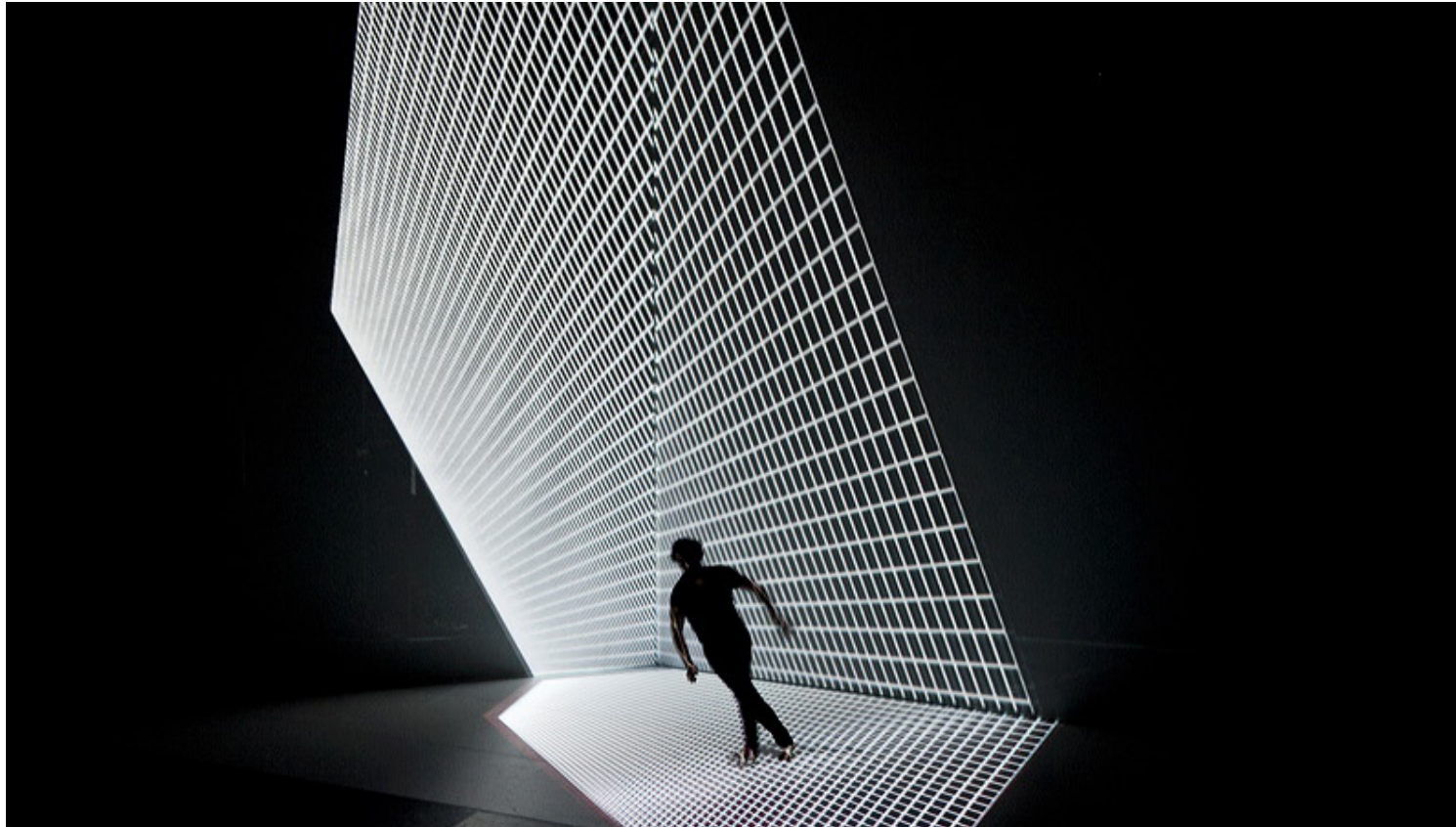
In addition to projected images, uplifting and suspension devices allow bodies to rise up in the air without any magical trick. The dancers work on their sense of weight and balance with the floor, they devise illusory aerial trajectories and juggle with space. The body motion transcends the possible to reach the impossible and the images' immaterial realms. Bodies are extended and become parts of an augmented reality.

«The choreography of this show is made of many different materials. Bodies are driven by verticality and struggle between falling down and rising up. Their weight adapts to their digital surroundings. Bodies draw a continuous line of motion, like a breath, that sometimes suddenly and powerfully impacts the ambient air, and sometimes quietly settles on the floor like a caress. The choreography consists of various written scores that structure space and time, but the three dancers stay really free to play with their digital partner.»

Yan Raballand, choreographer



photo © Romain Etienne / item et © Raoul Lermecier



IT tools

As part of the company's reflection about motion and the objects' choreography we have continued developing a software since 2006, which initiates every creation and collaboration and is maintained as their core.

The objective for this software named eMotion (for electronic motion) is to write down the interactions between images and bodies in the realms of performing arts. It is based on physical models in order to animate various situations: it focuses on the inner energy that causes objects to move, rather than on their actual movement patterns. All images are thus generated, calculated and projected live, in order to create a sensory synthesis, a tangible reality on stage. The show only exists because of this software which allows us to put graphic objects in motion live.

The global IT architecture of the show has been designed with Anomes and Millumin v2, a software they created and which is dedicated to general audiovisual management for shows. It has been programmed specifically for our show.

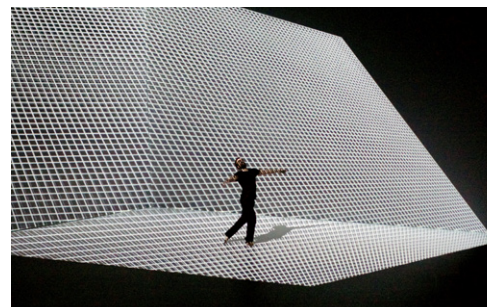
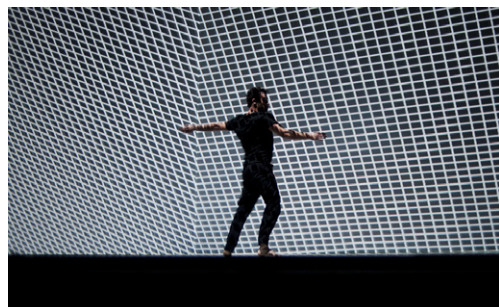
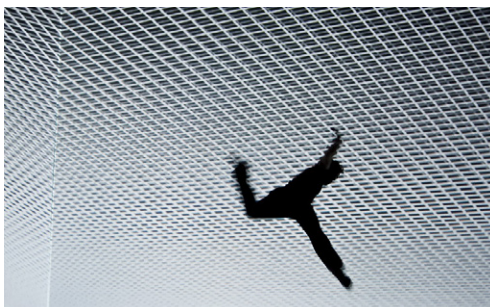




photo © Romain Etienne / item

Music

Instrumental music encounters digital images. It was composed specifically for the show by Jérémy Chartier during rehearsals and it is intimately linked to the overall show's weave. The musician interprets it live on stage. Chimes, Chinese harp, glasses, percussions and guitars punctuate, support and play with images and bodies.

Light

Light (designed by David Debrinay) is mixed with video images and gives the audience the impression they truly see and even feel the depth of the invisible. It materializes the immaterial. Colored environments (created with traditional projectors) are superimposed on the white and black video projections and allow everyone to experience skies in their diversity: whether they show slight different shades, whether they are clear and bright or whether they spread an enveloping color.



About the company Adrien M & Claire B



The Adrien M & Claire B Company has been acting in the fields of the digital arts and performing arts since 2004. They create many forms of art, from stage performances to exhibitions combining real and virtual worlds with IT tools that were developed and customised specifically for them. They place the human body at the heart of technological and artistic challenges and adapt today's technological tools to create a timeless poetry through a visual language based on playing and enjoyment, which breeds imagination. The projects have been carried out by Adrien Mondot and Claire Bardainne since 2011 when they refounded the company.

Adrien Mondot is a multi-disciplinary artist, computer scientist, IT specialist and juggler who investigates and inquires about movement. He founded his own company to mix digital arts with music, juggling and movement while exploring the links between technological innovation and artistic creation. Winner of the Young circus talents competition in 2004 with *Convergence 1.0*, he then created *Cinématique* and won the Grand Prix du jury of the international competition « Dance and new technologies » organised by the festival Bains numériques at Enghien-les-Bains in June 2009.

In 2010 he met **Claire Bardainne**, a visual artist, graphic designer and scenographer, who holds degrees from the Ecole Estienne and the arts déco in Paris. Her research focuses on the link between graphic signs, images and space, exploring back-and-forth shifts between the imaginary and the real worlds. She founded Studio BW and collaborated with researchers in the fields of sociology of the imaginary (Ceaq laboratory at Sorbonne, Paris).

They joined forces in 2011 and restructured the company together, that became «Adrien M & Claire B». Their creations are still driven by their search for a living digital art. Together they created the digital scenography of *Grand Fracas issu de rien* (a collective piece directed by Pierre Guillois) in 2011 at the Théâtre du Peuple. They co-signed the creation of the exhibition *XYZT Abstract landscapes* in September 2011, of the show *Un point c'est tout* in December 2011 at the Hexagone in Meylan. In 2013 they created *Hakanaï*, a show for one dancer in an immersive environment. In 2014 they signed the design of the show *Pixel* with Mourad Merzouki / CCN de Créteil et du Val-de-Marne / Compagnie Käfig.

They were honored in 2015 by receiving the SACD Digital creation award of the year.

Creation team

Conception, artistic direction, scenography and stage setting:

Claire Bardainne & Adrien Mondot

Computer design: **Adrien Mondot**

Choreography: **Yan Raballand**

Dance : **Rémi Boissy, Farid Ayelem Rahmouni, Maëlle Reymond**

Choreographical collaboration: **Guillaume Bertrand**

Original music composed and performed by: **Jérémy Chartier**

Light design: **David Debrinay**

Costumes: **Marina Pujadas**

Set design & fly systems **Silvain Ohi, Eric Noël**

Video engineering, alternating: **Adrien Mondot, Yan Godat, Rodolphe Martin**

Stage Management and fly systems: **Arnaud Gonzalez**

Light engineering, alternating: **Yan Godat, Rodolphe Martin**

Sound engineering, alternating: **Christophe Sartori, Régis Estreich, Romain Sicard**

Technical management: **Pierre Xucla**

Technical direction: **Alexis Bergeron**

Administration: **Marek Vuiton**

Production: **Margaux Fritsch, Delphine Teypez**

The IT development of this show has been done thanks to Anomes and its software Millumin v2.

Yan Raballand, choreographer

After his studies at ENMDAD in La Roche sur Yon and at CNSMD in Lyon, he worked as a dancer (for Odile Duboc, Stéphanie Aubin, Dominique Boivin, Bernadette Gaillard, Pascale Houbin) and a choreographer for many projects (for the Ballet du Rhin and the ballet of CNSMD among others). He also worked as a dance adviser for many scenographers: Eric Masset, Charly Marty, Laurent Brethome for *Bérénice* et *L'Orfeo* by Monteverdi, and Johanny Bert for *Krafff, Deux doigts sur l'épaule* (2013) and *Sex Toy - performance* (2014).

In 2002, he founded his own company Contrepoint and created many shows : *Amorce* (2002), *Au devant de la* (2003), *Obstinée* (2004), *Ici et là* in collaboration avec Sylvie Giron (2005), *Grün* (version jardin en 2006, version scène en 2008), *L'ange* (2008), *Viola* (audience award at (re)connaissance 2010), *Contrepoint* (2010), les *Bulles chorégraphiques* (2011) et *Vertiges* (2012).

Invited by Claire Bardainne et Adrien Mondot, he signed the choreography of *The Movement of Air* in 2015.

Jérémy Chartier, musician

Following his studies in Art History, Jérémy Chartier started to work in the performing arts. He was in charge of lighting at theatre companies such as the Théâtre Réel, Patlote, Vox Théâtre or the Riiljosa group, and since 2009, he has worked on Adrien M & Claire B Company's performances and exhibitions. As a self-taught multi-instrumentist musician, he composed and plays the original music of *The Movement of Air* in 2015.

Maëlle Reymond, dancer

Maëlle Reymond, after studying choreographic art at Coline, joined the company Adrien M & Claire B in June 2013 for the project Air, which is scheduled for late 2015. She has the opportunity to dance in February 2014 in Cinématique. She is also an interpreter for the company Osmosis.

Farid Ayelem Rahmouni, dancer

Farid Ayelem Rahmouni is a performer who uses several artistic mediums such as dance, theater, video art and circus. In 2012 he founded the multidisciplinary collective Georges Lakhdar and also collaborated in the creation of different choreographic and theatrical pieces (Lieux d'Être Cie Acte, La Montagne Collectif BIB). He joined the team of Adrien M & Claire B as a dancer for their new creation.

Rémi Boissy, dancer

Rémi Boissy, who graduated from the Academy Fratellini, worked as a physical player for Styf Theatre, Collective BIB, Emma Dante, or Juliette Deschamps-Makaïeff. He also directed Outcast for his own company in 2011, and wrote a new project *Wild*, scheduled for 2016. He joined the company Adrien M & Claire B on their new creation, scheduled for late 2015.

Contacts

Adrien M & Claire B
 54 quai Saint-Vincent
 69001 Lyon France
 +33 4 27 78 63 42
www.am-cb.net

Artistic Co-Direction
Claire Bardainne & Adrien Mondot

Administration
Marek Vuiton
administration@am-cb.net

Technical Direction
Alexis Bergeron
technique@am-cb.net

Production
Margaux Fritsch, Delphine Teypaz
production@am-cb.net

Booking:

Ana Sala
 IKEBANAH ARTES ESCÉNICAS
anasala@ikebanah.es
 +34 619 951 791
www.ikebanah.es

Partners

Production
 Adrien M & Claire B

Co-productions
 Théâtre de L'Archipel, scène nationale de Perpignan
 Le Cirque-Théâtre d'Elbeuf
 La Brèche, Pôle national des arts du cirque, Cherbourg-Octeville
 GREC Festival de Barcelona - Institut de Cultura, Ajuntament de Barcelona (Espagne)
 Fondazione Romaeuropa – Arte e Cultura (Italie)
 Centre des Arts d'Enghien-les-Bains, scène conventionnée pour les écritures numériques
 Maison des Arts, scène nationale de Créteil et du Val-de-Marne
 Espace Jean Legendre, Théâtre de Compiègne, scène nationale de l'Oise en préfiguration
 L'Odyssee, institut national des arts du mime et du geste de Périgueux
 Hexagone, scène nationale Arts Sciences - Meylan
 Centre chorégraphique national de Créteil et du Val-de-Marne / Cie Käfig, dans le cadre de l'Accueil Studio.

Funding
 Adami (Adami is a performers society that manages and develops performers rights in France and worldwide to ensure them a fair remuneration related to their skills. It also helps by financing their artistic projects.)
 Ministère de la Culture et de la Communication DICRÉAM

Support
 Le Toboggan, scène conventionnée de Décines
 Les Subsistances, laboratoire international de création artistique, Lyon
 Thanks to the CND Lyon / Rhône-Alpes

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

Trailer duration 2'40
<http://vimeo.com/amcb/air>

Show overview
<http://am-cb.net/docs/AMCB-AIR-Overview.pdf>

Photos
<http://am-cb.net/docs/AMCB-AIR-Images.zip>

Technical rider
<http://am-cb.net/docs/AMCB-AIR-TechRider.pdf>

More infos on request

Photos
 © Romain Etienne / item
 © Raoul Lemercier
 © Adrien M & Claire B

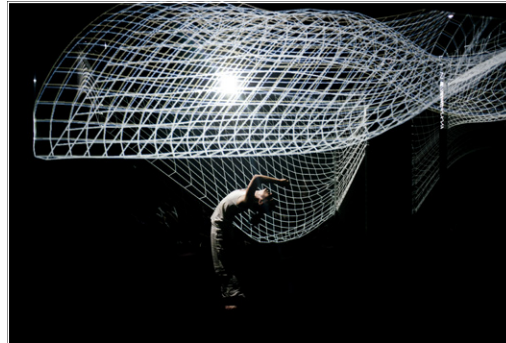
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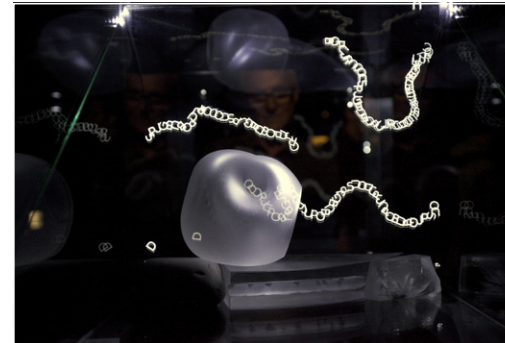
AUVERGNE – Rhône-Alpes*



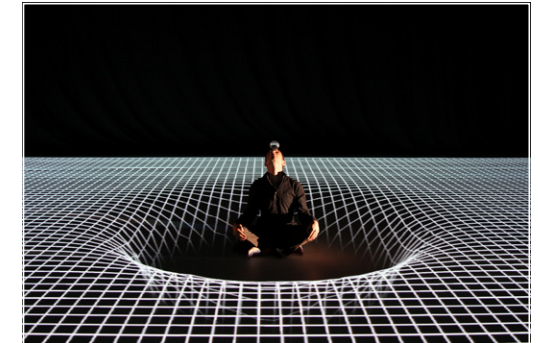
Other projects on tour



Hakanai / 2013
Solo dance & digital arts
Duration : 40 min
A choreographic performance for a dancer into a digital, dreamlike and changing environment.
Overview <http://am-cb.net/docs/amcb-hkn-dossier.pdf>
Trailer <http://www.vimeo.com/amcb/hakanai>
photo © Romain Etienne - item



XYZT, Abstract Landscapes / 2011, renewed in 2015
Exhibition-itinerary
10 interactive installations
An interactive and immersive walk into a digital and lush territory, where touching algorithm or feeling the matter of light become possible..
Overview <http://am-cb.net/docs/AMCB-XYZT-Dossier.pdf>
Trailer <http://vimeo.com/amcb/xyzt>
photo © Laurence Fagnol



Cinématique / 2010, renewed in 2015
Show juggling, dance & digital arts
Duration : 1h
Dance, juggling and digital arts as an invitation into the imaginary of childhood.
Overview <http://am-cb.net/docs/AMCB-CMTQ-Dossier.pdf>
Trailer <http://vimeo.com/amcb/cinematique>
photo © AMCB

Premiers articles de presse

Artisanat numérique

LE MOUVEMENT DE L'AIR

FR | En ouverture du festival Hors Pistes, le spectacle *Le mouvement de l'air* fait évoluer trois danseurs dans l'espace mouvant de la lumière numérique. **GILLES BECHET**

À la tête de leur compagnie depuis cinq ans, Adrien Mondot, artiste pluridisciplinaire et informaticien, et Claire Bardainne, plasticienne, designer graphique et scénographe, créent des spectacles et des installations où la technologie et l'humain, le virtuel et le corps se rencontrent pour explorer de nouveaux mondes oniriques.

Pourquoi intituler ce spectacle *Le mouvement de l'air* ?

CLAIRE BARDAINNE : L'imaginaire de l'air était un point de départ, l'autre était de faire se rencontrer l'image et le corps dans le volume d'air de la cage de scène. Avec la projection vidéo, nous avons la capacité de faire s'envoler les images assez facilement, par contre les corps avaient du mal à les rejoindre. Le spectacle est donc aussi né de cette envie de s'affranchir de la gravité.

C'est un spectacle sur l'illusion ?

BARDAINNE : Tous nos spectacles traitent de l'illusion.

ADRIEN MONDOT : L'important pour nous, c'est de construire un imaginaire avec les technologies. De se servir d'un outil pour aller creuser dans l'inconscient des spectateurs et faire naître des images. Et tout est fabriqué en direct avec des logiciels spécialement conçus pour ce spectacle. C'est un artisanat numérique.

BARDAINNE : À l'issue des quelques représentations que l'on a déjà données depuis le début du mois d'octobre, les gens sont sortis de la salle avec l'impression d'avoir rêvé les yeux ouverts. Et d'avoir participé à une illusion collective.

C'est un peu du Méliès avec les outils du XXI^e siècle ?

MONDOT : C'est très juste, c'est une source d'inspiration puissante, surtout dans son rapport à la technique. On est au XXI^e siècle, les ordinateurs sont omniprésents, on essaie de s'en servir comme d'un outil humain pour la création artisanale. Quand Méliès s'est mis à explorer toutes les possibili-

tés des caméras et à couper les plans pour faire apparaître des choses de manière magique, il a senti qu'il découvrait un langage et il a continué à trifouiller là-dedans. Nous, on a la sensation qu'on revit ce genre d'étape aujourd'hui. C'est-à-dire que beaucoup de choses sont à inventer, à imaginer, à explorer. On se sent explorateurs de ces nouveaux espaces.

Dans un spectacle où le corps joue avec le numérique, la technique est-elle une contrainte pour les danseurs ?

BARDAINNE : Les projections sont animées en direct, elles ne sont pas figées comme une vidéo enregistrée. Il y a autant de contraintes qu'avec la présence d'un autre danseur. Les projections vidéo sont des organismes vivants qui nécessitent une certaine exigence, une certaine écoute parce qu'elles sont manipulées par un être humain en régie. C'est comme danser avec quelqu'un d'autre. Ce sont des moments d'extase, des moments de plaisir. Ce sont aussi des moments d'écoute où l'on fait avec les limites de cette altérité.

Derrière le spectacle, y a-t-il une envie de dire quelque chose sur l'informatique dans le monde d'aujourd'hui ?

MONDOT : Je pense à la fois que tout est politique et que nous ne sommes pas politiques. (*Rires*) Il y a surtout l'envie de partager le fait que la vie est incroyable et merveilleuse.

BARDAINNE : On est plutôt des optimistes de la technologie. On voudrait montrer que la technologie est une chose qui peut nous réunir et nous faire partager un rêve, et de construire cet imaginaire en lui donnant une épaisseur et un corps.

MONDOT : C'est aussi un message politique parce qu'on peut décider, nous, si à partir de cette technologie, on élabore des systèmes de guidage de missiles ou des spectacles. **A**

© LE MOUVEMENT DE L'AIR

17/11, 20.30, Les Halles, www.halles.be

NL | De voorstelling *Le mouvement de l'air* heeft de eer om de nieuwe editie van het circusfestival Hors Pistes op gang te trappen met drie dansers die bewegen tussen een digitale wereld en de circusvloer.

EN | The piece *Le mouvement de l'air* has the honour of kicking off the new edition of the circus festival Hors Pistes with three dancers who move between a digital world and the circus ring.

Le Soir Samedi 31 octobre et dimanche 1^{er} novembre 2015

CULTURE

Ils révolutionnent la danse et le cirque

Des danseurs qui volent dans des décors virtuels, des cirassiens qui arpentent des paysages en hologrammes : le spectacle entre dans la science-fiction.



« Le Mouvement de l'air » de Adrien M et Claire B Des danseurs donnent l'illusion de voler, de rentrer dans l'image, de sculpter l'espace.

© ROMAIN ETIENNE

A

CRITIQUE

A priori, nous n'étions pas le public cible, convaincue que nous sommes que le théâtre est avant tout le repère de l'humain.

Que si la scène va se faire de plus en plus précieuse dans les années à venir, c'est qu'elle est l'un des derniers endroits où l'on fait du « vrai » : des hommes et des femmes vibrent avec d'autres corps comme une extension du réel. Dans *Pixel*, des danseurs jouent avec des geysers capri-

ciens, une contorsionniste entraîne le sol dans ses torsions, un acrobate voit sa route Cyr contourner sa ronde dans des tourbillons en hologramme, un autre slalome en rollers sur un plateau qui se dérobe sous lui ou déroule des cratères en 3D. La danse hip-hop se déploie dans des paysages mouvants, tempête de neige tourbillonnante ou lasers psychédéliques dignes d'un show à la Daft Punk. Dans cette ultra-précision technologique, on ressentirait l'énergie et la poésie des corps comme une extension du réel.

Si sophistiqué soit-il, le dispositif de projection numérique n'écrase jamais les danseurs, mais se met à leur service, fait ressortir l'énergie et la poésie des corps comme une extension du réel. Dans *Pixel*, des danseurs jouent avec des geysers capri-

ciens, une jeune femme, styler à la main, scrute les artistes sur scène et commande les projections sur une tablette graphique, en live, pour suivre le geste des danseurs. C'est elle qui déclenche par exemple la pluie de pixels qui va rebondir sur les parapluiés des artistes. A d'autres moments, c'est la musique qui déclenche les effets spéciaux et les vagues de vidéos mais, au final, ce qui éblouit, c'est l'élasticité des onze danseurs, génies du hip-hop bondissant dans ces illusions d'optique.

Parmi les concepteurs de ce spectacle pixelisé, on trouve Adrien Mondot. Tombé petit dans la jonglerie, le Français est devenu informaticien. Très vite, il comprendra que jongler avec le numérique, la programmation lui

servira mieux que jongler avec l'apesantir les pistes de la nuit le langage informaticien de cirque. Entre les collaborations (Kitsou Dubois, nuawad), il peaufine sa pratique pionnière en la

matière. En 2010, il rencontre sa compagne Claire Bardainne, avec laquelle il fonde le collectif Adrien M/Claire B, que l'on retrouve à la manœuvre de *Pixel*, mais aussi d'un autre spectacle de passage en Belgique, *Le mou-*

Le dispositif de projection numérique n'écrase jamais les danseurs mais se met à leur service

vement de l'air. Par un dispositif de projections animées en direct, des danseurs donnent l'illusion de voler, de rentrer dans l'image, de sculpter l'espace. Dans un univers, une fois encore, à la frontière du virtuel et du vivant, un piège visuel où il fait bon se perdre. ■

CATHERINE MAKEREEL

Le mouvement de l'air le 17/11 aux Halles de Schaerbeek, Bruxelles. *Pixel* les 17 et 18/11 à Maubeuge, le 18/2 à Charleroi, le 19/4 à Roubaix, les 26 et 27/4 à Valenciennes, le 10/5 à Hasselt. www.am-cb.net