
Adrien M / Claire B

HAKANAI

DANCE PERFORMANCE & DIGITAL ARTS

Directors and Digital performance / **Adrien Mondot & Claire Bardainne**

Dancer / **Akiko Kajihara**

Soundscape / **Christophe Sartori, Loïs Drouglazet**

Creation 2013

Duration / about **40 min**

Video / www.vimeo.com/amcb/hakanai

Pictures / www.am-cb.net/docs/amcb-hkn-images.zip

Contacts



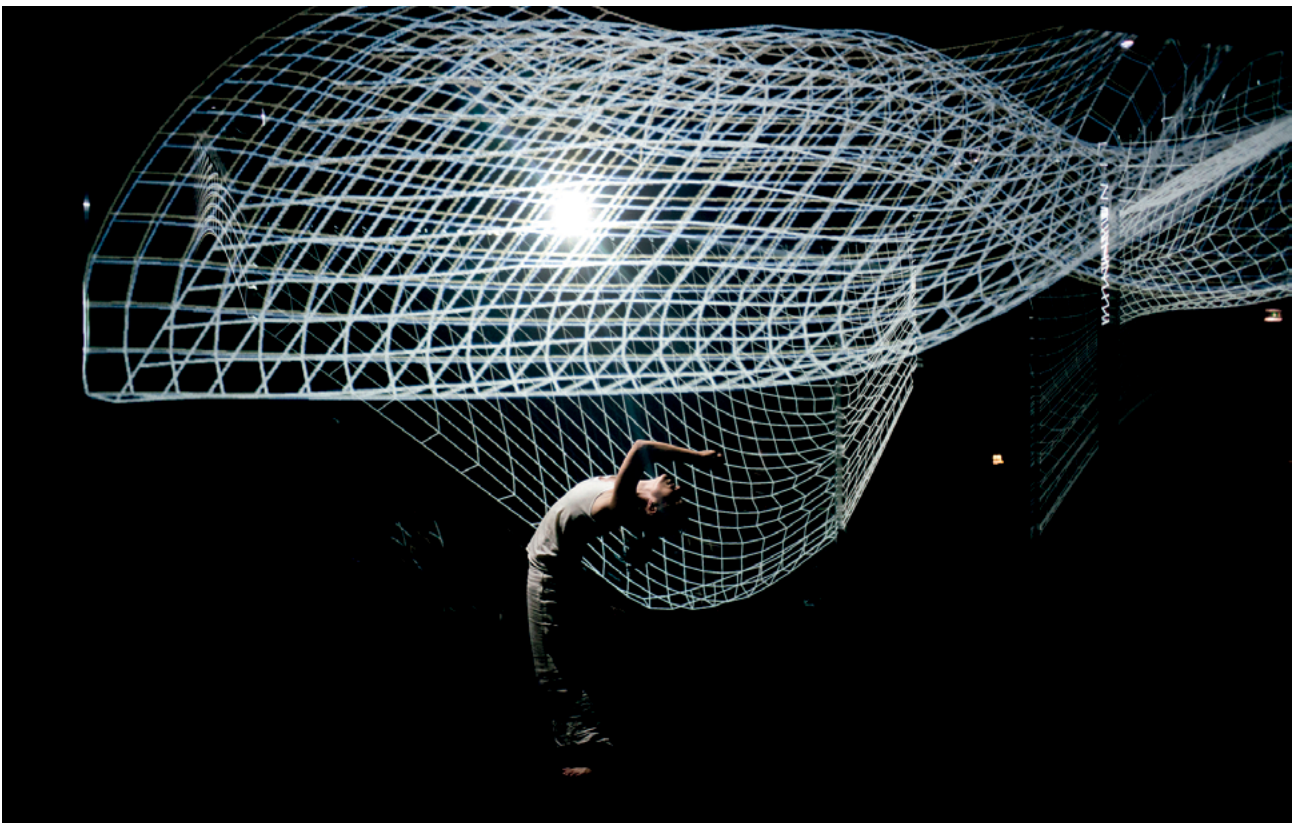
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Description

Hakanaï is a haiku dance performance taking place in a cube of moving images projected live by a digital performer.

In Japanese, this word *Hakanaï* is the union of two elements, one alluding to man and one alluding to the dream. It is used to define the ephemeral, the fragile, the transitory, the intangible nature of matter. This words together with the tulle covered cube, create the starting point for this piece.

The four projectors reveal on the tulle a graphic universe in constant evolution. Performed by an artist as a "digital score", it is generated and interpreted live. The dancer's body enters into a dialogue with the moving images in motion. These simple and abstract black and white shapes behave according to physical rules that the senses recognise and to mathematic models created from the observation of nature.

The audience experiences the performance in several stages. They first discover the exterior of the installation. As the dancer arrives, they gather around to watch the performance. When the choreography has ended, the audience can then take some time to wander amongst the moving images.

Maison de la Culture de Nevers, sept 2013 Photo © Virginie Serneels



Through a minimalist transposition, this piece is based on images drawn from the imaginary realm of dreams, their structure and their substance. The box in turns represents: the bedroom where, once the barrier of sleep is passed, walls dissolve and a whole new inner space unfolds; the cage, of which one must relentlessly test the limits; the radical otherness, as a place of combat with an intangible enemy; the space where impossible has become possible, where all the physical points of reference and certitudes have been shaken.

Through the encounter of gesture and image, two worlds intertwine. The synchronicity between the real and the virtual dissolves and the boundary that was keeping them separate disappears, forming a unique space filled with a high oneiric charge.

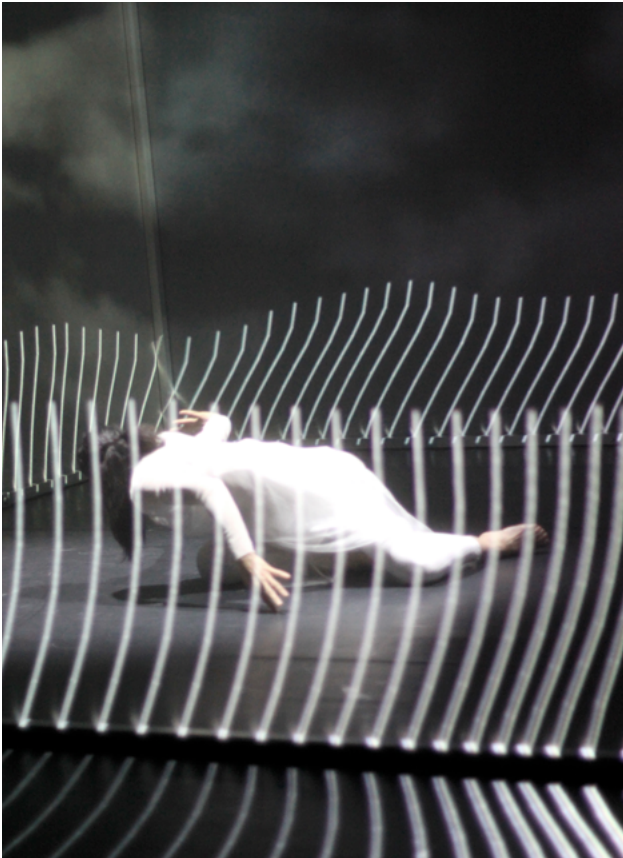
Lively and performed in real time - as with the images - the soundscape is a mix of electronic music, recorded acoustic instruments and realist noise environments calling to the imaginary. It aims to find a synaesthesia between the lighting and the movement of images and bodies. For instance the electronic samples created live hybridize the electroacoustic composition of a ukulele or of an electric guitar. Christophe Sartori, also a visual artist, is the sound composer of this creation. He has been working with the company since its beginning in 2004.

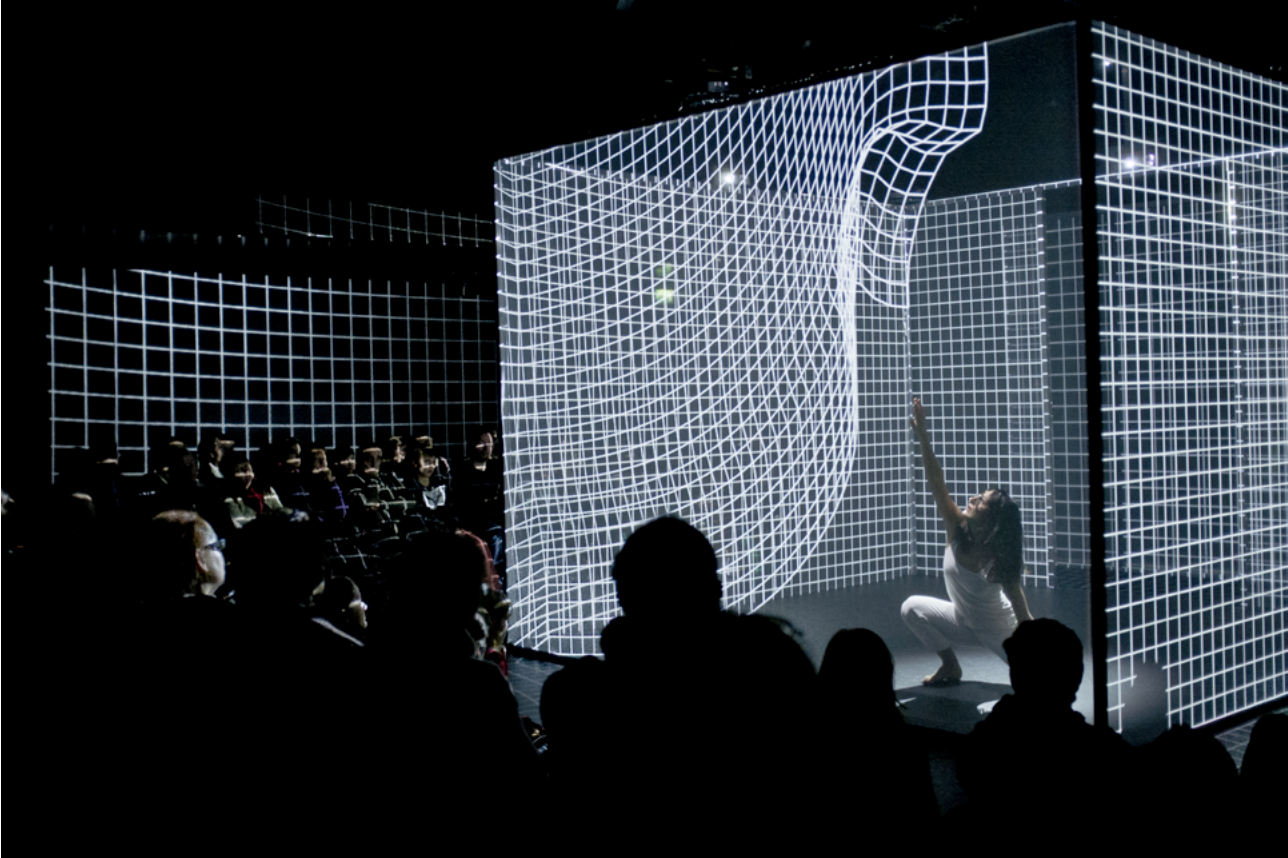
Lyon, Théâtre des Célestins, nov 2013 Photo © Romain Etienne



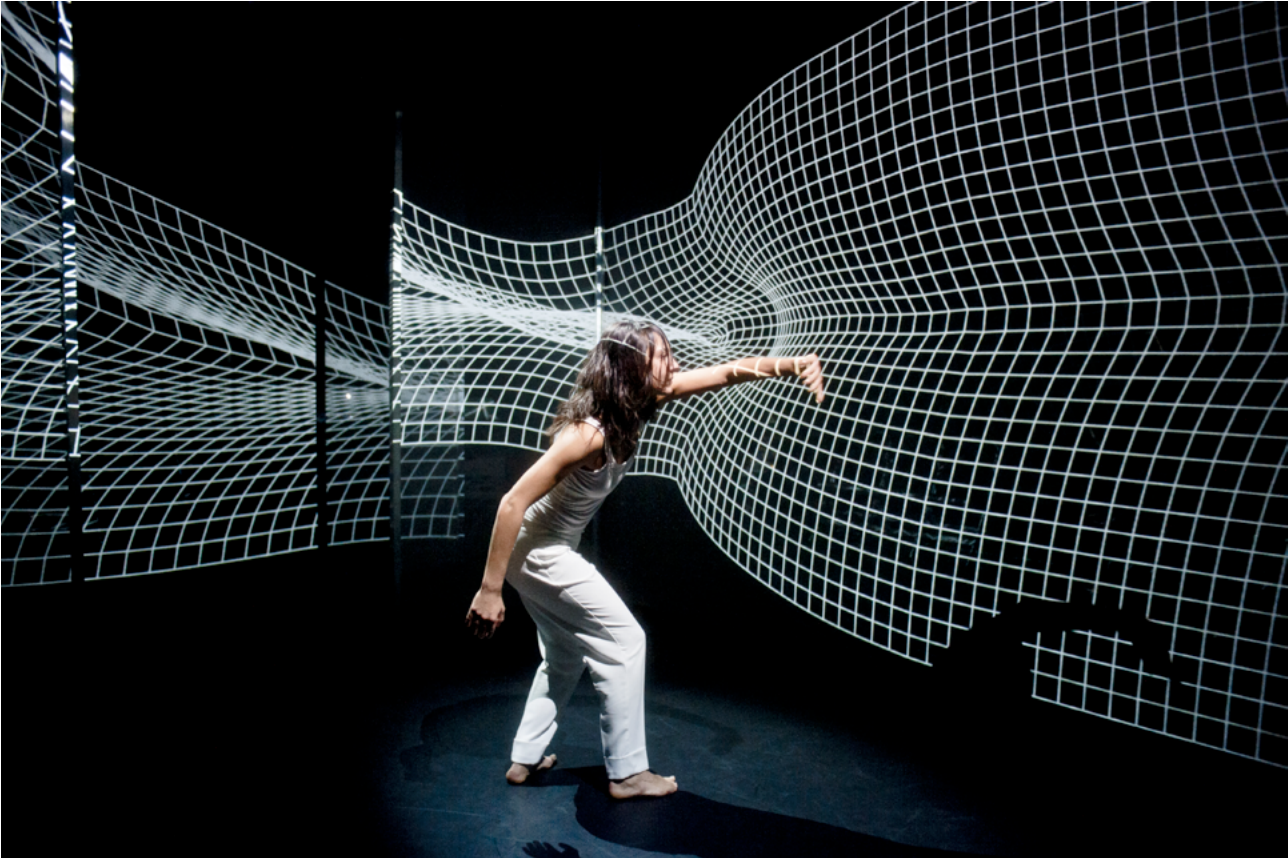


Strasbourg / Nevers 2013



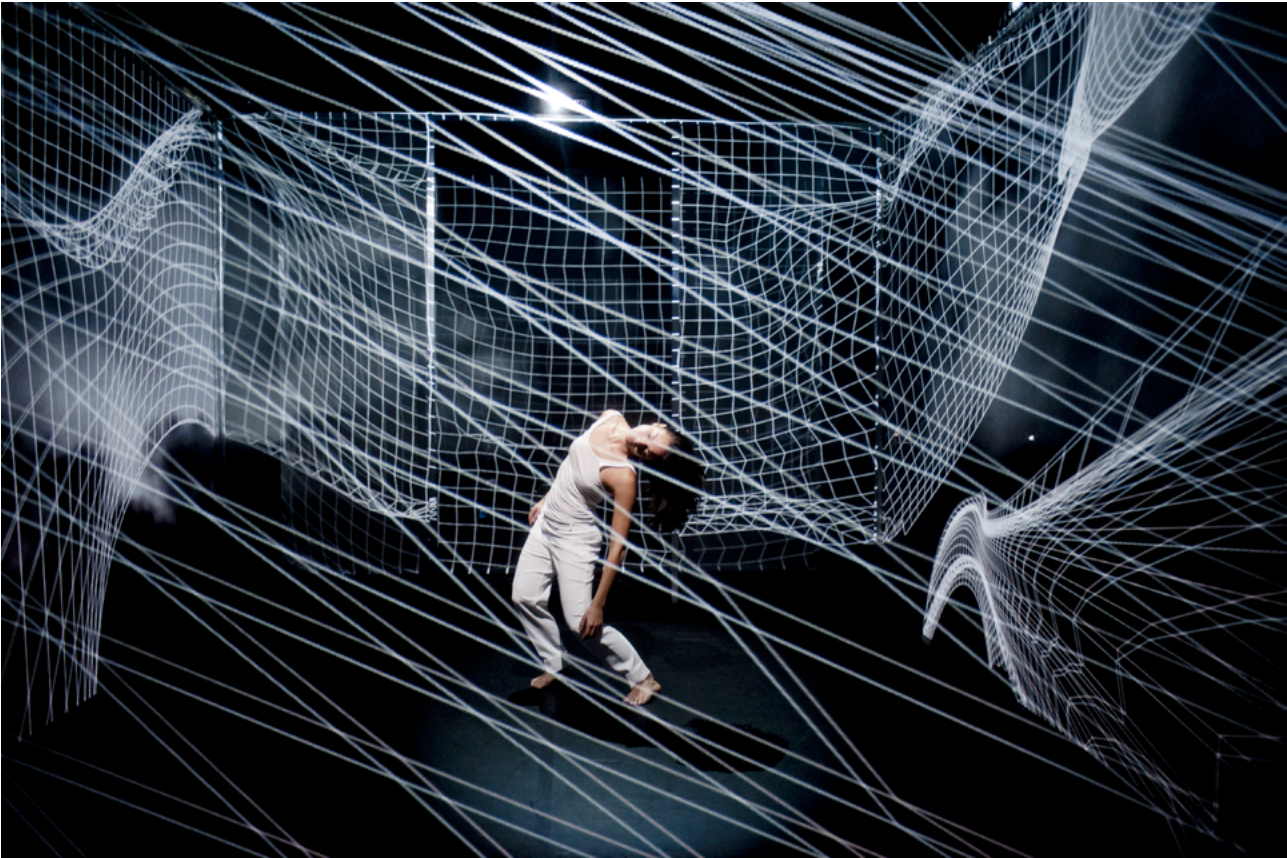


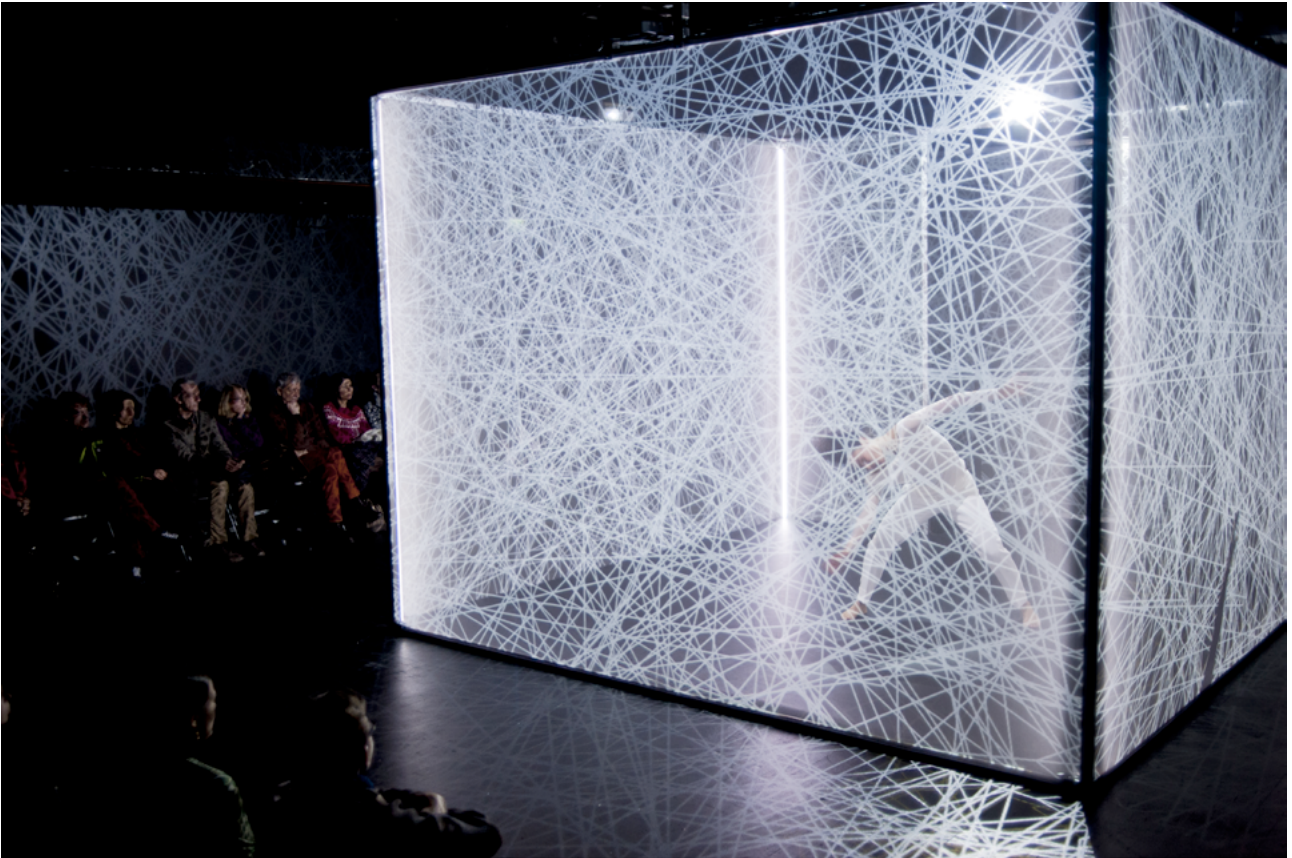
Lyon, Théâtre des Célestins, nov 2013 Photo © Romain Etienne



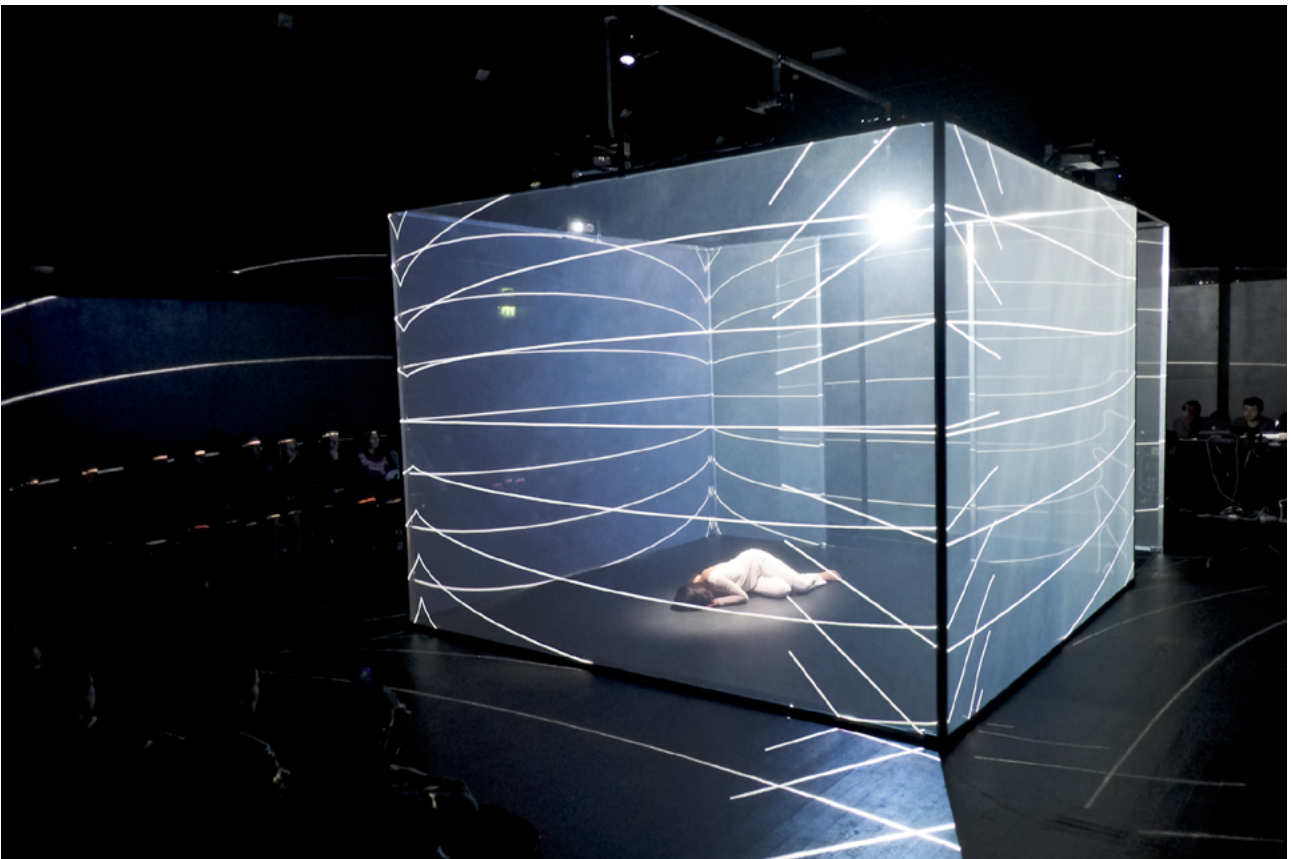


Lyon, Théâtre des Célestins, nov 2013 Photo © Romain Etienne

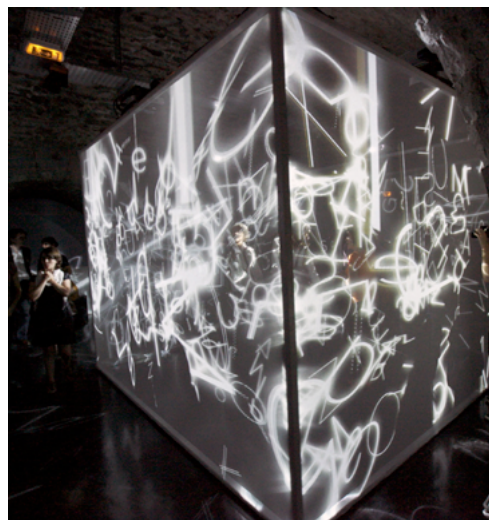
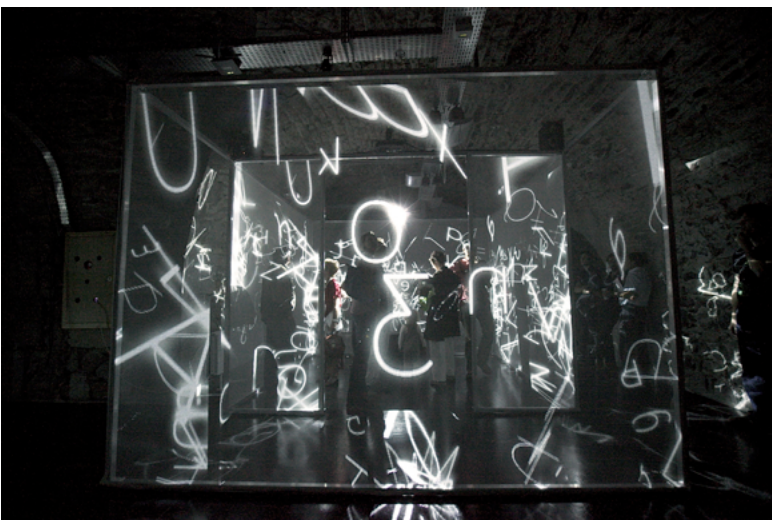




Lyon, Théâtre des Célestins, nov 2013 Photo © Romain Etienne



Our main axes of research



A thoughtful digital technology at the service of performing arts.

In order to preserve the force of the live presence on stage and then transpose it to the digital medium, all the images are generated, calculated and projected in real time.

The idea of digital writing and performance of digital scores.

Through a musical approach to the images and an instrumental approach to the computer program, the experience of the moment is given pride of place.

Interactive ways of overcoming the technical challenge.

Using capturing systems from video game technology (for their power in calculation and reactivity) combined to a work of virtual puppetry (for the value of human intuition and its dreaming ability) allow us to offer the audience this sensitive experience.

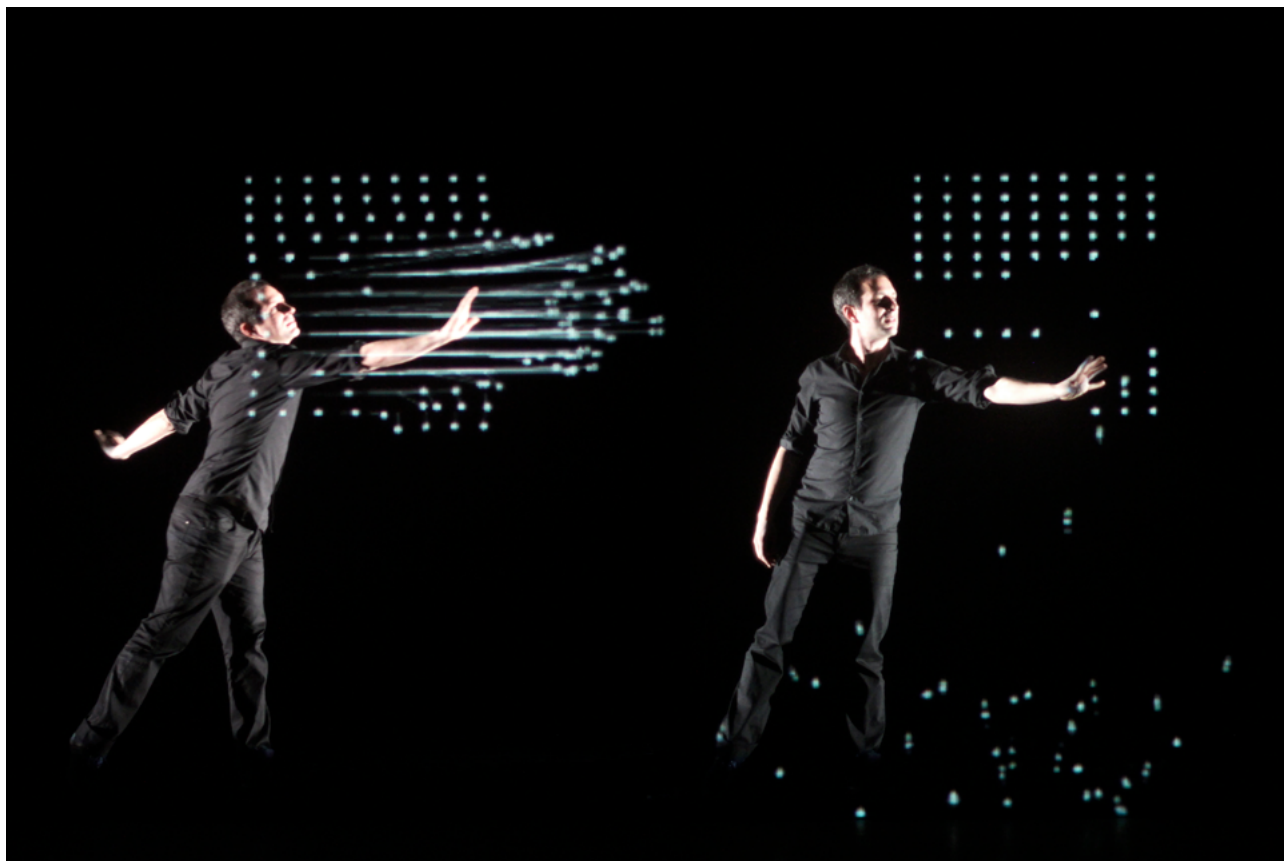
The use of the unconscious experience of movement.

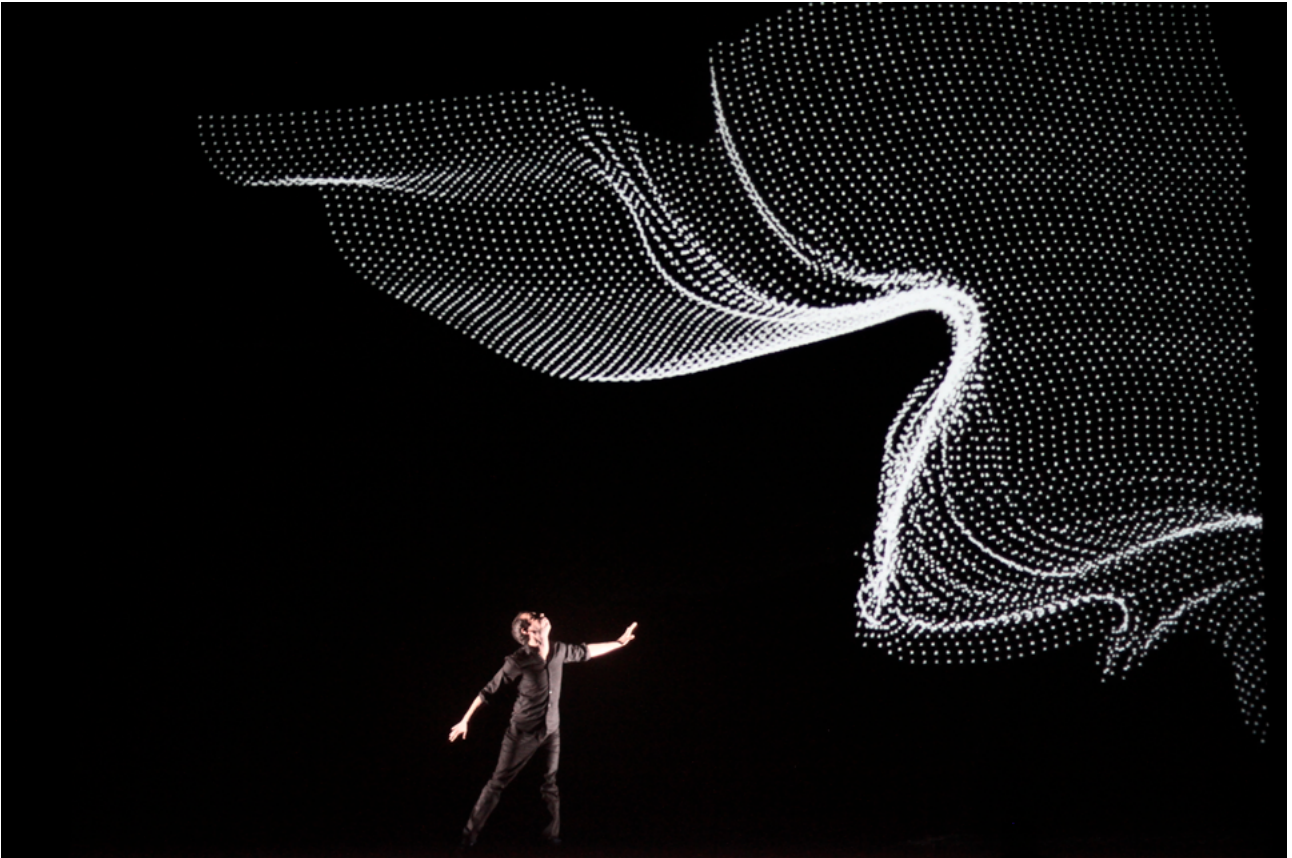
The computing and mathematical models come from the observation of Nature. This private and unconscious experience of movement creates an imaginary world where abstract graphic forms become evocative worlds.

The structuration of coincidences.

The gesture interferes with the image in a believable and coherent way. Creating strong bridges between the digital and the real material allows the virtual to become an extension of the real.

Concretely, the implementation of these principles is the result of a close relationship between computers, electronics and software all through the computer program eMotion. eMotion is a tool allowing the experimentation of the relationships between virtual elements and data taken from the real world. It is based on physics models and is at the heart of and at the beginning of all of the company's projects. Although the project is the result of research into juggling, it goes way beyond its original subject while at the same time inheriting the concrete and sensitive relationship to matter, body and movement.





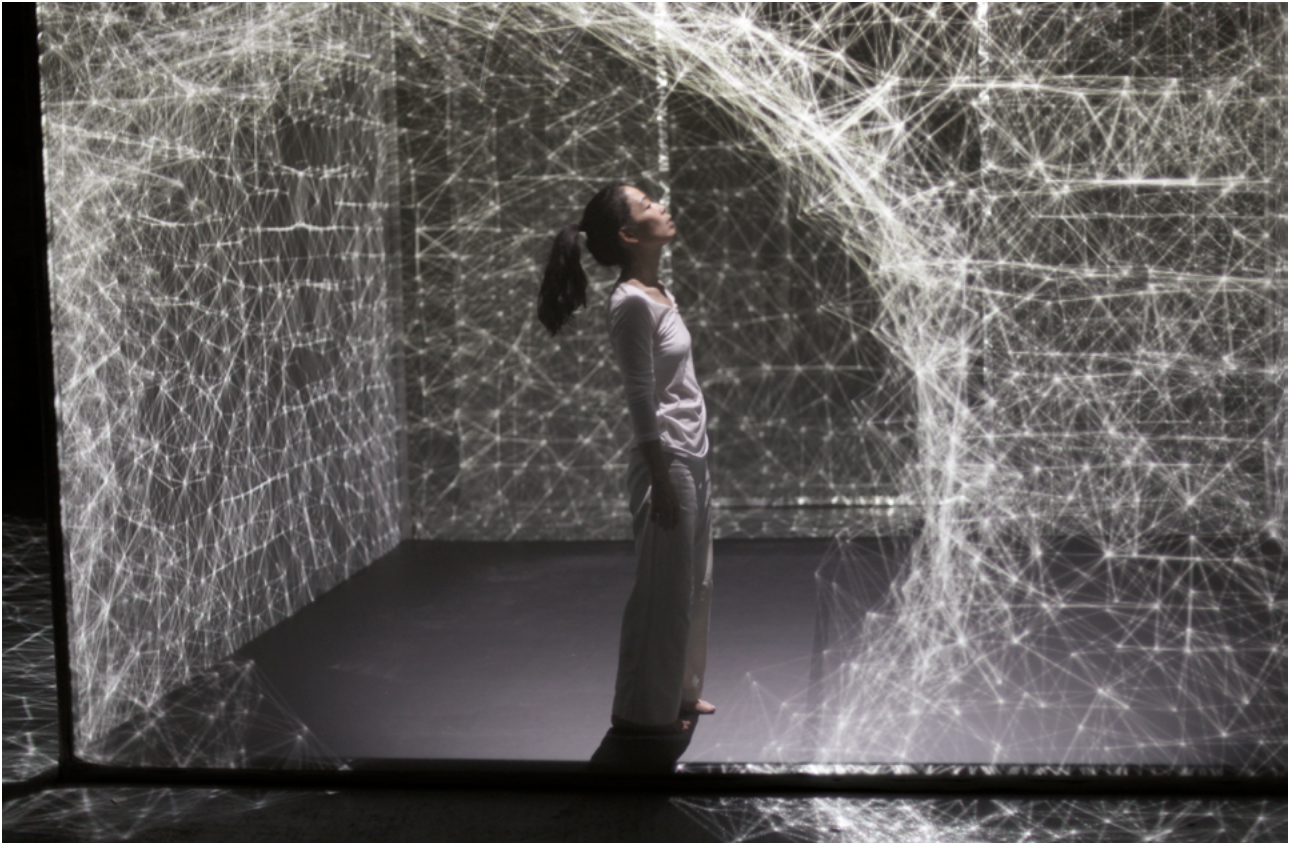
Images from the **conference/show *Un point c'est tout*** (2011)

The equipment is also developed internally. In order for the software to best express itself we build bespoke computer for each project, taking into account all aspects of the show's life, both economical and practical. In addition we use data capture systems used for video games (mainly Kinect by Microsoft). Indeed, the technical challenges of interactions in the video game industry are similar to ours, although they have access to engineering means far more efficient. Furthermore, their widespread commercialisation makes them more affordable while very reliable.

Multi-diffusion video: In Hakanai, the scenography includes six video projectors. Four of them are used to create a 360° coherent image on the vertical tulle panels. The other two are used as reactive lighting sources. Interfaces for interactions in a volume: For the first time we have to create interactions that are truly three dimensional and not just on one single plane. Therefore we have to develop precise and intuitive means of manipulating data whether it be one the axis X (horizontal), Y (vertical) or Z (depth).

Lighting of a body in a contained space: In order for the dance to exist with the image without being overpowered by it, the dancer must be brilliantly lit. And conversely, for the illusion to work, the tulle must only be lit by the video projections and the global lighting level must remain as low as possible so as not to affect the transparency of the material. Our choice is therefore to only light the essential, the dancer's body, thanks to an automatic tracking system (based on a capture) and in this way minimising any glare.

Set in aluminium: the set made of aluminium supports the entire project and includes all the computer requirements (a computer, six video projectors, a kinect).



infos

Composed and Directed by

Adrien Mondot & Claire Bardainne

Dance (alternating)

Akiko Kajihara, Satchie Noro, Virginie Barjonet, Francesca Ziviani

Digital Interpretation (alternating)

Adrien Mondot, Claire Bardainne, Jérémy Chartier, Loïs Drouglazet

Sound Design Interprétation (alternating)

Christophe Sartori, Loïs Drouglazet, Pierre Xucla

Design and construction Martin Gautron, Vincent Perreux

Digital Toolset Loïs Drouglazet, Christophe Sartori

Outside Viewer Charlotte Farcet

Technical Director Alexis Bergeron

Administration, production Marek Vuiton, Charlotte Auché, Margaux Letang

Produced by

Adrien M / Claire B

Co-productions, Funding & Support

Les Substances, Lyon / Centre Pompidou-Metz / La Ferme du Buisson, Scène nationale de Marne-la-Vallée, Noisiel / Hexagone Scène Nationale Arts Sciences – Meylan / Les Champs Libres, Rennes / Centre des Arts, Enghien / Maison de la Culture de Nevers / City of Lille / Ministry of Culture and Communication/DICREAM

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

Overview <http://am-cb.net/docs/amcb-hkn-dossier.pdf>

Video <http://www.vimeo.com/amcb/hakanai>

Technical Rider <http://am-cb.net/docs/amcb-hkn-technicalrider.pdf>

Images <http://www.am-cb.net/docs/amcb-hkn-images.zip>

About Adrien M / Claire B

Mobile, organic, ephemeral, random, sensory: searching for a live digital world.

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 are carried out by Adrien Mondot and Claire Bardainne. The company operates as a research and creativity workshop based out of Presqu'île in Lyon.

Adrien Mondot, is a multidisciplinary artist, computer specialist and juggler. His works explores and questions motion, at the crossing between art of juggling and computing innovation. He founded the company Adrien M in 2004. He joined forces with Claire Bardainne in 2011, and they restructured the company together, that became «Adrien M / Claire B».

Claire Bardainne is a visual artist, graphic designer and stage designer. She is Graduate of the Ecole Estienne and the ENSAD in Paris. Her researches focus on the link between visual sign and space, and explore the comings and goings between what is real or imagin

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