



Adrien M & Claire B

Hakanai

**DANCE PERFORMANCE
& DIGITAL ARTS**

Creation 2013
Duration about 40 mn

Directors & Design Claire Bardainne & Adrien Mondot
Dance Akiko Kajihara
Soundscape Christophe Sartori, Loïs Drouglazet

Compagnie **Adrien M & Claire B**
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Booking diffusion@am-cb.net

Description

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

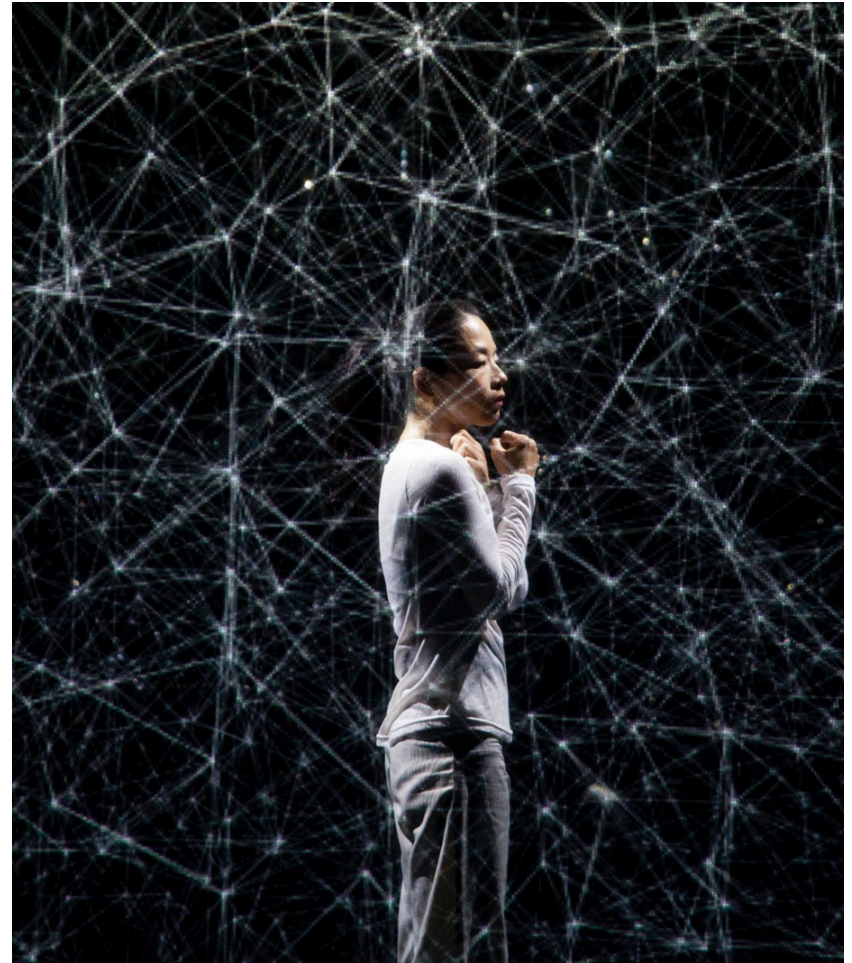
In Japanese, this word Hakanaï is the union of two elements, one alluding to man and one alluding to the dream. It is used to define the ephemeral, the fragile, the transitory, the intangible nature of matter.

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.

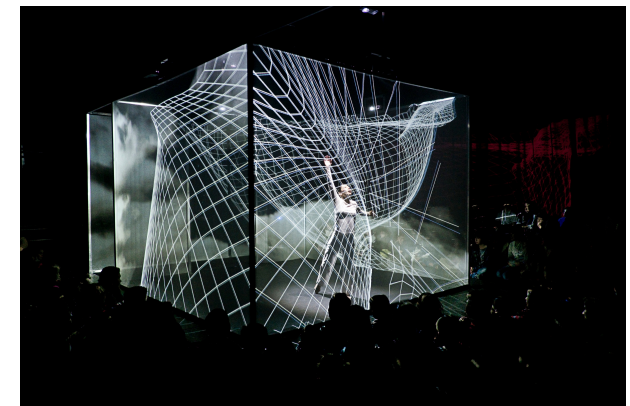
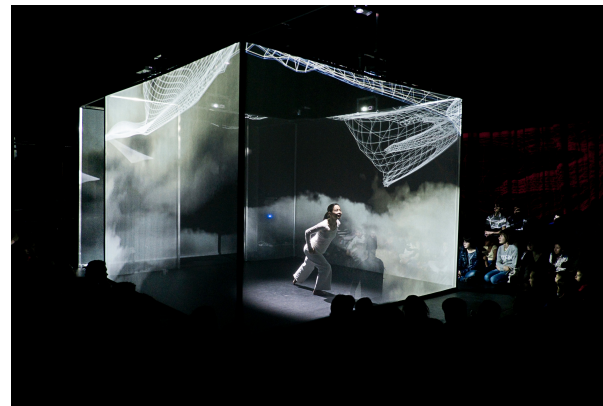
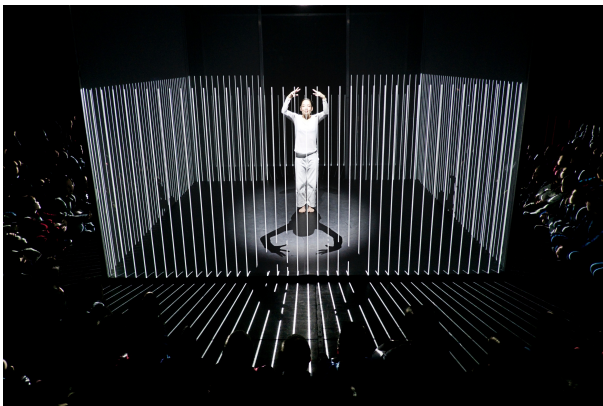
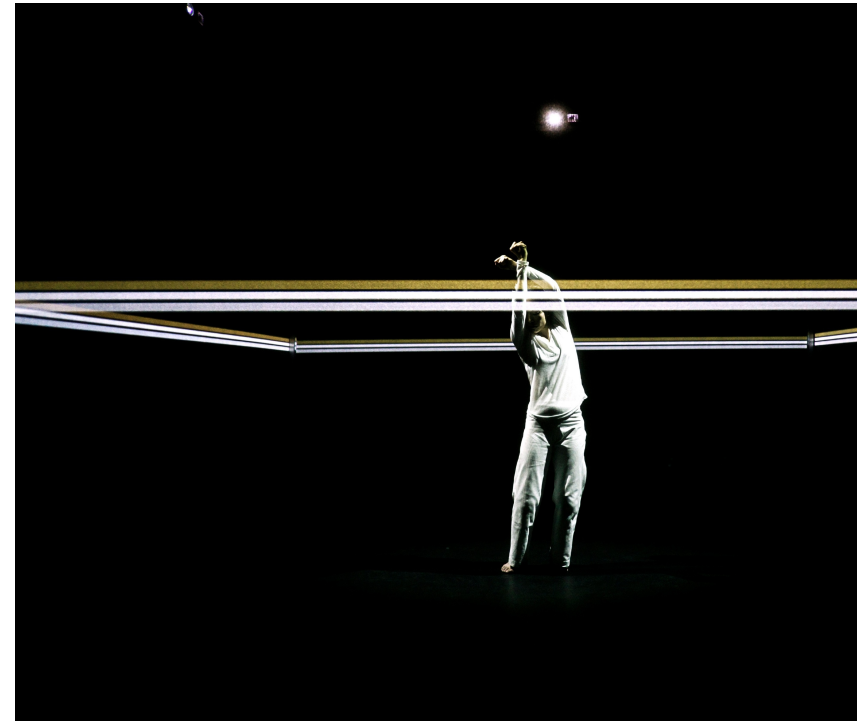
Through a minimalist transposition, this piece is based on images drawn from the imaginary realm of dreams, their structure and their substance. The box in turns represents: the bedroom where, once the barrier of sleep is passed, walls dissolve and a whole new inner space unfolds; the cage, of which 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.

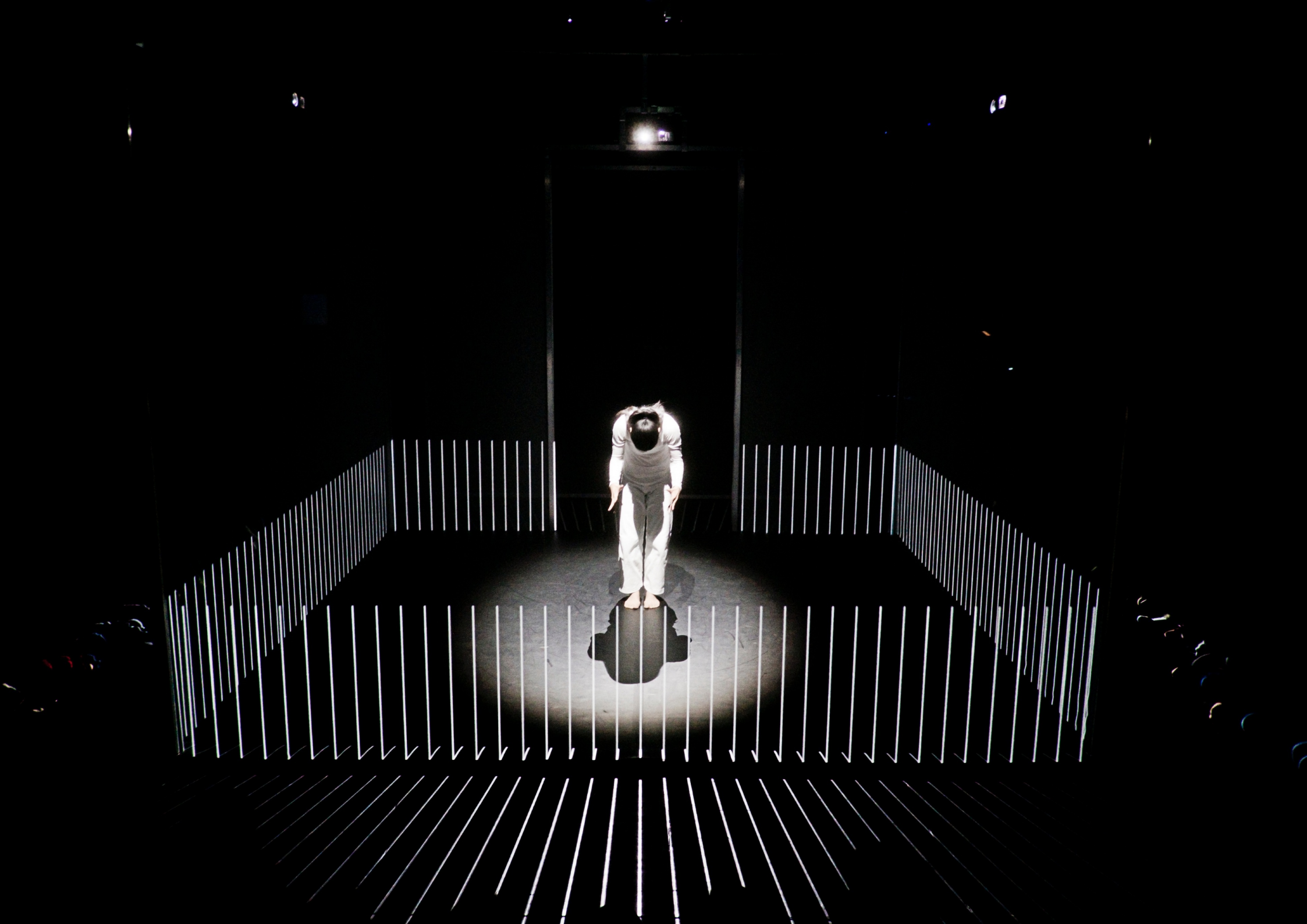




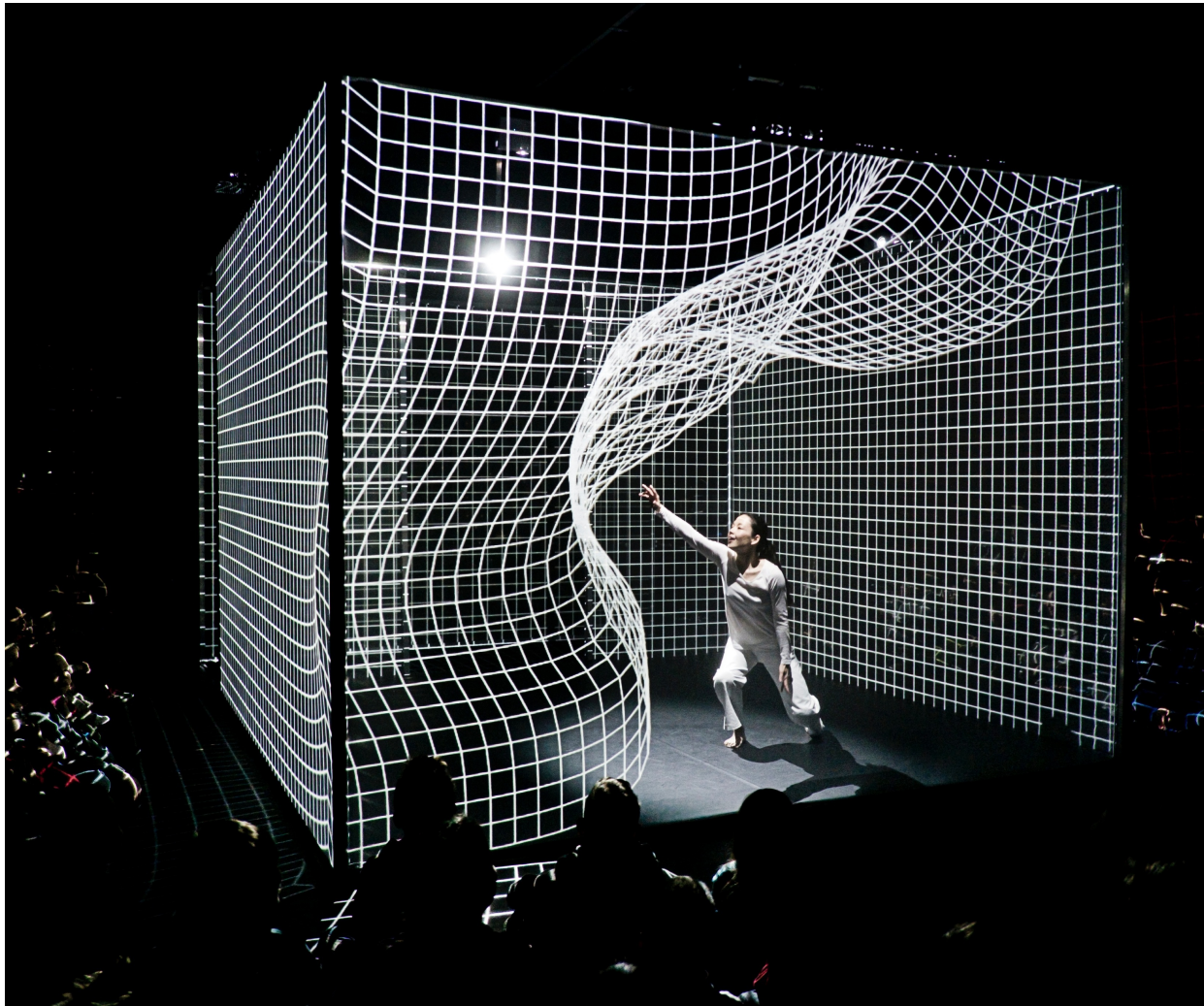
Through the encounter of gesture and image, two worlds intertwine. The synchronicity between the real and the virtual dissolves and the boundary that was keeping them separate disappears, forming a unique space filled with a high oneiric charge.

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.









Summary

Hakanaï is a solo choreographic performance that unfolds through a series of images in motion. In Japanese Hakanaï denotes that which is temporary and fragile, evanescent and transient, and in this case something set between dreams and reality.

While widely associated with nature, the term is now often used to elicit an intangible aspect of the human condition and its precariousness. It encompasses two elements: that concerning the human being as well as that related to dreams.

This symbolic relationship is the foundation of the dance composition in which a dancer gives life to a space somewhere between the borders of imagination and reality, through her interactions with the images she encounters.

The images are on-stage animations that move in physical patterns according to the rhythm of the live sounds that they follow. The performance's outcome is the revelation of a digital installation to its audience.



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.

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 . affordable while very reliable.

Multi-diffusion video: In Hakanaï, 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. i 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).

Adrien Mondot & Claire Bardainne

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*. In 2018, they are commissioned by la Fondation d'entreprise Martell to create *The shadow of the vapor*, a site-specific installation.

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.).

Team

Conception, artistic direction,
scenography and stage setting:
Claire Bardainne & Adrien Mondot

Computer design: **Adrien Mondot**

Dance : **Akiko Kajihara, Virginie Barjonet,
Satchie Noro, alternating**

Digital Interpretation: **Jérémy Chartier, Loïs
Drouglazet, Benoît Fenayon, Rodolphe Martin
alternating**

Sound Design:
Christophe Sartori, Loïs Drouglazet

Sound Interpretation: **Clément Aubry, Jérémy
Chartier, Loïs Drouglazet, Pierre Xucla
alternating**

Set Design and construction:
Martin Gautron, Vincent Perreux

Digital Toolset: **Loïs Drouglazet**

Light Design: **Jérémy Chartier**

Outside Viewer: **Charlotte Farcet**

Costume : **Johanna Elalouf**

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

Technical Direction: **Raphaël Guénot**

Production and booking : **Joanna Rieussec**

Production: **Margaux Fritsch, Delphine Teypez,
Juli Allard-Schaefer**

Mediation and production : **Johanna Guerreiro**

Adrien Mondot

Adrien Mondot is a multi-disciplinary artist, computer scientist, IT specialist and juggler who investigates and inquires about movement.

He operates at the intersection between the art of juggling and technological inventions. Founder of the Adrien M Company in 2004, he teamed up with Claire Bardainne in 2011 and together they recreated the company under the name of 'Adrien M & Claire B'.

Claire Bardainne

Claire Bardainne is 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 is associated with Adrien Mondot since 2011 for a common artistic project.

Akiko Kajihara

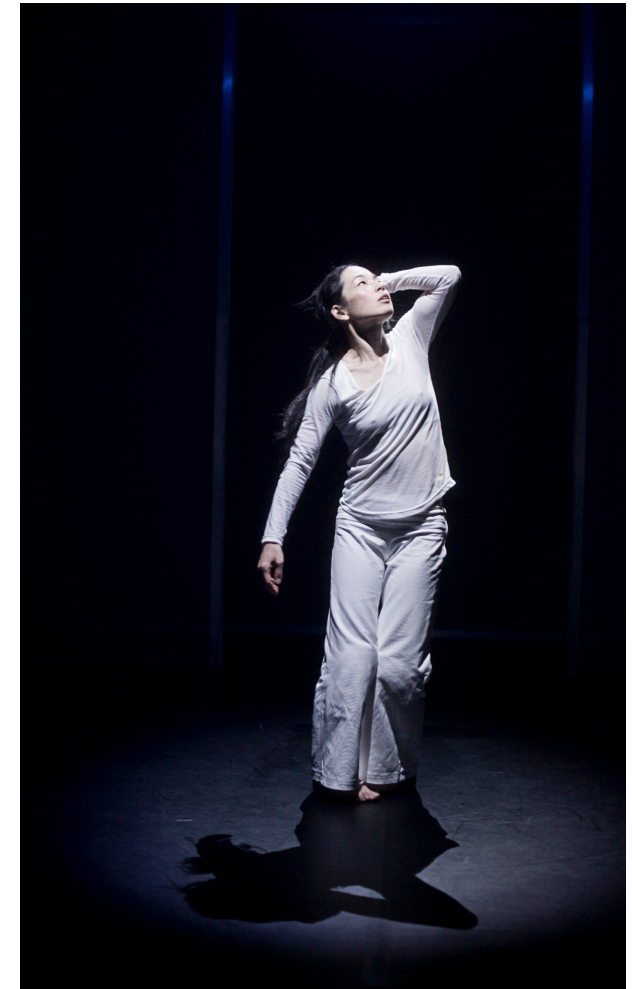
Akiko Kajihara is a dancer from Japan. Since her arrival in France in 1996, she has collaborated with several companies: Pascoli Co., Epiderme/Nicolas Hubert, Illico Co./Thomas Lebrun, Christiane Blaise Co. ... She continues to collaborate on several projects in Japan, with the Danse Théâtre LUDENS Co. Since 2012, she has been involved in the creation of 'Hakanaï'.

Christophe Sartori

Christophe Sartori, is a technician by trade, as well as a sound and graphic designer. Having started his career in various rock venues, he collaborated with several theatres (Grand R, Théâtre des Cerises) and artists, such as the choreographer Yvann Alexandre. He has been working with the Adrien M & Claire B Company since it was founded in 2004.

Loïs Drouglazet

Loïs Drouglazet obtained a Sound Technician degree and been involved in the work of several companies and various artist groups. He creates real-time, digital tools and controls (video and audio) for performances and exhibitions. He is part of the creative team for the exhibition 'XYZT, Abstract Landscapes' and 'Hakanaï'.



Technical description

GENERAL CONCERNS

Computer control, lights and video projectors are integrated in the structure's upper part.
 The company brings the complete set : self standing square aluminium pipes structure assembly to get a **5m40 x 4m x 4m high box**, and white gauze attached on every sides with velcro.
 The dance choreography is mostly taking place inside the "box", except at the beginning and end when the dancer evolves around it.
 The digital part of the performance, sound and visuals, is performed live by 2 persons, close to the "box" on a discreet control table.

Technical conditions

Blocking the light is obligatory.

Minimum height below ceiling: **5 m**

Minimum surface area : about **200 m2**

Arrival the day before set-up.

Set-up the day before the show. 5 work periods of 4hrs to install, set-up and rehearse prior to the first performance.

Dismantling after the show

People on tour: 4 min.

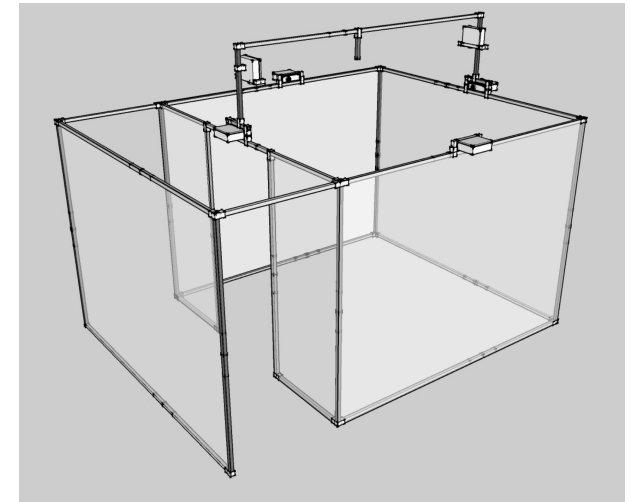
Public management : the show is intended for a 150 to 200 persons audience.

The audience is taking place all around the structure.

Performance duration : About 40 min.

At the end of the performance the public is invited "inside" the installation (limited to 10 persons at a time).

Advantage : thanks to the simplicity of the set up and of the technical conditions, this show can be performed in various venues, indoors as well as outdoors, and not necessarily in theaters, which allows an unusual but great relation between the stage and the audience. Please send us your conditions so we can examine and propose a set up.



Infos

Contacts

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 Adrien Mondot

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Production : Margaux Fritsch, Delphine
 Teypaz, Juli Allard-Schaefer
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Mediation : Johanna Guerreiro
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Production

Adrien M & Claire B

Co-productions

Les Subsistances, Lyon
 Centre Pompidou-Metz Accompagnement à la production et
 résidence de création, Ferme du Buisson, scène nationale de
 Marne-la-Vallée
 Région Rhône-Alpes Fonds [SCAN]
 Atelier Arts-Sciences, Grenoble
 Les Champs Libres, Rennes
 Centre des Arts, Enghien-les-Bains
 Co-financé dans le cadre du programme « Lille, Ville d'Arts du
 Futur » visant à développer les expérimentations mêlant arts et
 innovations technologiques »
 Accueil en résidence Centre de création et de production de la
 Maison de la Culture de Nevers et de la Nièvre (MCNN)
 Micro Mondes, Lyon

Funding

Ministère de la Culture et de la Communication DICRÉAM

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

Overview

<http://am-cb.net/docs/AMCB-HKN-Overview.pdf>

Video

<http://am-cb.net/videos/hakanai>

Technical Rider

<http://am-cb.net/docs/AMCB-HKN-TechRider.pdf>

Images

<http://www.am-cb.net/docs/AMCB-HKN-Images.zip>

Photos

© Romain Etienne / Item
 © Adrien M & Claire B
 © Virginie Serneels

Other projects on tour



Mirages & miracles / 2017

Exhibition Visual Arts

14 installations

Augmented drawings, holographic illusions, virtual-reality headsets, video-projections... A series of installations inhabited by digital animism.

Overview <http://am-cb.net/docs/AMCB-MM-Overview.pdf>

Video <http://am-cb.net/videos/mm>

photo © Romain Etienne - item



Acqua Alta / 2019

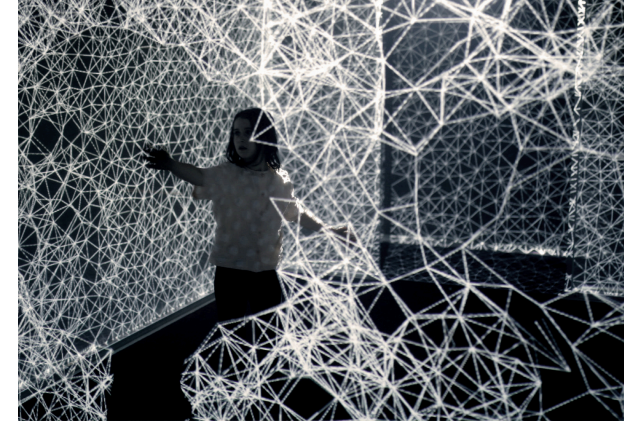
Stage performance, and 2 installations

A journey in the imagery of water, with a stage performance, a pop-up book in augmented reality and an experience in virtual reality. The suggested parcours is made up of the three experiences above, they resonate with one another.

Overview <http://am-cb.net/docs/AMCB-AQA-Overview.pdf>

Video <http://am-cb.net/videos/aqa>

photo © Romain Etienne - item



XYZT, Abstract Landscapes / 2011-2015

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-Overview.pdf>

Video <http://vimeo.com/amcb/xyzt>

Photo © Adrien M & Claire B

