Adrien M & Claire B

Acqua Alta

Overview

— **Stage performance**
— **Pop-up book in augmented reality**
— **Virtual reality**

Creation 2019

Conception Claire Bardainne and Adrien Mondot

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Booking and production
Joanna Rieussec
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Director's note

***Acqua Alta* is a story.**
That of a woman, a man, a house. A daily routine, absurd and filled with discrepancies. But one wet rainy day, their life is turned upside down: the rising waters drown their home in an ink-coloured sea. The woman slips and disappears. Only her hair remains, and it is alive.
It tells the tale of a disaster, unique and universal.
It tells of losing and searching.
It tells of the fear of the bizarre and otherness, and how to tame it.

We created three variations on the same story, using three different formats:

Acqua Alta – Ink black : a visual theatre performance that blends movement and living digital images;

Acqua Alta – Crossing the mirror : a book whose drawings and paper volumes become the décor of the story, only visible in augmented reality ;

Acqua Alta – Tête-à-tête : an immersive experience in a virtual reality headset to live one scene of the performance in immediate proximity.

The suggested itinerary for the spectator is made up of the three experiences above, they resonate with one another.

In line with our love for the movement of elements and in the wake of our projects exploring the imaginary of air and of vapor, *Acqua Alta* is a voyage into water.
Acqua alta refers to a phenomenon in Venice when the waters of the Laguna submerge the city during exceptionally high tides. These two words, literally translated as high water, take us on a journey through rain and wave, against currents. They submerge us in an ever-changing, living water, a flood that speaks.
Tiny dancing dots — in virtual and augmented reality as well as projected — reveal the infinite variations in the world of water.
The water that drowns along with the water that brings life. And, beyond realism, these images conjure up living spaces, changing landscapes imbued with presence, singular spirits, mischievous and polymorphous phantoms.

A simple graphic stroke and the simple use of black and white ties the three experiences together. But the story, as if told by multiple voices, unfolds playfully in these facets that complete and shed light on one another to create a sensitive experience. The hand-drawn lines traced across the pages of the book thrum and intertwine like long strands of hair. The folded papers are made strong by their geometry but fragile by their substance, sensitive to water and wrinkles.

The tiny beings sheltered within this paper world are reminiscent of the performers on stage. But, whereas the first have no substance, the latter are striking for their flesh and sweat. Man and woman as an irreducible sample of humanity. Satchie Noro and Dimitri Hatton, the creators and performers of the choreography, embody the meeting of finesse and chance, fragility and balance. The non-human world that surrounds them highlights the essence of their human condition and contours.

The original music, composed by Olivier Mellano, transports spectators to a dreamy and suggestive realm in which water sings. And, although hidden in the sound booth, the live manipulation of images during the show, which we call "digital interpretation", is a performance akin to juggling or puppeteering.

With this project, we continue our research around the recording of dance and body movement (using motion capture equipment). It allows for unusual forms of play and new ways of perceiving movement, as can be experienced in the virtual reality headset. With these living images, computer generated and animated, *Acqua Alta* also furthers our research into digital animism, our desire to digitally create from scratch an imaginary bestiary which sparks a fabulous and improbable feeling, and in which humans and non-humans exist on equal-footing. Finally, we strive, at our own modest level, to participate in the creation of an imaginary of the future in which a life can reinvent itself after a catastrophe.

Claire Bardainne and Adrien Mondot

« Something is happening. A new insistence of certain experiences. The derailing of what is referred to as our "modern naturalism", our way of experiencing the world, the beings and things that populate it. Perhaps, this much is happening already: a re-animation of sorts; fragile, ephemeral, clumsy resurgences of animism. Certain things, certain beings, certain forces are speaking to us, are waving at us. The need for a world to reanimate, this is where we stand. It seems about time to accept the fact that we have never ceased to sustain, through some of our practices, a world perhaps not enchanted, but far more dense with presences than we have believe so far. Time to rethink the distribution map of forces, aptitudes and capacities between the living, the invisible, things, cosmic forces... and to nurture the possibility of a new cosmogramm. »

Jérémy Damian
Translation Magazine Corps-Objet-Image#3, 2017-2018

Stage performance

Acqua Alta — Ink black

A woman, a man, a house, a flood.
Acqua Alta – Ink black **is a visual theatre performance, a voyage in the imaginary of water, the story of a disaster, a dance duo in a set of living images that bear the delicate and curious presence of digital animism.**

Set : On a bare stage, an arrangement of three video projections: one on a gauze at the front of the stage, the second on a gauze at the back of the stage (both on frame and suspended), and the third on a white dance floor in between.
There will also be some projections on the walls of the theatre to wrap the spectators in a continuum of images.
Images are generated and animated live.
This "living" digital space becomes the playing field of Satchie Noro and Dimitri Hatton. One a dancer, the other a circus artist, they are the authors and performers of the choreographic score.
The chiseled lights that accompany the video reveal the bodies and enable a troubling co-existence: the real and the imaginary occupy the same space, the stage. The minimalist set design contains several every-day objects: a vacuum cleaner, a step-ladder, a broom, which are essential companions to this odyssey.
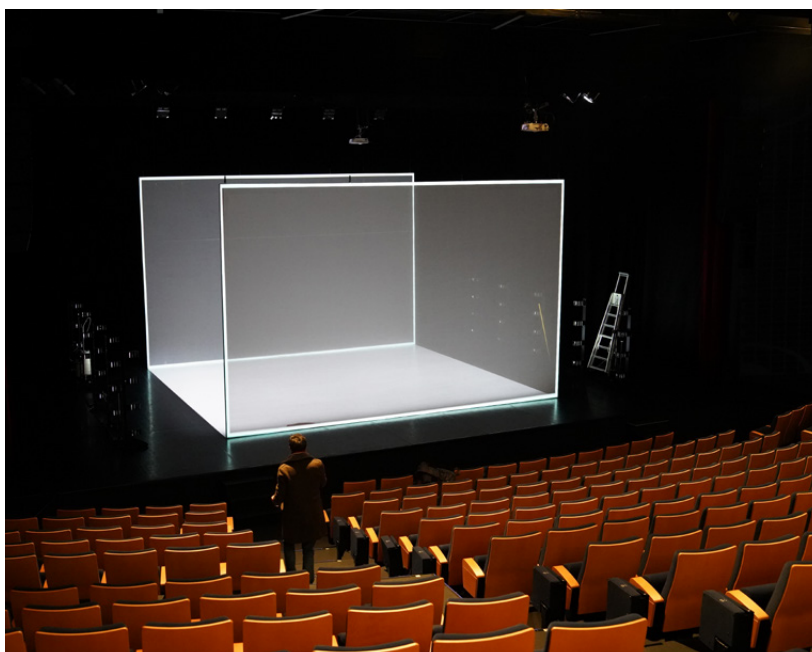Original music is composed by Olivier Mellano.

Duration
55 min

Technical rider   am-cb.net/docs/AMCB-AQA-TechRider.pdf
Photos   am-cb.net/docs/AMCB-AQA-Images.zip
Video trailer   vimeo.com/amcb/aqa

Team

Concept and artistic direction
Claire Bardainne et Adrien Mondot

Computer design
Adrien Mondot

Choreography and performance
Dimitri Hatton et Satchie Noro

Original music
Olivier Mellano

Additional music
Jean-Sébastien Bach,
Ludwig van Beethoven et Jon Brion

Digital interpretation - alternating
Adrien Mondot, Jérémy Chartier, Yan Godat

Light engineering - alternating
Jérémy Chartier, Yan Godat, Benoît Fenayon

Sound engineering - alternating
Régis Estreich, Christophe Sartori,
Romain Sicard

Technical management
Romain Sicard

Administration
Marek Vuiton

Technical direction
Alexis Bergeron

Production and booking
Joanna Rieussec

Production
Delphine Teypaz, Margaux Fritsch

Photo of the set
© Adrien M & Claire B
February 2019

Photo © Romain Etienne - item
Janurary 2019

Book

Acqua Alta — Crossing the mirror

A woman, a man, a house, a flood.
Acqua Alta – Crossing the mirror **is a voyage in the imaginary of water and the story of a disaster. It is a book whose drawings and paper volumes become the décor of a story, only visible in augmented reality.**

Format : Looking through a tablet, each volume becomes, thanks to a custom-made augmented reality application, the real space for a short virtual dance performance. The augmented reality enables the spectator to look at the book from higher above and understand the movement and space, as well as play with perspective.
The drawings in black ink are landscapes, the folded papers rising from the pages are playgrounds.

The choreography is recorded using a motion capture device, and virtual images (wind, sea, rain) bring these dreamlike realms to life. Through this digital window, the ten double-pages of the book become small theatre stages, where the storyline of the stage performance will unfold with slight adjustments.

Presentation : The book prototype is laid out on 8 tables, in a dedicated space, its ten double-pages shown side-by-side. Ten tablets with the application are provided and managed by a mediator on-site. The book is a stand-alone object in which the story unfolds in a unique way. But, when presented jointly in a theatre with the book and performance, they resonate with one another.
The retail version of the book and its application will be available in the Autumn 2019 or the Spring 2020.

Duration : 15 mins reading time approx.

Technical notice am-cb.net/docs/AMCB-AQA-BOOK-TechNotice.pdf
Photos   am-cb.net/docs/AMCB-AQA-Images.zip
Video trailer   vimeo.com/amcb/aqa

Team

Concept and artistic direction
Claire Bardainne et Adrien Mondot

Drawings and paper design
Claire Bardainne

Computer design
Adrien Mondot

Sound design
Olivier Mellano

Choreography and performance
Dimitri Hatton et Satchie Noro

Computer development
Rémi Engel

Paper engineering
Eric Singelin

Script doctor
Marietta Ren

Construction
Arnaud Gonzalez, Claire Gringore,
Yannick Moréteau

Screen print
Olivier Bral

Exhibition set up
Grégory Pirus

Technical management
Romain Sicard

Administration
Marek Vuiton

Technical direction
Alexis Bergeron

Production and booking
Joanna Rieussec

Production
Delphine Teypaz, Margaux Fritsch

Photo © Adrien M & Claire B
January 2019

Virtual reality

Acqua Alta — Tête-à-tête

An experience for a single virtual reality headset offering spectators the ability to immerse themselves in a specific moment of the book and performance in a format specially adapted to this medium.

Format : A short performance for a single spectator in which the choreography unfolds around the spectator. It is created using a motion capture (MoCap) device which can record and retransmit movement in a novel way. The spectator shares the stage with the dancers and is placed at the centre of the drama. This is a radical shift in perspective compared to the stage performance. The spectator is the sole recipient of the unfolding movements. Virtual reality creates proximity and a strong sense of empathy, and along with a specific writing style, it plays with the limits of reality through the combination of motion capture and computer generated imagery.

Presentation : Five to ten individual Oculus Go headsets are provided and managed by an on-site mediator. Each is paired with a stool. Before or after the show, in the theatre foyer or vicinity, it allows the spectator to experience a scene from the story in an immersive way.

Duration : 3 mins

Technical notice am-cb.net/docs/AMCB-AQA-VR-TechNotice.pdf
Photos   am-cb.net/docs/AMCB-AQA-Images.zip
Video trailer   vimeo.com/amcb/aqa

Team

Concept and artistic direction
Claire Bardainne et Adrien Mondot

Computer design
Adrien Mondot

Sound design
Olivier Mellano

Choreography and performance
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Photomontage © Adrien M & Claire B
January 2019

Adrien M & Claire B

__Claire Bardainne and Adrien Mondot__ Artists, artistic direction

__Claire Bardainne__ is a visual artist with a background in graphic design and scenography. A graduate of Estienne and Arts Déco schools in Paris, her approach focuses on the imaginary realms conveyed by pictures and graphics, especially in their space-constructive capacity. She co-founded the BW Studio in 2004, and collaborated with the research community in sociology of the imaginary and media (*McLuhan Program in Culture and Technology* at the University of Toronto and Ceaq - Sorbonne, Paris).

__Adrien Mondot__ is a multidisciplinary artist, computer scientist and juggler. Since he was discovered at Jeunes Talents Cirque in 2004 with his show *Convergence 1.0*, he 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 Technology international competition of the Bains Numériques Festival (Enghien-les-Bains, France).

__En 2011, Claire Bardainne and Adrien Mondot join forces and restructure the company as Adrien M & Claire B.__
All work is created with their four hands and the company is directed as a pair. Transcending the spatial boundaries of stage and the time limits of performance is pivotal to their research. They strive to create living digital art: mobile, handcrafted, ephemeral, and responsive.
Together, they sign in 2011 the creation of *XYZT, Abstract Landscapes,* an interactive exhibit. That same year, they write a conference-performance entitled *Un point c'est tout* and sign the digital scenography of *Grand Fracas issus de rien*, directed by Pierre Guillois. In 2013, they create *Hakanaï*, a show for one dancer in a cube of moving images. In 2014, they co-sign the performance of *Pixel* with Mourad Merzouki (CCN Créteil and Val-de-Marne/Cie Käfig). In 2015, they create *The movement of air,* and receive the SACD Digital Creation award of the year. In 2016, Éditions Subjectiles publishes *Snow does not make sense,* the first monograph dedicated to Adrien M & Claire B's works, that includes six drawings in augmented reality. In 2017, a new series of installations inhabited by digital animism sees the day, it is 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 question the movement and the living 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 counts approximately 30 associates, 3 performances and 2 exhibitions touring internationally. Its Lyon headquarters also house a research and creation studio.

2019 __Acqua Alta__
show + book + VR

2018 __The shadow of the vapor__
site-specific installation

2017 __Mirages & miracles__
exhibition

2016 __Snow does not make sense__
book

2015 __The movement of air__
show

2015 __SACD Award for creative interaction__

2014 __Pixel__
show / collaboration

2013 __Hakanaï__
show

2011 __XYZT, Abstract Landscapes__
exhibition

2011 __The company is restructured__
and becomes Adrien M & Claire B

Photo © Romain Etienne - item
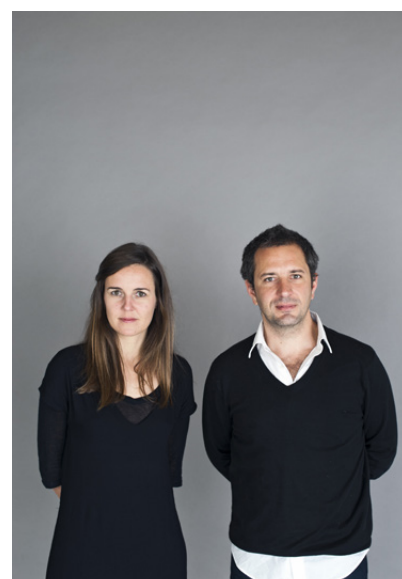
Satchie Noro – dancer

French-born Satchie Noro takes her first steps in the dojo of her Japanese father, Masamichi Noro, master of Aikido and studies classical dance with Wilfrid Piollet. After a short stay in Berlin at the Deustch Opera at 16yrs old, she embraces the prolific Berlin alternative scene as a choreographer and performer from 1991 to 1995. In 2002, she discovers aerial circus techniques at the Circus School Les Noctambules with Michel Nowak and simultaneously sets up her own company Furinkaï.
She also collaborates as a dancer and circus artist with Adrien Mondot and Claire Bardainne, James Thierré, Michel Shweizer, Pierre Meunier, Marguerite Bordat, etc. In 1999, she is the laureate with Alain Rigout of the Villa Kujoyama in Kyoto, Japan and in 2012 she is granted a residency as part of the Hors-Les-Murs programme of the Institut Français.
In 2013, she collaborates with constructor Silvain Ohl to create *Origami*, a duet for a dancer and a 40-feet container. Since 2016, she is co-director of the Circus School Les Noctambules in Nanterre, France with Olivier Verzelen.
www.furinkai.com

Dimitri Hatton – circus artist

Dimitri Hatton is an innovative clown and visual comedy artist, who studied at the Conservatoire d'Art Dramatique in Orléans and the Centre National des Arts du Cirque in Chalons-en-Champagne, France. Since 2001, he has created his own acts and full-length shows and has developed his unique style, an engaging mix of visual comedy, clown, object manipulation, absurd humor and improvisation.
The universal weaknesses of mankind are central to his work. In his hands, these shared vulnerabilities are transformed into a constant source of laughter, transcending borders and languages. In this context, Dimitri created his sensitive and hilarious character *Chlibèd*. As an actor or theatre director, he works regularly with companies and artists (Vendeurs d'enclume, La Soirée, Cirque du Soleil, Collectif Zirlib, les 7 doigts de la main, etc.) in France and worldwide.

Satchie Noro et Dimitri Hatton met whilst working on Mohamed El Khatib's *Sheep*. Since, they have created together and performed in *Bruissement de pelles* and *Mind the gap*.

Olivier Mellano – composer

Olivier Mellano is a French musician, composer, improviser, writer and guitarist who has played in over fifty groups since the beginning of the nineties, including Psykick Lyrikah, Mobiil, Bed, Laetitia Shéri and Dominique A. He alternatively works on pop-rock projects and compositions including symphonic orchestra, 17 electric guitars, harpsichord, organ, voice or string quartet. His musical work has appeared in cinematic, theatrical, dance and literary contexts. He also likes to write, he published his first book in 2008.
Olivier Mellano offers a composite work that is generous and demanding. It draws on the legacies of Carlo Gesualdo, Henry Purcell, Benjamin Britten, Gavin Bryars, Moondog and György Ligeti. Through his compositions, he reveals a unique musical aesthetic which breaks down stylistic hierarchies. He weaves sonic material volcanic or ethereal, he tests the strength of baroque harmonies with sonic fire, he infuses orchestral and chamber ensembles with new energy by combining electric guitars with classical voices. Luminous, sacred elements pulse at the heart of his uncompromisingly free and savant compositions. The wide-ranging nature of his works, from ambitious pop music to unabashed contemporary music, reveals his kinship to a new generation of composers which includes Nico Muhly, Bryce Dessner and Jonny Greenwood.

Partners

Production Adrien M & Claire B

Co-productions

LUX, scène nationale de Valence (FR)
The compagny is associate artist of LUX en 2018-2021
Hexagone Scène Nationale Arts Sciences - Meylan (FR)
Maison de la Danse, Lyon / Pôle européen de création - DRAC
Auvergne Rhône-Alpes / Ministère de la Culture (FR)
Chaillot - Théâtre National de la Danse (FR)
Espace Jéliote, scène conventionnée arts de la marionnette,
Communauté de Communes du Haut-Béarn, Oloron-Sainte-Marie (FR)
Théâtre Paul Éluard, Scène Conventionnée Bezons (FR)
Theater Freiburg (Germany)

Supports
Exceptional support, Adami
Accueil studio, Les Subsistances, Lyon, 2018-19

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.

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Artistic co-direction
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Technical direction
Alexis Bergeron
technique@am-cb.net

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

Postal adress and headquarters
Adrien M & Claire B
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Season 2019-2020

— LUX de Valence (26) - 13 September to 5 November 2019
— Theatre AmStramGram de Geneve (CH) - 11 to 13 October 2019
— Maison de la danse de Lyon (69) - 15 to 21 October 2019
— Teatro Cavallerizza, Fondazione I Teatri, Reggio Emilia (IT) - 26 to 28 October 2019
— Théâtre de Sénart à Lieusaint (77) - 7 and 8 November 2019
— Theatre d'Arles (13) - 21 to 22 November 2019
— L'Archipel de Fouesnant (29) - 29 November 2019
— Le Quai des Arts de Pornichet (44) - 2 December 2019
— L'Estran de Guidel (56) - 5 December 2019
— Theatre Louis Aragon, Tremblay (93) - 23 to 25 January 2020
—Theatre Ducourneau d'Agen (47) - 4 and 5 February 2020
— La Filature de Mulhouse (68) - 11 and 12 February 2020
— Theater Freiburg (DE) - 14 and 15 February 2020
— Cirque Theatre-Elbeuf (76) dans le cadre du festival SPRING - 5 to 7 March 2020
— Theatre de Roanne (42) - 20 March 2020
— Theatre National de Chaillot, Paris (75) - 25 to 28 March 2020
—Bonlieu d'Annecy (74) - 2 and 3 April 2020
— Les Salins de Martigues (13) - 9 and 10 April 2020
— Centre des Arts Enghien les Bains (93) - 24 April 2020
— Le Theatre des Bergeries de Noisy-le-sec (95) - 26 April 2020
— !POC! d'Alfortville (94) - 30 April 2020