

Adrien M & Claire B

En amour

**Installation-experience
with music by Laurent Bardainne**

**Première February 2024
at Musée de la musique —
Philharmonie de Paris**

Note of intent — updated December 2023

*We have decided to keep the title of this work in French **En amour**, as we feel it embraces a more complex description of love, with several layers of understanding.*

Love as a direction, a colour, a light, a voice, a way of being.

In love, to love, with love, by love... all these are right, but not comprehensive enough when singled out.

Contact : Joanna Rieussec — Production and booking — diffusion@am-cb.net +33 7 70 17 93 33

The color of dawn
Sarakiniko, Milos (Greece)
August 2020

Foreword

Start by de-conditioning.
Keep out that which sneers¹.
Let go of derision.
Make space.
Take a deep breath.

Love is,
Love is a clearing in a forest, the colour of dawn, a child singing while playing, fresh water in the throat after a long walk, a mandolin, goose bumps, a hot water bottle, a hushed voice, the beating of the heart, playing hide and seek, the sound of breath, drops of salty sweat, crickets under a full moon, a glass of wine, holding the door of the building open for your neighbours, a shared garden, a creamy soup, a forest bath, a mountain refuge, a public square in a city on an evening when everyone has put out their chairs, rain falling on moss, the scent of jasmine, surprising someone by meeting them on the train platform, making sourdough bread, knitting, saying I don't know, listening, silence, warming a cold body with your own, smiling at a stranger, giving birth to a child, making love, forgiving the one who betrays, singing for the one who dies.

¹ « Gentleness is sold to us in its adulterated form of mawkishness (...) The opposite of gentleness is not brutality or violence itself, but its counterfeit (...) which perverts it by mimicking it. All forms of compromise, adulterated sweetness, sentimental mush. (...) Because it has its degrees of intensity, because it is a symbolic force and because it has the power to transform things and beings, gentleness is a force. (...) For gentleness has made a pact with truth; it is a formidable ethic. It cannot be betrayed, except by being falsified. Even the threat of death cannot counteract it. Gentleness is political. It does not bend, it allows no delays, no excuses. It is a verb: we act with gentleness. It is in tune with the present and concerns all human possibilities. Of animality it keeps its instinct, of childhood its mystery, of prayer its solace, of nature its unpredictability, of light, light. »

Anne Dufourmentelle, *Puissance de la douceur*, Éditions Payot & Rivages, 2013

We thought beauty was the meaning of life.
And then we realised that beauty becomes trivial when everything burns.
But hidden behind beauty, we saw love, which doesn't burn.
In the smoke, in the fog, in the panic of a near ending, in the face of impenetrable walls, love allows us to cross. It's an indestructible hut. We could imagine living for just the one second, if that second was filled with love, it would make sense². Love saves lives³, and it's the only valid reason for being alive. Love is a power, an energy that transforms everything.

2 « Everything is relationship. Perhaps the ultimate ethic of immanence is to make every relationship a relationship of love; love of self and others, eroticism, transformative love, love as affection, joyful love for the myriad forms of life in evolution and change, for the sequoia and the ephemeral dragonfly, for the blue whale and the snail, for the wind, the sun and the waxing and waning moon; a love in solidarity with the Cambodian child, the Haitian refugee, the Salvadoran farmer, the restless teenager in the ghetto; a love for the whole world, eternally in the process of creating itself, a love for light and mysterious darkness, and a love angry at anything that would diminish the indescribable beauty of the world. Love connects, love transforms. By loving the world for what it is and for our vision of what it could be, by loving the creatures of the world (including ourselves), by protecting the stream, by picking up the rubbish at our feet, we can transform things. We can reclaim the power to shape ourselves and the world around us. »

Starhawk, *Dreaming the Dark : Magic, Sex, and Politics*. Éditions Cambourakis, 2015

3 « While the wilderness survival skills certainly can't hurt, it will be empathy, generosity, and courage that we need to survive. Kindness and fairness will be more valuable than any survival skill. Then as now, social and leadership skills will be valued. We will have to work together. We will have to grow food, educate ourselves, and give people a reason to persevere. The needs will be enormous, and we cannot run away from that. Humans evolved attributes such as generosity, altruism, and cooperation because we need them to survive. Armed with those skills, we will turn towards the problem, not away from it. We will face the need, and we will have to solve it together. That is the only option. That's what survival looks like. »

Chris Begley, archaeologist and wilderness survival instructor, 2023
<https://www.kentucky.com/opinion/op-ed/article235384162.html>

Love is not instinctive, despite what we make ourselves believe. It requires intense training and preparation⁴.

And that's exactly what we want to do today: help muscle up our love. It's like an intimate conviction, a political necessity: arm ourselves for the battle of imaginaries, by encouraging sensitive attention to humans and non-humans, to the living and the non-living, to the elements. We need to sharpen our sense of wonder and work to forge links, through stories and sensory experiences that develop empathy and reciprocity⁵.

So here's the plan: we're going to create a kind of ritual for the restoration of love. Get a group of people together, ask them to take off their shoes, and leave a part of their sanity with their shoes. Draw them into a large image, with enveloping music. Make them feel love as a colour, a material, a light, a voice, a way of relating to oneself, to others, to the world. To go inside love, as if into a country, so that they come out with the desire to speak its language.
Some people want to go to Mars, but we prefer to go in love.

Claire Bardainne

4 « Love is not one of those rare activities that can be practiced better when thought about and exercised as little as possible. (...) The idea of rounding Cape Horn under sail is intimidating, but you're more likely to succeed if you devote yourself fully to acquiring the necessary skills. To identify them, you first need to clearly assess the nature and dangers of the project. Our culture is unbalanced, in the sense that it is transparent about the difficulty of navigating icy waters, but it is sentimental when it comes to love. In the case of navigation, collective knowledge has been built up through a slow accumulation of information and analysis over generations: what happened last time? How can we overcome this problem in the future? But when it comes to the most essential question of all, that of finding love and keeping it, we are fatally prudish. »

Alain de Botton, John Armstrong. *Art et Thérapie*. Éditions Phaidon, 2014

5 « Overcome the grief, fear, anger, bitterness, resentment and victimhood that can get under our skin. Diagnose resentment and its dark force, and resist the temptation to make it the driving force behind our individual and collective stories. »

Cynthia Fleury, *Ci-gît l'amer. Guérir du ressentiment*. Éditions Gallimard, 2020



Images of the immersive installation *Last minute* (2022), first project in the series of *Rituals* in which *En amour* (creation 2024) will be a part.

A series of *Rituals*

En amour is part of a serie of *Rituals* conceived by artistic company **Adrien M & Claire B** as spaces for experimentation, both collective and intimate, and placed under the auspices of a powerful gentleness.

The public's body is invited to form an ephemeral, free and organic human choreography.

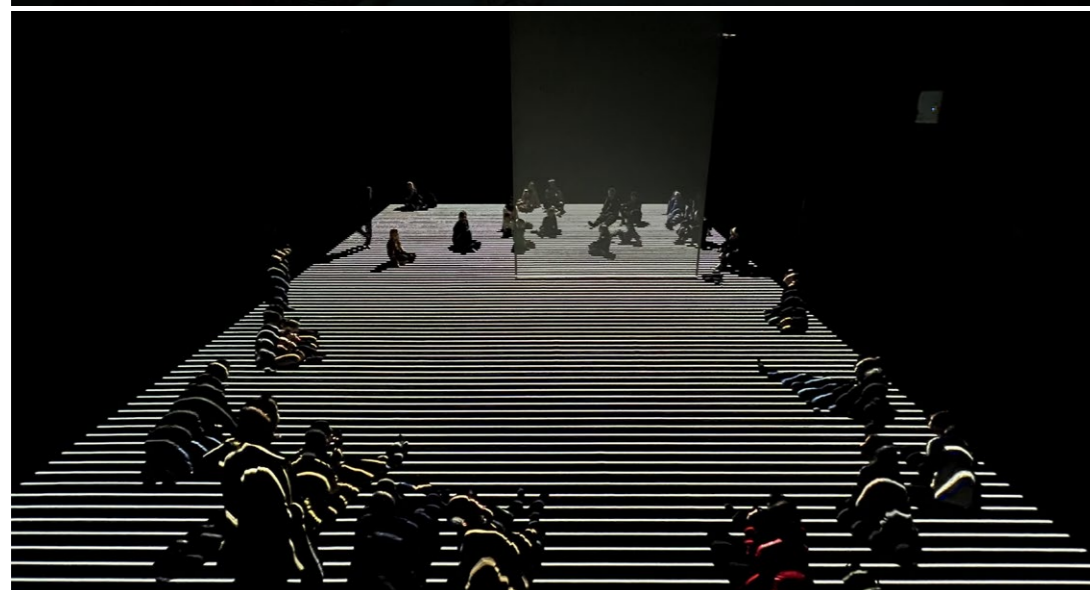
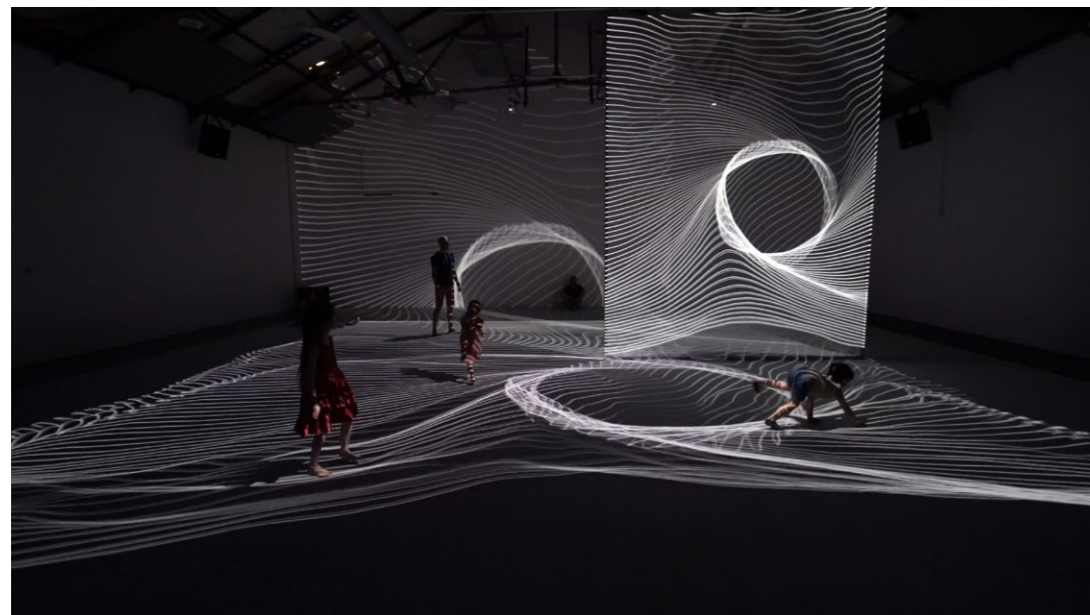
These projects are a way of participating in the creation of new ways of being together, new rituals, in tune with contemporary social issues, and directly related to our own personal experience.

The installation-experience *Last minute*, first of this series, created in 2022 is a ritual of care for the dead⁶. The project *En amour*, a ritual for restoring love, continues this series of Rituals.

⁶ The Verstohlen Charter is one of our sources of inspiration. Care for the dead is one of the points highlighted by the charter.

« The need was felt for a manifesto that would set out, without hierarchy, what cannot be stolen from us, from silence to the horizon, from health to the long term, as well as the methods and approaches that can prevent this theft from taking place. The purpose of this charter would be to inspire all those who need to rearm their desire, to lean on a few established companions, to share methods of conception and deployment and to walk together the paths of a 'good life'. (...) The aim is to invent a technique of stealth - from which this charter takes its name, Verstohlen - in other words, to maintain our presence in the world by reinforcing our power to act and our freedoms. »

Cynthia Fleury & Antoine Fenoglio *Ce qui ne peut être volé. Charte du Verstohlen*. Éditions Gallimard, 2022, Collection Tracts
<https://www.pca-stream.com/en/articles/design-with-care-interview-fenoglio-fleury-206>



Images of the immersive installation *Last minute* (2022) in May and September 2022, in Montpellier and Crest (FR).

Description of *En amour*

En amour is an immersive and interactive experience, at the crossroads of the performing arts, performance art and visual arts installation. It allows audiences to engage collectively and intimately in a dynamic and lively relationship with a space in transformation. Here are the experiences it encompasses:

A symbolic experience

This work offers the chance to experience a symbolic metamorphosis around the theme of love and separation.

Its narrative is rooted in an intimate story, opening up to greater, to share a journey of sensations, emotions, shapes, colours, sounds and words that will awaken, deglaze and strengthen our love.

Staying true to our minimalist, uncluttered aesthetics, for *En amour* we will also be using colour as a dramaturgical tool, creating a combination of coloured light, produced by LED projectors, and coloured video-projected images.

The path of the sun and luminous meteors⁷ produced by the refraction and reflection of light are our main source of inspiration to create this score of colours: night, dawn, aurora, sunrise, zenith, sunset, blue hour, twilight...

The infinite nuances of sunlight, and its imaginary nature, are one of the layers that make up the overall dramaturgical framework and help to convey the cyclical, symbolic and ritual dimension of the experience.

A sound and image performance

The image and the music are subtly intertwined into a narrated visual symphony lasting approx 40 minutes, allowing the music to be seen and the images to be heard. Finely tuned into the musical energy, projected images are created by blending the motion of computer-generated particles with edited realistic video captures.

The musician **Laurent Bardainne** will compose an original sound experience, mixing sensitive pop and electronic music with the voice of singer **November Ultra**, in a delicate interweaving with the images.

⁷ Etymology: The word «meteor», from the ancient Greek *metéōros* («high» or «rising»), originally referred to all visible phenomena in the sky.



Research images of the installation-experience *En amour*, December 2023, Crest (FR).

An immersive and interactive experience

The audience in movement is immersed in the image and spatialised music. In a large room, particles are projected onto part of the floor and several transparent gauze screens extend the image vertically.

A static score (identical at each performance) is combined with a dynamic score (unique to each performance) which involves the audience: the images are altered by the presence and movements of the public by means of a network of infrared cameras and fine signal analysis, offering many ways for audience and score to interact.

The audience's body is an essential component of the experience. Strolling around barefoot in this sensitive and responsive environment, the public is invited to experiment with different postures : a simple gesture, a stillness, a step, a sophisticated movement will all coexist without hierarchy in this space and give it meaning.

Technological sovereignty at the service of new rituals

In the face of paradoxes and ambivalences associated with the use of technology, we aim for a sober approach, with use reduced to its ingenious and shared essence, as well as the greatest possible sovereignty. We build custom computers and software architectures. And the eMotion software, which Adrien Mondot has been developing since 2006, is at the heart of the making of our images.

We use computers, video-projectors or augmented reality devices to create symbolic experiences of living, to play with different ways of being in the world, to arouse a sensitive attention to beings and things.

We put digital tools at the service of the living, to make theatre, to create live moments shared by the living. We believe that poetry, beauty and metaphor are powerful keys, and it is with this intention that we use technologies. To disorient, cause reality to waver, fashion a symbolic theatrical experience.

Gatherings, festivals, shows, ceremonies, and all iterations of collective living that rely on the imaginary, the poetic, the symbolic and the sharing of emotions are for us an antidote to the fear of the other and the deconstruction of our social bond.

Team and partners



Images of the immersive installation *Last minute* (2022) in May and September 2022, in Montpellier and Crest (FR).

Adrien M & Claire B

Work created in 2024 and commissioned by Musée de la musique - Philharmonie de Paris (France)
Official selection of the Festival de Cannes 2024 - Immersive competition

Concept, artistic direction, images and scenography **Claire Bardainne, Adrien Mondot**
Music score, sound concept and saxophone **Laurent Bardainne**
Concept and story telling **Claire Bardainne**
Computer design and development **Adrien Mondot, Eva Décorps, Loïs Drouglazet**
Technical management **Jean-Marc Lanoë**
Sound engineering, mix **Thibaut Javoy**
Narrative voice **Claire Bardainne**
Singing voice **November Ultra**
Horn **Camille Lebréquier**
Strings **Oriane Pocard Kieny, Théo Ceccaldi, Valentin Ceccaldi**
Harp **Christophe 'Disco' Minck**
Piano and synthesizers **Arnaud Roulin**
Dramaturgical advice **Karthika Naïr**
Special thanks to **Charlotte Farcet, Stéfanie James, Philippe Chaurand, Tamás Nagy**

Administration **Marek Vuiton**, assisted by **Mathis Guyetand**
Technical direction **Raphaël Guénot**
Production and booking **Joanna Rieussec**, assisted by **Adèle Béhar**
Production **Margaux Fritsch, Delphine Teypaz, Juli Allard-Schaefer**

Production
Musée de la musique — Philharmonie de Paris
Adrien M & Claire B

Executive production
Adrien M & Claire B

Music executive production
Matthieu Gazier / Ekleroshock records

Coproduction
Chroniques - Biennale des Imaginaires Numériques, Archaos - Biennale Internationale des Arts du Cirque, et Lieux Publics - Centre national des arts de la rue et de l'espace public et pôle européen de création, dans le cadre de la plateforme CHRONIQUES CRÉATIONS

Support
Centre national du cinéma et de l'image animée
Fonds [SCAN] - Préfet de la région Auvergne-Rhône-Alpes et Région Auvergne-Rhône-Alpes
Residency at Villa Albertine - French Embassy in the United States

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



Artists biographies



Claire Bardainne and Adrien Mondot at la Gaité Lyrique in 2020.

Picture @ Voyez-vous (Vinciane Lebrun)

Adrien M & Claire B

Claire Bardainne and Adrien Mondot have been artistic directors of Adrien M & Claire B since 2011. Together, they create shows and installations in the visual and performing arts.

Claire Bardainne is a French visual artist with a background in graphic design and scenography, born in 1978 in Grenoble. A graduate from the Estienne School and Paris Arts Déco School, her research focuses on the imaginary realms conveyed by pictures and graphics, especially in their space-constructive capacity.

She co-founds in 2004 the BW studio, focused on visual identities, multimedia graphics, exhibition and space graphics. In 2007, as part of the McLuhan Program in Culture and Technology at Toronto University, she launches her project *Wicklow* blending drawing, micro-edition and performances. In parallel, she crosses her own graphic work with the theoretical work of researchers in imaginary sociology at the Ceaq (Sorbonne, Paris), a laboratory oriented on new forms of sociality and contemporary imaginary. She then publishes the essay *Récréations. Galaxies de l'imaginaire postmoderne* (CNRS Éditions, Paris, 2009) with Vincenzo Susca, dedicated to the imaginary of technologies and contemporary media.

Adrien Mondot is a French multidisciplinary artist, computer scientist and juggler. Born in 1979 in Grenoble, he is interested in movement, and works at the intersection of juggling art and computer innovation.

Initially a researcher in computer science, he worked for 3 years at INRIA in Grenoble, where he imagined and designed new tools for graphic creation that broke free from reality. During that same period, he developed a street theatre practice with juggled and improvised musical performances and started developing his own software, eMotion, still in use today. Discovered in street festivals, he founded his own performing arts company in 2004 named Adrien M in order to take part in the Jeunes Talents Cirque operation, of which he was the winner that same year with Convergence 1.0.

For him, it's a question of closely blending the digital arts, sound, juggling and movement,

exploring the links between technological innovation and artistic creation. Using the tools he has developed, he breaks free from the rules of weightlessness and time, blurs the lines, and plays with circus art and computers to create magical, choreographic and poetic illusion.

Over the years, he collaborated with several artists including Kitsou Dubois, Stéphanie Aubin, Ez3kiel. He also organised unruly residencies to meet new collaborators, nourishing his own research studies. He participated in Wajdi Mouawad's *Ciels*, which premiered at Avignon Festival in 2009. That same year, he received the Grand Jury Prize for his performance *Cinématique* at the Dance and New Technologies international competition organised by the festival Bains Numériques (Enghien-les-Bains, France).

Claire Bardainne and Adrien Mondot meet in 2010 at the Centre des Arts in Enghien-les-Bains, and again around the creation of a new interactive digital installation *Sens dessus dessous* created for the Théâtre Auditorium de Poitiers, France.

In 2011, they join forces and found the company Adrien M & Claire B. All work is created as a duo and the company is directed as a pair. Pivotal to their research is their wish to transcend the spatial boundaries of stage and the time limits of performance. They strive to create living art: mobile, handcrafted, ephemeral, 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 issu de rien*, directed by Pierre Guillois. In 2013, they create *Hakanaï*, a choreographic 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 work. The book 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 monumental and site-specific installation.

In 2019, they create the *Acqua Alta* project that consists of three experiences: a pop-up book in augmented reality; a visual theatre performance that intertwines movement and living digital images; an immersive experience in a virtual reality headset. That year, they also co-sign a concert-show entitled *Équinoxe* with the music band Limousine.

In 2020, their exhibition *Faire corps - Adrien M & Claire B* is presented at the Gaité Lyrique in Paris, bringing together new and old artworks around an immersive and interactive journey. At the invitation of the Lyon Opera Ballet, they create with dancer Tyler Galster a solo piece called *Vanishing Act* in 2020.

In 2021, in collaboration with Brest Brest Brest, they create *Fauna*, a series of 10 large posters for the public space to be discovered with an application of augmented reality. In 2022, they designed the immersive installation-experience *Last minute*, like a ritual of metamorphosis, with music by Olivier Mellano.

For the 2022 Avignon Festival (Nuit immersive Tracks Adami), they collaborated with Jann Gallois | Cie BurnOut on the creation of a short performance piece: *Just your shadow*.

In 2023, Adrien Mondot initiated the *Synesthesia* cycle, a series of performances based on the encounter between projected images animated live by Adrien Mondot and a solo musician. Its first incarnation is entitled *Piano piano* and was created with David Babin - known as babx, composer, pianist and poet. In 2024 will appear *Encyclies*, with pianist and singer Nathalie Morazin.

Creations

2023
Piano piano
show / collaboration

2022
Just your shadow
show / collaboration

Last minute
Immersive installation

2021
Fauna
Installation / collaboration

2020
Vanishing Act
show / collaboration

2019
Équinoxe
show / collaboration

Acqua Alta
show + book + VR

2018
The shadow of the vapor
site specific artwork

2017
Mirages & miracles
exhibition

2016
Snow does not make sense
book

2015
The movement of air
show

SACD Award for creative interaction

2014
Pixel
show / collaboration

2013
Hakanaï
show

2011
XYZT
exhibition

2011
Creation of the company Adrien M & Claire B

Today, the company **Adrien M & Claire B** counts around 30 collaborators, with several performances, exhibitions and installations touring internationally simultaneously. In France, its headquarters are based in Lyon (Rhône) and its research-creation studio is based in Crest (Drôme) at Villa Aphéa.

Our company project is built around values, imaginaries and practices that bring together artistic intentions, as well as human, technical, social and environmental ones. These are the **key themes** that underpin each of our projects:

Collective intelligence and the value of working together, the group as a driving force for organisation and structuring, but also for innovation and fulfillment, by listening to the strengths and complementarities of different relationships to the world, making it possible to re-invent a way of (well) being together.

Crossing disciplines, hybridisation, breaking down boundaries, collage. Embodied in the very nature of our creations, which mix image, body and space, real and virtual. But also in the tools and methods of our creative process, blending professions, thoughts and postures.

Technical sovereignty, autonomy, digital ingenuity, craftsmanship, the appropriation of tools, the freedom to divert them, DIY.

Attention to the living and the gymnastics of wonder, through a theatre of attention to beings, human and non-human as well as to things, a poetic action working towards an open conception of ecology.

Overview of Adrien M & Claire B's projects, 2021

Duration : 5 min 25

vimeo.com/amcb/overview

Website

adrienm-claireb.net



Villa Aphéa, research-creation studio in Crest (FR).



Laurent Bardainne

Composer, producer, saxophonist and keyboard player.

Born in Fougères (France) in 1975, his work distinguishes itself by the multiplicity of styles it tackles and an approach that is always based on emotion.

He developed his musical technique at the Conservatoire National Supérieur de Musique de Paris until 2000, and over the next decade, founded the groups Limousine and Poni Hoax, which took him to play all over the world on the biggest stages.

Equally at home in jazz, rock, chanson and electronic music, he has collaborated with Tony Allen, Etienne Daho, Jane Birkin, Camélia Jordana, Cat Power, Pharrell Williams, Oxmo Puccino, Julien Doré, Feist and many others. A member of Thomas de Pourquery's Supersonic, which won two Victoires du jazz awards, he created in 2019, Tigre d'eau douce, whose two albums Love is Everywhere and Hymne au Soleil are met with great critical and popular success.

Following in the footsteps of saxophonist John Coltrane, his music is intended to be healing, beneficial and universal.

- 2001 Group prize at the Concours International de Jazz de la Défense (FR) with Philippe Gleizes
- 2006 Limousine (eponymous), Poni Hoax (eponymous)
- 2008 Poni Hoax Images of Sigrid
- 2012 Limousine Siam Roads
- 2013 Poni Hoax a State of War
- 2014 Victoire du Jazz (FR) with Thomas de Pourquery Supersonic
- 2017 Victoire Musique du Monde (FR) with Camélia Jordana Lost
- 2020 Tigre d'eau douce Love is Everywhere
- 2022 Tigre d'eau douce Hymne au Soleil, finalist for the Victoire du Jazz (FR), winner of the Prix Joséphine (Fr)



© Agnès Dherbeys