



PROVIDENCES
presents



SOLASTALGIA

AN IMMERSIVE INSTALLATION BY ANTOINE VIVIANI AND PIERRE-ALAIN GIRAUD
IN COLLABORATION WITH WORLD ACCLAIMED FILMMAKERS, COMPOSERS AND ARTISTS
11/2019 TO 03/2020 MUSEUM OF BRITTANY, FRANCE - 06 TO 09/2020 NATIONAL GALLERY OF ICELAND,
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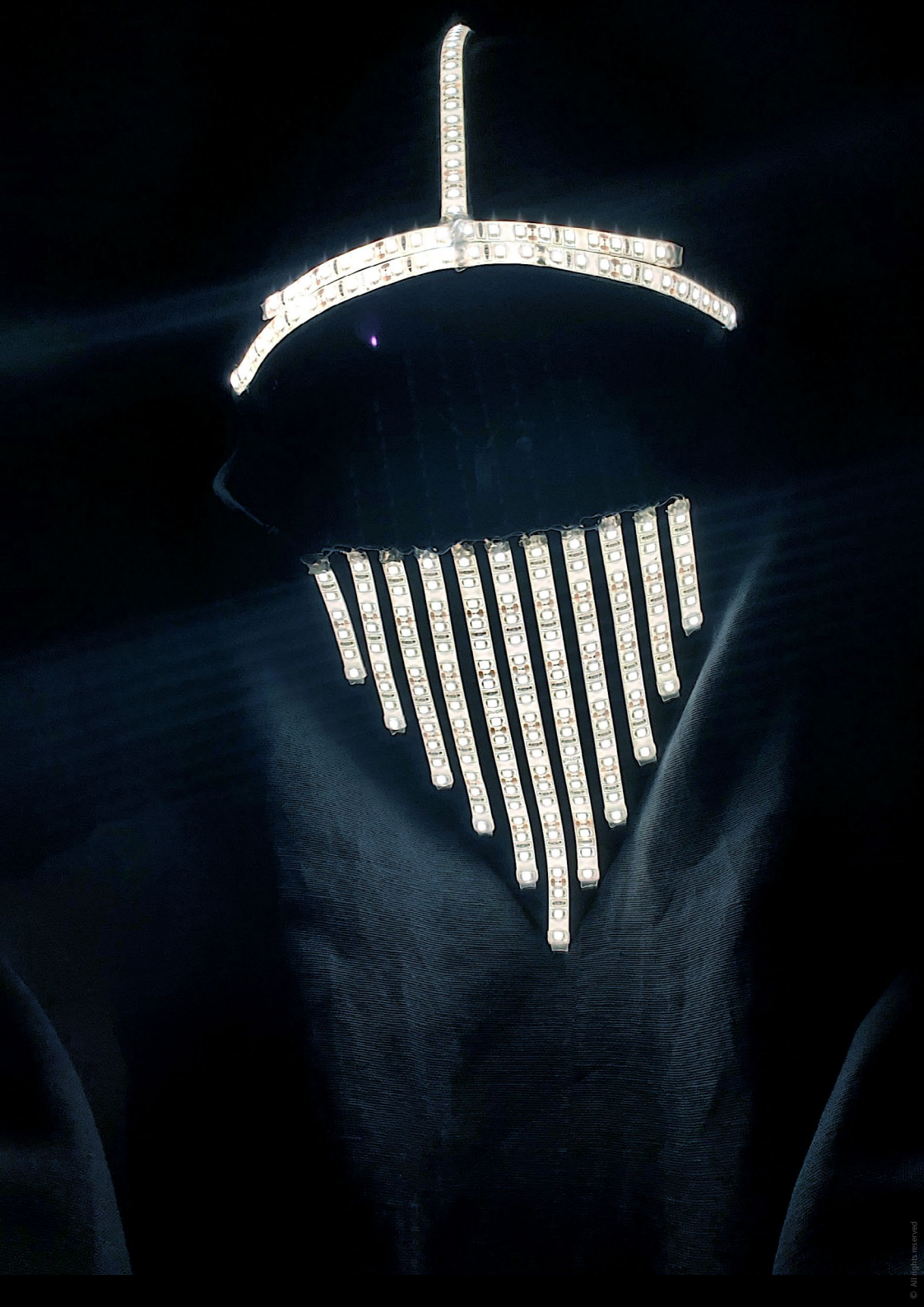
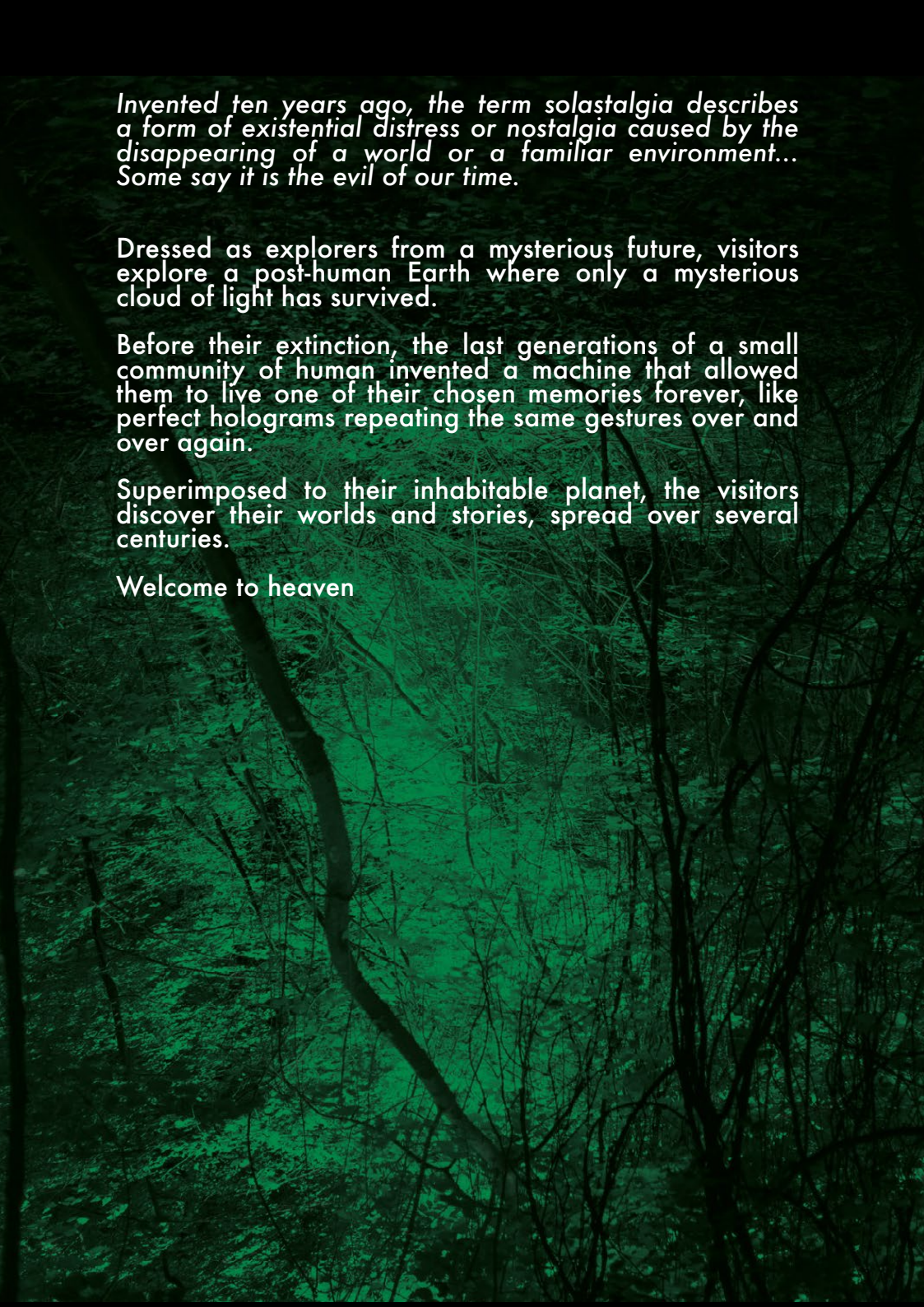
Invented ten years ago, the term solastalgia describes a form of existential distress or nostalgia caused by the disappearing of a world or a familiar environment... Some say it is the evil of our time.

Dressed as explorers from a mysterious future, visitors explore a post-human Earth where only a mysterious cloud of light has survived.

Before their extinction, the last generations of a small community of human invented a machine that allowed them to live one of their chosen memories forever, like perfect holograms repeating the same gestures over and over again.

Superimposed to their inhabitable planet, the visitors discover their worlds and stories, spread over several centuries.

Welcome to heaven





A unique 30 min mixed-Reality experience that combines a 500 sq. m art installation designed for groups of 10 visitors with a fully sensorial immersion (augmented reality, direct effects etc).

This unprecedented experience confronts our beliefs into techno-science with the way we face finitude and otherness.



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We discover a strange world, where the threat of extinction has precipitated the few survivors into the dream of SOLAS : a machine embodied by an imposing monolith of light.

Superimposed on the setting, a teenager leaning against a tree trunk whose branches are now only virtual, an imperturbable man sitting at his desk, in a house which is yet in ruins...

Half spirits, half gods, they are haunting the place, each from their own time.

The voice of Solas, performed by Canadian writer Nancy Huston is calling the ghosts.

As you get closer to them, you merge into their inner worlds, memories and obsessions...

As the different time frames get entangled, you reconstruct the story of their world.

There are more than 15 characters, each one of them having 10min+ of dialogues and memories.... Each visitor has a different experience.



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The remains of the harmonic table of a piano, one of the interacting elements of the set



Gabriela
Friðriksdóttir
discussing the
explorer's suit

A PIONEER IMMERSIVE EXPERIENCE

Solastalgia is the first major scale installation to use mixed reality HoloLens 2 headsets. Mechanisms of lights, fans, sounds, smells and vibrations are triggered according to the virtual scenes, for a total immersion of the visitors into the experience.

THE SET

The adaptable 500 square meters set built in the National Gallery includes ruins from 2 houses, a road, a forest of petrified tree stumps, the carcass of a half-inset piano, stones with human fossil traces...

THE EXPLORER'S SUIT

Designed for performances inside the installation but also in the long term to become the visitor's suit, the explorer's suit includes the mixed reality HoloLens 2 headset, headphones, a battery pack and a light mask that interacts with the decor.

RENDERING OF THE NEW SCENES AND CHARACTERS
USING PHOTGRAMMETRY





ANTOINE VIVIANI

Award winning filmmaker (IDFA, Visions du Reel, London Doc Fest) Antoine Viviani directed the feature-length documentaries *In Situ* (2011) and *In Limbo* (2015).

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PIERRE-ALAIN GIRAUD

Living between France and Iceland, director and producer of documentaries, short films and animated films screened at the Venice and Lyon Biennale. He collaborated with great musicians like Sigur Rós & Ben Frost.

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THE CREATORS AND THEIR WORLD-ACCLAIMED COLLABORATORS



GABRÍELA FRÍÐRIKSDÓTTIR
SET DESIGN

Icelandic artist and sculptor, close collaborator of Björk. She had exhibited in MOMA, Pompidou Center, among others, and represented Iceland at the Venice Biennale. She designed and built the decor of *Solastalgia*.



NICOLAS BECKER
SOUND DESIGN

Nicolas did sound design for *Gravity*, *The arrival*, and worked with Polanski, Cronenberg, Boyle and won an Academy Award in 2021 for *Sound of Metal*... He made the soundscapes of major artists as Philippe Parreno, Ben Russell, etc and provided the project with sound material.



VALGEIR SIGURÐSSON
MUSIC

Björk and Sigur Rós legendary music producer and internationally acclaimed composer created sounds and music used in the experience.



LAURENCE FONTAINE
SCENOGRAPHER

A scenographer at the Pompidou Center for almost 30 years, she d has also designed scenography for major exhibitions at the Grand Palais, Louvre Abu Dhabi, etc.



ERNA ÓMARSÐÓTTIR
CHOREOGRAPHER

Award winner, choreographer and dancer. She has worked with directors and choreographers such as Jan Fabre, Sidi Larbi Cherkaoui and les ballets C de la B. She choreographed some scenes of *Solastalgia*.

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the creators' notes

Let's dive into an imaginary future : on a land that has become unlivable, the only form of life that exists is a digital chimera that encapsulates the fruits of our dreams and nightmares.

"It is through gigahertz that we communicate best with God". With this formula, philosopher Mehdi Belhaj Kacem sums up the situation, as Stanley Kubrick did in *2001, A Space Odyssey*, or Adolfo Bioy Casares in *The Invention of Morel*. In his own way, Solastalgia wants to deal with the same question: how far does our desire to transcend ourselves take us—a need which, for tens of thousands of years, has pushed our technological limits?

The idea of paradise that has irrigated all our cultures for so long is also fueled today by technoscience. Is it not the same dream, still with the same gigantic counterpart? To be part of paradise, we must accept to be out of the world. This world exists only for us. Now that they are harmless to the Earth, but all-powerful in their digital world, the ghosts of Solastalgia wander repeating the same digital gestures forever. Heroes of their own mythology, they hoped secretly to be understood one day, even loved or reactivated, if the secret of their soul was ever decoded.

Is that what we want? After saturating the surface of the planet with our presence and exhausting its resources, for ourselves as well as for other living beings, would the ultimate dream of our species be to create its own beyond? This is an abysmal question: how do we inhabit the world? What space, today, in our lives, do we really grant the world, other beings, and what is not us?

In the shoes of an explorer from the future, you are cut off from the world of today. You feel it physically as you enter the space of Solastalgia. If a form of life persists (strange forms of lichen grow on the rocks), it is no longer for you.

To create this other world, we are working with world-acclaimed collaborators. The set is created in collaboration with the Icelandic artist Gabriela Friðriksdóttir and the music composed by Valgeir Sigurðsson, both close collaborators of Björk. Sound designer Nicolas Becker (*Gravity*, *The Arrival*) creates a sonic cloud of humanity, containing the sounds of our lost world.

We asked actors, but also artists, philosophers and writers, whose work questions these issues, to interpret the ghosts - Nancy Huston, Mehdi Belhaj Kacem, Arthur Nauzyciel, Corine Sombrun, Audrey Bonnet, Marie-Sophie Ferdane, Laurent Poitrenaux, etc.

The ghosts of Solastalgia, the assets of this world, were created using volumetric capture with Kinect Azure and 3D animation. They will be both disembodied and yet alive, standing on their feet in real size around you, as if they really lived on earth.

Through a process that oscillates between documentary and fantasmatic hallucinations, we want to capture fear and fascination, and try to make the visitors feel the ambivalence of some of the most important issues of our time — our goal is neither to condemn technology or humanity, or even to give any moral point of view, but to try to reveal our contradictions.

What if augmented reality glasses were actually showing us our own blindness?



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