Adrien M & Claire B

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

The Adrien M & Claire B Company is acting in the fields of the digital arts and performing arts. The projects are directed by Claire Bardainne and Adrien Mondot. They create many forms of art, from stage performances to exhibitions combining real and virtual worlds with IT tools that were developed and customized 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.

Adrien Mondot is a multi-disciplinary artist, computer scientist, IT specialist and juggler who investigates and inquires about movement. He founded his own company to mix digital arts with music, juggling and movement while exploring the links between technological innovation and artistic creation. Winner of the Young circus talents competition in 2004 with Convergence 1.0, he then created Cinématique and won the Grand Prix du jury of the international competition « Dance and new technologies » organized by the festival Bains numériques at Enghien-les-Bains in June 2009.

In 2010 he met Claire Bardainne, 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 founded Studio BW and collaborated with researchers in the labs of sociology of the imaginary (Ceaq Laboratory at Sorbonne, Paris).

They joined forces in 2011 and restructured the company together, that became «Adrien M & Claire B». Their creations are still driven by their search for a living digital art. Together they created the digital scenography of Grand Fracas issu de rien (a collective piece directed by Pierre Guillou) in 2011 at the Théâtre du Peuple. They co-signed the creation of the exhibition Xyzt Abstract landscapes in September 2011, of the show Un point c’est tout in December 2011 at the Hexagone in Meylan. In 2013 they created Hakanaï, a show for one dancer in an immersive environment. In 2014 they signed the design of the show Pixel with Mourad Merzouki / CCN de Créteil et du Val-de-Marne / Compagnie Käfig. In 2015, they created Le mouvement de l’air, and were honored by receiving the SACD Digital creation award of the year.

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Administration
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Technical Direction
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Photo © Romain Etienne - item
A front show designed for three dancers in an immersive environment shaped by projected images. Those are computer-generated for the dancers to play with, making up a digital score performed live by a digital interpreter. The performance matches seemingly impossible visions: images look alive while bodies fly, defying gravity. The acrobatic and digital choreography outlines a body language that involves a new relationship to time, space and the whole world. Beyond looking for technical achievement, what matters is the attempt at creating a motion dreamscape by way of images.

The Movement of Air
Adrien M & Claire B
Show — Duration 1h
Creation 2015

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Team
Conception, artistic direction, scenography and stage setting: Claire Bardainne & Adrien Mondot
Computer design: Adrien Mondot
Choreography: Yan Raballand
Dance: Rémi Boissy, Farid Ayelem Rahmouni, Maëlle Reymond
Choreographical collaboration: Guillaume Bertrand
Original music composed and performed by: Jérémie Chartier
Light design: David Debrinay
Costumes: Marina Pujadas
Set design & fly systems: Silvain Ohl, Eric Noël
Video engineering, alternating: Adrien Mondot, Yan Godat
Stage Management and fly systems: Arnaud Gonzalez
Light engineering: Yan Godat
Sound engineering, alternating: Christophe Sartori, Régis Estreich, Romain Sicard
Technical management: Pierre Xucla
Technical direction: Alexis Bergeron
Administration: Marek Vuiton
Production & booking: Charlotte Auché

IT development of this show has been done thanks to Anomes and its software Mililumin v2.

Production: Adrien M & Claire B
Co-productions
Théâtre de L’Archipel, scène nationale de Perpignan • Le Cirque-Théâtre d’Elbeuf
La Bèrèche, Pôle national des arts du cirque, Cherbourg-Octeville • GREC Festival de Barcelona - Institut de Cultura, Ajuntament de Barcelona (Espagne) • Fondazione Romaeuropa – Arte e Cultura (Italie)
Centre des Arts d’Enghien-les-Bains, scène conventionnée pour les écritures numériques Maison des Arts, scène nationale de Créteil et du Val-de-Marne • Espace Jean Legendre, Théâtre de Compiègne, scène nationale de l’Oise en prfiguration • L’Odysée, institut national des arts du mime et du geste de Périgueux • Hexagone, scène nationale Arts Sciences - Meylan • Centre chorégraphique national de Créteil et du Val-de-Marne / Cie Käfig, dans le cadre de l’Accueil Studio.

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Le Toboggan, scène conventionnée de Décines
Les Subsistances, laboratoire international de création artistique, Lyon
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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.
An invitation to journey, daydream and idle away, while rediscovering the childhood fantasies hidden in each one of us. An invitation to shake up the rational principles that guide us today in our modern existence.

Afloat a raft voyaging across virtual materials and through landscapes. Lines, points, letters and digital objects projected on plain surfaces weave through poetic surfaces, marrying body and gesture. Flat and opaque surfaces are transformed by the imagination to reveal freedom through transparency and movement - the desire and infinity we all embrace.
These four letters are used to describe the movements unfolding at one point in space to reveal an imaginary territory. It is an exhibition landscaped by mathematical paradoxes, typographical illusions and metaphors in motion. Strolling through a luxuriant digital space, touching algorithms, sensing matter of light; some of the manifold imaginary fields are to be explored. A pathway, as if traversing, revisiting nature; a coincidence between geometry and the organic: between real and virtual.