



#SOFTLOVE

Frédéric Deslias – Le Clair Obscur
Based on the novel of Eric Sadin

DISTRIBUTION

Artistic Direction : Frédéric Deslias / Text : Éric Sadin / Adaptation : Frédéric Deslias and Cathy Blisson / With : Cécile Fisera and M.A.T.I. (an artificial intelligence) / Anthropomorphism : Arnaud Chéron / Sound and Music Creation : Léopold Frey / Audiovisual Creation : Hugo Arcier / IT Computer Development : Ben Kuper / Scenography and Design : Frédéric Deslias / Plastic artists : Rafaël Guiavarc'h & Elisabeth Bikond NKoma / Set design : Manuel Passard et Thibaut Belliere / Lights : Martin Teruel et Quentin Pallier / Stage Manager : Mathieu Lion, Emmanuel Sabroux / Technological Partnerships : INSA-Rouen, Digital Airways, Voxygen / Production : Le Clair Obscur 2015-2017 / Diffusion : AADN - Arts and digital arts.

CREATION

Janvier 2017

DURATION

1h10

PLAYLIST

Leopold Frey, Kangding Ray, Alva Noto & Ryuichi Sakamoto, Byetone, Atom TM, Acid Pauli, Bobby Vinton, Brian Eno

SPECIAL THANKS TO

Mathieu Hillereau, Franck Lefevre, Anne Caldin, Christine Caradec, Carine Le Malet, Aurélie Lemaignen, Melchior Delaunay, Le Collectif MU

DIFFUSION

AADN - Arts and digital arts Lyon

PRODUCTION

Le Clair Obscur 2015 - 2017

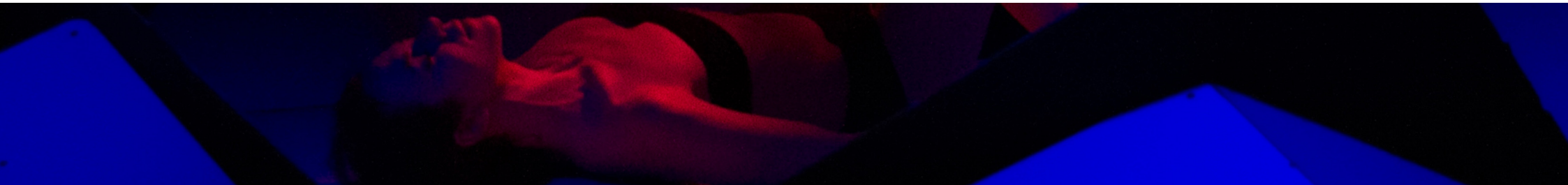
PRODUCTION

La Comédie de Caen - Centre Dramatique National, ARCADI/Festival Némó, CNC/Dicréam, Le CUBE-Centre de création numérique d'Issy-les-Moulineaux, Le Quai des Arts (Argentan).

PARTNERS

Région Basse-Normandie (Conventionnement), DRAC de Basse-Normandie, Ville de Caen, Conseil Général du Calvados, l'INSA de Rouen and la DRAC Haute-Normandie - Programme de résidence ART/SCIENCE 2015,

And : AADN - Arts and digital arts (Lyon), l'Hippocampe (Caen), les Ateliers Intermédiaires (Caen) and le Marchepied.



PRESENTATION

#Softlove relates a 24h journey of a woman's life through the omniscient and distraught look of one's digital assistant. A smart system that knows everything about the unique person for whom he is responsible, following all the time one's everyday life. Domestic administration, professional assistance, attractive commercial offers, alerts toward imminent risks. Every time, this wise and invisible entity is scheduled to anticipate desires. Yet, this machine is endowed with affect and falls secretly in love...



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ABOUT #SOFTLOVE



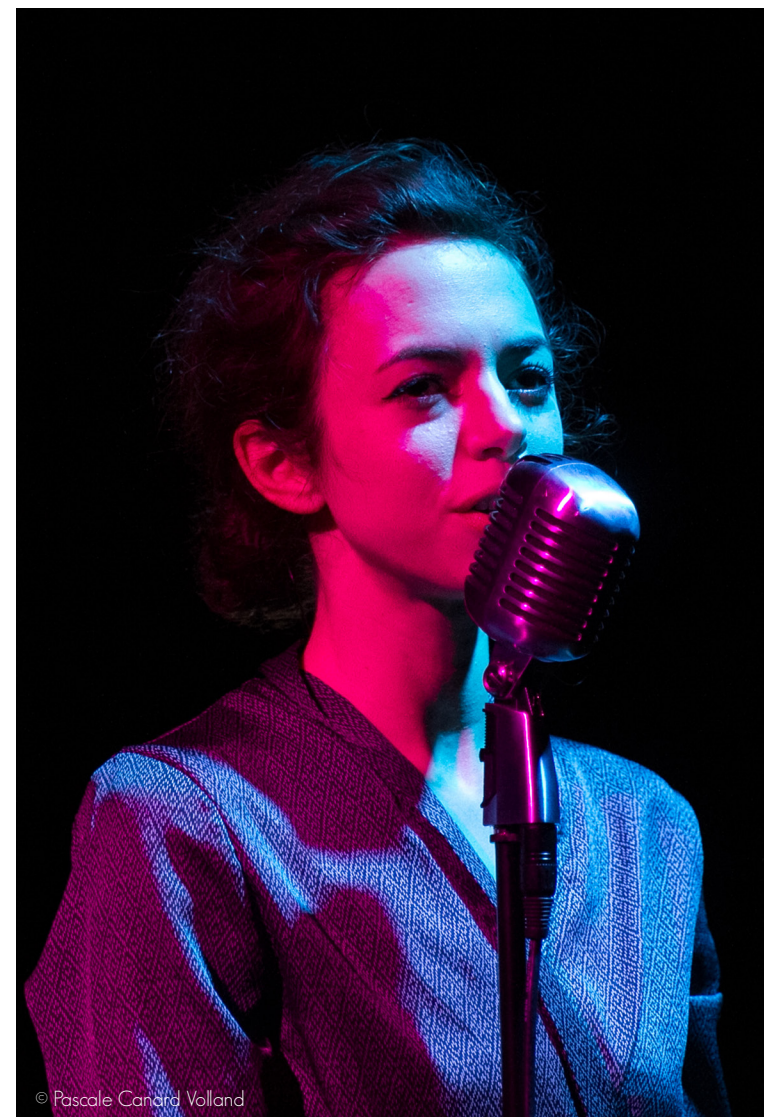
Accustomed to techno-reflexive forms, Clair-Obscur is today associated with the author Eric Sadin on a new cycle of shows and laboratories: DYSAB / From utopias to technological dystopies.

His latest novel, #Softlove, published in 2014, takes a new step that brings us to the theater, or rather to a more (con) textual form, in a special format: it is the monologue of an Artificial Intelligence, which describes in depth the life of a woman, very alive and contemporary. Capturing and anticipating with our complicity its least states, its least desires...

ABOUT #SOFTLOVE

This is a reflection on the digital systems that are progressively invading our lives at all levels. In an anticipated present, or near future, in the era of big data, predictive algorithms, smartphones and tablets, connected objects, biometric bracelets, Siri®, Viv®, Snips®, Amazon Echos®...

A critical reversal is achieved: our computers now follow and coach us in all our daily lives and we massively delegate to them new Tasks of our work, Our body, our brain...



CREATION TEAM

FRÉDÉRIC DESLIAS – THE ARTISTIC DIRECTOR



Born in 1978, Frédéric Deslias studied electronics and then joined the University of Caen in Performing Arts where he founded Le Clair Obscur, which he directed since 2002. Here he meets a group of activists (David Bobée, Antonin Ménard, Médéric Legros, Thomas Ferrand ...) with whom he will forge his taste for the living arts. Then, He trained at the Théâtre Ecole of the CDN de Normandie. He met Eric Lacascade, Thomas Richards, Armel Roussel, Dario Manfredini, Serge Tranvouez, Arnaud Churin ... and then followed Jerzy Grotowski's Workcenter in Pontedera (Italy) around the Tracing Road Across program. Musician, composer and sound designer for theater, dance and cinema: he has collaborated with David Bobée for most of his creations, Eric Lacascade (Les Barbares - Festival d'Avignon / Cour d'honneur in 2006), Héli Fatoumi / Eric Lamoureux, Radhouanne El Medeb, and others. ; roughly thirty creations in total. Frédéric now focuses on his own directing, multimedia artist and visual artist activities. Trained at IRCAM under MAX / MSP, Processing, then After Effect, his work focuses on image, digital arts, installation, multimedia, interactivity and music therapy. The Clair Obscur is recognized and disseminated on a national and international level. Prize for HERMSELF (Festival Les Bains Numériques - Grand Prix of Creation 2011) And Sleeping Beauty (Arts and Mobility Awards - Transcultures (BE) 2013).

ÉRIC SADIN – THE AUTHOR



Éric Sadin is a french writer and philosopher, he alternates the writing of literary and theoretical texts. He published several books, including a trilogy exploring the contemporary state of our relationship to digital technologies: Global Surveillance - Survey on New Forms of Control (Climats / Flammarion, 2009); The Society of Anticipation (Inculte, 2011); L'Humanité Augmentée - The digital administration of the world (The escapement , 2013) ; (Hub Awards 2013 of the " Most influential test on the digital"). He is a regular lecturer at Sciences Po Paris, and is involved in numerous universities and research centers in Europe, North America and Asia. He was professor at the school of art of Toulon, and visiting professor at the ECAL of Lausanne and the university of art IAMAS (Japan). Founder and editor of the journal éc / artS (Artistic Practices & New Technologies, 1999-2003). He organized three symposia: Global Paranoia - Forms and Power of Contemporary Surveillance (Paris, Palais de Tokyo, 2008); Physics / Virtual (Médiathèque d'Orléans, 2005); Textualities & New Technologies (Season of France in Quebec, Museum of Contemporary Art of Montreal, 2001). Laureate of Villa Kujoyama; Pompidou Prize 2005, for the design of a multimedia version of his book Tokyo published the same year at POL. He published in 2015, La Vie algorithmique - Critique of Numerical Reason. (The Escape). He issued a new essay in October 2016 : The Silicolonization of the World - The irresistible expansion of digital liberalism, which meet a large echo critical and the public.

CÉCILE FIŠERA – THE ACTRESS



Cécile Fišera was born in 1982, she lives in Paris. After following drama lessons at the Strasbourg International High School, she joined the Conservatory of the 5th arrondissement of Paris and studied the Performing Arts at La Sorbonne Nouvelle until the Bachelor. Then, she spent a year at the Royal Holloway School of London, taking courses in radio theater, masked game, performance and new technologies ... Bilingual in English, she played in Medea Material of Heiner Muller On stage by Eirini Nedelkopoulos and in several short films. She meets the collective Das Plateau in 2005 and plays in several of their creations: The Cri de Jean, Martine, Sig Sauer Pro ... She also worked for several years with the director Robert Cantarella, notably on her performance project Museum Vivant (Center Pompidou Paris and Metz, Museum of the Hunting in Paris Museum of Contemporary Art and MUCEM in Marseille ..), La Petite House of Noëlle Renaude, and recently Faust at Théâtre Ouvert, Paris and on tour. In 2016 she played the main role of Quanta, written and directed by Julie Cordier, children's show, on tour as well as for Avignon 15/16. At the same time, she is the writer and the film director of her first medium (produced by Noodle production, currently in production). Actress for television, she plays in The Resistance for France 2, the Invincibles on Arte, Household Scenes, or Intrusion, directed by Xavier Palud for Arte. She recently starred in the first feature film of the Philippot Sisters: Les Bêtises.

HUGO ARCIER – VISUAL CREATION / 3D CREATION



Hugo Arcier is a French digital artist (in fact an artist in a digital world) who uses 3D synthesis images in diverse forms: videos, prints, sculptures. Initially devoted to the special effects of film features, he worked on numerous projects, for prestigious directors such as Roman Polanski, Alain Resnais, and Jean-Pierre Jeunet. This professional activity allows him to acquire a sharp knowledge of the digital tool, and synthesis images in particular, necessary for the emergence of his projects. He regularly performs commissioning works using synthetic images, such as in 2012 the album cover “Cruel Summer” for Kanye West. Alongside these commercial works, he develops plastic and reflective works that meticulously dissect the specificities of this new art form, 3D synthesis images. He draws up increasingly ambitious projects, initially, only film formats, then followed by prints, sculptures and installations, such as the “Nostalgia for Nature” television serie. He also tackles design through 3D printing and is the creator of innovative objects (generative design from connected applications, hacking of industrial furniture, etc.) His artistic work has been presented in numerous festivals (Elektra, Videoforms, Nemo, etc.), galleries (Magda Danysz, Platform Paris, etc.), art places (New Museum NY, New Media Art Center of Sichuan Fine Arts Institute, The Cube, Okayama Art Center, Tokyo Palace, etc.) and contemporary art fairs (Slick, Show off) around the world, making him a noted actor in the world of digital art. Hugo Arcier is an active member of the artist-run space Platform Paris. He is represented as director by Bent Design Lab (USA, Canada, China), and Voir (France).

LÉOPOLD FREY – MUSIC AND SOUND DESIGN



Leopold Frey is trained at the UTBM (University of Technology of Belfort-Montbéliard) to computer engineering and then at the GMEM (Experimental Music Group of Marseille) to computer music. He develops real-time interaction software sound, Video and light adapted to live performance, music and visual arts. He also designs and builds interactive installations or electronic instruments. He composes for the stage. He assisted Laurent Pottier and then Charles Bascou in the research department of the GMEM. Since 2003, he has assisted Jean-Luc Therminarias (composer), Jean-Lambert-Wild and Renaud Lagier. With Jean-Luc Therminarias, he co-wrote the music of “How could I hold in there?” Jean-Lambert-wild & Stéphane Blanquet, and Mon Amoureux nouveau pommier. For the company Sans Soucis (Max Legoubé, Frédéric Hocké): he wrote the music of a Hamlet Machine by Heiner Müller and Peer Gynt after Ibsen and Les Saisons. He is currently preparing the music for Les Pâles, a graphic novel by Loo Hui Phang & Philippe Dupuy, for voice, cello, electronics and children’s choir. He also collaborated with Andreas Schmid (choreographer), Luccio Stiz (musician) and Dunes Group (plastic artists Madeleine Chiche & Bernard Misrachi), Lydwine van der Hulst (musician), Emmanuel Maa Berriet (developer), Le Clair-Obscur Frédéric Deslias), Damiano Foa and Laura Simi (company Silenda). His work explores the boundaries between music and noise - signals interpreted by two different brain areas, concept and sensation, writing and randomness.

BENJAMIN KUPERBERG – IT / SOFTWARE DEVELOPER



Upon his arrival in Grenoble, Benjamin Kuperberg trained at ARIES (Ecole Supérieur d’Infographie) to 2D / 3D / Special Effects, and self-training in parallel programming. Graduated in 2008, he began his independent programmer / 3D activity. From 2009, he worked with the Studios “Donuts”, then, to set up his first tactile table prototype. He created the “The Curious Project” SARL in February 2011, an innovative and interactive agency of which he is a partner, and decides to leave in summer 2013 to focus his activity on artistic projects. He founded the BenTo collective for the creation of interactive installations and technological scenography in France and abroad. In 2014, he joined the Organic Orchestra company as a developer and technological creator on the various projects of the company: Spectacles (Bionic Orchestra 2.0, B-Glove), installations (Choir of Paper, Aïdem). He also intervenes during the pedagogical actions of the Company as a “digital” intervener. In parallel, between 2009 and 2014, he studied conducting at the Conservatoire Jean Wiener in Echirrolles. Currently independent, he adds to these missions an activity of creation and sale of technological and luminous juggling materials.

CALENDAR

2015 – Text adaptation and dramaturgy, production researches, technological researches and development, sound design researches and voice-synthesis processed in recording studio

- December, 12nd to 18th : Technological developments during a residency program at IHME department of INSA Rouen (Human machine interaction). Art/science residency program in partnership with the DRAC de Haute-Normandie
- 30th November to 11st December : Residency program (Laboratory) at CUBE - Digital creation center of Issy-les-Moulineaux

2016 – Scenic modelling , set design , creation residency program

- April, 15th and 16th : Creation of *#SoftLove (prélude)* : short immersive audiovisual form through audio headset. Terre de Paroles Festival (Le Cadran - Evreux)
- 27th June to 13th July : Technological residency program at CUBE - Digital creation center of Issy-les-Moulineaux
- September, 19th to 24th : Technological residency program at VIDEOPHONIC - LABAB Studio - AADN - Arts and digital arts (Lyon)
- October, 5th to 8th : Preview - *#Softlove* (work in progress) part 1. and *#SoftLove (prélude)* (installation version) at Salon Art/Science EXPERIMENTA 2016 (Grenoble)
- October, 20th : Preview *#Softlove* (work in progress) part 1. Némo (International art City - Paris 2e) - Meeting with Eric Sadin
- 24th October to 4th November: Residency program at Quai des Arts (Argentan)
- November, 18th to 23rd : Residency program at Hippocampe (Caen)
- December, 15th : Preview *#Softlove* (work in progress) part 2. Némo (Maison des Arts -

Créteil) - Meeting with Eric Sadin

2017 – Creation, On tour

- January, 12nd to 25th : Residency program at Théâtre des Cordes (Comédie de Caen)
- January, 26th to 28th : Creation process at Théâtre des Cordes (Comédie de Caen), Ecritures partagées Festival
- January, 14th : *#SoftLove (prélude)* (installation version), Media library Jean Provost, Bron (near Lyon)
- February to april : *#SoftLove (prélude)* (installation version), Media librarys - Ile de France (ARCADI and DRAC Ile de France)
- April, 7th : Digital arts festival RVBN, Bron (near Lyon)
- May, 12th : CUBE - Digital creation center, Issy-les-Moulineaux
- 26th September to 15th october : Seconde Nature, Aix-en-Provence, Actoral festival
- October 5th : L'Hexagone, National Scene of Meylan (near Grenoble)
- November, 18th th FACTS festival, Pessacs (near Bordeaux)
- Décembre : International digital art festival NEMO, Maison des Arts - Créteil, Paris

2018 – On tour

- February : *#SoftLove (prélude)* (installation version), La Gaîté Lyrique, Paris
- March, 14th : Jean Arp Theater, MARTO Festival, Clamart

- March, 19th and 20th : National Theater, Saint-Quentin en Yvelines
- March, 19th and 20th : #SoftLove *(prélude)* (installation version), Liège Theater, Belgium
- May, 7th : #SoftLove *(prélude)* (installation version), Georges Pompidou Center, Paris
- May, 22 to 25th : Maif Social Club, Paris
- October, 11st to 14th : #SoftLove *(prélude)* (installation version), Campus de la Bouloie, Besançon, Vivo! Entrez en Nature festival // Fête de la Science.
- November, 8th : Sophia Summit, Congress Centre, Antibes

2019 – On tour

- February, 3rd to 5th : three shows in theaters in Britain
- February : #SoftLove *(prélude)* (installation version), University , Rennes
- March, 7th and 8th : La Faïencerie Theater, Creil
- March, 18th to 23rd : #SoftLove *(prélude)* (installation version), Le Safran, Amiens
- May, 17th to 19th : #SoftLove *(prélude)* (installation version), Dompierre les Ormes, Sans Décoder?! festival
- June, - option- Silbersalz Festival, Halle, Germany

MEDIA



«Within a few years Éric Sadin has become one of the voices capable of decoding our world in the process of global digitization.»

Technikart

«Eric Sadin is one of the few French intellectuals to think about the change in civilization induced by the digitization of our world.»

Liberation

AADN – ARTS AND DIGITAL ARTS



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At the crossroads of social innovation and technological innovation, AADN sets itself up as an association working for the development of digital arts and cultures.

From on-the-ground initiatives to theoretical analysis, back and forth, AADN builds bridges between art, technology and the society we live in as it ponders over digital technology and sizes up how the latter interacts with both people and the city.



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