portfolio

Esther Bouquet
designer graphique & artiste nouveaux media

notion(s) of time(s)

En cours de développement

notion(s) of time(s) est un site web ex-
périmental qui tente de dresser le por-
trait du temps et qui interroge la façon
dont les visiteurs le comprennent et
l'expériencent lors du confinement.

MATÉRIAUX html, css, javascript, express,
postgreSQL et Node.js
DIMENSIONS variables

Critical Writing Zine

Une édition/zine qui rend compte du processus d'écriture des participants au workshop 'Critical Writing,' proposé par la School For Poetic Computation (SFPC) en février 2019.

Critical writing workshop

1. PRESENTATION

This one week-long, evening workshop was designed for people who are interested in writing critically about art, technology, and society.

2. ABOUT THIS EVENT

2.1 a Co-organizers: Joanne McNeil and Taeyoon Choi
2.1.b Guest speakers: Jessica Lynne & Jennifer Tobias

2.2 'Critical writing' in this workshop includes essays, reviews, and personal writing. Sessions delved into the fundamentals of publishing, editing, collaboration, and critique. An additional session focused on function writing related to the composition of personal statements and project descriptions.

2.3 Building upon a workshop PUT INTO WORDS by Joanne McNeil, which ran for the first time at the School for Poetic Computation in 2019, the new workshop incorporated SFPC's pedagogy that focuses on hands-on prototyping, iterations and creative use/misuse of technology. Together the class produced a zine of their own original work.

2.4 Instructor Joanne McNeil, the author of the forthcoming 'Lurking: How a Person Became a User', has experience editing first-time writers and special

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.insight on how artists and technologists might .bring their ideas to the page. Taeyoon Choi, an .artist and co-founder of SFPC, will teach writing .with computational tools through examples of SFPC .community, such as his version-controlled poetry, .code poetry by Allison Parrish and Everest Pipkin, .Hic, tzider poetry by Melanie Hoff, zines on the .critical theory of technology by American Artist, .Meta Romani and more.

.Guest speakers Jessica Lynne and Jennifer Tobias .bips.spoke about their experiences in research, .writing, and publishing.

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DAYDREAM by Henry Haoyu Wang

A short sci-fi story about control, technology, connection, and sensations

MANIFESTO

What kind of world we will live in the future, does not depend on the specific technology. We need to make more physical connections with others. Design a better world with love, and always feel others. No matter how advanced these digital technologies will lead us to, don't forget to go outside, enjoy your day.

It's a new day.

3, 2, 1

I am awake now, it seems like I slept for a long time. Where am I? What time is it? I can't feel anything. It seems like I don't have a body, and I am just living in a virtual world. I don't have an identity; I know I am myself, not someone else, but I can't defend myself. I am watching everything, but I can't experience it. Or rather, I don't know how to experience it without a body.

It seems like everyone nowadays is like that—we don't have physical feelings, we are just a conglomeration of virtual systems. Are we machines, or are we human? I was always 100% sure I was a human, but now, after experiencing these feelings, I am not so sure. The big problem is that I can't feel time any more—or maybe the time system works differently in my world. I remember the past, and I am aware of living in the current moment, but I don't feel the passage of time.

I see other people all around me, but I can't touch them. I have a sense of their presence, but they seem unreal to me. We are all part of a larger system, and I can't feel my personal space anymore. I want to go back-back to the normal world, the world I remember.

I think I must be in the next dimension, where everything is virtual, and we can only have digital experiences. In my dream, I heard somebody say, "We are the next generation." Is this what they meant? We are the new generation of no bodies? If our generation has no physical bodies, then how do we define reality? I have

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not eaten since I woke up, and I am hungry. I can feel my hunger, but I don't have a body with which to eat. I am like a robot—no, not really, more like an AI system. Am I an AI system? I think I am still a human. I have a strong feeling of things, but it seems like everything is an illusion. I wonder how to get away from this illusory world where I don't have a body. Should I try to escape? I could try to hit myself, hoping the pain will jolt me back to my familiar reality.

It hurts, and it was a weird feeling, it's. When I feel more real now; if I can feel pain, can I feel other sensations that require a body? I know I can't touch things, as I tried with people around me. When I tried to touch them, I didn't feel anything. But if we are in different dimensions, I must have just touched the digital versions of them. I realize that I have super-strong vision and hearing abilities. I am seeing everything, and once I see something, it becomes part of my mental landscape. It's not just that I have a clear memory of every object I have ever seen—it's more like I am actually seeing them, and I can even jump into their story to have their experience. Of course, it is the same with sound: I can hear everything. It's too much noise, this world is too loud. Everyone is trying to talk with me, and I can't handle it. I am overwhelmed by sound, and I can't feel the beauty of this ceaseless noise because there is no quiet place in which to reflect on it. The flow of information is forever accompanied by noise.

Am I still on earth? If not, then where am I? It is a multi-dimensional world, which dimension am I in? Can I go to other dimensions? How does this world run and function?

I have no answers for these questions. It seems that no one wants to interact with me. I can see them and hear them—even sense their feelings—but there is no communication between us. It's just a list of information in my head, and I can't control them. Every second, I hear people's story, watch them fall in love, but I can't touch them, as a virtual creature. I begin walking around, trying to jump. I can smell the world; this place has a very interesting scent.

Where are my parents in this world? I have no idea, but I sense the presence of someone I can chat with. They must be made of pure data. I can't define the color of their body-it is radiant, iridescent, shining sometimes blue, sometimes yellow, mostly white.

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"Hi, I am Mike," the entity says.
"Wow! You can speak?"

"Yes, I can speak, although I am very quiet most of the time. It's just that you were staring at us. It made me uncomfortable."

"Oh, I am so sorry. I was not intentional. I can't control where I can view, nor how detailed I can view. I have been observing everything around me, and you are so fascinating to look at."

"Okay, I will stay quiet again."
"No, no, you don't have to. I want to talk with you."
"I don't like talking. It's wasting my time."

Milk doesn't want to talk with me. I can feel the fear from them. At least, I had some interaction with someone, the movement we started talking, it made me feel alive. I live in a real world I believe, or I am in a dream where everything feels so real. I would like to talk with other people, make sure I can not only see and listen, but also have the ability to make social interactions. I want to jump to other dimensions. I have the feeling there are many dimensions, and I want a place where I can have strong physical feelings. Or at least somewhere I can talk with other people.

It seems like this world is run by code. I can sense the presence of a keyboard, the click of a mouse. Can I re-compile myself ?... An even better idea comes to me: can I delete the source code and return to my familiar reality?

--- TRYING TO DELETE ---

It feels like I am slimming, and gives me a headache. Well, I don't have a body for slimming, and I don't have a head. But I have these feelings. And it's. Not working!
I can't jump into the code system, nor even look at the code. I can only hear it. As I listen to the system running, I realize that I am a part of it. It would be sad if I am just part of the source code.

OUT OF CONTROL AGAIN.

--- SYSTEM DELETED ---

NEXT COGNITIVE COMPUTING EXPERIMENT IS READY TO TEST.

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DEPOP AND ITS UNEXPECTED INTIMACY by Maya Man

I never imagined that mirror selfies would play a crucial role in my first entrepreneurial endeavor. But there I was on a Saturday afternoon, trying on old tops, snapping photos in my living room, and posting them online to an app called Depop. Shopping for clothes has long been an ongoing personal practice, but the challenge of selling clothes required that I reverse engineer my consumer perspective. Why did I want to acquire this (honestly, kind of weird) small frilly top in the first place? What might this be worth (if anything) to someone else? Who is someone else anyway? That last question became my favorite to consider as I slowly began to distribute clothes from my New York City based closet to people everywhere from Michigan to Texas to California. Thinking about this mysterious purchaser brought me satisfaction not only because they had bought a piece, but also because they were a real living person and not a landfill (where I always feared my clothes might end up otherwise). By selling clothes on Depop, I hoped to control the future fate of my past purchases, diverting them from becoming waste to instead become a source of delight and utility in another person's wardrobe.

Depop, a social shopping platform known for its Gen-Z audience and pulse on current trends, is both a tool and feel nearly identical to Instagram. Each person's profile page (a.k.a "shop") displays their listings in a neat three column grid displayed below a profile photo, written bio, and follower count. When I open the app, I am immediately greeted with an endless feed of vibrant DIY fashion photos from accounts that I follow. Once those photos grow stale, I can scroll through a curated collection of images tailored to my algorithmically defined taste. Feels familiar, comfortable even.

But despite many similarities, unlike Instagram, where the bounds of my consumption remain locked between my eyes and phone, Depop affects the infrastructure for me to purchase the personal items displayed in someone's post and have it shipped to show up in my IRL home. With a few taps, that cozy yellow turtleneck that I first admired as pixels in the palm of my hand is now

suddenly hanging in my bedroom, passed down from one Depop stranger to myself. I expected the whole process to feel trivial and rooted to business like consequence, but after a few weeks of buying and selling clothes through the app I am in awe of its ability to transform a transaction into a deeply personal peer to peer experience. The platform supplies a more intimate and sustainable alternative to clothing consumption by featuring individual sellers and subverting the wasteful habits of the dominant fast fashion industry.

Growing up in Central Pennsylvania, I once defined "shopping" as a trip to the local mall to browse the same stores as every other student in my small suburban district. The cool kid's look, what I aspired to achieve, was always made up of only one or two big players: first there was limited Too (overpriced with a focus on blinged out t-shirts and bubbly slogans) then later Abercrombie and Hollister (overpriced with a focus on looking hot and smelling hot). I bought clothes from these brands in order to fit in, never to stand out (and definitely never to make a statement about my ethical values).

Now, the zeitgeist has shifted. Tabbing through the websites of clothing companies currently popular with my millennial peers, it is clear that these brands are picking up on consumers' newfound need to feel righteous about their purchasing habits. Popular womenswear brand Reformation asserts "Being naked is the #1 most sustainable option. We're #2." Everlane, the well loved basics brand boasts that they run the "world's cleanest denim factory" on their homepage. These claims are designed to convince eco-conscious consumers that buying something new from this brand is the best option when realistically the most sustainable way to buy something new is not to buy it new at all.

I have grown to pixfer thrift shopping over retail shopping given that it is more eco-friendly, often more affordable, and gives me the chance to give a promise to someone's past of clothing a new home and life. As proven by the magic past of Jeans in The Sisterhood of the Traveling Pants, a piece of clothing can represent a bond between lives. It becomes special to each person who wears it in a different way. Since starting to sell my own clothes, I have shipped out the head covered shirt that reminds me of dancing on New Year's Eve, the black pants I wore to my first job interview, and the white dress that is forever framed in photos

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the app in building a healthier relationship. But veteran users seem to realize they are getting a raw deal. The question is if they will decide to change their relationship to social media by forcing social media to change, not by detoxing, but by organizing.

Interviews with users were conducted in February of 2020. Names have been changed for anonymity.

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INSTAGRAM VETERANS FIGHT BACK by Sam Peinado

As Facebook cashes in on its popular app, an increasing number of millennials are resisting its most profitable and addictive features.

Clara Thomas posts pictures on Instagram every day, but no folthowers saw them. Coiled up in the bedroom of her Brooklyn apartment, the 30 year old used experience researches puts two posts on a private "diary account" which has no followers, a way to record her daily experience without being subject to social pressure or advertising. As she nears her second decade of social media use, she has long since moved past the honeymoon phase. Like others interviewed for this piece, Ms. Thomas has carved out new usage patterns, even bending the rules of the platform, to make Instagram work for her, instead of the other way around.

The last decade's technology scandals have made veteran social media users wary of their favorite apps. Edward Snowden blew the whistle on the NSA for tracking and storing the world's online behavior. Cambridge Analytica turned the radical into the mainstream by manipulating the electorate. Users are becoming accustomed to filter bubbles of news, putting them in addictive patterns of outrage and self-satisfaction. These events left cracks in the progressive image that large tech companies had crafted for themselves. In private moments—on the subway, in the bedroom, on the toilet— users have begun to question the free services with which they came of age.

For some, that doubt has started to translate into action. In addition to her diary account, Ms. Thomas is aggressive in pruning who she follows, and therefore, who can influence her mental state.

"Sometimes I have strong emotional reactions to a post from someone who is a complete stranger to me. With Instagram I'm broadening my reach of people who can change the way I feel, even if I don't know them."

To combat this, Ms. Thomas takes note if a post in her feed triggers negative emotions, then mutes those people if she knows them personally and unfollows if she doesn't.

Michael Fulton, a 27 year old artist and digital marketer, takes a similar approach. He stays away from

accounts that post frequently, push products, or tell negative stories.

"If you're interacting with or seeing negative people or content, then that's how you're gonna feel. Something that is destructive, I'd rather read that in a news form [than on my Instagram feed]."

As a social media professional, Ms. Fulton is keenly aware of how Instagram's product decisions shape the user experience, noting that the company's move away from a strict chronological feed has made its content more extreme, and thus, more addictive.
"I'd see this behavior where I just open Instagram for no reason," said George King, a 26 year old financial analyst and music blogger. "One thing I've had to do is delete the app and reinstall it weekly. Why can't I look at my notifications in a botched way? Why do I have to do it in a bite size way?"

The answer lies in the app's business model. While it may seem that Instagram exists for users' enjoyment, the platform actually exists to serve the needs of its customers, advertisers. More than 7 million corporations, non-profits, and political campaigns spend billions to target users with ads. To sell ads to customers at a low price, Instagram needs to have a lot of ad spots to sell. Instagram increases its ad slots by developing a habit in its users of constantly opening the app, and ideally for longer sessions each time. They also need users to interact frequently with other accounts on the app, so the app can build up its data model about their personality, interests, and buying habits. This allows Instagram's customers to precisely and accurately target users with ads.

The problem comes when users don't want a habit they can't resist. Sitting at his kitchen table in Austin, Texas, Mr. King admits to a "Pavlovian" relationship to the app. "Would I like to not be addicted to Instagram?" Mr King asks himself. "To an extent. My life might improve, but, you know, that's hard to do, it's really hard to do."

It was designed to be that way. In order to meet Instagram's business goals, Instagram's engineering teams built the app's feed so that users feel strong emotions when using it – delight, attraction, enchantment, jealousy. Like a drug with a high, anything that causes intense emotional reaction, positive or negative, can result in addiction. And it's even more

effective if that high is unpredictable, which is exactly what Instagram's move to an algorithmic feed has done. What posts users see, in what order, and why, is controlled by a program which is completely invisible to the user. Instagram has a very fine-grained control of what users see, what emotions they experience, and thus how likely they are to become addicted. An addicted user is a much more valuable asset to Instagram's advertisers (and its revenue) than one who is not.

There are many features Instagram could build to give users a healthier relationship to the app—an optional chronological feed, once-a-day batched notifications, a paid no ads experience. But those features would reduce the profitability of its users' free labor and worse, risk making users aware that they are doing unpaid labor.

Akin to the emerging tech workers' movement, we may see a users' movement might develop. Union-style demands for such a movement would represent a recognition of users' role as effectively being workers, albeit unpaid, because they manufacture the "product" of ad slots for Instagram to sell. An Instagram labor movement might demand control of their work hours (to be able to specify how long the feed is live each day), control of their workspace (to be able to configure the feed algorithm), or even the right to overtime pay, (getting paid a percentage of Instagram's earnings from their app usage once they consume enough ads that Instagram covers its costs). While such a movement is fantasy today, it starts to feel plausible when you consider that Instagram tacitly depends its addictive app design in the same way exploitative employers do: if you don't like it here, you can quit.

And they are, at least for a little while. "Digital detox," in which users avoid Instagram by deleting it for a period of time, is increasingly popular among millennials like Mr. Fulton and Mr. King. Ms. Thomas says she relies on the app usage limits built into iOS and Android to stay sane, tools which achieve the same crude result as a digital detox, but on a shorter time scale.

Yet, like workers on strike or a smoker trying to quit, few Instagram users can stop using for long before they relapse. And when they do, Instagram's executives and R&D teams ensure there will be little support for

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From my college graduation. Looking at each of these items, now with a bold yellow SOLD pasted across their placement on my profile, brings back a flood of memories. I grew up in many of these pieces, but I sold them because I grew out of them as well. It feels both strange and beautiful to know that there is another person out there who will go through the same cycle.

Now a couple of months into using Depop, I have fallen into a comfortable weekly rhythm of printing shipping labels, packaging clothes, and sending them out to a closet in another world. My earliest dabbles of clothing consumption has shifted from internal free to cyclical, with my ownership of a piece representing one of many nodes in an ongoing sequence. Participating in this process has unexpectedly made the network of Depop shoppers/ sellers feel more like a tight knit community than a widespread user base. While more mainstream social media platforms boast an all-inclusive-use-it-for-anything attitude, their lack of context often results in users partaking in the exhausting act of trying to please an ambiguous audience of everyone. Depop has provided me the strange comfort of sharing an online space with very specific strangers. Although nearly all else remains unknown, I have found that I feel an unexpected connection with those that I encounter on the platform because I know that they also care about clothes, both where they have been and where they are going next.

LOOKING THROUGH THE LENS
- MY MEMORIES WITH ANALOG PHOTOGRAPHY by Lorraine Yao

Elements of power / the scope of the essay / anything haven't included yet

Nine days after my birth, my father took the first picture of me in my life using his 120-type Tianjin manual film camera. In the photo, the baby version of me was wearing the silver necklace made by my grandfathers, and I was in swaddling clothes, the wound on my forehead caused by the birth surgery was not yet healed.

During the 1990s, film cameras along with camera rolls were still luxury items in China. From my parents' memories, at that time, it was a fashion for people to wear new clothes and take family portraits in the photo studio. Therefore, when my father got a domestic-made film camera—spending all of his one-month income—he was so proud of having it and used it to document the precious moments with his family. He was always bragging about his excellent skills in taking photos. I still remember, at that time, while the app needed to be taken to the photo studio for development.

The image processing technology at that time was far less advanced than it is now. Everything recorded in the photos was somewhat "authentic." For each picture taken by film photography, the colors were not as vibrant as the digital ones, the resolution was low, and the boundaries among objects and figures were blurred. Looking at the photos taken when I was 4-year-old or younger, I was always frowning and looking straight ahead. It is like I stared at the camera and thought, "what the hell is this?" Then later, when I was five years old, until I was 12 years old, I was always smiling in the photos. The photos tell how I got along with the camera.

Maybe it was my father's influence. I started secretly taking pictures with my father's camera when I was 6 years old. I still remembers the first film camera I touched was decorated with leather. I wondered, "Why does this machine have skin?"

Every time I pressed the shutter, and I was so excited and listened carefully to the sound of the shutter and the film sliding in the camera. These was a time I pulled the film out and saw a lot of brown-black negatives. I pondered that the negatives

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L'Exprimante

<u>DATE</u> 2021

<u>RÔLE</u> Designer, développeuse informatique. En collaboration avec Léa Belzunces et Déborah-Loïs Séry

Un distributeur de presse ancienne destiné à être installé dans les bibliothèques de la région Auvergne-Rhône-Alpes afin de valoriser auprès du public le patrimoine de la presse écrite et numérisé sur www.lectura.plus.
Le distributeur se forme à partir du signe + du logo Lectura+ pour le rendre d'une part remarquable dans l'environnement des bibliothèques et d'autre part reconnaissable dans son affiliation avec la plateforme en ligne.

<u>MATÉRIAUX</u> bois, acrylique transparent, raspberry, leds, python et imprimante thermique
<u>DIMENSIONS</u> 55 x 55 x 130 cm

EMHA

<u>DATE</u> 2019 | Sortie de résidence à SFPC

Extraction and Monetization of Human Assets (EMHA), est une performance visant à démystifier la collecte de données et à questionner la confiance que nous développons envers les sites que nous visitons régulièrement. Quel type de travail humain cela représenterait s'il existait une administration régulatrice en charge de collecter et vendre des données?

<u>MATÉRIAUX</u> bureau, chaise, imprimante, scanner, ordinateur, stylos, formulaires, dossiers, post-it, base de données, arbre à monnaie et une administratrice de données
<u>DIMENSIONS</u> 200 x 200 x 174 cm

Dark Matters Zine

<u>DATE</u> 2019

<u>RÔLE</u> Designer graphique en collaboration avec Allison Chan, American Artist et Zai Aliyu

Ce zine est un projet collectif imaginé pour le cours de théorie critique intitulé *Dark Matters: Blackness, Surveillance and the Whiteness of the Screen* enseigné par American Artist. Partageant un homonyme avec *Dark Matters: On the Surveillance of Blackness* de Simone Browne, ce cours a cherché à rendre compte de la responsabilité dans nos histoires mutuelles, en se concentrant de manière critique sur l'identité, la visibilité, l'opacité, l'offuscation et l'automatisation.
Ensemble nous nous sommes demandés comment rester critique vis-à-vis des structures de pouvoir qui sont intégrées dans les appareils avec lesquels nous interagissons quotidiennement.

Le zine *Dark Matters*, est actuellement archivé au Museum of Modern Art (MoMA)
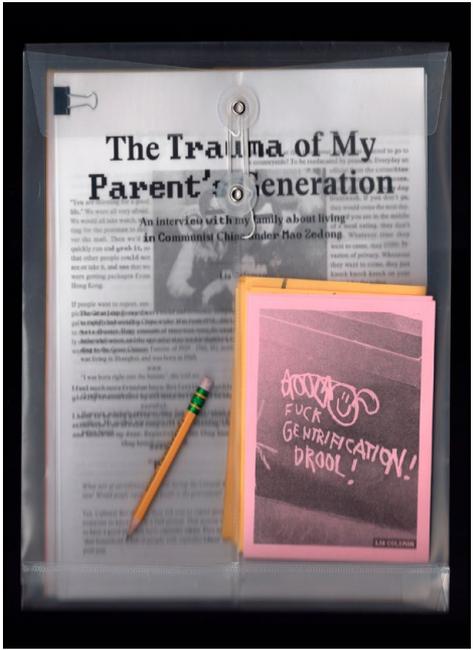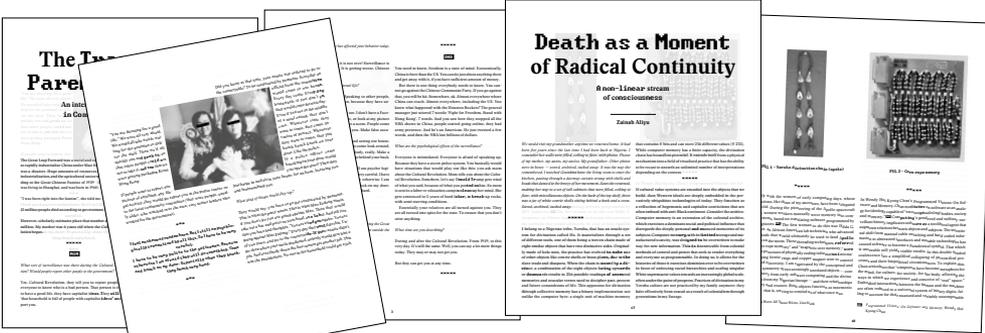
(no)control

DATE 2019

(no)control tente de révéler les méca-nismes de contrôle et plus particulière-ment leur asymétrie sur le web en les matérialisant physiquement. Cette ins-tallation tente d'illustrer comment les entreprises basées sur l'utilisation de nos données contrôlent ces dernières et les manipulent sans notre consen-tement ni même conscience. Exposée lors du festival Radical Networks et à la Cité du design lors de l'exposition col-lective 'Le Jour Suivant' en 2019

MATÉRIAUX miroir, projecteur, intel real-Sense, openFrameworks
DIMENSIONS 100 x 100 x 275 cm

Pour visionner la vidéo en ligne :
vimeo.com/estherbouquet/no-control
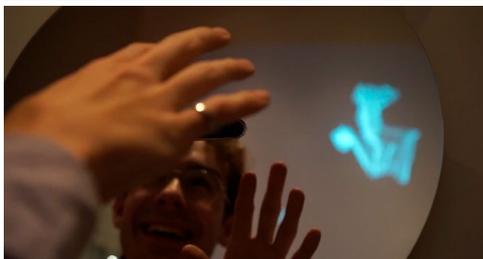
DATA— HAVRE

<u>DATE</u> 2019 | Projet de diplôme

Considérer que le web et Internet sont des espaces libres où la notion de vie privée peut encore être préservée, c'est oublier les implications économiques et les conflits politiques qui gravitent aujourd'hui autour des données que nous générons lors de notre navigation. Désormais collectées, indexées, stockées, copiées, transmises, recopiées, agrégées et recombinées entre elles, ces traces soulèvent des questions de contrôle et de surveillance qui se déploient dans l'espace numérique. DATAHAVRE est une suite d'installations qui tente de lever le voile sur les mécanismes de collecte en représentant les données et les concepts qui nous sont invisibles.

<u>MATÉRIAUX</u> bois, métal, acrylique réfléchissant, raspberrys, imprimantes thermiques, python, processing, kinects, impression 3D, historique de navigation, calque et projections
<u>DIMENSIONS</u> variables

ODIL

DATE 2019

RÔLE Designer et développeuse informatique. En collaboration avec Léa Belzunces et Déborah-Loïs Séry

L'arrivée de la presse en ligne a marqué un profond changement dans notre façon de recevoir l'information et a instauré une certaine distance entre le lecteur et le contenu. Face aux défis lancés par cette révolution, ODIL (*Opérateur Dynamique d'Information Locale*) redonne un caractère sensible à la presse écrite grâce à la manipulation du papier. Elle questionne la densité d'information autant que son instantanéité. Exposée dans le cadre de la 11e Biennale Internationale Design.

MATÉRIAUX bois, imprimantes thermiques, raspberrys, papier thermique, ipads, écran, html, css et python
DIMENSIONS 300 x 300 x 220 cm

Les Brèches de l'info est une œuvre contemplative, visant à souligner la densité physique des articles publiés durant le temps de la Biennale. Connectées au site web du journal de l'Essor, des imprimantes thermiques déroulent des bandes de papier qui envahissent peu à peu l'espace.
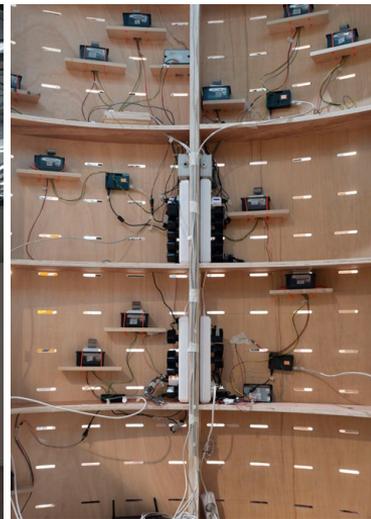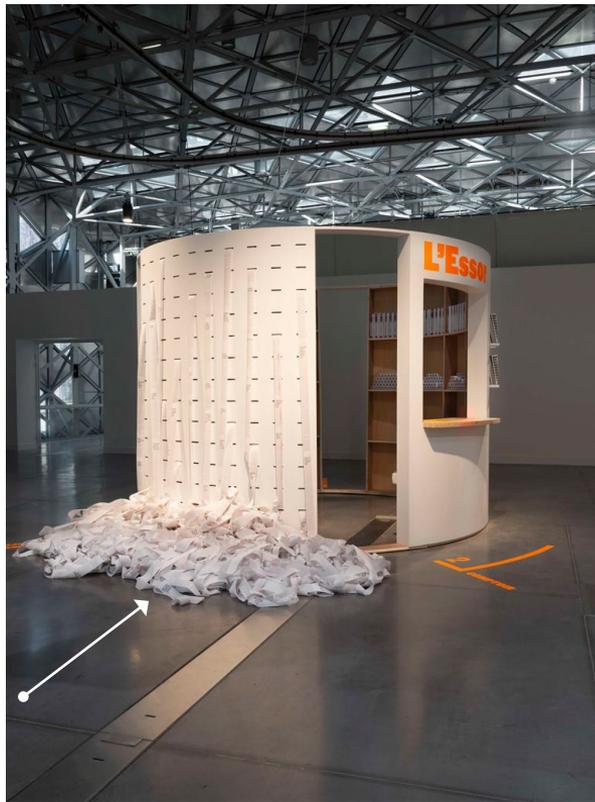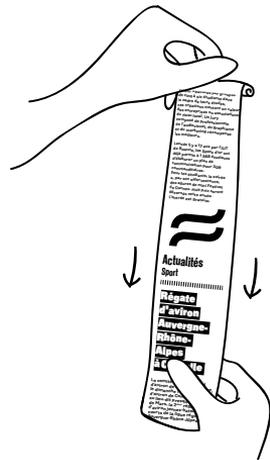
Le comptoir, lieu d'échanges et de médiation, permet au visiteur de consulter le nouveau journal réalisé pour le journal local l'Essor et de s'entretenir avec un professionnel des métiers de la presse.

L'espace des Chroniques sur-mesure présente le nouveau site web du journal ainsi que trois interfaces qui permettent au visiteur de sélectionner et imprimer des articles en fonction de ses intérêts pour repartir avec.

À l'ombre de vos données

DATE 2017

Mémoire de recherche questionnant la collecte de données numériques et plus précisément la collecte de métadonnées, ainsi que la relation entre collecte et design graphique. Le principe éditorial est basé sur différents mécanismes qu'on retrouve quotidiennement sur le web comme le *scroll*, l'effet parallax, *l'overlap*, la superposition et stratification, l'hypertextualité, en les adaptant au support de l'imprimé.

hack:umule!

hack:umule est un jeu de carte où chaque joueur représente une entre-prise (OogleCorp, Facecorp, ...). Le but est simple: collecter le plus de données possible. Le jeu met en avant les mécanismes mis en œuvre lors de la collecte de données en modifiant le rôle du joueur qui n'est plus seule-ment internaute mais partie prenante de l'industrie qui collecte les données et donc, qui a besoin de défendre ses intérêts économiques pour gagner.
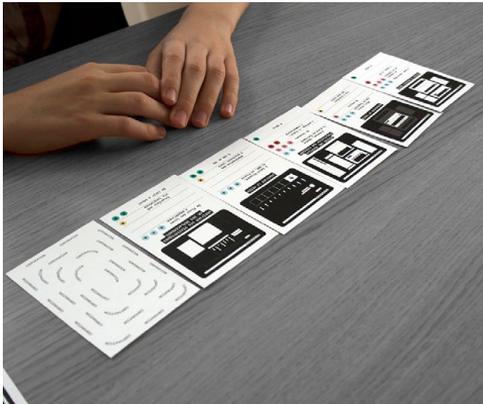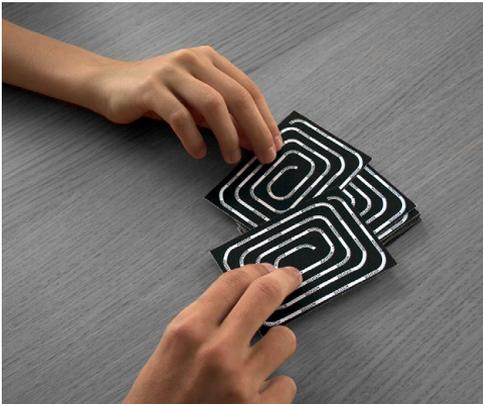
DELETE

<u>DATE</u> 2017

<u>RÔLE</u> Designer assitante de création au sein du studio Iregular (Montréal)

Dans un monde où la ligne entre le réel et le virtuel disparaît, que voulons-nous conserver de ce qui fait de nous des êtres humains ? DELETE propose une expérience théâtrale immersive et *in situ* pour des enfants âgés de 8 à 12 ans. Construite en 6 (six) actes, DELETE est une installation unique qui plonge les enfants dans le monde virtuel, offrant une toute nouvelle expérience artistique qui touche directement ces enfants du numérique.

<u>DIMENSIONS</u> deux sites web et quatre pièces d'une superficie totale de 100m²

<u>PRIX</u> Boomerang 2017 'Environnement interactif non commercial', Numix 2017 'Grand Prix' et Numix 2017 'Best Interactive Experiential Production'

COLLECT est une pièce sur la quantité écrasante d'informations que nous générons quotidiennement. Cette cascade de données soulève aussi bien des questions sur notre compréhension de ce flot que sur son traitement via des algorithmes obscurs.

MATÉRIAUX miroir, projection et programme java
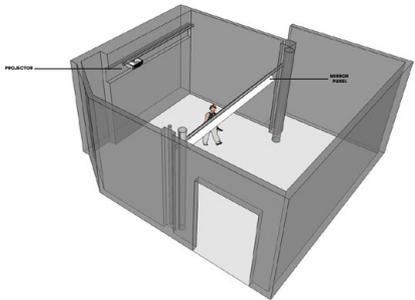

vue 3D
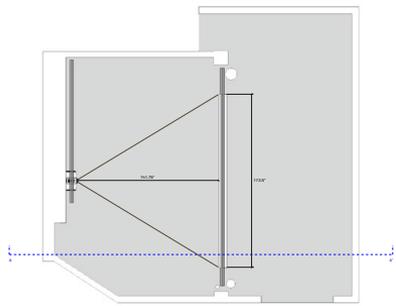
plan
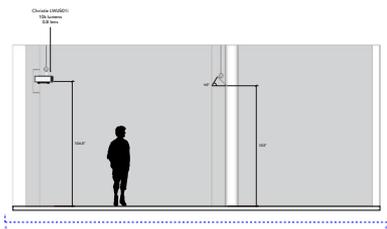
coupe
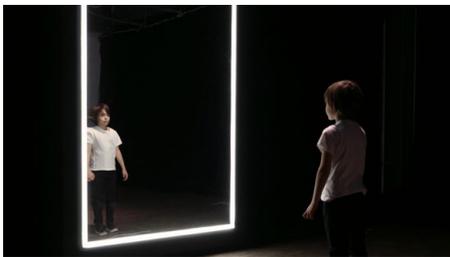
IDENTIFY est une pièce sur la façon de regarder son soi virtuel. Elle est composée d'un miroir en face d'une projection qui projette les mouvements captés et réalisés devant le miroir, ce qui crée un tunnel infini à la frontière du réel et du virtuel.

MATÉRIAUX miroir, projection, led et programme java
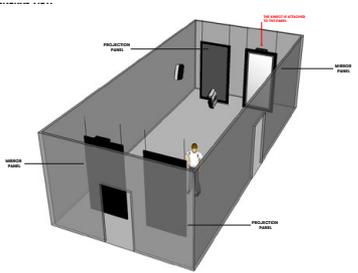
vue 3D
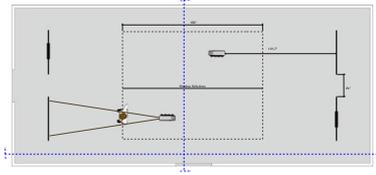
plan
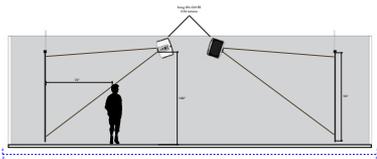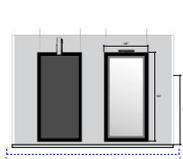

coupes

FRAMES

<u>DATE</u> 2017

<u>RÔLE</u> Designer d'espace/scénographe

Scénographie composée de sept cadres en acrylique transparents suspendus, sur lesquels viennent se projeter des visuels numériques. Les différentes couches de lumières dirigées au-devant et au-dessus de la forêt située juste derrière la scène intègrent la nature au cœur de l'exécution comme une part entière du décor et de la texture des projections. Réalisée pour le festival Draaimolen à Tilburg, aux Pays-Bas.

<u>MATÉRIAUX</u> acrylique transparent, projecteur, lumière, musique, nature
<u>DIMENSIONS</u> 12 x 6 x 5 m

Pour visionner la vidéo en ligne :
vimeo.com/iregular/frames
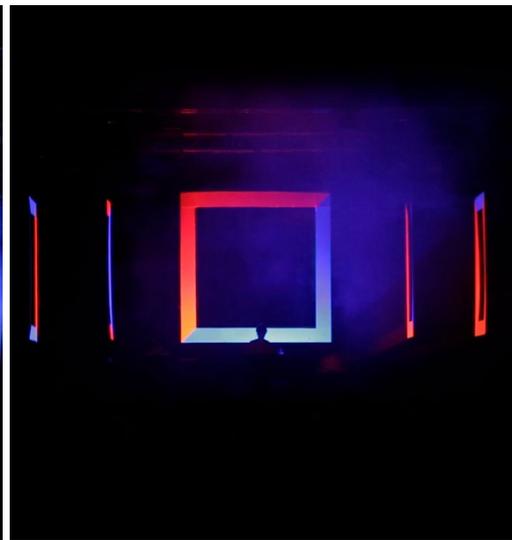
Ne nous froissons pas

DATE 2017

RÔLE Designer. En collaboration avec Aurélie Cousquer et Quentin Dufour

Chaque visiteur est invité à manipuler une feuille de papier (il peut la froisser, la gratter, la plier, rouler, caresser, …) ce qui engendre une réaction lumineuse visible immédiatement. Toutes ces interactions sont par la suite traduites graphiquement et sauvegardées pour générer une collection des expériences individuelles durant l'événement. Projet développé dans le cadre du workshop Papier 2.0 et présenté à la Nuit Papier 2.0 lors du festival Maintenant à Rennes (2016).

MATÉRIAUX lampe, led, arduino, papier, webcam, programmes python et processing, et projection
DIMENSIONS 400 x 300 x 200 cm