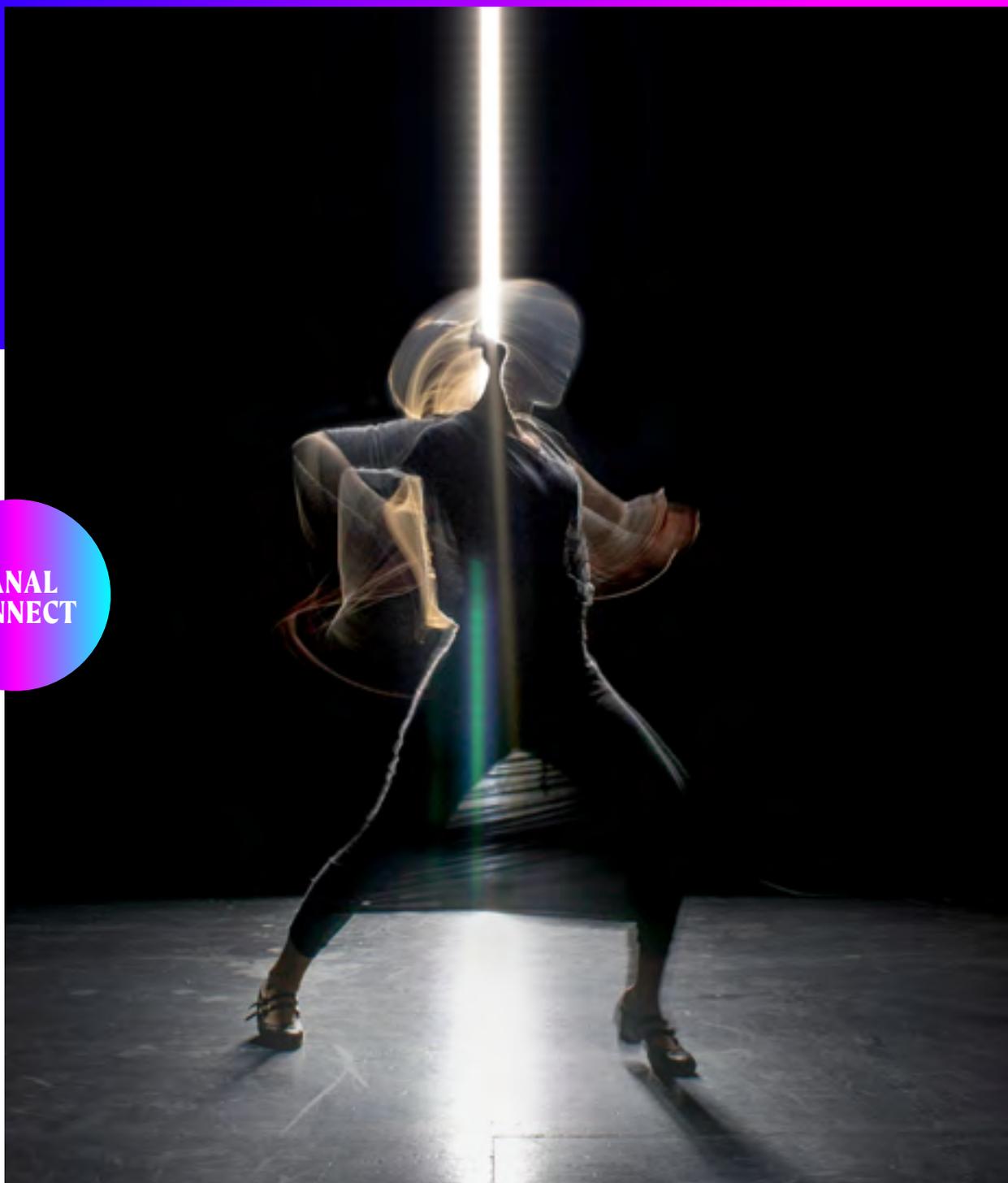


TEATROS del CANAL 2020/2021

From 5 to 14 March



CANAL
CONNECT



CANAL CONNECT

What we thought a few decades ago was going to be the distant future, has become the present at an unexpected speed, surpassing even our own expectations regarding today. The constant scientific and technological revolution that we experience today and which has affected many aspects of our private and social life, from the way in which we communicate to how we access products or services, has led to a profound change in the way in which we absorb culture, how we relate to it, how we create it and how we view it within a larger framework: as viewers, but also as thinkers or analysts of our cultural future.

This process is obviously not distanced from the performing arts, nor from the plastic arts. In a communion between art, science and technology, we are increasingly sure that there are certain parallel roads that often converge, which open material as well as mental doors to new forms of creation. Canal Connect is a project that seeks to demonstrate these changes today, to celebrate this revolution, to reflect on science and technology as factual and extraordinary allies of the future of the arts, and also to shed light, not just on new topics and key well-known questions but also those that are barely mentioned, induced by these changes, sometimes so quickly that we barely have any time to stop and think. Today this reflection is as important as is the fact of creating and contemplating.

As a self-confessed enthusiast of the engines of change that let us progress in the current climate of cultural uncertainty, test new ideas, and seek bold approaches that are original and in sync with the reality of the age in which we live, Canal Connect seems to me to be an unavoidable debate, a context beyond that which is necessary for creation, with many national and international accomplices, a space that reflects the multiple possibilities that science and technology give us today within the wide space of culture. This progress is modifying not just our way of understanding performances or works of art, but also how we think about them, develop and work on them, and most importantly: the link between aesthetic, philosophical and social ideas, but also the sentiments and emotions that we wish to transmit and the audience that receives them. We hold in our hands new, brilliant, transcendent tools of creation, and it is our duty to understand them comprehensively, to prepare them, to test them, to refine them, to sharpen them, and above all, to show them in their present state of development to this audience that is the motive behind our existence.

During Canal Connect, we open up all the spaces of this large building that houses shows as well as interactive installations, audiovisual projects of the digital age, roundtable sessions, conferences and workshops, with the intention of serving all audiences so that all members of society, of all ages, genders and interests, may access and participate in these breakthroughs, see them, try them out, and evaluate for themselves, the scope of human artistic, scientific, and technological development today. A monumental adventure for humanity that's taking place as we read these words, in the same way that the future is being decided and shaped now in the short, medium and long term.

Blanca Li, Artistic Director of Teatros del Canal

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In collaboration with:

radio 3

This programme is subject to modifications.



J.CROWE
Ludotecnia /
MICHELA PELUSIO
SpaceTime Helix

● **Ludotecnia**
Country: Argentina
Genre: audiovisual proposal,
electronics, games
Duration: 45 minutes
Recommended age: 7+

SpaceTime Helix
Country: Italy
Genre: performance, art and science,
environment, drones, experimental,
minimalist, noise
Surtitles: performance of optoacoustic
instrument
Duration: 30 minutes
Recommended age: 7+

A show by Michela Pelusio
Live audio production: TEZ
Technical team: Marnix Dekker
Producer: Michela Pelusio

Sala Negra / 5, 6 and 7 March / Double bill

Ludotecnia is a live audiovisual presentation, based fundamentally on the use of modified toys. Electrical and mechanical elements, lamps and other devices are sequentially connected and controlled, forming at once part of the musical creation and the visual staging. Small cameras capture the actions on the table, which allows the audience to participate in what's happening on the "stage." With the toys as a bridge, *Ludotecnia* is presented for audiences of all ages, without compromising or downplaying its audiovisual proposal. *Ludotecnia* is a humble homage to the VHS generation and Saturday evening films shown on the telly, full of *stop-motion* creatures, mad scientists, superpowers and alien invasions.

SpaceTime Helix is an audiovisual performance that consists of a giant standing wave rotating on a white cord, creating a helix that reaches the ceiling. The surface of the helix is shiny and transparent and it's crisscrossed by waves that disappear into the future, increasingly more distant in space and time. This work seeks to explore helical symmetries and infinity, frequencies and geometries, elemental particles and quantum physics, as well as visions and perceptions of sound. The *SpaceTime Helix* performance is like a game with physics and elemental particles. A recurring theme of the artist's work is playing with physical and natural elements, as it stimulates the observation and perception of our internal and external space.

This work is a metaphor for the return to the roots of things, to the simplicity and complexity of the macrocosmos and microcosmos, internal and external space, the architecture of the mind and the architecture of nature. A natural phenomenon that's practically a miracle taking place before our own eyes.



PHOTO:
 MELSISSA BATTILANA
 PIERRE-GONDARD (BELOW)

PABLO VALBUENA & PATRICIA GUERRERO

Tientos al Tiempo

► **Premiere**
Countries: Spain / France
Language: Wordless
Genre: contemporary flamenco / audiovisual performance
Duration: 40 minutes
Recommended age: 7+

Concept, staging, stage design and lighting: Pablo Valbuena
Choreography and dance: Patricia Guerrero
Artistic co-direction: Pablo Valbuena, Patricia Guerrero
Music and vocals: Sergio El Colorao
Programme and sound: Cyril Laurier, Joan Sandoval, Maya Benainous
Control: Joan Sandoval

Co-produced by Studio Pablo Valbuena and Centquatre Paris
 With the support of Societe du Grand Paris, Endirecto FT and Viavox Production.
 Pablo Valbuena and Patricia Guerrero are associate artistes with Centquatre – Paris

Sala Verde / 6 and 7 March

To look at sound, to hear the light, to touch time through flamenco.

In flamenco, dance and sound have the same origins: the movement of the body creates the rhythm of the sound. Both share the same temporal, formal and sound structure at the same time.

The *Tiento* is one of flamenco's musical forms. It also means to touch, to reach out and feel something that cannot be seen. It is the act of examining, poking, testing, feeling, instigating, inducing, stimulating.

Tientos al tiempo are a series of experiments that expand flamenco dance and song in space and time. Light and sound are used to enhance the rhythm patterns and cadences in flamenco.

The result is a *performance* where the hybrid essence of flamenco connects, updates and amplifies itself with the trans-sensory capacity of digital media.

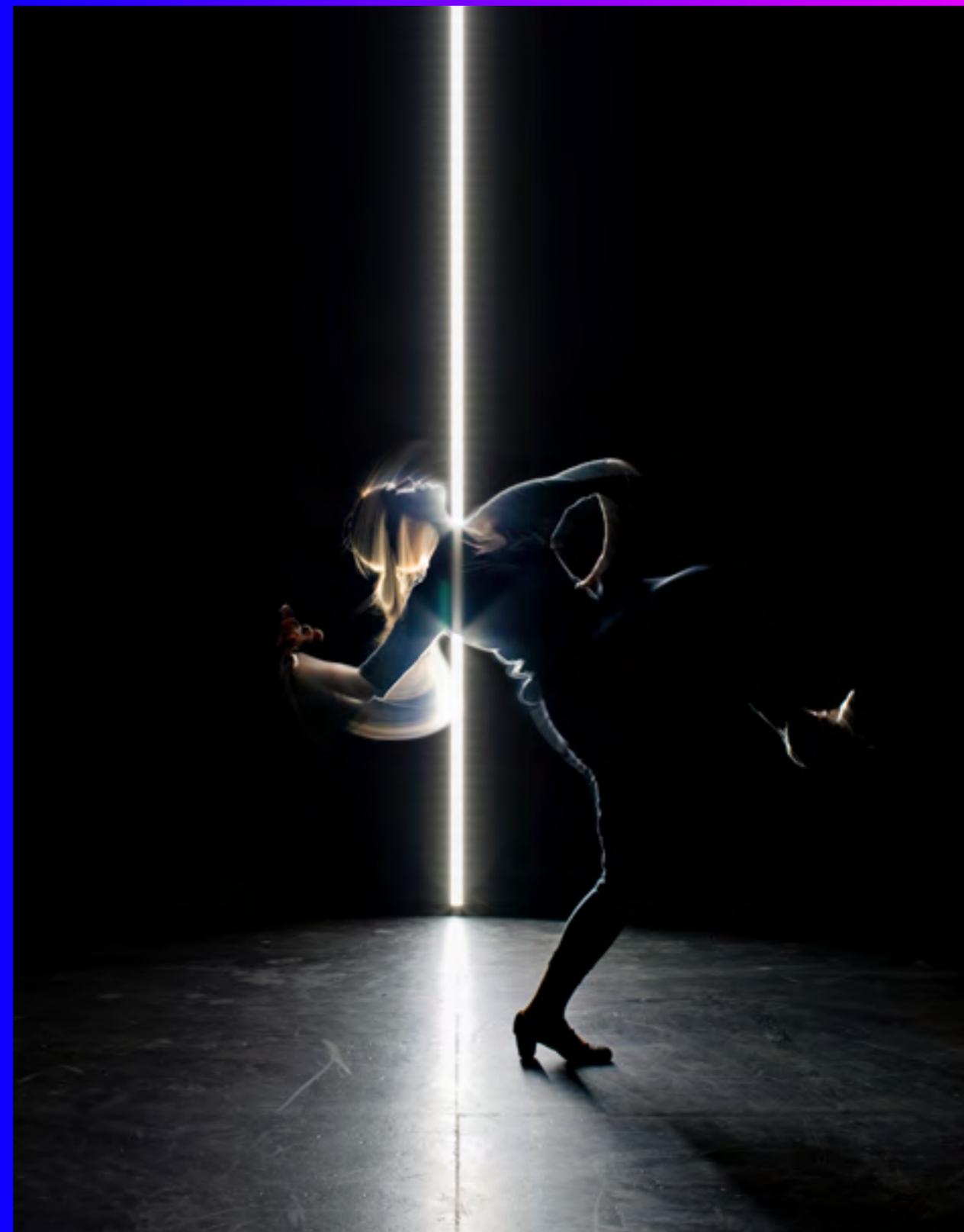


PHOTO:
PABLO VALBUENA

THIBAUD LE MAGUER

Virages

Country: France
 Genre: audio and lighting choreography
 Duration: 50 minutes
 Recommended age: 7+

Starring: Kevin Leveque, Maeva Cunci,
 Alexandre Da Silva, Deborah Pairetti,
 Leo Lequeuche
 Concept and choreography: Thibaud Le Maguer
 Interactive equipment and image: Antoine Villeret
 Lighting: Annie Leuridan and Christophe Fougou
 Music: David Merlo
 Costume design: NESCU
 Global director: Christophe Fougou
 Video director: Claire Pollet
 Rehearsal assistant: Kevin Leveque

Acknowledgements: Leo Lequeuche, Albane
 Aubry, Maia Flore Francoise Rognerud and
 Clementine Vanlerberghe
 Production head: Elodie Wattiaux and
 Emeline Godon
 Co-produced by: Le Fresnoy – Studio national
 des arts contemporains, Le Gymnase – Centre
 de Developpement Choreographique de Roubaix
 ANIMAE CORPUS: For this work,
 ANIMAE CORPUS was supported by
 DRAC Hauts-de-France and the Conseil
 Regional Hauts-de-France with funding for
 choreographic creations

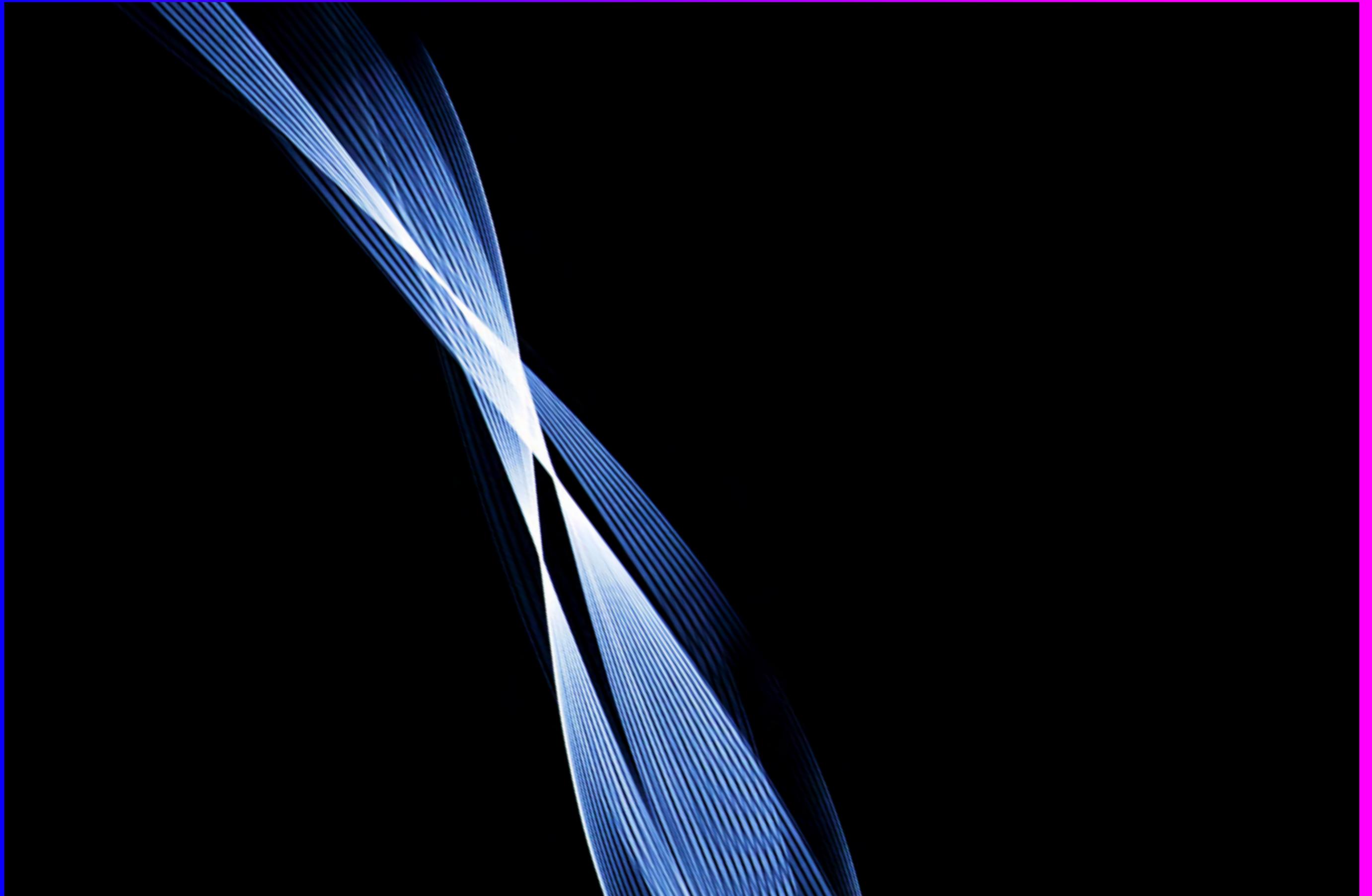
Sala Roja / 6 and 7 March

Virages brings together five individuals around a daily action: that of walking. Nevertheless, this walking is unique in the sense that it takes place in a closed space, which gives the trajectories a circular nature, and frees them from the need to arrive at a destination. What remains is a dynamic, an impulse, a “going towards”, and a group that inscribes, in the present, its own movement.

The performers, focused on their routes, are followed by the device that transforms them: the light follows and outlines their moving silhouettes. Simultaneously, an internal and secret structure dictates their connections and allows them to infiltrate the heart of this device: the permanently mobile, invisible space that they themselves maintain, and lets them alter the programmed behaviour of the lighting device. It switches off, pauses, flickers, falls behind, it fails to act according to its programmed logic that orders it to follow them, thus, falling prey to this intrusion, it further closes the space that surrounds the bodies.

This tension, this trap, between the device and the dancers disturbs our impressions and makes us doubt our own sensations. The bodies disappear, only to reappear; they seem to float, take flight, pierce themselves and lose their corporeality. The perspectives twist, mislead, and disappear, thus increasing the confusion in which the work submerges our perception.





SYSTEM FAILURE

Initial Anomaly

Country: Belgium
 Language: French (with subtitles)
 Genre: dance / theatre
 Duration: 1 hour
 Recommended age: 13

Concept: Leslie Mannes, Louise Baduel
 Creation and performance: Louise Baduel / Mercedes Dassy, Sebastien Fayard, Sebastien Jacobs, Leslie Mannes
 Technical director: Vincent Lemaitre
 Lighting design: Leslie Mannes and Vincent Lemaitre
 Sound design: Thomas Turine
 Video creation: Louise Baduel
 Stage design: Donatien de le Court Joelle Bacchetta

Producer: Asbl Hirschkuh / Bloom Project
 Co-produced by Les Brigittines, Centre Culturel de Huy
 Distribution: Bloom Project

With the support of: Federation Wallonie Bruxelles - service de la danse, Le BAMP, Summerstudios, SABAM, SACD, le Grand Studio, asbl Vat



Sala Verde / 10 and 11 March

After *System Failure* and *Human Decision*, the company System Failure presents this third part of their trilogy on the impact of new technologies on daily life. *Initial Anomaly* discusses the risks and the potential of the development of artificial intelligence. Inspired by transhumanist theories, the members of System Failure face the idea of their own deaths and imagine an intelligent programme in charge of creating their future posthumous shows. Would it be possible for a complex algorithm that has been fed scripts of sci-fi films and TV series, music and choreography selected by the team members, to reproduce the style of the company? On stage, we have the characters of the previous shows, Michel, Véronique, Thierry and Helena as holograms: virtual creatures, endowed with artificial intelligence, whose abilities will increase until they reach an unforeseen point of awareness. Will they arrive at the point where they surpass their creators?

METTE INGVARSTEN

Moving in Concert

► **Country:** Denmark
Genre: dance
Duration: 1h without intermission + 15 minutes in the lobby
Recommended age: 16+

Concept and choreography: Mette Ingvarsten
Starring: Bruno Freire, Elias Girod, Gemma Higginbotham, Dolores Hulan, Jacob Ingram-Dodd, Anni Koskinen, Calixto Neto, Norbert Pape, Manon Santkin
Replacements: Thomas Birzan, Hanna Hedman, Amin Hokmi
Sound design: Peter Lenaerts
Lighting design: Minna Tiikkainen
Costume design: Jennifer Defays
Stage design: Mette Ingvarsten and Minna Tiikkainen
Dramaturgy: Bojana Cvejić
Assistant choreographer: Christine De Smedt
Production assistants: Manon Haase and Joey Ng
Facial training: Anja Rottgerkamp
Acknowledgements: Anna Persson

Technical team:
Technical director: Hans Meijer
Sound technician: Filip Vilhelmsson

Production: Great Investment vzw

In collaboration with Fondation d'entreprise Hermès, as part of the New Settings programme
Co-produced by: Kaaiteater (Bruselas), NEXT festival / Kunstencentrum BUDA (Courtrai), Festival d'Automne (Paris), Les Spectacles vivants – Centre Pompidou (Paris), Dansehallerne (Copenhagen), HAU Hebbel am Ufer (Berlin), PACT Zollverein (Essen), International Theater Amsterdam, Theater Rotterdam, Les Hivernales – CDCN (Avignon)
 In collaboration with Kustwerkplaats Pianofabriek (Brussels) & STUK Arts Center (Leuven).
Funded by: the Flemish Authorities, the Danish Council for the Arts and the Flemish Community Commission (VGC).

With the support of:



Sala Roja / 11, 12 and 13 March

Moving in Concert imagines a universe where human beings, technology and nature co-exist in an abstract set of movements. Inspired by the sensory effect of living in a digitalised world on our bodies, this show explores a poetics of plasticity, abstraction and imagination.

“Plasticity, in the wide sense of the term, involves possessing a structure weak enough to give before an external force, but strong enough to not give way completely at once. Organic material, especially nerve tissue, appears to have an extraordinary degree of this plasticity...” (William James).

Mette Ingvarsten, along with nine dancers, researches how humans, technical objects and organic matter can interact to create a new concept of the abstract form. How can we understand technology as something that remains active in our bodies, even after we switch off all electronic devices? How is the plasticity of our brain affected by recent and future technologies? Or, how can bodies arrange themselves and structure their collective aspect in the plastic arts?

In this representation, we use light reflections to generate a liquid experience of space and form, by an elastic modulation of light and shadow. As the dancers transport sources of light and colour through space, hallucinatory visual impressions emerge. The public is invited to participate in a fascinating landscape generated by abstract movement, light sculptures and intense sensations of colour. Instead of drawing and regulating the form, the choreography of *Moving in Concert* is a process by which forms and patterns emerge to modulate the experience of space, the body and objects.

PHOTO:
 ©MARC_DOMAGE



MORITZ SIMON GEIST

Tripods One /

MAXIME HOUOT

MA

Sala Negra / 12, 13 and 14 March / Bouble bill

Tripods One is a futuristic sound robot. It depicts a possible future for human interaction with machines, which is defined by machines and electronic music.

The robot is switched on live and is played as a musical instrument. The sculpture hides various minuscule generators of mechanical and physical tones that generate a series of noises which are later used in a musical context. The machine lets us imagine futuristic sound devices where robots will play contemporary electronic music. In this performance, the artist is still present on stage and controls and interacts with the machine.

The installation was built within the framework of an extensive design process that included various design and functional prototypes and the extensive use of rapid prototyping technologies such as 3D printing, CNC machining and laser cutting. It follows in the wake of other musical robots by Moritz Simon Geist such as MR-808 Drum Robot or the Glitch Robot series.

Moritz Simon Geist

Nothing exists without its representation.

If we aren't in it to observe it, and without any device to do so, then reality is empty.

So why not imagine a *performance* such as *MA*? A *performance* such as *MA*, the representation of a place at a given time.

Without this performance, there's nothing. A blank space.

MA is a random performance.

It's my personal interface with the blank space. I establish contact with it. I work in it. And I see it. But in an incomplete and disjointed manner. With other blank spaces. The *MA performance* is a representation of the Blank Space by the blank space.

Blank spaces and stimuli.

Stimuli that I can affect.

Stimuli that can be affected by the external.

The External (the blank space) distorts its own reflection, created on the basis of stimuli and blank spaces.

It's the Blank Space interpreting the Blank Space.

Maxime Houot

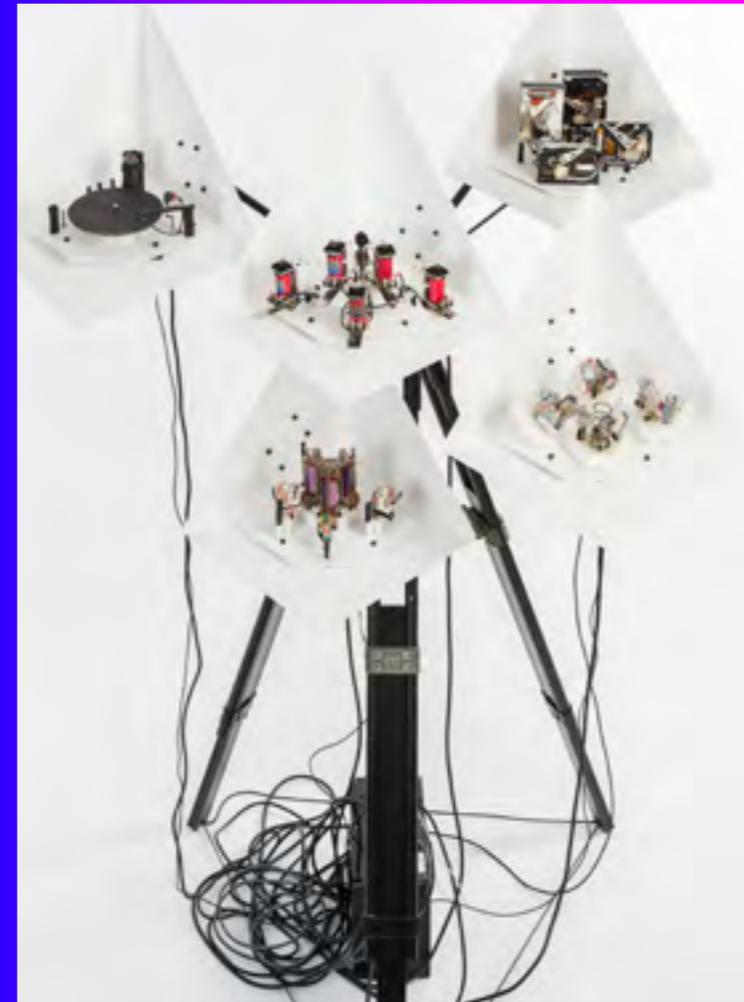
- **Tripods One**
 Country: Germany
 Genre: performance, Style techno, electronic, robotic electronic music
 Duration: 30-40 min
 Recommended age: 7+

Artist: Moritz Simon Geist

- **MA**
 Spanish premiere
 Country: France
 Genre: performance
 Duration: 20 minutes
 Recommended age: 7+

Artista: Maxime Houot
 Production and distribution: Collectif Coin

Partners- Art residencies: BAM ASBL / BAM Festival - CUB / La Bifurk - Declic / City of Claix - Mix Lab / La Belle Electrique
 In collaboration with ADAMI, the province of Isere and Theatre Hexagone Scene Nationale Arts Sciences



ROCIO BERENGUER

G5 INTER_ESPÈCES

- Spanish premiere
 Countries: Spain / France
 Language: Spanish
 Genre: theatre / interdisciplinary dance
 Duration: 1 hour
 Recommended age: 8+

Author, director and performer: Rocio Berenguer
 Development, voice and sound design and artistic collaboration: Leopold Frey
 Graphic development and design: Ben Kuper and Ferdinand Dervieux
 Robot development and video and sound direction: Sylvain Delbart
 Stage design: Mathieu Lorry-Dupuy
 Lighting design: Diane Guerin
 Composition: Paul Loiseau
 Costume design: Diana Dorado
 Stage manager: Samia Redjala
 Video and sound development and technician: Thomas Pachoud
 Assistant director: Farid Ayelem Rahmouni
 Human performer: Haini Wang
 Robot performers: Coco and Jean Claude
 Animal performer: Ninja
 Mineral performer: Meteorite
 Plant performer: Liana

Sala Verde / 13 and 14 March

G5 is a double bill, consisting of a show, G5, and an installation, LITHOSYS.

What future awaits the human species? Far from the catastrophic scenarios conceived by the media, Rocio imagines a utopia, an inter-species assembly that invites the different categories of beings -human, animal, plant, mineral, machine- to jointly negotiate the possibilities of a shared existence.

G5 (2020)

The title G5 is a humorous reference to summits like G8 or G20. However, this summit is attended not by human governments but by different species that unite to debate on the future of the planet. A show that incorporates theatre and digital art.

LYTHOSIS

More information in Máquina Loca [The Mad Machine] (page 62).





EXHIBITION MÁQUINA LOCA [THE MAD MACHINE]

Yes, some machines are mad, and our urgency today lies in getting to grips with them, to understand them, to maintain them, to develop them so they are better and more effective, and can help us more and in better ways. Precisely in order to talk about these “mad machines”, their virtues and vices, I’ve invited the artist and curator Charles Carcopino, one of the biggest modern-day thinkers on the forms of New Media Art and its links to the stage. Because Artificial Intelligence, with all of its positives and negatives, is still an extension, a product and an offshoot of our own intelligence. Sometimes it seems to us that technology overtakes us and it may be so, but that doesn’t stop us, as with all good parents and their children, from trying to empathise with them, placing ourselves in their position, or attempting to understand where they’re coming from, what drives their nature, where did we fail if they disappoint us, and what can we do to guarantee they -and we- have a good education: civil, responsible, kind and responsible with our personal and shared interests.

In the midst of this overlap, it can sometimes be difficult to follow and maintain control, in the midst of hyperconnectivity, robotics, home automation, biotics, nanotechnology, encryption, algorithms, multiple screens and devices, and *big data*, we must be aware that what is important is human. We are the point of union of it all, and it falls on us to make sense of it. *The Mad Machine* presents essential questions: between fascination and fear, between utopia and dystopia, between submission and rejection, there must be a halfway point where humanity and technology come together in celebration. This exhibition of bold proposals of different types, all referring to ideas and realities with a deep impact on our tomorrow, is a means to express this need to comprehend ourselves with regard to technology, and to use it to enhance our vision as we have never done before, one of the new and inherent capacities of Artificial Intelligence. Sometimes, this occurs without knowing exactly where it will take us: because this is precisely the virtue of humanity, our sane insanity, our prodigious ability to let ourselves be carried away on an adventure, to break old boundaries and to carve out new roads.

Is the price of exponential evolution that the world goes insane?

Humanity today faces great challenges: climate change, population explosion, depleted natural resources... Although technological progress gives us reasons to hope, it is necessary that this progress be guided by a philanthropical spirit and not individual interests. The speed of technological progress accelerates society, which, according to Paul Viriolo, always seems to lag behind the technology that it seeks to regulate, with difficulty. Can machines, as the embodiment of technological progress but also as an extension of the human body and conscience, help us to overcome these challenges, or will they, on the contrary, hasten the downfall of humanity, as was foretold by Ricardo in the early 19th century and later by Marx?

Will humanity be devoured by a monster that is its own progeny?

These questions, now more relevant than ever, have already been posed by Charlie Chaplin in 1936 in his visionary *Modern Times*. In this film, Chaplin plays a poor factory worker who is literally devoured alive by a machine that is the by-product of a system driven mad in the search for more and more output...

Today, the age of artificial intelligence heralds great changes, and it has already surpassed human abilities in many fields. The famous astrophysicist Stephen Hawkins warned us that its development could be the greatest feat of human history, but also its last.

The world today is governed by increasingly complex, autonomous and invasive algorithms. *Big data*, this infinite universe that is exponentially growing and the primary resource of artificial intelligence, is fed the personal data of hundreds of thousands of millions of users who are more or less aware of contributing to their own consumption. New forms of intelligent propaganda are emerging and thriving in this magma, with the goal of following these thousands of millions of social media users. It's possible that we're entering a post-truth era (in the words of Steve Tesish), which promotes the rise of conspiracy theories and poses a threat to the essence of democratic processes.

In spite of the advances in research, especially in the field of living matter, which has given rise to much hope, a generalised

climate of anxiety has become widespread, a fertile breeding ground for conspiracy theorists, which gives our present the air of a futurist dystopia.

Additionally, the power of fascination that technologies wield by means of social networks and by design appear to capture an ever-increasing part of human attention, in turn becoming a crutch for their memory and an extension of their body and conscience.

The test to which the pandemic has subjected the world today, depriving us of direct social contact, has increased the virtual nature of relationships, which has necessarily led to a dehumanisation of our lives.

The exhibition *The Mad Machine* is a tour of installation art by international artists that highlights the uniqueness, the paradoxes and the poetry of an age marked by its relationship with technology. Machines and the sentiments they awaken, between fear and admiration, have profoundly changed how we relate to the world and are an incalculable source of inspiration for artists.

Charles Carcopino
Exhibition curator

In collaboration with:





DRIES DEPOORTER Surveillance Speaker

Country: Belgium
 Language: English
 Genre: Installation

Rotating camera that follows the public at the same time that it describes what it sees thanks to the use of artificial intelligence.

Sala Roja / Lobby floor 0 (next to even-numbered entrance)

Surveillance Speaker is an installation that touches upon surveillance and artificial intelligence. This work is a critical presentation of the latest advancements in computer surveillance software.

Thanks to the loudspeaker, we know what the machine sees, as it begins its description with the phrase “I see...”. For example: “I see three persons looking at the paintings in an exhibition”. It gives visitors an opportunity to interact with this computer that can see.

PHOTO:
©BOUDEWIJN BOLLMANN



A TWO DOGS COMPANY / KRIS VERDONCK ISOS

► **Spanish premiere**
Country: Belgium
Language: English
Genre: installation

Concept and direction: Kris Verdonck
Dramaturgy: Marianne Van Kerkhoven, Kristof Van Baarle
Performers: Tawny Andersen, Hendrik De Smedt
Technical coordinator: Jan Van Gijsel, Bram Waelkens
Stereoscopy: Niko Himschoot
Director of photography: Vincent Pinckaers
Sound design and electronic composition: Peter Van Hoesen
Sound effects: Celine Bernard
Box production: Damien Gernay
Electronics: Vincent Malstaf, Felix Luque
Costume: An Breugelmans
Jujitsu fighters: Justin Candeloro, Joshua Fairfield
Produced by: A Two Dogs Company

With the support of: EMPAC Rensselaer Polytechnic Institute (US), KC Nona (BE), Kaaithheater (BE), Pianofabriek (BE), Het Zuidelijk Toneel (NL), the Flemish Authorities and the Flemish Community Commission (VGC).



Sala Roja / lobby floor 0 (hallway)

ISOS is a 3D video installation, voiced by the writer James Graham Ballard. It consists of nine boxes of images that contain virtual 3D sculptures and each of them presents a different detail from the same socio-political situation. Together they present a short feature where the montage is left to the viewer's imagination. A soundscape and other sound elements provides continuity between the scenes.

The visual artist and theatre personality Kris Verdonck is interested in the confusion that takes hold of human beings in a world that has shifted away from them due to technological innovations. His work creates an atmosphere of alienation based on the tension between the human being and the machine, between living species and inanimate matter. The current status of the world, with its environmental issues, its ecological calamities, its wars and the failures of its economic system are an essential theme of his work.

JONATHAN PÊPE

Haruspices (2019)

- **Premiere in the Region of Madrid**
Country: France
Languages: French and English
Genre: Pneumatic and evolutionary installation

3D plaster casts, silicon moulds, PVC tubes, catheter, glass, wood, plexiglass, ED, compressors, distributors, Arduino Mega, printed circuits, medical chair

Created by: Jonathan Pepe
 Technical team: Frederick Largilliere
 Co-produced by: Backyard Production
 With the support of: L'equipe DefRoSt, INRIA / Numediart, UMONS / Le Fresnoy, Studio National des arts contemporains. / la DRAC haut-de-France / DICREAM (CNC, aide au developpement et aide a la production) / la SCAM (Brouillon d'un reve, Pierre Shaeffer). / « Investissements d'avenir » reference "ANR-11-EQPX-0023 » / Fonds europeen de developpement regional (FEDER) SCV-IrDIVE / Programme C2L3PLAY Interreg

Sala Roja / lobby floor 0 (hallway)

Haruspices takes its name from the Etruscan art of divination that consisted of reading the future in animal entrails. The men and women who conducted this ritual served as intermediaries between the gods and men. Similarly, here is a fiction around a machine that will also function as an intermediary between human beings and the gods, reading the future in their own entrails. It consists of a rigid thorax containing four silicon organs; the motor throbs to the rhythm determined by the real-time flows of information from social media (trending topics on Twitter), translated into four emotions by the IBM's artificial intelligence, Watson.

The emotions mechanically inflate the four artificial organs. When one of these emotions or humours becomes uncontrolled, the device makes a prediction, that takes the form of a short sentence randomly generated from tweets.



BORIS PETROVSKY

REFLEX / TRIGGER (2020-21)

● **Premiere**
Country: Germany
Genre: Performative installation

Fluorescent tubes, traffic lights, acrylic glass, aluminium, turntable, cables, metallic cable, transformers, electronic elements
 Use of stroboscopic lights

Created by: Boris Petrovsky
Technical team: Janosch Blummer

Sala Verde / lobby floor 0 (next to even-numbered entrance)

This new creation by the German artist Boris Petrovsky is a kinetic installation consisting of intermittent neon lights that skew urban signal codes.

On a transparent and colourless turnstile, are two mouths with a double structure, of red neon tubes that move on a circular surface by means of a rail.

One of the signal walls blinks according to a rhythm, while the other blinks according to another rhythm. This apparently chaotic synchronisation, this incessant blinking suggests randomly emerging emotions that, when they appear one after another, simultaneously disturb their reading.

The neon signals are reflected on the plexiglass surfaces, and multiply thanks to the glass and the rotation.

The face, which is a cross between an emoji and a Venetian mask, intermittently displays a smile with no apparent continuity, one that reflects different emotions and in constant contradiction.

ANAISA FRANCO & LOT AMORÓS Love Synthesizer

● **Country:** Spain
Genre: interactive audiovisual instrument

Project: Anaisa Franco and Lot Amorós
Programme: Antonio Vera
Co-produced by: Eufonics Festival



Sala Verde / lobby floor 1 (next to even-numbered entrance)

Love Synthesizer is an art installation that generates an orchestra of light and sound when people touch each other inside a sensitive half-dome. The work searches for a magical connection between persons, where they feel the connection between their body and that of the other person, within a giant musical instrument that synthesises sounds and lights.

Visitors must take off their shoes before entering the central space. When they walk on the steel sky and touch each other, the sounds and lights respond to the contact that has just been made.

GRÉGORY CHATONSKY

El sueño de las máquinas [The dreams of machines] (2014-2020)

● **Premiere**
Country: France
Genre: installation

Created by: Grégory Chatonsky



Sala Verde / lobby floor 2 (next to even-numbered entrance)

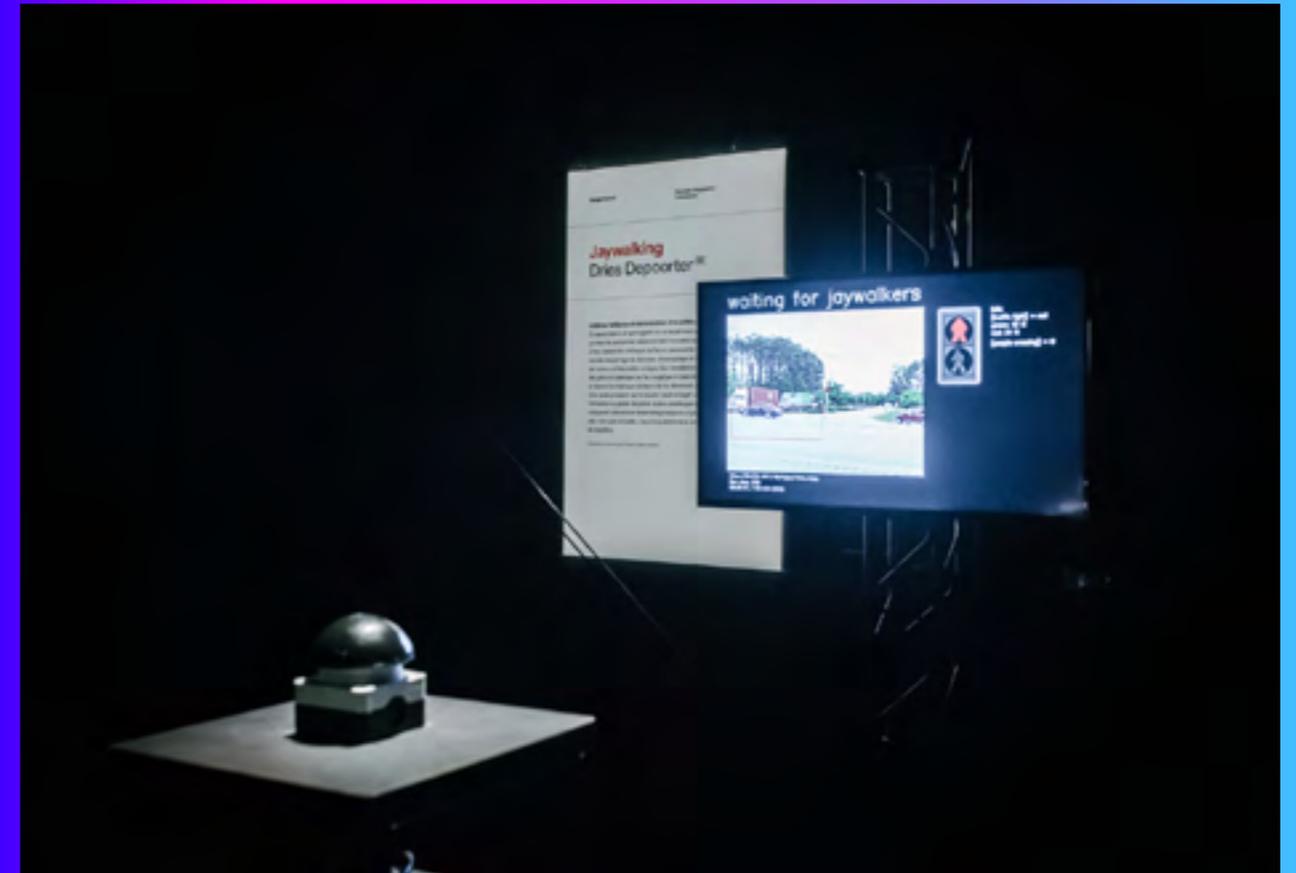
A machine dreams of a vanished species. It has collected enormous amounts of Internet data and has learnt to create facsimiles. It narrates the extinction of this species and experiences hallucinations regarding its own emergence on a devastated planet. It attempts to take a form, to become a face, but continues to be unstable and filled with doubts regarding itself. A human body pierced by itself rests within an abandoned data centre and waits for another body to take its place.

GRÉGORY CHATONSKY,
 LE RÊVE DES MACHINES
 (2014-2020), BIENNALE
 DE L'IMAGE POSSIBLE, LIÈGE

DRIES DEPOORTER

Jaywalking

- Country: Belgium
 Language: English
 Genre: Interactive installation to register complaints against undisciplined pedestrians



Sala Verde / lobby floor 0

With the help of a detached surveillance camera, the installation, automatically and in real time, films the people that cross the road at points other than the pedestrian crossing, and gives visitors the option to make a complaint to the police.

Jaywalking lets us view the cameras that monitor traffic circulation and decide the fate of jaywalkers. The monitors show live and unregulated surveillance images from different crossings in different countries all over the world. Dries Depoorter poses the following dilemma before us: Do we expose the jaywalkers without turning a hair? All we have to do is press a button to send an email with a screenshot of the infraction to the nearest police station.

DRIES DEPOORTER Quick Fix

- Country: Belgium
- Language: English
- Genre: Installation, vending machine of likes and followers



Sala Verde / lobby floor 0 (hallway)

Quick Fix is an interactive installation. It lets us buy followers or likes in a matter of seconds. Just a few euros is all you need to get 200 likes on Instagram.

Quick Fix is easy to use. Select your product, make your payment and enter your social media handle. In a few seconds, you'll receive similar elements or followers. The accounts that *like* your posts or follow you are fake accounts.

The products of the vending machine can be changed easily. It sells *likes* and followers for the following platforms: Instagram, Facebook, YouTube and Twitter. The payment system may be configured to accept any currency.

All orders are logged in a database along with the place of exhibition, date, city and country.

STANZA

The Nemesis Machine -From Metropolis to Megalopolis to Ecumenopolis

Country: United Kingdom
Genre: Installation

Sala Verde / lobby floor -3

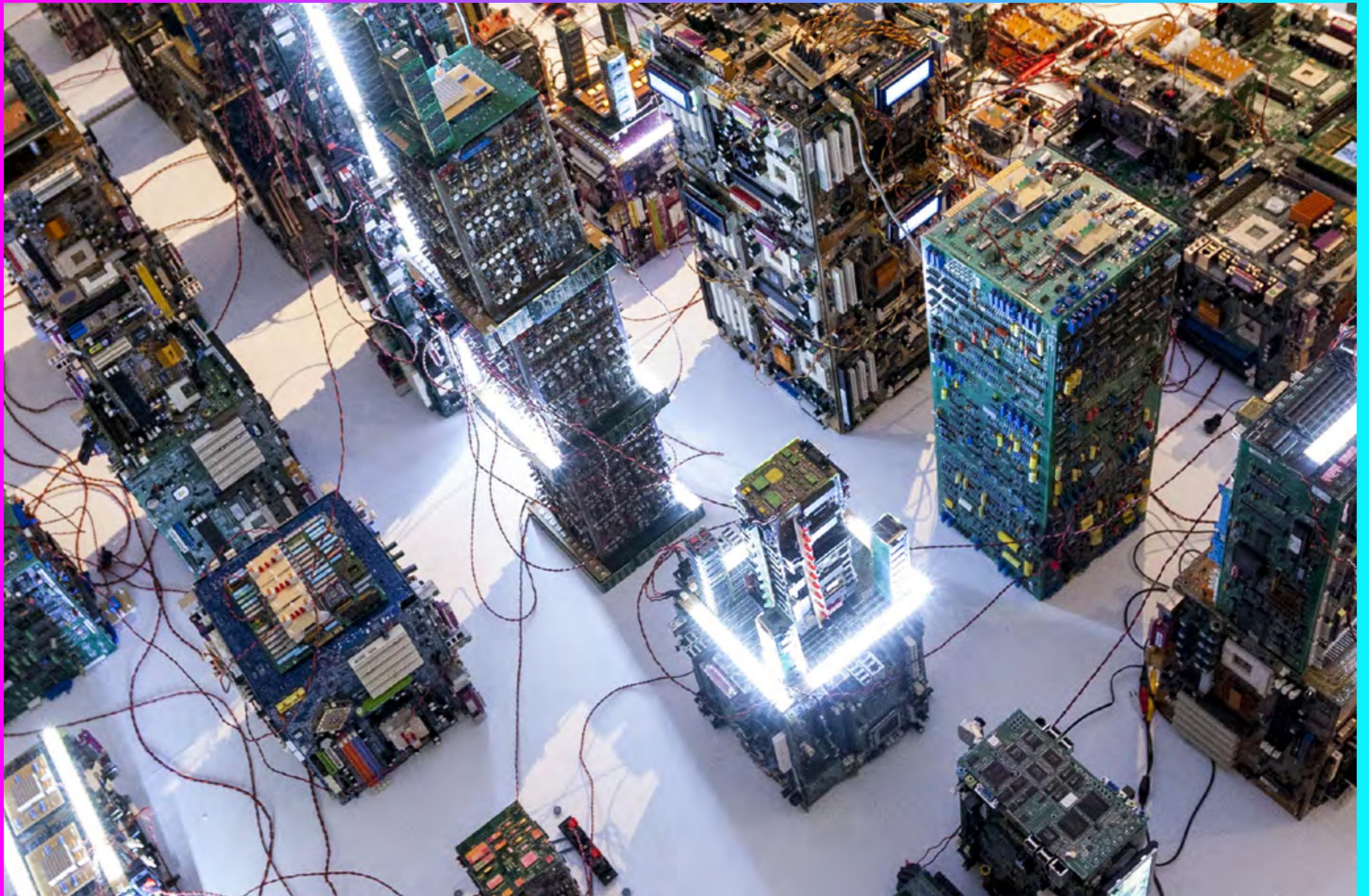
The Nemesis Machine - From Metropolis to Megalopolis to Ecumenopolis is a constantly evolving work of art, always different and always expanding. It is a polysemous installation that includes concepts such as data ownership, real space-time and urban environments. By default, we have become accomplices of the global surveillance machine that appropriates us, the users, as data units to be compiled for a certain benefit, whether financial or social.

The work develops as the expression at different levels of a technology-based future with representations of *big data*, confidentiality, continuous surveillance and monitoring. The installation gives visitors a bird's-eye-view of an urban cybernetic landscape where skyscrapers are built of silicon and printed circuits.

The Nemesis machine becomes a mechanical mini-metropolis that monitors the behaviour, activities and changing data of the world that surrounds us, with the aid of devices connected to the Internet and the information that is digitally transferred. The different areas of the city act as a frame for the different expressions of data and information, which expands as this digital work of art develops.

The work represents the complexity of urban life in real time inasmuch as it is a complex system in constant evolution. It views life in the metropolis on the basis of data transmitted in real time by a network of wireless devices. Essentially, this work is an emerging digital city, a hybrid installation of the Internet of all Things. The images of the visitors are retransmitted on small screens thus becoming part of the city. In this regard, the city and the work of art are one and the same, the complete work of art is a city generated by algorithms that observes its twin in the real world.





UJOO + LIMHEEYOUNG Machine with Hair Caught in it

- Spanish premiere
 Country: South Korea
 Genre: kinetic sculpture
 Duration: It moves for 2 minutes and 30 seconds. If the viewer responds to the sensor, it continues to move

Material: Stainless steel, electronic system, direct current motor, human hair
 Size: 40(wide) x 28(long) x 74(high) cm.
 Year of creation: 2015

u-joolimheeyoung.blogspot.com

With the support of:

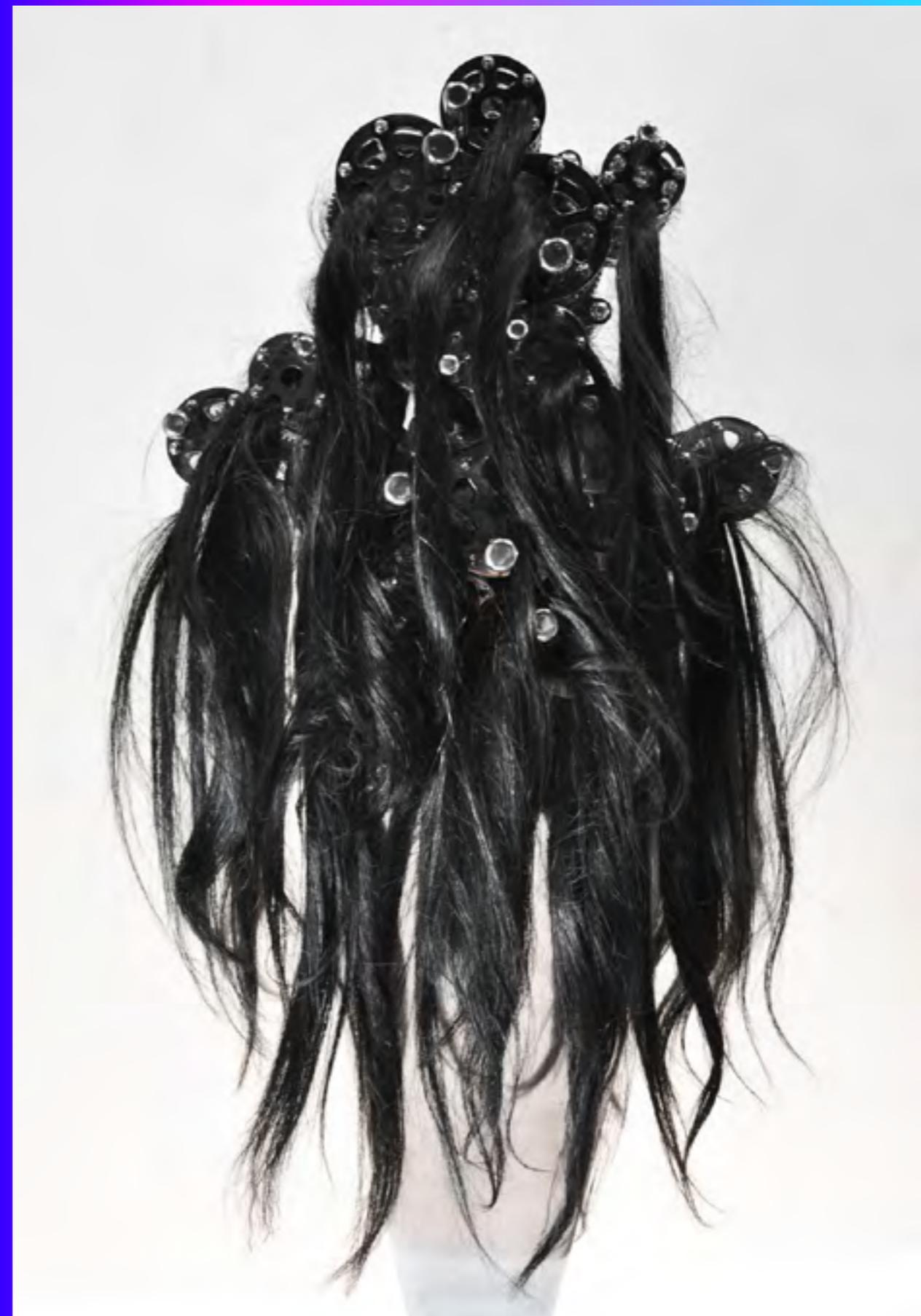


Sala Verde / lobby floor -3

Machine with Hair Caught in it is a kinetic sculpture that combines metal machinery with strands of soft black hair. The device was designed to take advantage of the delicate nature of hair, creating a movement where the strands tangle and disentangle. In *Machine with Hair Caught in it*, there is a repetitive movement as the soft strands of hair entangle and disentangle. By combining a soft material with metallic machinery, the emerging movements and the unknown structure evoke alienating sensations in the viewer.

Since 2015, Ujoo + limheeyoung have been involved in projects that use daily objects to create mechanical devices with strange and unknown movements. In these projects, they have developed mechanical devices that generate feelings of discomfort: turn trees in the air, chop and throw rubber tubes, twist hair, etc. Ujoo + limheeyoung focus on the emerging and unknown movements that result from the combination of machinery with ordinary objects that we see on a daily basis such as chunks of cement, hair, dead trees, red liquid and silicone rubber.

PHOTO:
©UJOO+LIMHEEYOUNG



DOUG ROSMAN self-contained

- Premiere in the Region of Madrid
Country: United States
Genre: video installation,
experimental animation
Duration: 21 min, 55 sec (looping video)



Sala Verde / lobby floor -3

A neural network trained to see the world as variations of the artist's body sets in motion a process of algorithmic interpretation that contends with a body as the subject of multiplicity. Having been trained with more than 30,000 images of the artist, the neural network learns to create surrealist humanoid figures without physical, biological and temporal limitations; figures that are simultaneously one and many. The costumes and movements used by the artist to create the training images were formulated specifically to optimise the legibility of the artist within this calculating system. The installation explores the algorithmic transformation of our body in an attempt to answer a question: How do we represent ourselves in a dataset?

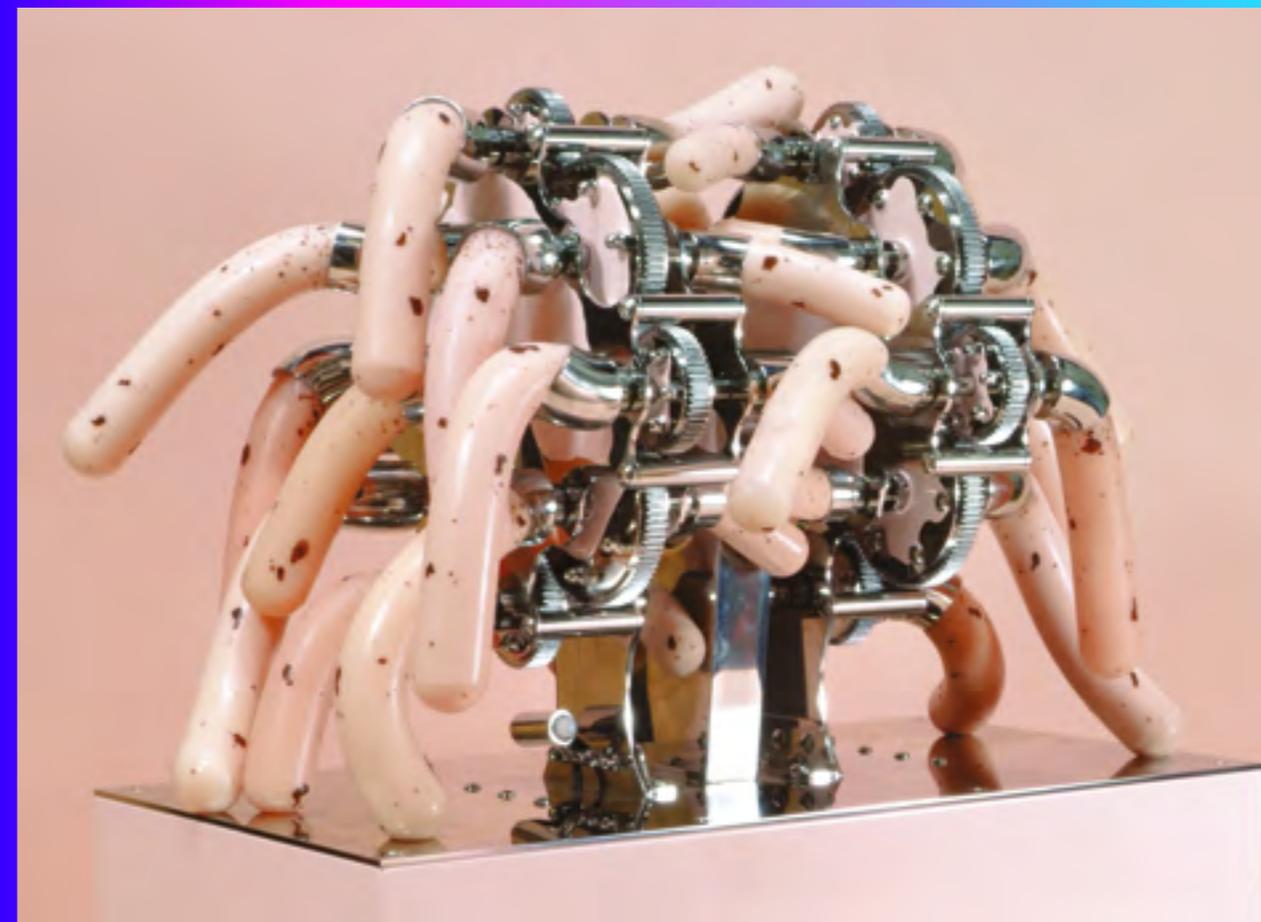
UJOO + LIMHEEYOUNG Machine with Pink

- Spanish premiere
 Country: South Korea
 Genre: kinetic sculpture
 Duration: It moves for 2 minutes and 30 seconds. If the viewer responds to the sensor, it continues to move

Material: Stainless steel, electronic system, direct current motor, silicone rubber, urethane dye
 Size: 48(wide) x 27(long) x 45(high) cm.
 Year of creation: 2019

u-joolimheeyoung.blogspot.com

With the support of:



Sala Verde / lobby floor -3

This kinetic sculpture combines flexible tubes of pink silicone rubber with metal machinery. *Machine with Pink* is a mechanical device designed to generate fluid and gentle movements in the rubber using the inherent friction of the material. In *Machine with Pink*, the pink tubes of silicone rubber move together, stretch and spring away. In this combination of a soft material with metallic machinery, the emerging movements and the unknown structure evoke alienating sensations in the viewer. By creating strange and artificial movements controlled by machinery, the work demonstrates a melancholic representation of the strange and contradictory objects scattered through our reality.

ROCIO BERENGUER

LITHOSYS

- Spanish premiere
 Countries: Spain / France
 Language: French (translated into Spanish)
 Genre: Interactive installation

Created by: Rocio Berenguer
 Technical team: Sylvain Delbart

With the support of: Scene Nationale l'Hexagone, Meylan; Atelier Art/science de Grenoble; TNG, Centre Dramatique Nationale de Lyon; Centre des arts d'Enghien-les-Bains, scene conventionnee "ecritures numeriques"; L'EST, Grenoble; NEMO, Biennale internationale d'Arts Numeriques, Paris/IDF; LE CENTQUATRE, Paris; AADN - Arts et cultures numeriques, Lyon; Scene 44, n+n Corsino, Scene europeenne de creation choregraphique et innovation numerique, Marseille; CDA, Centre des Arts de Enghien-Les Bains, Scene conventionnee "écriture numérique"; Le Cube, Issy les Moulineaux; AI lab residency

Sala Roja / lobby floor 1 (next to even-numbered entrance)

This work is a continuation of the project G5 INTER_ESPÉCES.

The installation constitutes a communications system between species and living beings that serves to communicate with all forms of terrestrial life.

This system is based on the idea of using the earth's magnetic field as a support system connecting all forms of life on the planet. A sort of Internet, a magnetic bandwidth where all the information required to organise the planet may be transcribed and at the same time, be a magnetic tape, magnetic transcription and magnetophone.

The earth's magnetic field is formed by the lithosphere, the magnetised rock that covers the earth's crust and consists mainly of magnetite.

Magnetic storms caused by solar winds and eruptions are part of a galactic communication by means of the earth's magnetic field. By codifying and recording messages in magnetite, the Lithosys system lets us send information along the earth's magnetic network.

All participants are invited to codify their message into the magnetite.

The project emerged from a meeting with Henri-Claude Nataf, director of research at CNRS, at the Institute of Earth Sciences of the University of Grenoble-Alpes.



BORIS PETROVSKY

TRUE FALSE (2020-21)

● **Premiere**
Country: Germany
Genre: Performative installation

Glass, neon gas, cable, metallic cable,
 electronic transformers, light switches
 Use of stroboscopic lights

Created by: Boris Petrovsky
Technical team: Janosch Blummer

Centro Coreográfico Canal / Studio 1

A chain of 9 characters hangs in the air, slightly above the heads of the viewers. This chain is suspended from a beam in the ceiling. Two words are visible on the chain, separated by a space: TRUE FALSE

The individual letters light up for a second and switch off for a second.

Given that their blinking velocity varies slightly with each letter, there's a constant desynchronisation in the rhythm of the blinks. Within this polyrhythmic game, the letters blink simultaneously with certain other letters, against other letters, in intermittent combinations. When a complete word, either "TRUE" or "FALSE", light ups completely or is switched off totally for a moment, an alarm sounds. It also sounds when the two words "TRUE" and "FALSE" are completely lit up or darkened at the same time.

Visitors are invited to make a wish and await the answer.

In this installation, the language of machines meets human language: the formation of technical-mathematical and functional words is confronted by a philosophical or quasi-religious ethics. Syntax and semantics are thus united in an algorithm. The *on* and *off* of the machine come together in the "true" or "false" predictions with which this Oracle, this machine, seeks to respond to our consciences.

Start a dialogue with yourself. Think your thoughts. Ask your questions. Find the right moment. Observe. Be patient. Wait for the buzz. Discover the answer. Or not. Stop it. Continue. Both. Or do something else. Some characters and events are based on reality, but others are fictional.

LOUIS-PHILIPPE RONDEAU

LIMINAL

Spanish premiere
Country: Canada
Genre: Interactive installation

With the support of NAD School of Art,
Animation and Design of UQAC



With the support of:



Centro Coreográfico Canal / Studio 2

LIMINAL is an interactive installation that highlights the inexorable passage of time. It is a materialisation of the border between the past and the present.

Within a dark space, a luminous arc. It is a time portal: when the viewer interacts with the work by crossing this point, their reflection projected on the adjoining wall is stretched in time thanks to the slit-scan technique.

In this visual metaphor, (the past that constantly hovers over the present), the projected image inexorably melts into the ethereal whiteness of oblivion. In a certain sense, the work points out that all light is essentially, part of the past: the brilliance in the night sky is no more than a snapshot of the firmament in a moment that has already passed; the light is the manifestation of events that have already taken place.

The sound generated by the work is localised: depending on the position of the interacting person within the portal, the tone may vary, which translates into a musicality that leads the person interacting with the installation to perform their present in order to recreate their past. This gives rise to an experience that is simultaneously ludic and contemplative.



JUSTINE EMARD

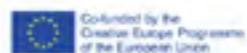
Supraorganism (2020)

► **Premiere**
Country: France
Genre: Reactive installation

Created by: Justine Emard
 Technical team Martial Geoffre Rouland
 (software programming)
 Co-produced by: ZKM, Center for art and
 media, Hertz-Lab (Eastn DC residence),
 Karlsruhe, TM+, Festival]Interstice[–
 Station Mir, Caen, Maison de la musique de
 Nanterre, Les Boreales / festival du nord

(Justine Emard is resident artist at ZKM |
 Hertz-Lab, part of «EASTNDC » co-financed
 by the Creative Europe Programme of the
 European Union, with the support of Bureau
 des arts plastiques at the Institut français
 Deutschland.)

With the support of:



Centro Coreográfico Canal / Studio 3

Supraorganism is a reactive installation consisting of robotic glass sculptures, animated by a *machine learning* system (a type of artificial intelligence) and developed from data collected from a beehive.

Guardians of the balance between the sky and the earth, bees always have been a source of inspiration for thinkers. To observe their intelligence is an indicator of our ecosystems, and they are often invoked to understand the present and to imagine the future.

Today, the techniques of automatic deduction allow us to interpret a large amount of data and to observe the world in another manner. *Supraorganism* is a work on the memory of bees and their collective intelligence. The process of creation is calculated on the basis of behavioural schema digitally observed and analysed. From the data captured by the artist, an artificial neural network has been created. This *machine learning* system, developed specifically for the project, generates predictions: a vision of possible futures.

A tracking system allows us to follow the swarm's behaviour at certain given moments.

The software is able to calculate the speeds, positions and movements of the bees and predict what may happen in the next minutes. Additionally, it creates a visual prediction thanks to generative adversarial networks that invent potential "fake" bees.

The combination of these two techniques reveals the workings of artificial intelligence. These predictive interstices are embodied in a visual and sound installation. Around twenty robotic glass sculptures, suspended in a stainless steel structure, are spread out all over the space. The modules come to life thanks to the connected, luminous systems and motors, animated by artificial intelligence in real time. The generated light and sound submerge us within this predictive atmosphere. Thanks to its ambient sensors, the installation reacts subtly when it detects visitors and adapts to their presence, just like a living artificial organism.

The unpredictable nature of the system provides us with a unique experience. The light and sound of this new organised being react symbiotically, overlapping and clashing with each other in a structured, organic and floating constellation.

From this unit emerges a form of collective intelligence, a supraorganism that comes to life, generating new images based on the shadows and reflections that are projected on the space and time of the installation.



:mentalKLINIK

PUFF OUT M_2101, 2021

► **Countries:** Turkey / Belgium
Genre: performative installation

10 robot vacuum cleaners with charging units and special lids, different shining parts, variable dimensions

Centro Coreográfico Canal / Studio 4

:mentalKLINIK, the artistic duo based in Brussels, skilfully cut through invisible political strategies and social dynamics with ultramodern devices of an apparent levity. Just like a disco light-ball, :mentalKLINIK's projections are a selection of their multiform perspective of the universe. Their world, which resists the limits imposed by a single lexicon or style, is a fun-filled universe of hedonistic attraction that may be lived as a glamorous party, but as we approach it, we discover a startling underlying violence that is an ominous portent of what is to come after the party, or the terrible beginning of the end. Their works fluctuate between emotional and robotic states. They compel the viewers to decipher what's true and what's false, what's artificial and superficial, as if it were a forgery.

Courtesy Borusan Contemporary (Istanbul) and
 Sabrina Amrani Gallery (Madrid)

PHOTO:
 ©OZGE BALKAN



KATERINA UNDO

Creatures Cluster

● **Countries:** Greece / Belgium
Genre: Specific installations for this space

Free oscillator circuit, metallic threads, lights, cable joints, Axoloti core

Acknowledgements: Johannes Taelman (Axoloti Platform), Ralf Schreiber & Christian Faubel

Co-produced by: HISK and Overtoon



Centro Coreográfico Canal / Studio 5

The creatures are autonomous modules powered by solar cells that generate a variety of soft sounds and subtle movements. They were built with two simple analogue oscillator circuits and were inspired by natural organisms: the Suneater and the Solar Sound module. The Suneater (invented by Mark Tilden) is a circuit designed to gather energy from light to produce subtle pulsating movements. The Solar Sound module (invented by Ralf Schreiber) generates a large variety of soft sounds depending on the intensity of light that touches its solar surface. It is impossible to build identical circuits, each creature is unique.

This creatures cluster is an apparatus of interconnected modules and lights that have an organic and reciprocal effect upon each other. As a web built entirely in space, the sculptural, kinetic, and auditory nature of the synthesis is akin to an open nervous system and a potential social organisation. From an anti-authoritarian point of view, as well as to profile the autonomous and self-supporting nature of the synthesis, no programming has been applied to the interactions. Instead, modules and lights are directly compiled to prospective light sources that register changes in the oscillations of a given cluster, evoked by the idea of autopoiesis; the autonomous ability of a system to reproduce and sustain itself. The light sources are integrated into the spatial sculpture and respond to the oscillating activity generated by the cluster. As a result, the system responds continuously to the varying light, thus creating new oscillating patterns and producing a causal reasoning between possible chaos and homeostasis.

MALACHI FARRELL

tribute to George Stinney 2020

Country: Ireland
Genre: installation

Use of stroboscopic lights

In collaboration with:



Centro Coreográfico Canal / Studio 6

An artist fascinated by robotics and possessing an aesthetic submerged in punk and industrial culture, Malachi Farrell creates mechanical plays that are true contemporary fables.

These choreographies of objects, animated with high-tech electronic circuits that are designed and executed by the artist himself, are marked by an overflowing imagination and an emotional heft that promote soul-seeking.

His parodic stage design is a condemnation of the violence of a dehumanised system, unleashed by the exploration of a viewer projected in the centre of the scene.

tribute to George Stinney 2020 is the second iteration of an earlier creation that inserts an electric chair into the scene, the representation of a system that condemns people to death and automates the process.

LI YI-FAN

important_message.mp4

- **Country:** Taiwan
Language: Mandarin (with Spanish subtitles)
Genre: video

Sound design: Hung Tzu-Ni



Centro Coreográfico Canal / Studio 6

Using a 3D model of his face, the Taiwanese artist Li Yi-Fan builds a tale around the images gathered from an intensive Internet search. From his discoveries that range from the birth to the return of zombies, blended with historical events on a foundation of conspiracy theories, the artist paints the rudderless floating of a diseased epic where the notion of reality is lost among the meanders of Internet search results.

SO KANNO

Lasermice

- **Spanish premiere**
Countries: Japan / Germany
Genre: robot installation
Duration: 5-15 min

Use of stroboscopic lights

Artistic and technical team: So Kanno
Co-produced by: Speculum Artium

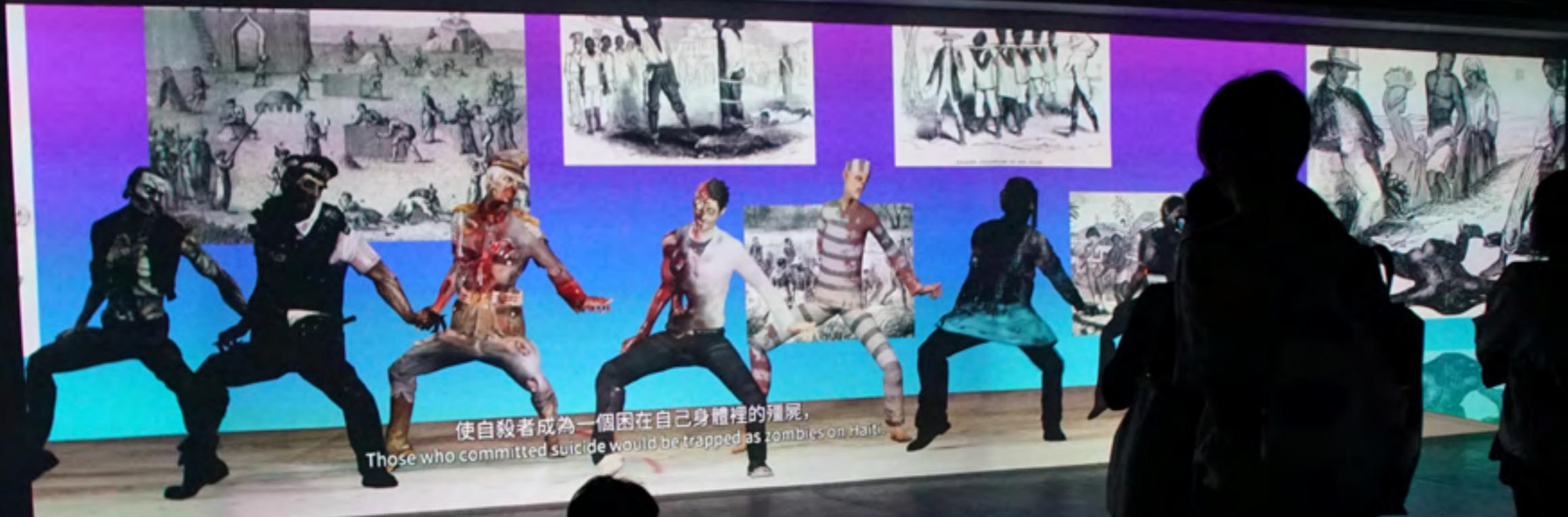


Centro Coreográfico Canal / Estudio 8

Lasermice is a swarm robotic installation consisting of 60 small robots, inspired by the synchronous behaviour of insects such as fireflies. Normally the network of a swarm is invisible, but here, the robots create a visible network by means of photodetector lasers.

This type of system is called swarm intelligence, and it was detected and examined in animals such as birds, fish, bees and ants. Human beings listen to the collective chirping of crickets or the croaking of frogs; we observe flocks of thousands of birds, because we consider them beautiful. "I wondered if it was possible to do something similar, something that would be worth observing as if it were a natural phenomenon, without actually being one".

The basis of this project is the artificial creation of natural phenomena.



使自殺者成為一個困在自己身體裡的殭屍，
Those who committed suicide would be trapped as zombies on Haiti.



ROUNDTABLE SESSIONS

Price per session: € 2.

It's not exactly news that art coexists with and is sustained by technology as medium, as language, and/or a companion on its journey. Nevertheless, the advances in the innovation sector, as well as the creativity of artists and creators, form a tandem with infinite possibilities for the creation of new artistic forms and new forms of communication between the artwork, the artists, and the users who approach -or are a part of- it. Therefore, technology is not just a means to demonstrate art, it may also provide the language of the work itself, as well as moulding or defining it.

In the case of science and its relationship with art, we are faced with two completely connected and permeable realities. Eventually, every technological tool rests on a scientific basis, and behind these techniques that are applied, for example to a work of plastic art, we also find scientific techniques and knowledge.

This relation, therefore, of art, technology and science, is practically in all pieces that we see, but are we aware of it? How is this relationship evolving? What do these new tools, languages and technological devices entail for artists and creators? What do these resources contribute to the work of art? How does the role of the user who approaches these artworks vary?

We shall examine these and many other questions over the course of these 4 roundtable sessions, with national and international experts and professionals who combine art, technology and science in their daily work. From institutions, presenters and programmers, to creators and artists who view innovation as part of their artistic and cultural work, offering experiences that make a user the protagonist rather than a mere spectator.

We delve into the work of the artists of "The Mad Machine"

Participants: Boris Petrovsky, Grgory Chatonsky, Dr. Stanza, Rocio Berenguer, Justine Emard and Charles Carcopino (moderator)

Sala Negra / 7 March 2021, at 16:00.
Duration: 1.20 horas

¿What lies beneath a work of art and technology? What are the challenges faced by creators who work with both disciplines? And what are the

processes involved in creating the works? These are a few of the questions that shall be answered in this roundtable session, where we shall learn more about the productions from the artists and creators of *The Mad Machine*.



Boris Petrovsky, the German artist who has exhibited his works in numerous galleries and festivals all over the world -including Ars Electrónica in Linz- will make a detailed discussion of the world premieres of two works in our theatres: the Reflex/Trigger installation art and its performative piece, TRUE FALSE. Grégory Chatonsky, the French artist and artistic director of ARTEC and the Imago research centre, will present *Le reve des machines* and provide a detailed explanation of his process and the importance of data and its uses. Dr. Stanza, an independent artist based in London, will present his constantly evolving polysemous installation, The Nemesis Machine - From Metropolis to Megalopolis to Ecumenopolis. ROCÍO Berenguer, a Spanish artist interested in topics such as individual freedom in our society, will speak to us of the process of creating her interactive piece, LITHOSYS, within the G5 INTER-ESPÉCES project. Justine Emard, a visual artist whose work has been exhibited, among others, at the Moscow Biennale, will tell us more about her reactive installation, Supraorganism, consisting of robotic glass sculptures. The session will be chaired by Charles Carcopino, the curator of The Mad Machine and Canal Connect, who is a creator and curator of international exhibitions, integrating art and technology.

Innovation in art: new challenges and opportunities

Participants: Óscar Hormigos, Pablo Gervás, Javier Arrés, Covadonga Fernández, Mónica Bello and Jon Astorquiza (chair)

Sala Negra / 9 March 2021, at 18:00.
Duration: 1.30 horas

The rise of immersive technologies, Artificial Intelligence and blockchain in the art sector has opened up a world of possibilities for cultural agents, artists, creators, institutions and "spectators" or "prosumers" of art. This roundtable session seeks to generate a dialogue in order to comprehend the historical, artistic and technological point at which we stand today. Oscar Elormigos, the director general of ONKAOS, a Colección Solo project that promotes artistic creation with new technologies. Pablo Gervás, PhD in IT and expert in Artificial Intelligence, has developed programmes such as PropperWryter to generate the plot of the musical Beyond the Fence (the first computer-generated musical to be shown at London's West End) and WASP, to write poems. Mónica Bello, art curator and historian, has been the Art Director at CERN, the European Organization for Nuclear Research, in Geneva since 2015. Javier Arrés, an artist from Granada and a renowned figure in the world of cryptoart (among the world's top 20) and winner of the 2019 London Art Biennale in the category "work on paper". Covadonga Fernández is a journalist and director of Observatorio Blockchain and Blockchain Media, among others. The session is chaired by Jon Astorquiza, multidisciplinary artist and cultural agitator. The founder of ElecktART, for more than 10 years he headed Technarte, the Art and Technology International Conferences at Bilbao, and was responsible for exporting this model to Los Angeles.

Innovation as the basis of the new forms of relating to the artwork

Participantes: Sandra Gutiérrez, Irma Vilà, Lucía García, Cristina de Silva, Rosa Ferré and Marcos García (chair)

Sala Negra / 10 March 2021, at 17:30.
Duration: 1.30 hours

Technology changes how we approach art, and not only that, it also provides a new language, a new

environment of representation and a new means to share and narrate stories. And here, the institutions and galleries that exhibit works that combine art and technology play a starring role. What challenges do they face? What is the role of the space in these new installations? How do works of art move in these surroundings and contexts? What is the role of the user who visits a museum, a theatre or other cultural events? What is their experience with regard to these types of events, installations and shows?

These and many other questions shall be discussed at this roundtable session, where experts on the culture network, including representatives of exhibition spaces, festivals and multidisciplinary projects who seek innovation in the art sector, will share their thoughts and reflections with the public.

Lucía García is the managing director of Fundación LA- Boral, Centre for Art and Industrial Creation. Cristina de Silva is a multimedia creator, curator and co-director of L.E.V. Festival. She is also the head of Arenas Movedizas, an art intervention project. Rosa Ferré is the artistic director of Matadero Madrid, Centre for Contemporary Creation. From 2012 to 2018, she was head of Exhibitions and Cultural Activities at the Centre for Contemporary Culture in Barcelona (CCC). Sandra Gutiérrez is exhibitions coordinator at Fundación Telefónica and co-head of the INTANGIBLES project, a digital exhibition of works from the Colección Telefónica. Irma Vilà, curator and researcher in Art, Science and Technology, has organised Ars Electrónica Carden Barcelona. She is also a member of the DARTS (UOC) research group, among others. The session is chaired by Marcos García, who works in the field of citizen laboratories, and was director of Medialab Prado between 2014 and 2021. Prior to this he was in charge of the institution's cultural programme (2004-2014).

Science and technology as mediators of artistic creation

Participantes: Daniel Canogar, Pilar Almansa, Pablo Palacio, Paz Tornero, Pablo Valbuena and Alfredo Miralles (chair)

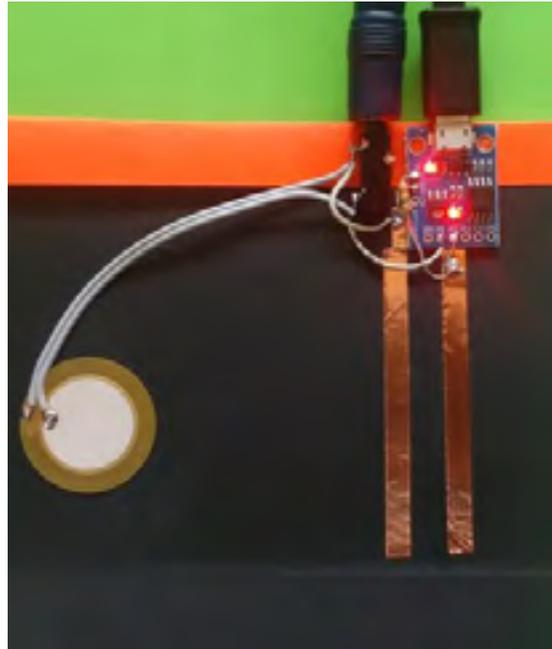
Sala Roja / 14 March 2021, at 16:00.
Duration: 1.30 hours

¿What does the process of creating an artwork in immersive environments mean for an artist and/or creator, using Artificial Intelligence or selling their works on blockchain? How do these

new technologies affect different forms of art and their valuation? What differential value is provided by these works to different artistic disciplines, with regard to the materials, media and languages used until now?

These are a few of the questions that will be discussed by the guest professionals at this roundtable session, who are renowned international artists and creators, with long experience of creating artworks by means of different technologies, in addition to being experts in creativity, art and technology.

Daniel Canogar is an internationally famous visual artist who is currently collaborating with CNIO and Human Cell Atlas in an artistic piece commissioned by Amparo Garrido. Pablo Valbuena is a visual artist whose interest lies mainly in aspects such as time, space and perception, and who works on the interlinks between the digital and the real world. His works have been displayed in public spaces and cultural institutions, among others. Pablo Palacio is a composer and founder of Instituto STOCOS, a project focusing on the sharing of concepts between Art and Science. Pilar G. Almansa is a stage director, playwright and scriptwriter, as well as researcher in the field of immersive theatre. Paz Tornero holds a PhD in Creative Technologies, is a researcher and lecturer with a background in Dance and Fine Arts. She is currently a member of OpenBioLab GRX. Alfredo Miralies (session chair). A cultural conductor, teacher and artist, he coordinates art and technology projects at Aula de las Artes at Carlos III University of Madrid, in addition to heading the project Plataforma de Arte y Ciencia.



WORKSHOPS

The following activities require the use of tools and materials (included in the ticket fee): Welding equipment for electronics (30/40W) with mount, electronic pliers, tin wire reels (0.7 to 1mm - 60/40) of 100 grams, and scissors.

Paper insects

Conducted by: Jorge Crowe

Sala VIP (access Sala Roja)

Workshop aimed at children aged 7 to 10 on 7 March, at 11:00 (approximate run-time: 2 hours)

Workshop on audio circuits controlled by light on paper. During this workshop we will assemble circuits that transform light into sound, integrating resources from the plastic arts, collage and electronics.

Paper circuits

Conducted by: Jorge Crowe

Sala VIP (access Sala Roja)

Workshop aimed at young visitors aged 16 and above on 7 March, at 16:00 (approximate run-time: 2.15 hours)

Workshop on digital audio circuits on paper. During this workshop we will assemble programmable circuits, sound generators using paper, cardboard and copper wire as base materials and in the process, learn the rudiments of digital electronics.

CANAL CONNECT

Exhibition curator:
Charles Carcopino

Technical director:
Nico Suárez

Organisational activities and networking:
Sara Antequera

Coordination Canal Connect:
team Teatros del Canal

