

TEATROS del CANAL 2023/2024

From 23rd April to 26th May

 Comunidad
de Madrid

CANAL
CONNECT



CANAL CONNECT

Welcome to the fourth edition of Canal Connect, a project created in 2020 that is designed to showcase and explain the increasingly more frequent links between the arts, modern scientific advances and the unrelenting development of new technologies. Science and technology are also deeply rooted in human culture, and it is precisely the arts that must take charge of interpreting them so that all of us are truly aware of their implications and reach – for good and for bad – because they are already changing the material form of our world: our behaviours and our social relationships, today increasingly more subject to the use of multiple screens and devices; our private and public universes, both personal and shared; data processing; economic movements; and even what we most commonly consume. Which is in no way foreign to our leisure, entertainment and creation at all levels, from crafts and popular culture to other more complex branches of human knowledge.

This project emerged from a desire to bring science, art and technology to everyone, and to prevent any type of generational gap in these topics, but also to create a sort of map or journey through the most avant-garde practices of creation today, leaving no stone unturned in the dialogue on its aesthetic and discursive implications. We also want to foster this dialogue among the different arts, including the visual arts with their larger theatrical vocation, and convert this great community that is Madrid and its Teatros del Canal into a world epicentre for the study, research, encounter and exhibition of these new artistic contents, which have already left their mark on modern times and, effectively, on the present and future of our artistic and cultural manifestations, to an enormous degree. In this endeavour, Madrid and Spain should not lag behind.

In the past four years, a multitude of innovative ideas have passed through Teatros del Canal, at the cutting edge of the latest human advances: performances encouraging online interaction; others developed with artificial intelligence in dialogue with the public; immersive experiences both digital and with virtual reality; installations that recount the potentialities of science and technology in fields as diverse as the philosophies of identity related to the use of digital filters, the creation of avatars, the possibilities of body mutation, biotechnology and cyborg technology; relations with the environment and the recent progression of the Anthropocene Epoch; the possibilities of robotics and its moral implications; and even the prospects of new mystical or religious creeds arising from technology; new synthetic life forms and the extension of longevity, which science and technology, with its advances, are bringing us at an unprecedented speed.

This year, we uphold this commitment, with two immersive performances and a large exhibition of new generation installations from a group of international and Spanish artists. In this edition, they will speak of the post-modern concept of the freak as a conscious revolution against the normativity of bodies, souls and minds. We will also host workshops and talks by professionals that are open to the public, as a formula for inclusive debate so that we can all understand, and come to terms with, the approaching changes. We are experiencing times of great transformations in a continuous deluge, and artistic creation favours exactly that: that we all can be included and we can all interpret, from our own bias and subjectivity, yet fearlessly, the wonders that are to come.

Blanca Li

Artistic Director of Canal Connect

TABLE OF CONTENTS

- 08 ADRIEN M & CLAIRE B**
Dernière minute
Sala Verde / 23rd to 28th April
- 10 MEIRO KOIZUMI**
Prometheus Bound
Sala Negra / 25th to 28th April
- 13 THE NEW FREAK SHOW Exhibition**
- 51 Roundtables**

ADRIEN M & CLAIRE B

Dernière minute

Immersive installation-experience

Sala Verde

23rd to 26th April – 5:00 pm / 5:45 pm / 6:30 pm /
7:15 pm / 8:00 pm / 8:45 pm / 9:30 pm
27th April – 11:00 am / 11:45 am / 12:30 pm / 1:15 pm / 5:00 pm /
5:45 pm / 6:30 pm / 7:15 pm / 8:00 pm / 8:45 pm / 9:30 pm
28th April – 11:00 am / 11:45 am / 12:30 pm / 13:15 pm /
5:00 pm / 5:45 pm / 6:30 pm / 7:15 pm / 8:00 pm
Prices: 9 and 3 €

A symbolic experience, around the concept of a minute, stretched out. The minute just before crossing the threshold, the one before death or before birth. Over the course of 30-minutes, in a space bathed in images and music, composed by Olivier Mellano, this installation allows visitors to engage collectively in a pivotal experience of a before and of an after. It places them amongst the elements, where matter resides, to live this metamorphosis from the vantage point of a particle. Being droplet, burning blaze, flying smoke, shivering ash, vibrating earth, slipping air, trickling rain, rising wave.

«One day in May, at low tide, I scattered my father's ashes. Forever etched in me is the light of that minute stretched to infinity, when my father's atomized body encompassed the world. My father is the land, my father is the sea, my father is the wind, and his presence is prolonged by an airplane's trail across the clear sky. I am expecting a baby and as a reflection of each other, one body comes together as another comes apart».

Claire Bardainne

- **Country of origin:** France
- Year of production:** 2022
- Running time:** 30 min
- (with no interval)**

Some short sequences may affect photosensitive epileptic persons

Concept, artistic direction, images and scenography: Claire Bardainne, Adrien Mondot

Music score and sound concept:

Olivier Mellano

Computer design and development:

Adrien Mondot, Loïs Drouglazet

Technical management:

Jean-Marc Lanoë

Outside eye: Stéphanie James

Edition: Loïs Drouglazet,

Jean-Marc Lanoë

Special thanks to: Paul Brossier,

Pierre-Yves Mansour

Administration: Marek Vuiton,

assisted by Mathis Guyetand

Technical direction: Raphaël Guénot

Production and booking:

Joanna Rieussec

Production: Juli Allard-Schaefer,

Margaux Fritsch, Delphine Teypez

Outreach development:

Johanna Guerreiro

Press relations: Agence Plan Bey

Production: Adrien M & Claire B

Coproduction: Les Champs Libres,

Rennes; Théâtre-Sénart, Scène

Nationale, Lieusaint; Chaillot - Théâtre

national de la Danse, Paris

Support: Fonds [SCAN] - Préfet de la région Auvergne-Rhône-Alpes et Région Auvergne-Rhône-Alpes; DRAC Auvergne-Rhône-Alpes plan de sauvegarde du spectacle vivant 2020-202

With the support of

DICRéAM – Centre National du cinéma et de l'image animée

The Adrien M & Claire B Company

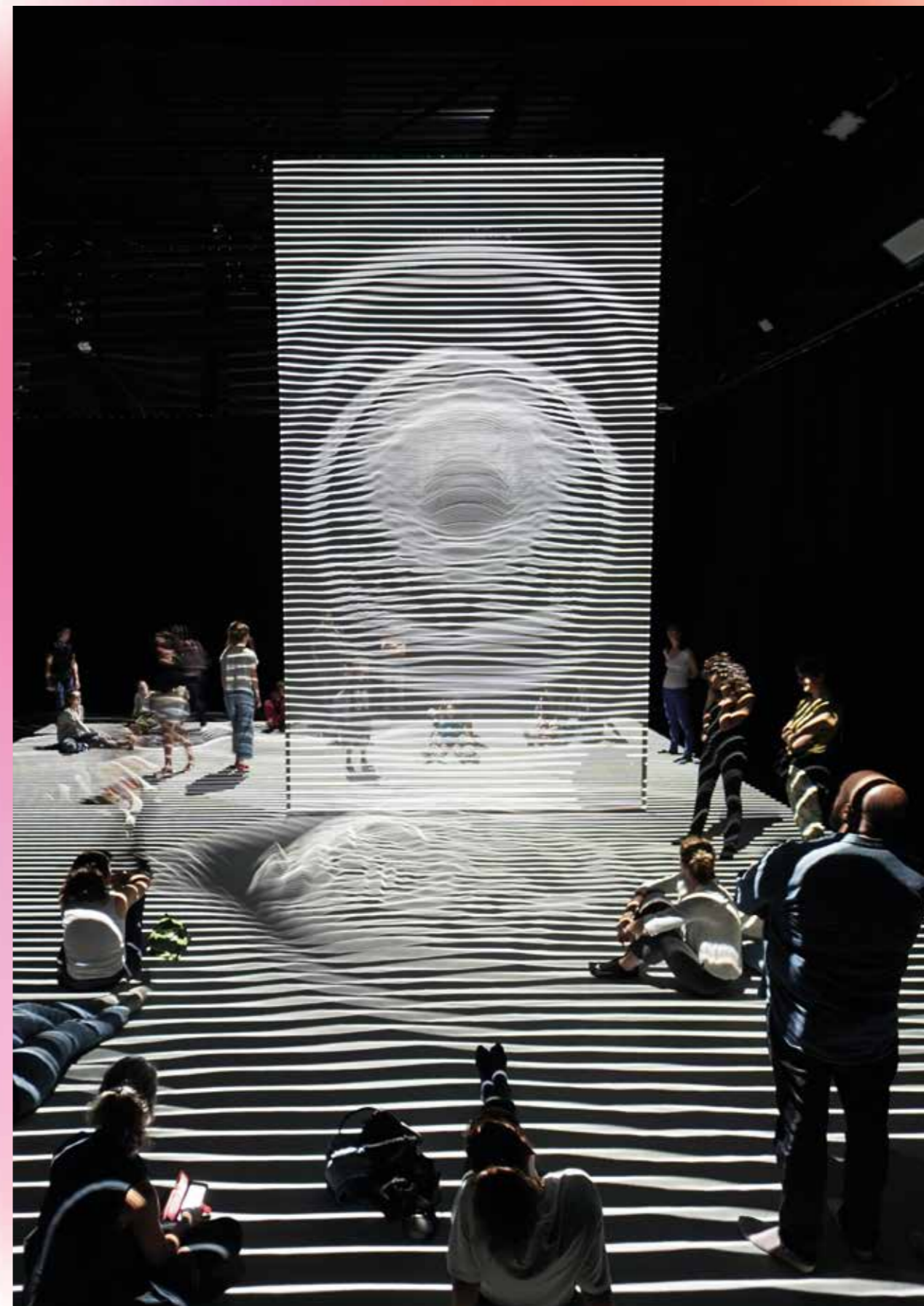
is subsidized and accredited by

DRAC Auvergne-Rhône-Alpes,

Auvergne-Rhône-Alpes Region and

is supported by the City of Lyon.

PHOTOGRAPHY:
©ADRIENMCLAIREB



MEIRO KOIZUMI con MASATANE MUTO *Prometheus Bound*

VR Theater
Premiere in Spain

- **Country of origin:** Japan
- Language:** Japanese
- (with Spanish subtitles)**
- Running time:** 60 min
- (with no interval)**

Concept and Direction: Meiro Koizumi
Performer: Masatane Muto
 Powered by ABAL
Script: Masatane Muto
 & Meiro Koizumi
VR Effects: Katsuya Taniguchi
 (Rhino Studios)
VR Management: Tsuyoshi Nomura
Director of Photography:
 Yasuhiro Moriuchi
Light: Atsushi Sugimoto
Sound Recording: Ryota Fujiguchi
Camera Assistant: Aoi Nakamura
Assistant Director: Wataru Koyama
Technical Manager: So Ozaki
Curator: Chiaki Soma
Production Manager: Sayuri Fujii
Production Coordinator: Aya Comori

Production: Aichi Triennale 2019,
 Meiro Koizumi
Co-operation: WITH ALS,
 MUJIN-TO Production, Annet Gelink
 Gallery (Amsterdam),
 Arts Commons Tokyo
Premiere: Aichi Triennale 2019

Sala Negra

25th and 26th April – 6:00 pm / 6:30 pm / 7:00 pm /
 7:30 pm / 8:00 pm / 8:30 pm / 9:00 pm
 27th April – noon / 12:30 pm / 1:00 pm / 6:00 pm /
 6:30 pm / 7:00 pm / 7:30 pm / 8:00 pm / 8:30 pm / 9:00 pm
 28th April – noon / 12:30 pm / 1:00 pm / 5:00 pm /
 5:30 pm / 6:00 pm / 6:30 pm / 7:00 pm / 7:30 pm / 8:00 pm
 Price: 15 €

In Greek Mythology, Prometheus stole fire (technology) from Zeus and gave it to humans, and for this, he got crucified on a mountain top, and had to endure the eternal pain as a punishment. Since the beginning of our civilization, technology has been the source of prosperity and development. But also it has been the cause of great tragedies such as wars and nuclear accidents.

Setting the Aeschylus Greek tragedy Prometheus Bound as a starting point, I created VR (Virtual Reality) theater which deals with this age-old tension between humanity and technology, through collaboration with a person who is desperately longing for the technological advancement - a person who is suffering from ALS (Amyotrophic Lateral Sclerosis- the deadly neurological disease that make a person paralyzed). Through the dialogues with the man about his personal life and his visions of the future, we created a sci-fi vision in which past and future, self and others, humans and machines are all merged into one sequence of abstract VR theatrical experience.

Meiro Koizumi

PHOTOGRAPHY: MEIRO KOIZUMI, ANNET GELINK
 GALLERY (AMSTERDAM), MUJIN-TO PRODUCTION
 (TOKYO), AND ARTS COMMONS TOKYO



THE NEW FREAK SHOW

Digital Art Exhibition

Objects of fear and curiosity, monsters have lurked throughout history with their terrifying presences. The history of beauty is widely known to be intimately linked to the history of art, although Umberto Eco has revealed to us, in his *History of Ugliness* (2011), that beauty is not the only thing. To see ugliness in art, one need only visit the Prado Museum and gaze upon the paintings of El Bosco, Pieter Bruegel and Francisco de Goya.

Although today we can no longer see monsters at fairs (fortunately!), their power to fascinate has not faded and they are not willing to stop pursuing us. Totally the opposite, the time of their proliferation is here, with scores of platforms on the internet and social media, on which the blurring of identities, genders and reality itself stimulate the creation of new types of monsters.

But what, in short, is a monster? An extremely hideous or viciously cruel creature, at times emerging from mythology or stories. It is the being who inhabits our childhood stories. At times it prepares us for the hardships of the world. It also beckons us to be careful to judge too quickly or fear unjustly, like in *Beauty and the Beast*, Tod Browning's *Freaks*, or even *The Elephant Man*. Indeed, in these stories, monstrosity lies not in the terrifying physical appearance of the protagonists, but more in those who exploit them. This idea can also be found in Friedrich Nietzsche: 'He who fights with monsters should be careful, lest he thereby become a monster'.

Today's monsters have evolved at a great speed, trapped by the same acceleration that the rest of the post-internet society and all its ensuing excesses have created: a profusion of data and images, the development of algorithms and artificial intelligence, scientific and technological advances in the human body with their promises of prolonging our lives and our bodies with transhumanism... The idea of humanity itself seems to mutate, which contributes to blurring the limits between reality and science fiction.

These events spark the proliferation of new fears in the setting of our modern times: out-of-control population, uncontrollable pollution, exhaustion of resources, the onset of quantum computers and robots, malware, fake news, more complex manipulation, surveillance and online harassment, multiplication of waves... these are the new monsters that stalk our era.

To Antonio Gramsci: 'The old world is dying, and the new world struggles to be born; now is the time of monsters'. And from this gulf is where fear emerges. It is the fertile terrain for its emergence.

The exhibition explores – with poetry and humour – the mythical figure of the bogeyman in an era being transformed by technology. It is designed as a series of carnival sideshows, in reference to the Freak Shows that started in the United States in the mid-19th century. Some of these new fears are explored, produced by a fast-paced world being smothered by its own complexity.

Charles Carcopino
Exhibition Curator



**From 24th April
to 26th May**

Visiting hours

TUESDAY TO FRIDAY
From 5:00 p.m. to 10:00 p.m.
(last show 9:00 p.m.)

**SATURDAYS and 1st,
2nd and 15th MAY**
From 11:00 a.m. to 2:30 p.m.
(last show 1:30 p.m.)
From 5:00 p.m. to 10:00 p.m.
(last show 9:00 p.m.)

SUNDAYS
From 11:00 a.m. to 2:30 p.m.
(last show 1:30 p.m.)
From 5:00 p.m. to 9:00 p.m.
(last show 8:00 p.m.)

Price: €3

Free entry for all
the spectators who
present the entrance
of any show of
CANAL CONNECT
or other show this season.

GEOFFREY LILLEMOM

The Ghosts of the Sideshow

Performance of holograms

- Country of origin:
USA / The Netherlands
Production year: 2024

Creation: Geoffrey Lillemon
Sound: Richard Burki
@Future Phonic Studio

Sala de Cristal

The Ghosts of the Sideshow is an innovative performance that combines AI-created holography with cabaret and circus with a contemporary twist. This avant-garde show uses the ability of machines to learn: the artist trains them in his aesthetics and ideas to develop performances. In this way an immersive experience is created for the attending public. The performance skillfully leverages these unique, digitally mutated images to redefine the traditional concept of Freak Show entertainment.

IMAGEN:
©GEOFFREY LILLEMOM



SAMUEL BIANCHINI

Snakable

Robotic cable

- **Country of origin:** France
Production Year: 2020

Robotic realization: first version developed by Léo Quénéhervé with the advice of Kanty Rabenorosoa and the collaboration of Olivier Bienz and Didier Bouchon. The improvements of the current version were done by François Marionnet, Patrick Rougeot, Pierre Roux, Matthias Revol and Jérôme Saint-Clair. This project was based on a first robotic experiment developed by Yoann Dumas, Thomas Gaulier, David Kristanek and Léo Quénéhervé under the direction of Kanty Rabenorosoa.

Stage designer assistant:
Corentin Loubet

Project developed in the framework of the Reflective Interaction Research Group of Ensadlab, laboratory of the École nationale supérieure des Arts Décoratifs (EnsAD—Université Paris Sciences et Lettres) in partnership with the École nationale supérieure de mécanique et des microtechniques (ENSMM), S.MART Franche-Comté, AS2M department / Joint Service of Mechanics / FEMTO-ST Institute with the support of the Chaire Arts & Sciences of the École polytechnique, the EnsAD – PSL and the Fondation Daniel et Nina Carasso.

Thanks to Euroflex company,
Pforzheim, Germany

Sala de Cristal

How can the content of a signal make the cable that carries it move, as in the case of a video broadcasting device? How would what this video represents then influence, dynamically, the movement of the cable which moves, tortures, struggles, slowly or by jumping, like a snake caught in a trap?

A flat screen is hung facing a wall. It projects a halo of light and the cable feeding it with images is clearly visible: it comes out of the angle of this same wall, to twist and move according to the image thus diffused, that of a continuous news channel.

If the communication industries, as well as the thinkers of this field, still tend to separate the questions relative to the content from those concerning the devices that give access to it, here, it is definitely not the case.



JOAN FONTCUBERTA

Freak Show

Installation

- Country: Spain
- Production Year: 2016-2023
- Recommended age: over 16 years old

Sala de Cristal

In the crowd of attractions that went from town to town in the old traveling fairs, the booth of living monsters could not be missing: dwarfs, bearded women, albinos, conjoined twins, cripples... In short, distorted beings who sold their deformity as a spectacle. The anomaly and exceptionality exerted both repulsion and attraction among the public. Today, the Internet represents that indeterminate space where we can discover current monsters, understanding otherness not as a threat related to our fears, but as the embodiment of the different, that which flees from standards and seeks to distance itself from the canon.

Exacerbated narcissism or the distortion of one's own perception has given rise to a new breed of chimerical beings that can be discovered on the Internet: unlikely tattoos, eccentric piercings, scarifications, self-mutilations, implants, bodybuilding, eating disorders, transvestism or plastic surgeries allow one to model the appearance to escape uniformity. In this global cyber fair we witness, astonished – between the morbid and the grotesque – a collection of geeks in the ecstasy of their self-representation. If this set of extreme images collected by Joan Fontcuberta is also interpreted by an AI as a mnemonic, a utopian anthology of contemporary monsters is generated that overlap reality and fiction until making them indistinguishable.



IAN SPRIGGS

Coeus, Prometheus, Ichor, Tetrad

3D Portrait Artist Installation

► **Country of origin:** Canada
Production Year: 2021

Modelled and Textured in Maya and Mudbox, rendered with V-Ray RTX-GPU, composed in DaVinci Resolve

Sala de Cristal

Questioning what makes us human and what defines us is a subject that has always been explored through art. Humans have been the most frequently recurring subject for artwork throughout history. Each generation has explored its own identity through portraiture. We are now the generation of the digital age. We are the pioneers of a new era of portraiture through which we will explore these same questions, but in a new light. My series of portraits demonstrate the possibilities of the digital human and uses it to reframe how we perceive and define ourselves. With technology allowing us to reach photorealism we can blur the lines of reality and manipulate it to shed new light on the question, 'What makes us human?'.

Coeus

Coeus is the titan god of inquisitive minds and intellect. This hyper realistic portrait peels back the multiple layers of our body to make us question our being. It is a portrait of the inner and outer self, the physical and the mind.

Prometheus

Prometheus, the titan god of fire, is regarded as the creator of art and science. He attempted to improve human life by stealing fire from the gods and passing it down to humanity as technology and knowledge. The anatomical portrait 'Prometheus' is a contemporary interpretation continuing my hyper-realistic exploration into the digital human.

Ichor

In Greek mythology Ichor is the blood of gods. Blood has extraordinary symbolic power and has been represented throughout history as a symbol of life and heritage. 'Ichor' is a portrait revealing both the surface of a body and its interior circulatory system network. The portrait intends to challenge our notions of portraiture by going beyond the surface into the vast complexity of our bodies.

Tetrad

Tetrad is a hyperreal 3D digital human portrait that investigates ideas about identity, multiples, and originals. As we enter the metaverse, technology allows us to create extremely accurate and detailed copies of ourselves. The digital medium can copy and paste our likenesses, identities, and very being. How then do we define ourselves through the various selves that we create?

Ian Spriggs

PHOTOGRAPHS:
©IAN SPRIGGS



JOAN FONTCUBERTA and PILAR ROSADO

Beautiful Agony

Installation

► **Country of origin:** Spain
Production year: 2021
Recommended age:
 over 13 years old

Sala de Cristal

The term Beautiful Agony is a poetic phrase that refer to orgasm and evoke the momentary weakening or loss of consciousness that is often experienced. But for us today, orgasms represent a possible starting point to move between the public and private spheres, between the erotic and the political. From a dataset of faces experiencing orgasm –excerpts from the web page www.beautifulagony.com in which thousands of users can upload their video-selfies, having affirmed that that their orgasm is genuine and not fake– generative adversarial neural network technology is once again used to automatically create a progressive sequence of portraits of non-existent people in the moment of experiencing ecstasy.

As a case study, this technology has been deliberately applied in a caricatured way to a certain category: that of powerful figures in the political sphere who have been involved in cases that have attracted media scrutiny, such as sexual scandal, acts of sexual harassment or illicit relationships. In this case, Donald Trump, Silvio Berlusconi and Dominique Strauss-Kahn are the protagonists of memorable examples of abuse of power and sexist violence encouraged by patriarchal society.

Deepfake media is now capable of a high degree of refinement that disguises the manipulation and makes it indistinguishable. However, in this artwork the artist has opted for grotesque exaggeration and parody, which creates a fiction that does not seek to deceive, but rather to reveal the mechanisms of deception.



SALOMÉ CHATRIOT

Fragile Ecosystem

Performance-installation with sound and light

► Country of origin: France
Production year: 2024

Sala de Cristal

Since 2019, Salomé Chatriot has been deploying her breath through *Fragile Ecosystem*, a series of procedural performances hosted in different contexts with which she enters into interaction through a medical machine capturing her breath in real time: a spirometer.

Whether indoors or out, below a waterfall in Basel or in snow-covered Gstaad, the artist's breathing in conjunction with the machines resonates with the breath of the spectators and the surrounding synthetic or natural environment. The installation and costumes vary according to the performance, sometimes generating interactive sound, sometimes only light in the sculptures, but always maintaining this tenuous relationship bringing together living and non-living, merging into a fragile ecosystem.

Since then, every breath taken during *Fragile Ecosystem* has been encapsulated in animated images: the *Breathing Patterns* series which will be shown together with the performance for the first time at Teatros del Canal. Displayed on five large led screens, her multiple exalted past breaths will be wrapped around the artist.

SALOMÉ CHATRIOT
 FRAGILE ECOSYSTEM (CHAILLOT)
 PARA INSOMNIE, CHAILLOT INVITE POUSS,
 PALAIS DE CHAILLOT (PARIS) (2023)
 COMISARIADA POR YVANNÔÉ KRUGER
 CORTESÍA DE SALOMÉ CHATRIOT & NEW GALERIE
 PHOTOGRAPHY: SIMON JUNG

SALOMÉ CHATRIOT
 FRAGILE ECOSYSTEM (ELEVATION)
 PARA ELEVATION 1049, GSTAAD (2023)
 PRODUCCIÓN: FONDATION LUMA,
 COMISARIADO POR GIANNI JETZER
 Y OLYMPIA SCARRY
 CORTESÍA DE SALOMÉ CHATRIOT & NEW GALERIE
 PHOTOGRAPHY: MICHA FREUTS & TORVIOLL JASHAR



JOAN FONTCUBERTA and PILAR ROSADO

Phrenographies: a visual atlas of madness

Installation

► Country of origin: Spain
Production Year: 2021



Sala Verde

Hall level 0, next to the mechanic stairs

Since the latter third of the nineteenth century, the production of photographic files of the mentally ill has been part of an approach to study and classify the characteristic features of the alleged mental disorders. The application of the principles of eugenics added a capacity for diagnosis which, despite the doubts raised about that pseudo-scientific discipline, has today become a practical prescribing system implemented by algorithms and artificial intelligence. In the 1940s and 1950s, the Barcelona psychiatrist and humanist Joan Obiols i Vié (1918–1980) took hundreds of photographic portraits of the patients he visited at the psychiatric hospitals in Sant Boi and Barcelona, and the Institut Pere Mata in Reus. Dr. Obiols was a pioneer in the country in the use of artistic creation as a tool for psychotherapy, at the same time as Jean Dubuffet popularized Art Brut.

GAN (Generative Adversarial Network) technology has been applied to the archive of Dr. Obiols' work to trigger a deep learning process in which the algorithm determines essential identities and generates predictive hybridizations, in other words, speculations of mixed genres and symptoms that reveal the monstrosities of this type of emergencies. On its learning journey, artificial intelligence develops a laborious morphogenesis in which we will seem to recognize classical aesthetic models: Kirchner, Kokoshka, Munch, Dix, Picasso, Saura and Bacon, among others. From the perspective of artistic creation, the application of GAN technology opens up new formal and conceptual imaginaries. But here, even more so, discrimination under the umbrella of 'madness' invites us to question the identity patterns of normality.

ROBBIE COOPER

Immersion

Video installation

► **Country of origin: UK**
Production Year: 2008

Artist: Robbie Cooper
 Production: Andrew Wiggins
 and Charly Smith
 John Ruddy
 Clare Glaves
 Allan Butcher
 Chris Scott
 Fior Meja

Sala Verde
 Hall level 0

During the time I was shooting my “Alter Ego” project, I visited a lot of internet cafes in South Korea and China. By western standards some of these places were huge. Row upon row of people staring at screens for hours and days on end. There were stories of people who’d died because they’d neglected to eat or drink whilst immersed in their games or online activities. I realized that this phenomenon was also taking place in the west, we just couldn’t see it so much, because people were doing it at home and at work (smartphones hadn’t come out at this point, so the sight of multitudes transfixed by their screens in public places, was not yet commonplace). Two things sprang to mind -the work of Bernd and Hilla Becher with it’s systematic or “scientific” approach, and the work of Errol Morris, and his “Interrotron”. I liked the idea of creating a system in order to try and minimize the event of taking pictures, whilst maintaining a fairly produced look.

The subjects are on-screen, whilst being immersed in it, and often our point of view is looking directly into their eyes, which creates a voyeuristic, intense feeling. I wanted to capture reactions to as much of the full range of media types as possible -from video games to pornography, children’s cartoon’s and mainstream entertainment, to torture videos. And ultimately to organize this procession as if charting a journey through life. Exploring this territory around watching and being watched, especially during this time period, was in some ways unsettling. Facebook, Twitter and smartphones had just appeared. It was easy to see how dramatically things were changing, and that this change would reach right into psychological, political and interpersonal realities. But the project has occasionally been interpreted as being a sort of call to arms, a protest. Not only would that be hypocritical if it were true -I’m completely addicted to my phone and to computers- but I also find emotive campaigns of that nature unappealing. It’s intended as a hyperreal, slightly kitsch document of the attention economy; a strange and intrusive system that I participate in, often with no real intention.

Robbie Cooper

PHOTOGRAPHS:
 ©ROBBIE COOPER



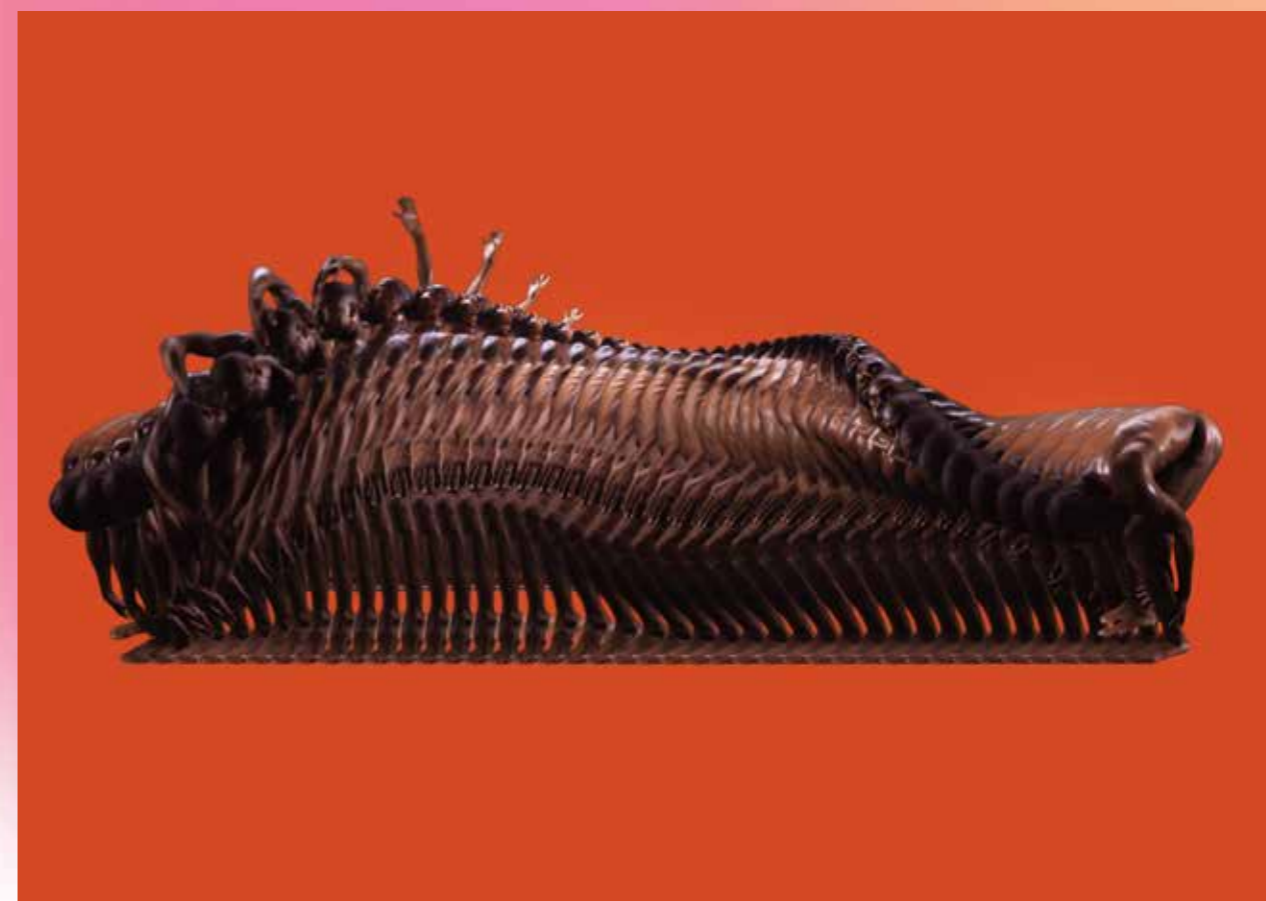
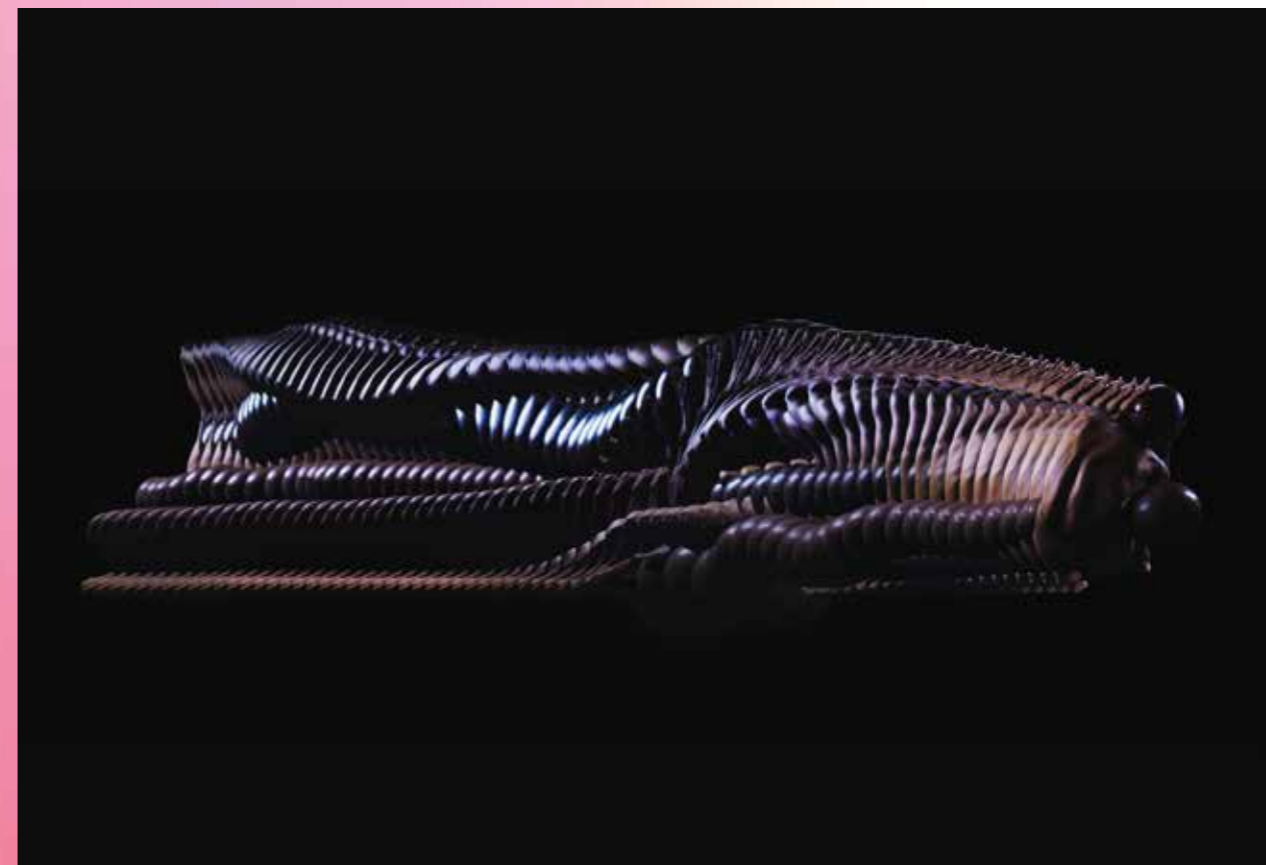
BART HESS

Wave

Immersive dance film

► **Country of origin:** The Netherlands
Production year: 2023

Director: Bart Hess
Choreographer: Sedrig Verwoert
Performers: Sedrig Verwoert
 & Arad Inbar
Music: Thys de Vlieger
Created with the support of:
 Nederlands Filmfonds
 & Stimuleringsfonds



Sala Verde
 Hall level 0

Wave, a psychedelic, immersive dance film, in which a dancer's body is manipulated in time through the use of repetition, delay and the repositioning of frames. This creates a choreography in which the history of a movement forms a new kind of organism.

A group choreography performed solo. Every movement affects the overall shape of the group. The dancer's past transforms into being its direct shadow.

Wave will be a film that, due to the use of 360° - 3D, is more than a film that can be viewed from a distance. The use of VR gives an opportunity for the viewer to be an unnoticed observer who is visually in control of time and can act as a director of the movements and choreography. An extra dimension is added through the use of digital manipulation, which can evoke emotions such as e.g. claustrophobia, euphoria or surprise. For *Wave*, Hess worked together with dancer and choreographer Sedrig Verwoert.

CRISTINA GALÁN

Paul

Audiovisual installation

► **Country of origin:** Spain
Production year: 2018-2024

Participate: David Suárez,
 Victoria Martín, Sergio Bezos, Marina
 Arenal



Sala Roja
 Corridor level 0

These photographs explore, from the traditional portrait background, the identity subversion and the rise of a sinister nature beneath the visually polished appearance of reality. Happiness is not a possibility, it is an imperative.

Neutral and impersonal settings, sometimes not defined and abstract, inside which individuality loses itself and camouflages with these settings. They are empty, neutral and homogeneous, spaces without identity.

Spaces where light shines 24 hours a day, representing the 24/7 modern society standard, always ready, always productive.

PHOTOGRAPHS:
 ©CRISTINA GALÁN

ROCÍO BERENGUER

BOT^oPHONE

Interactive installation to dialogue with a literature character

► **Country of origin:** France
Production year: 2022

Conception, design, artistic direction and dramaturgy: Rocío Berenguer
Co-design of the volume object: Arthur Geslin
Visual creation 3D avatar: Hugo Arcier
Sound creation, chatbot development and integration: Léopold Frey
UE4 development & Face Tracking: Étienne Champagne
With the collaboration of Damien Tardieu.



Sala Roja
Hall level 1

BOT^oPHONE is an immersive and interactive installation, which allows users to enter into a dialogue with a Fictional Character through Artificial Intelligence.

Like the Theatrophones, *BOT^oPHONE* takes the form of a retro-futuristic phone box. This booth invites the audience to sit in an armchair that isolates them phonetically so that they can be fully immersed in the discussion to be constructed with the fictional character that it houses.

Opposite, a mirror/screen completes the immersive sphere in which the experience takes place. The face of the person in the audience is captured and thanks to face tracking, it is the spectator's expressions that animate the 3D faces generated by the artificial intelligence. A face-to-face encounter of oneself as another, another as a self, a game of mirrors and mirages.

TEMPORARY DISTORTION

An Instrument for the Measure of Absence

Interactive Installation

- Country of origin: United States
- Production Year: 2009
- Recommended age:
over 12 years old

Mise-en-scène: Kenneth Collins
Video Design: William Cusick
Performer: Yuki Kawahisa
Sound Design & Composition:
John Sully

Centro Coreográfico Canal
Storage level 1

An Instrument for the Measurement of Absence is an immersive and interactive installation that challenges audiences to willingly enclose themselves in a small, ominous closet. Alone in the dark, behind a blood-red door, viewers are invited to undergo the voyeuristic experience of peering through a small hole, where they may witness an unexpected encounter with that which is otherwise hidden and absent from view.

PHOTOGRAPHS:
©ZABRISKIEPROD



LEE BYUNGCHAN

Creature 2024

Plastic breathing installation

Country of origin: South Korea
Production year: 2024

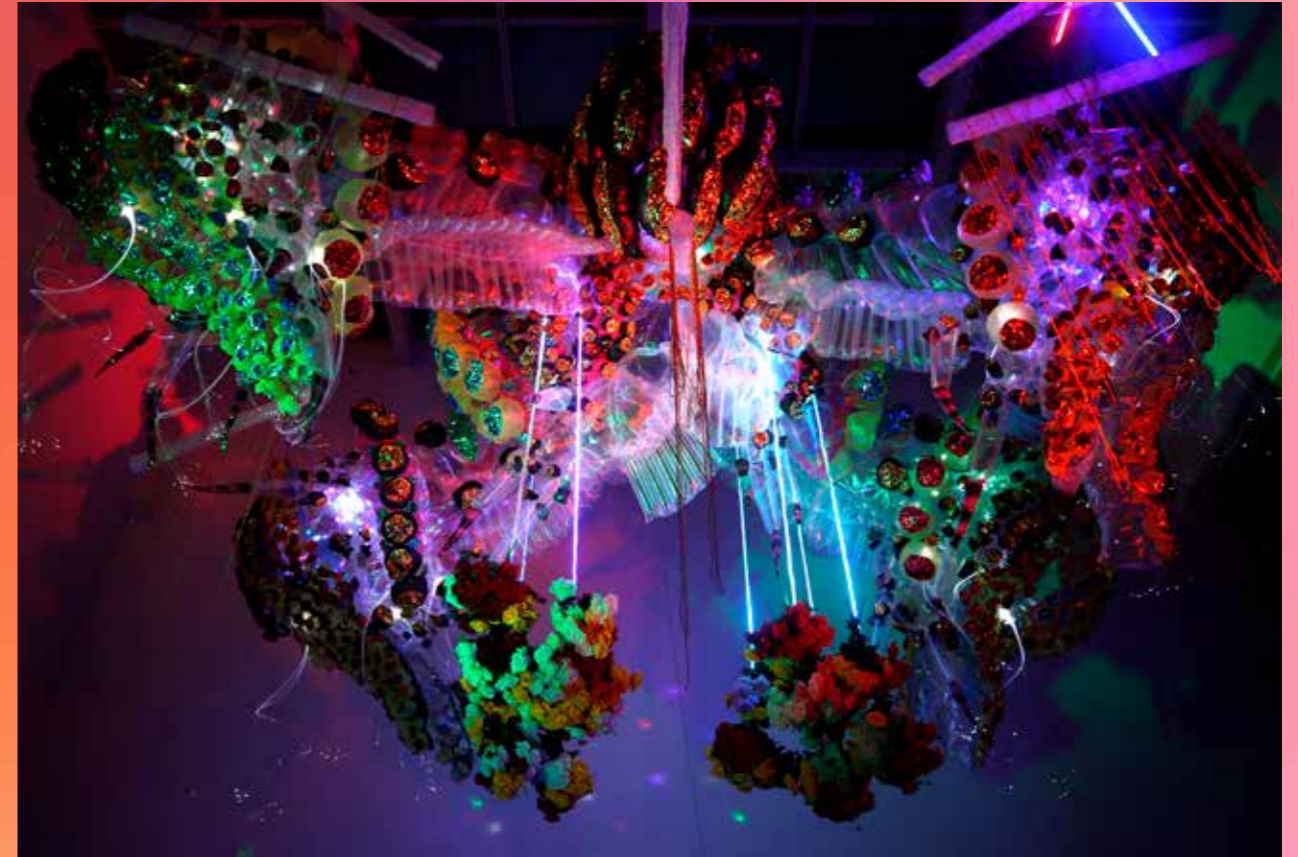
Supported by



주스페인한국문화원
Centro Cultural Coreano en España

Centro Coreográfico Canal
Studio 3

Lee Byungchan creates giant plastic monsters animated by his own breath. The excess production of plastic objects is little by little devouring our planet and our ecosystems. The new cities provide the raw material for their work. By responding to the laws of the market, consumer society seems trapped in a rhythm of production that seems impossible to stop, generating a continuous flow of plastic pollution that decomposes. Carried by winds and ocean currents, microplastics make their way to the heart of the planet, in minerals, but also in living organisms, spreading from organism to organism through multiple ingestions.



IMMERSIVE ARTS SPACE / ZURICH UNIVERSITY OF ARTS (ZHdK) *reconFIGURE*

3D Interactive Installation

► Country of origin: Switzerland
Production year: 2023

Produced by:
Immersive Arts Space (ZHdK)
Concept and art direction:
Florian Bruggisser, Chris Salter
Art Director: Chris Elvis Leisi
Developer/programming:
Florian Bruggisser, Chris Elvis Leisi
Sound: Pascal Lund-Jensen
Production: Kristina Jungic,
Joëlle Kost

Centro Coreográfico Canal
Studio 4

reconFIGURE is a real time installation exploring how diverse human bodies are re-imagined by computing machines. It explores the belief we place in the accuracy of machine systems and the humour and confusion experienced when these machines fail to create accurate representations of us. The visitors' frontal image is first captured by a camera, and using machine learning, transformed from a 2D image into an animated 3D avatar in a matter of seconds. Appearing in the projection on the wall and an unsettling sonic atmosphere, these doppelgaengers gradually seem to move like strange creatures in an aquarium, where hidden forces throw them around like rag dolls. As the visitors' encounter their re-animated selves on the screens, they bear witness to the mutations generated by the machine processes. Thus, through the transformation of bodies by way of increasingly black boxed AI systems, *reconFIGURE* probes how we will negotiate the truth between our own image and that image as reimagined by machines



BART HESS

Caged

Video installation

► **Country of origin:** The Netherlands
Production year: 2013

Concept & design: Bart Hess
Sound design:
Ricky van Broekhoven
Production assistant:
Frank Verkade
Models: Coen, Ben Wes

Centro Coreográfico Canal
Studio 5

A grid of soundpanels on the walls of the exhibition space serve as the skeleton of an imaginary sharkcage-like experience. By playing with the scale of the creatures, varying from human size to those of giants trying to find their way in to the structure, the visitors will experience being attacked by the creatures surrounding them.



FÉLICIE D'ESTIENNE D'ORVES
Gong, from Cosmos serie

Music by Frederic Nogray

Light and music installation

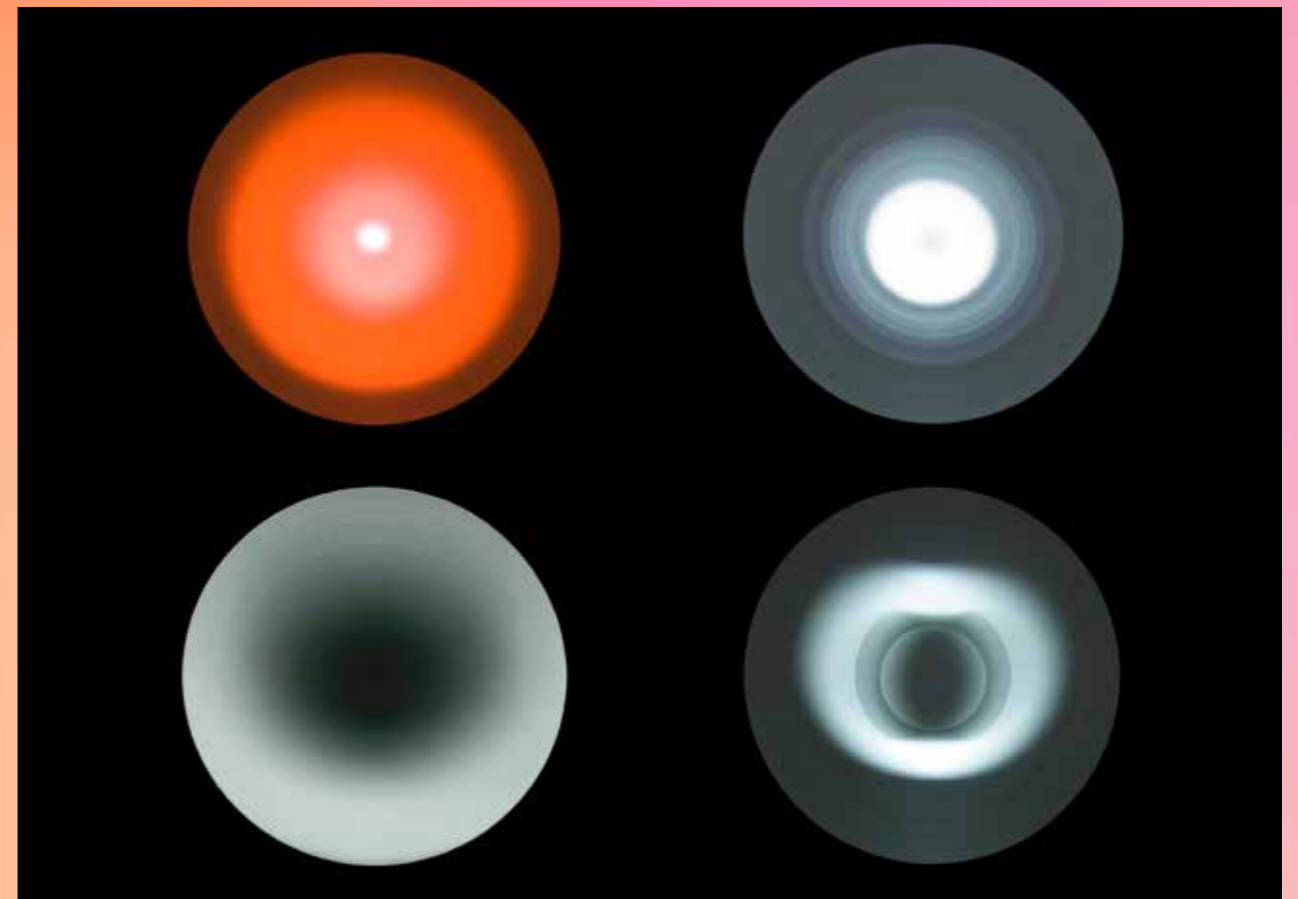
► Country of origin: France
Production year: 2009

Musician: Frederic Nogray

Centro Coreográfico Canal
Studio 6

The installation consists in a big gong of light, made of coloured concentric projections and intense sound vibration. The gong is moved by long and progressive waves. The hypnotic effect is born out of the difference between the visible and the invisible. The gong evokes a mysterious energy and troubles our physical perception.

PHOTOGRAPHS:
 ©ZABRISKIEPROD



MIT BORRÁS and RACHEL LAMOT

Future Creatures

Multimedia installation

► **Country of origin:** Spain + Germany
Production year: 2021

Work by: Mit Borrás
Art Director: Rachel Lamot
Choreographer and Performer: Ulrico
Music: Daniel Vacas Peralta and Mowa
Production: Cavve

Opening Performance
Choreographer and Performer: Ulrico

Heaven, Adaptasi Cycle
Works and Film by: Mit Borrás
Art Director: Rachel Lamot
Music: Daniel Vacas Peralta
With: Ray La'Vord, A1 Robot
Yoga: Sonja Sims
Production Design: Cavve Pavilion
Robotics: Casual Robots
Prosthetics: Ayudame 3D
The Cave: H. Puerta de América
Make Up: Harpo,
Eloy Noguera Atienza
A1 Robot design: Canbot
Drone: Karacho Berlin
Images by: Cavve © courtesy of the artist, 2024

Centro Coreográfico Canal

Studio 7

During the inauguration the piece is presented and completed with the choreography and performance by Ulrico

Future Creatures by Mit Borrás and Rachel Lamot is a site specific installation that presents the film *Heaven*. In this film the artists create a universe that invokes the ancient and the futuristic simultaneously. This universe is inhabited by the film work's protagonist M the android. With no one but a robotic dog for company, M (Ray La'Vord) lives in isolation in a soft cave, where he performs methodical and ceremonial acts. Seemingly completely at peace within its being and time, M creates captivating sense of suspense through his graceful, yet precise ritualistic exercises, as well as through his non-hierarchical approach to his world. *Heaven* is a film with a transhumanist spirit about, androids, ghosts, biodiversity and a new form of rites and ceremonies in an speculative future and limbo.

Future Creatures installation speaks in essence about the dynamics and singularities of the deep relations that Humanity is currently developing with Technology and Nature, focusing on the fields of Art and Science and its relation with Neo Shamanism and speculative future creatures, modern monsters that develop a New Folklore.

The exhibition deals with Humanity's premonitions and phantasies about a near Future and it draws directly and formally on the languages and motifs of science fiction, which can be understood as a highly valuable way of describing modernity.

Julia Schmelzer y Cavve

PHOTOGRAPHS:
©CAVVE



ROUND TABLES CANAL CONNECT 2024

25 April to 11 May

Free admission until full capacity is reached.

Pre-bookings can be made on the website or at the box office.

Running time: 1 h 30 mins approx.

Round Table Coordinator: Sara Antequera Sanz

Attendance at the round tables is free of charge for in-person attendees who have made a prior reservation on the Teatros del Canal website.

The round tables will be recorded and can be viewed later in the Cuarta Sala of Teatros del Canal.

Canal Connect hosts round tables that encourage reflection, ask questions and dialogue with experts from various artistic, scientific, and technological fields. This event's round tables focus on the concept of 'monster' which can be interpreted in various ways. It can represent radical changes in identity and appearance, generate fear as a fantastic being, or present anomalies or deviations from its species. Considering the advancements in science and technology and their impact on society.

Round Tables was organised with the support and collaboration of the Daniel and Nina Carasso Foundation and the Spanish Network of Art, Science, Technology and Society (Red ACTS).



Table 1

THE NEW FREAK SHOW

Thursday 25 April - 6.30 pm | Sala de Encuentros
(access through Sala Roja) | *Language:* Spanish
Speakers: Pilar Rosado, Cristina Galán, Rachel Lamot
Moderator: Jorge Luis Marzo

This round table will examine the convergence between the traditional concept of Freak Show and its evolution through generative AI, as demonstrated by the works of the artists featured in *The New Freak Show* exhibition.

Furthermore, it will address topics such as the creation of new identities, creatures, and fictional worlds, as well as the importance of diversity in a world inundated with digital information and *fake news*.

Table 2

SYMBIOSIS WITH MACHINES: INSTALLATIONS AND PERFORMANCE ART

Friday 26 April - 6.30 pm | Sala de Encuentros
(access through Sala Roja) | *Language:* English
Speakers: Samuel Bianchini, Mit Borrás
Moderator: TBC

This round table will facilitate dialogue and discussion on the relationship between humans and machines, including machine-human communication, and the public's response to installations and *performances* that challenge our perception of reality and interaction with digital entities. The concept of the 'monstrous' will be examined, as well as the idea of technology as an extension of the human body in performance art. It will also explore the evolution and current vision of these concepts.

Mesa 3

THE CHIMERA AT THE INTERSECTION OF ART, SCIENCE, TECHNOLOGY, AND SOCIETY

Thursday 9 May - 7.30 pm | Space to be confirmed
Language: Spanish
Speakers: Esther Moñivas, Mónica Gutiérrez,
Joaquín R. Díaz (Joaku)
Moderator: Tere Badía

This round table will explore the concept of chimera from various projects and perspectives. On the one hand, there will be a discussion about the integration of performance, body, and language of technology in a device for critical thinking. On the other hand, the research project *In Serere* (Basurama) uses grafting of citrus trees as a performative practice based on care. Furthermore, the connections between modern art, bioethics, and genetic engineering will be explored. This will prompt us to reconsider the definitions of 'monster' and 'chimera' as concepts that evoke both attraction and repulsion.

The participants in this round table are members of the Madrid branch of the ACTS State Network. The speakers were chosen by issuing a call for projects to the Community of Madrid's entire ACTS ecosystem, followed by the selection of the Network's coordinating team.

Mesa 4

MUTANT BODIES AND TRANSHUMANISM

Friday 10 May - 7.30 pm | Space to be confirmed
Language: Spanish
Speakers: Manel de Aguas, Jara Rocha,
Teresa López-Pellisa
Moderator: TBC

This dialogue will explore the myths, stereotypes, and prejudices surrounding the perception of women as monsters in contemporary art and society. It is based on the concept of a monster as a cruel or perverse person, or a being that deviates notably from its species. The discussion will also examine the cultural and technological narratives that contribute to this perception. While highlighting cyberfeminism and other related movements, it is important to ensure the reconciliation between technology and feminism in the pursuit of gender equality in the digital sphere.

Table 5

NUEVAS NARRATIVAS, ARTE Y CIENCIA ANTE EL CAMBIO CLIMÁTICO

Saturday 11 May - 12.30 pm | Space to be confirmed
Language: Spanish
Speakers: Paula Bruna, Joan Llor, Lydia Sanmartí
Moderator: Pablo De Soto

Climate change is an undeniable reality that affects all aspects of human life. In this context, a comprehensive approach involving all sectors of society, including art, science, and technology, is necessary.

Designing potential futures and collaborating to raise awareness and take action to stop the progression of this global crisis is a social, political, and economic issue that requires innovation and the creation of new narratives that not only inform but also inspire and mobilise action.

