

# *Myselves*

A human being - Her multiple selves - A creature



1st résidence/pre conception/rehearsals  
Studio La Vannerie, Toulouse, June 2018 - All photos credits : Guillaume Pique

*Myselves*, an interactive choreographic piece, stages a dialog between a dancer and her multiple selves, embodied in an autonomous and unpredictable visual and aural creature, which emanates from her psyche as interpreted by optical and body sensors.

Interactive choreographic show  
Creation 2018-2019  
Duration : 50 mn – all public

Jean-Marc Matos : co conception, choreographic creation  
Marianne Masson : co conception, co choreographic creation, interpretation  
Antoine Schmitt : co conception, interactive, audio and visual creation

Technological collaboration : Stefano Piana (engineer)  
Research Center Casa Paganini\_InfoMus, Genoa, Italy, Dir. Antonio Camurri  
Automated movement qualities analysis with the EyesWeb platform.

## Description

A human being is immersed in the midst of a sensitive environment which constantly interprets her internal states through the infra-verbal signs of her body movements, and which embodies these multiple internal states in a semi-autonomous visual and aural living creature existing in the space of the stage, and with which the human being therefore enters into interaction in an instantaneous auto-generated choreography.

On the stage, 2 creatures: one human, one artificial. Both live their own lives; however one does not exist without the other as they constitute one and the same person. One sole person, in all of its plurality.

A mosaic body, between human and non-human, bisexual, each part with its « own passions », in a continuous loss of control, dis-aligned and braced between absence and presence. The danced movement challenges the inherent limits of humanness while the digital metaphor makes both real and abstract what a human body alone cannot show. The instantaneous choreography emanates from a dialog between the visible body and internal states made visible, for the public and for the dancer herself - the human being who carries them.

The artificial creature, endowed with a natural polymorphism, can embody and express a large variety of states according to the analysis of the dancer's qualities of movement, and therefore becomes largely unpredictable whilst being fundamentally linked to her internal states.

By imitation, opposition, dialogue, seduction, fleeing, fight, etc. is born a kind of tragedy or combat with invisible forces stronger than the self with multiple and successive *me's*. Until, perchance, making peace with one's internal demons, and finally standing and walking together.

The projection spaces of the stage, as well as the human body itself, all become portals to the invisible, on which the creature appears.

The artists do not provide any answers but allow the spectators to perceive beyond the skin, to delve in the burrows of this being, and why not, identify with her, with themselves...



## Composition process and technology

*Myselves* makes use of technologies, developed among others at the InfoMus Laboratory of the University of Genoa (Italy), to analyse in real time the qualities of movement of the dancer and thus access her internal states, which she might not be aware of. Other technologies are also being considered to access these invisible internal states. These analyses generate energy streams as manifestations of the internal states of the dancer.

On the other hand, the creature is programmed using artificial physics and artificial life algorithms, providing it with organicity, autonomy and unpredictability. Its deepest internal states, sources of its behaviors, are directly connected to the streams emanating from the internal states of the dancer. There is therefore connection between the two beings, the natural and the artificial, at the deepest level of the sources of movement. The dancer is thus confronted with a visual and aural incarnation of her internal states. An *Other*, who is herself.

The choreography is created dynamically during rehearsals on the basis of structured improvisation. The rehearsal periods aim at creating the condition of a mutual taming of the two creatures, nourished by an open choreographic protocol, revolving around a dialectic between visible and invisible states. The goal is to obtain an open choreographic form, structured in time but unpredictable in its developments, nourished by *what happens* at all levels, from incidents to internal energies.

## Video of pre-conception et rehearsals

<https://vimeo.com/277149634>



## **Support**

Centre de Recherche InfoMus Casa Paganini, Genoa, Italy  
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Théâtre le Ring, Toulouse (FR)

Théâtre Marcel Pagnol, Villeneuve-Tolosane (FR)

Studio La Vannerie, Toulouse (FR)

Espace Jean de Joigny, Joigny (FR)

Projet européen WhoLoDancE (EU)

## **Tour plan**

- June 2018 - March 2019 : Rehearsals (6 sessions of 5 days)
- 21 - 22 mars 2019 : Creation Residency (5 days), Théâtre Le Ring (Toulouse)
- 2019 : Digital Art Festivals (in process)
  - CynetArt (Dresden, DE)
  - Le Cube (Issy-les-Mx, FR)
  - Cité de l'Espace (Toulouse, FR)
  - Centre de Création l'Entrepont (Nice, FR)
  - Théâtre Marcel Pagnol (Villeneuve-Tolosane, FR) Aquis
  - Festival Déjà Demain, Quai des Savoirs (Toulouse, FR) Aquis