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shape of memory

philippe boisnard
arnaud courcelle

sun

Work Argument.

The human-being wish which is to keep for ever his visual memory is becoming one of his most important intentions.

No one preserves anymore this memory in photo album, but we choose preferably the possibility to share it in real time thanks to sites as flickr or les clouds.

However, the photos hardly download, they pile up and sink into oblivion because of the flux of memorizing.

Little by little they disappear somewhere in some amnesic internet deposit, if not regularly reactivated by requests [...]

Shape-of-memory is a generative work, which brings in perspective in real time all these lost pictures in this logical characteristic.

So it mixes thousands and thousands of them, taken directly from flickr and through a dedicated site, becomes the « work database »

It's not only a data representation but also a way to show the internal crack, result of accumulation linked to men choices, to their sensibility.

From one side, the participant is invited to build up the setting memory requiring, and from another side he is invited to choose a category for the graphic representation of the memory.

So shape-of-memory presents at the same time the flux and its instability due to accumulation, obliteration, arbitrary arrangement... and its possibility to disappear.

Shape-of-memory can be considered as a memorial monument of new generation, very dynamic.

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Work Functioning.

The paradigm of elaboration of shape-of-memory is similar to the neuro-sciences one : consider the internet stocking space as a noosphere zone where the visual memory is elaborated.

[installation]

A neuron of order (black sphere) and a neuron of graphic representation (sphere with facets) correspond to their determined behaviours.

As soon as a neuron of order gives his information, the neuron of graphic is polarized according to the physical mass movement to the nucleus.

Thereby zones of pictures memory appear.

According to the participants request, categories which are less in

demand disappear on the facets. It shows the progressive obliteration of the memory : the numerical obliteration of the net.

Archives seem transparent but in fact need the interaction with the human-being. The reality of internet is always fragmentary.

The graphic representation is three-dimensional, a random camera comes to explore the memory world when there is no audience, otherwise people can explore the work with a leap- motion.

[web part]

The participation is possible with a dedicated site accessible on internet and on smartphone.

The participant can :

point out a word which constitutes a database from flickr. His request starts the creation of a category.

choose one of the categories already created.

fonctionnement

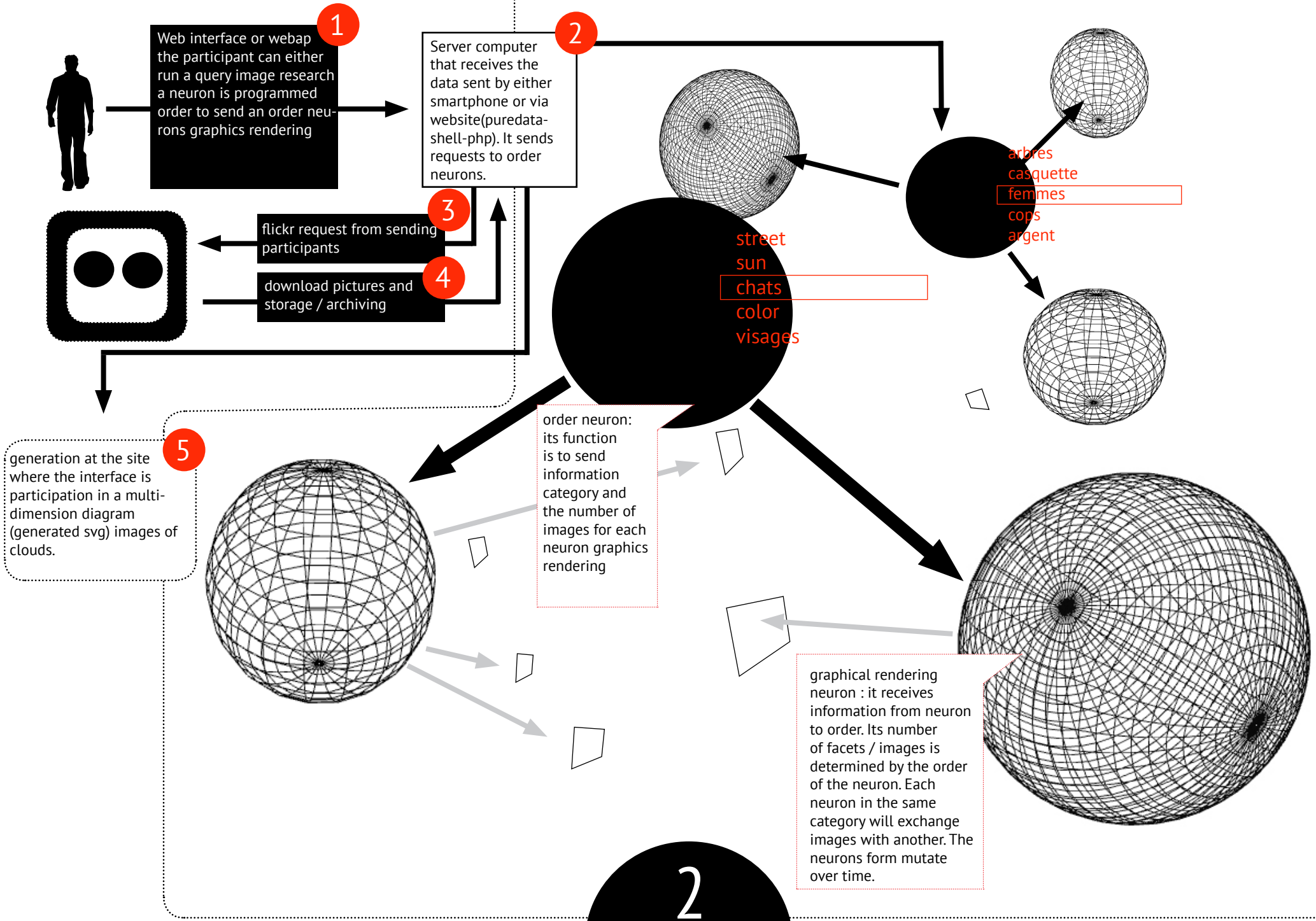


diagram of the graphics rendering on the screen



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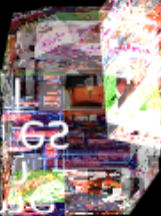
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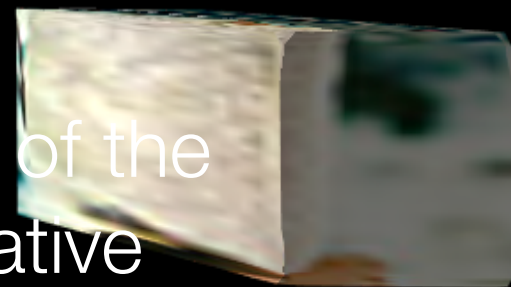
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« The content of the
memory is relative
the rate of forgetting. »
Norman E. Spear



ordinateur
armes

composition of the work

[Installation]

a projection rendering neuronal memorial areas. In real time, when viewers choose to install a word appears in the heart of the soundscape definition wikipedia.

[web]

Interface entries for sending word searches in Flickr

An interface to select the categories for graphics rendering

technology

This work is programmed in many languages:

for part of the graphics rendering on the screen of the installation: puredata gem GLSL

for party management web applications and the web

part: html5, php, python, bash, svg

for automated query part flickr: python

matériel

or 1 / three screens for installation (video projection)

three video projectors.

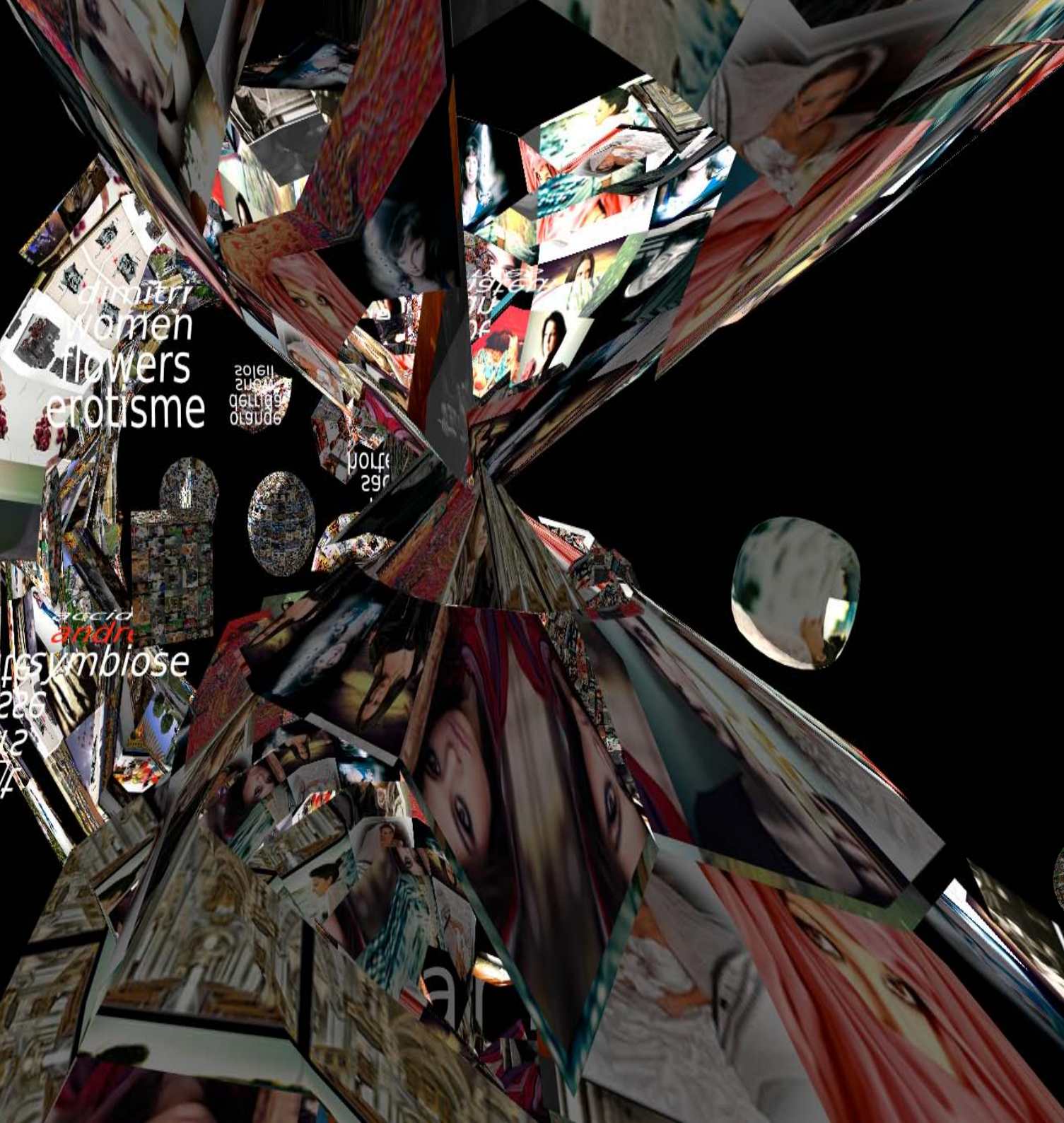
or 2/3 large screens (55 ').

a computer (MacPro type) with a good graphics card (2-4 GB) with three outputs graphics card., and a broadband internet connection.

Ipad (provided by artists) with the interactive program.

2 speakers.



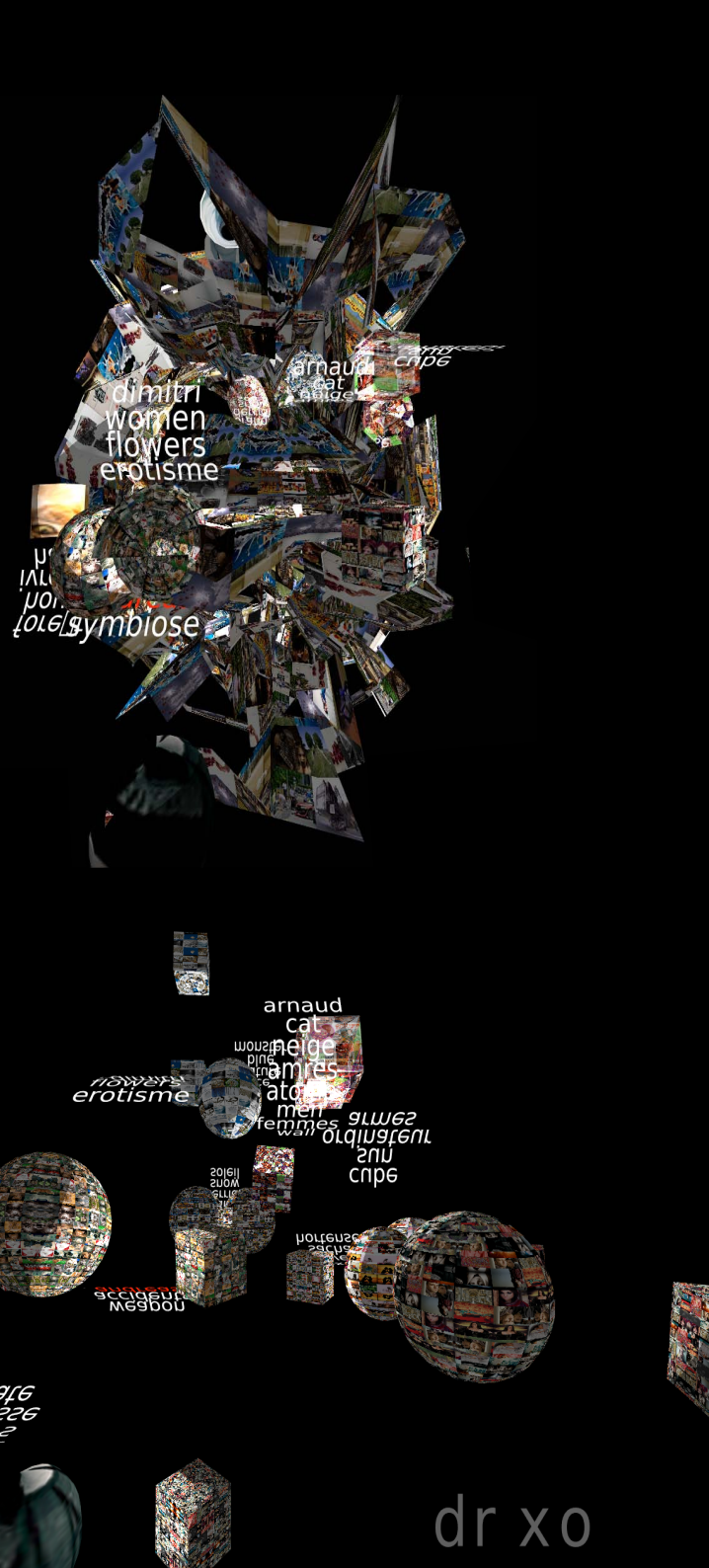


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philippe boisnard – artiste numérique, écrivain

Programmer artist, he develops his own work, as phAUTOMaton (exposed in Institut of France in Tokyo, SAT-Montréal during Topo branch evening, and also in May 2014 in 7 Russian towns) or collaborates on the duo hp-process with Hortense Gauthier (as WordsCity : prize-winner of the European Competition Imagina Atlantica in December 2012, special prize of international competition Bains Numeriques from Arte Creative in June 2012, also exposed in different places like Carcassonne (France) Tokyo, Kyoto and Fukuoka, and from September to December 2013 exposed at BNF)

He very often performs in real time (in 2014 : Translation with hp process, Live space with Gaëtan Gromer)

In 2007, he received the multimedia great prize for his internet creation from the Société des gens de lettres de France.

In 2012, he created and developed the numerical device for L'Argent, play by Stanislas Nordey from Christophe Tarkos text, produced by la Gaîté Lyrique de Paris, selected at the Avignon festival and at temps d'image (La ferme de Buisson)

Mainly, Philippe Boisnard's work is about the link between words and real situations : in urban, musical, economical or political world.

Moreover, he is the co-manager of the Angoulême Database center, the co-founder of FASTERI (Formation d'Angoulême en Supervision des Technologies du Relief et de l'Interactivité.)

arnaud courcelle – artiste numérique, musicien

Autodidact, he devises video-projector software, integrating interactive module, man-machine, which connects dancers movements to music. Since 2011, he takes part in different live shows as a scenographer.

(Electric Geisha #p#ri#nc#, les Berceuses au Butagaz, le Commando Nougaro).

Also, he devised setting in interactive video mapping (festival « Les Machines à Liver » Jean Villar Theater in February 2012) and created a video screening on the Matabiau station in Toulouse in June 2012 on music day.

He intervened during works shop on Pure-Data programming software (FASTERI, in Angoulême, July and October 2013), gave a lecture on present numerical art (in La Chapelle-géry, Montpellier, December 2013)

He is at the moment engaged with messieurs mesdames compagnie (Midi-Pyrénées) during 2013-2014 season (scenographic creator in an interactive cine-concert, as a musician too)

In 2007, he created the Duo Vespertillio who based their music on the exploitation of the variety of accordion sounds.

In 2009, he decided to create with a musicians and dancers company, the CRUMD (Centre de Recherche Ubuesque en improvisation Musique et Danse) which based his work on the interactions of the different techniques used between these two disciplines during improvisation (in 2011, Mark Thomkins dance course).



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