

- You are a choreographer and you are especially interested in pieces that involve new technologies: why such an interest?

I am interested in the philosophical, economic and political impact of digital technology on society, and this contemporary questioning informs the developing of a meaningful relationship between dance and new media. Ever since I started working as a dancer and a choreographer I have been experimenting with digital technologies in order to see what they can bring to the art of choreography making. I could summarize this life long passion by the following question: how can dance merged with digital technology help the process of re-embodiment of a disembodied body? I like the idea of extending, through interactive relationships, the substrate of the body itself and the imaginary, both capable of integrating new prothesis and expanding further more the sensory and symbolic quest towards an understanding of the world, while inscribing our own mystery in it.

- How do you associate new technologies and dance?

I develop a contemporary movement language by the dialectic confrontation between the physical body (lived, experienced) and the visual body (seen, virtual). Via an investigation with a large variety of interactive digital technologies (mobile phones, reactive clothing, physiological sensors, optical tracking sensors, body sensors, on line tele presence, etc.) the performances I produce with the K. Danse Company question the borders between fiction and reality, the social construction of the body, and the psychological structures in human relationships.

Digital technologies have been associated in various ways: computer aided composition, staging of man-machine relationships, perceptual augmentation of the senses, dynamic poetic environments, confrontation with artificial intelligence, etc.

I also continue exploring choreographic composition and its links with computer sciences. Presently I am working on the staging of interactive dramaturgies, in particular through participatory performances which question the relationships between audiences, performers and environments (see examples: Metaphorá, Narcissus Reflected, RCO).

What tools do you use? How new technologies offer a new way to perceive movement?

I use various digital technologies to create live interactive environments (for performances, immersive installations, site specific performances, participative projects): mobile phones, reactive clothing, physiological sensors, optical tracking sensors, body sensors, internet networks for the connection between distant sites, neuronal networks and machine learning, interactive 3D, motion capture, VR, etc.

Amongst several ways digital technologies can expand the perception of movement:

- The metaphorical staging of a relationship between human beings and technology. For example, themes related to man-machine connectedness (social control, body tracking, dance as a "serious game", dialog with a distributed avatar, ...)
- Technology merged in ways which are capable of opening up, augmenting and magnifying the fine perception audiences can have of the intangible, in a given context (for example a body state or the many facets of a person to person relationship). Technology there acts as a revealer of the invisible (example: augmented tactility and retroactive feeling of touch, physiological feedback, ...)

- How could a choreographer take advantage of new technologies in the field of dance or other forms of living entertainments?

- Linking an artistic approach with technology development:
On one hand the artistic design can inform technological development (choreographic tools can be used for the design of technology). For example, in-depth analysis of compositional tools can provide novel directions in the understanding of movement analysis and whole-body interaction. On the other hand technology design can inform artistic development: technology can provide choreographic and creative tools. Especially when technological environments provide and induce new conditions and novel constraints for the making of movement and choreography and for its perception from the outside.
- Devising choreographic composition and technology for movement analysis:
Tools for choreographic composition can be used for the thorough analysis of movement principles. As a way to dissect, in separate units, principles which have a lot of overlapping elements. This can be very useful from the point of view of pedagogy.
Highly innovative technology can also be made accessible for creative purposes.
- Working on Gamification for learning pedagogical processes:
This can be achieved through the description of the close relationship between - the movement principles used in the making of a performance - the choices of avatar visualizations - the programming of the behavior of the visual and sonic entities and - the rules added in the varying semi autonomy.
- Using choreography for interactive design:
Fine-grain analysis and automated multimodal processing of highly diversified qualities of movement can allow users to gain an improved awareness of individual expressive movement qualities, resulting in an enhanced inventiveness of specific qualities in choreographic and pedagogical terms. Choreographic imaginari can also be useful for technology developers.
- Using technology with dance can provide new ways of disseminating movement and help attract new dance students (see examples with children in playful innovative dance environments).
- Imagining a relevant aspect of research and development: the definition of the interaction rules between a user and an avatar, so that through a process that has in common elements of communication, the user can proceed through imitating, proposing, responding, resisting, improving or not, provoking, etc. This involves the devising of semantics for interaction purposes.
- Choreographic, musical and visual approaches can consider:
 - The choreographic staging of a playful relationship.
 - Different types of encounters between a user and an avatar.
 - Lights/images/sounds can visualize/materialize a kind of “architecture”, an invisible space between user and avatar interacting with each other.
 - An “infra thin” interface, between bodies in space, to share? A learning thread?

- What are the new problematics that are brought by the insertion of new technologies in dance?

- The overall artistic approach which should be dedicated at taking a step away from just using technology for the sake of it or for fashionable purposes.
- The attention given to the meaning carried by a dance piece using technology, whether abstract, magical, poetic or theatrical.

- The sensitive use of digital media so that the lived body remains an integral part of the dance composition.
- The possibility to combine a dual point of view for both the staging of intentions and the crafting of novel movement material.
- The design of interactive and reactive environments which are pertinent to movement kinematics, fine grain analysis of qualities, dynamics and emotions.
- The invention of new spaces for the dramaturgy of the co-writing of dance and digital media.
- To invent new procedures for audience active participation.
- To expand the access to contemporary dance for wider audiences.
- To trace down even further the mere poetics of dance.

Conclusion

In all experiences mixing dance and technology, contemporary dance recognizes one of its initial vocations, to always make the known world tip towards the unknown, to travel across the threshold of the unreachable, to always lead towards new horizons for both the eye and the body.