



TWO

PANDORAS :

The thin membrane
between
resiliency and fragility

Instituto Stocos / K. Danse

<http://www.stocos.com/> <http://www.k-danse.net/en>

DESCRIPTION



Two sisters, Two Pandoras.

As imagined from the Greek myth the metaphor of what it's released into the world from the jar Pandora cannot stop herself from opening can be seen as the many negative aspects carried by digital technology, since this action is commanded by Zeus who wants to punish Prometheus from having stolen fire (technology) from heaven.

This performance imagines two women inventing another relationship to digital technology as they explore the many possibilities offered to them, through a mutual composition that attempts to draw a delicate line between the act of resisting and the fragility of situations produced by the strong and immediate interaction between bodies, music and light..

This piece, and the technology associated to its production, has been created by **Instituto Stocos** and **K. Danse** within the European WhoLoDancE project (H2020 program).

<http://www.wholodance.eu/>

<http://www.stocos.com/> <http://www.k-danse.net/en>



GOALS AND CULTURAL INTEREST OF THE PROJECT



This project has developed a research based on the following goals:

- a) Strategies in which the techniques of choreographic and musical composition can enrich each other developing models to connect movement qualities with the articulation of sound and light.
- b) An integration of the arts of movement with music and the visual arts, combining and enriching these genres with abstractions taken from other disciplines such as artificial intelligence, computer science and experimental psychology.
- c) To investigate to what extent the kinesthetic body awareness of both the dancer and the musician can be enriched through the use of these interactive movement analysis systems.
- e) Integration of these elements in the scenic work that serves as a form of artistic dissemination of this research developed in the WhoLoDancE project. A work that establishes a bridge between choreographic thought supported by virtual reality techniques, musical creation and visual arts focused on the concrete experience of the body.

REALISATION

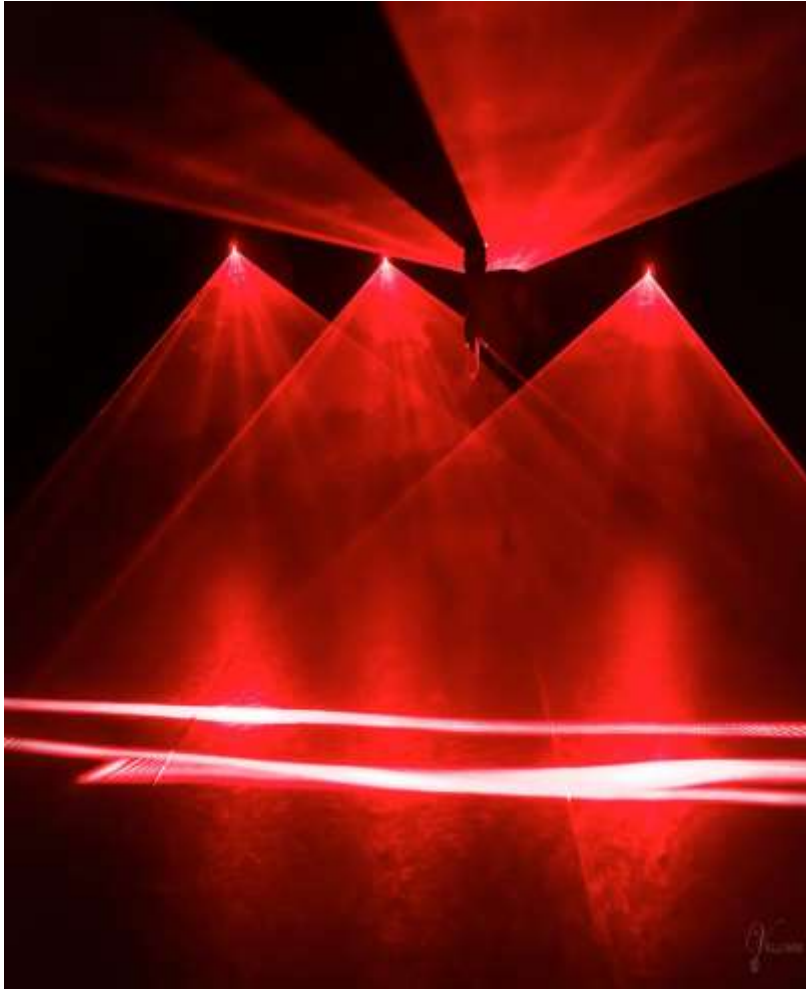


Two Pandoras is a piece that explores the creative possibilities of interactively controlling sound and light synthesis models. In this piece, two dancers experience through improvisation the relationships between their expressive movement qualities, and their translation into sound and light entities.

To relate the qualities of expressive movement of a dancer with the creation of musical and light material, the piece employs a variety of techniques. These include methods for the real-time analysis of movement qualities, generative algorithms to create musical structures and control the synthesis of sound and light. In addition several types of sensors and hardware have been specially designed for the piece.

-Pressure sensitive shoes: Interactive insoles have been designed with seven pressure sensors each. This type of device gives us a detailed information of very relevant aspects in dance such as balance (balance Vs out of balance), or weight. A prototype of this innovative shoe has been developed specifically for the piece.

REALISATION



-Inertial Movement Units (IMU): These sensors transmit the linear acceleration, rotational acceleration and the absolute orientation of the movement of the part of the body to which they are associated. Placing one of these sensors in each joint, is possible to have a complete capture of the movement of the dancer. This information is used to control the sound as well as the intensity of the theater lights. These sensors have been manufactured by the technical team specifically for this production.

-Interactive Lasers: An original system has been developed that allow the dancers to manipulate the laser lines and planes that transform the space. The laser becomes an extension of the body movement, and allows the dancer to create, transform and sculpt the space, generating a synchronization between the body movement, the light and the music of the piece.

STAGES OF DEVELOPMENT OF THE PROJECT



The Two Pandoras project consists of several phases that in some cases overlap in time: 1. Research 2. Development 3. Presentations. Throughout these months the choreography, music, technology and artistic contents of the piece have been developed, in a sustained dialogue marked by several workshops, both artistic and technical residences, symposia and festivals. Some of these events are:

-Two Pandoras. Conference and demo at MOCO 18 (Symposium on Movement and Computing) en Universitá di Genova (Genoa, Italy). 26-28 June, 2018.

-Two Pandoras. Conference and demo at EUSIPCO (Conferencia Internacional de Procesamiento de Señales). September 7th, 2018. Rome, Italy

-Two pandoras. Workshop and demo performance at Roma Europa Festival . October 7th, 2018.

-Two Pandoras. Conference and demo at Festival della Scienza. Genoa, Italy. October 27th, 2018.

-Two Pandoras at Teatro Brique Rouge, Toulouse, in the frame of Biennale Arts vivants/International organised by Teatro de la Cité (Metabody_Toulouse 2019 event). Toulouse October 4th, 2019. Toulouse, France.

CREDITS



CHOREOGRAPHY:

Muriel Romero and Jean-Marc Matos

MUSIC:

Pablo Palacio

PERFORMANCE:

Marianne Masson and Muriel Romero.

SOFTWARE AND INTERACTIVE TECHNOLOGY:

Instituto Stocos

LIGHTING:

Juan Carlos Gallardo

PRODUCTION:

K. Danse and Instituto Stocos

SUPPORT:

European Union (H2020), Infomus-Casa Paganini- Università de Genova (Italy) and Institute for Computer Music and Sound Technology of Zurich (Switzerland)



INSTITUTIONS AND PEOPLE WHO HAVE PARTICIPATED



This project involves public and private public institutions, artists and scientists from various disciplines and 4 countries (France, Spain, Italy and Switzerland). A team made out of **Jean-Marc Matos** (choreographer), **Muriel Romero** (choreographer and dancer), **Pablo Palacio** (composer and software developer), **Marianne Masson** (dancer) and **Daniel Bisig** (researcher specialized in artificial intelligence).



On the other hand, the project counts on the support of international institutions that make up the **WhoLoDance** consortium such as **Infomus - Casa Paganini of the Università di Genova**, **Politecnico de Milano**, **Motek**, **Peachnote**, **University of the Arts Zurich**, **Peach Note** and **Athena Research**.

Muriel Romero

Muriel Romero is a dancer and choreographer and co-director of Instituto Stocos. Her work is currently focused on the investigation of generative choreographic structures and the incorporation of abstractions taken from other disciplines such as music or mathematics. Her choreographic work places a particular focus on the transfer of abstractions taken from other disciplines such as artificial intelligence, biology, mathematics or experimental psychology into performative contexts. She won several international prizes such as Moscow International Ballet Competition, Prix de la Fondation de Paris-Prix de Lausanne and Premio Nacional de Danza. She's been first soloist in some the most prestigious companies around the world including Deutsche Oper Berlin, Dresden Semper Oper Ballet, Bayerisches Staatsballet Munchen, Grand Théâtre de Genève or Compañía Nacional de Danza. During her trajectory she's worked with leading contemporary choreographers like W. Forsythe, J.Kylian, Ohad Naharin and Saburo Teshigawara. She is a teacher at the Professional Conservatory in Madrid.

Jean-Marc Matos

Dancer, choreographer and artistic director of the K. Danse Company which brings together contemporary dance and digital arts. Trained at the Cunningham Studio in New-York, he has performed with David Gordon (Judson Church). He is interested in the impact of digital technology on society, in order to develop a meaningful relationship between dance and new media and explores choreographic composition and its links with computer sciences. His recent performances question the participatory role of audiences immersed in interactive environments. He has choreographed more than 45 pieces which have been presented extensively in France (Avignon Festival, the Pompidou Center, etc.) and in many countries (Europe, Central and South America, USA, Canada, North Africa, India, Pakistan). Laureate of the "projet Phare 2017" from la Diagonale Paris Saclay with the RCO project, recipient of the Residency and Fellowship program from the Bogliasco Fondation 2017 (Genoa Italy, New-York), winner of the Open Art Pulsar Prize 2017 with the BodyFail project. Involved in several European projects: Metabody, WhoLoDanceE.

Pablo Palacio

Pablo Palacio is a music composer, researcher and co-director of Instituto Stocos, a project focused on the transfer of concepts between art and science in a performative context. His work focuses on the establishment of perceptual connections between algorithmic processes, physical movement, and sonic images. He is a very active composer for dance and performing arts and has participated in the design of interactive musical instruments for people with disabilities. The trilogy Acusmatrix, Catexis, Stocos, Piano& Dancer and Neural Narratives Series constitute some of the outcomes of his production. He has held residences in Spain, Switzerland, Germany, Canada and Lebanon, and his pieces have been performed in several countries, In Europe, the United States, China, India, Brasil, Australia, and North Africa. His work has been released in Sub Rosa's Anthology of Noise and Electroacoustic Music. He also collaborates with several Conservatories, Universities and Institutions through publications, workshops, and talks, divulging new perspectives and technologies in sound composition. He is an invited lecturer of sound space at the Master in Performing Arts and Visual Culture (UAH-Madrid). His work has been supported by INAEM, Instituto Cervantes, Pro Helvetia, AECID, A/C Spain and EU Culture and innovation programs.

Marianne Masson

Dancer, choreographer and performer. At the age of 19, she successfully obtained her 2 EAT Degree (Professional Academic Dance Technique - Contemporary and Jazz) and then the Superior Choreographic Studies Degree. In parallel with her school education, she trained in acting with the directors of the Nouveau Théâtre Jules-Julien in Toulouse for 10 years. In 2009, she created with dance partner Chloé Caillat and musician Pierre Pollet, the MMCC Company, which has in its repertoire 5 pieces based on the relationships between dance / music and dance / theater. Since then, as well as producing her own work, she is performing for many companies: Du Théâtre Réel (Toulouse - France), Isabelle Lefèvre's Son'lcône Danse (Nantes - France), Jean-Marc Matos and Anne Holst's K. Danse (Toulouse - France), Emmanuel Grivet's Company (Tournefeuille - France), Mario G. Sáez's Erre que Erre Danza (Barcelona - Spain), Claire Coquil and Olivier Nevejans's les Âmes Fauves (Toulouse - France) and Benjamin Haegel's Tide Company (Toulouse - France).

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