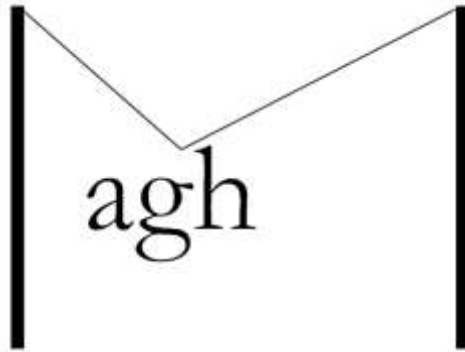
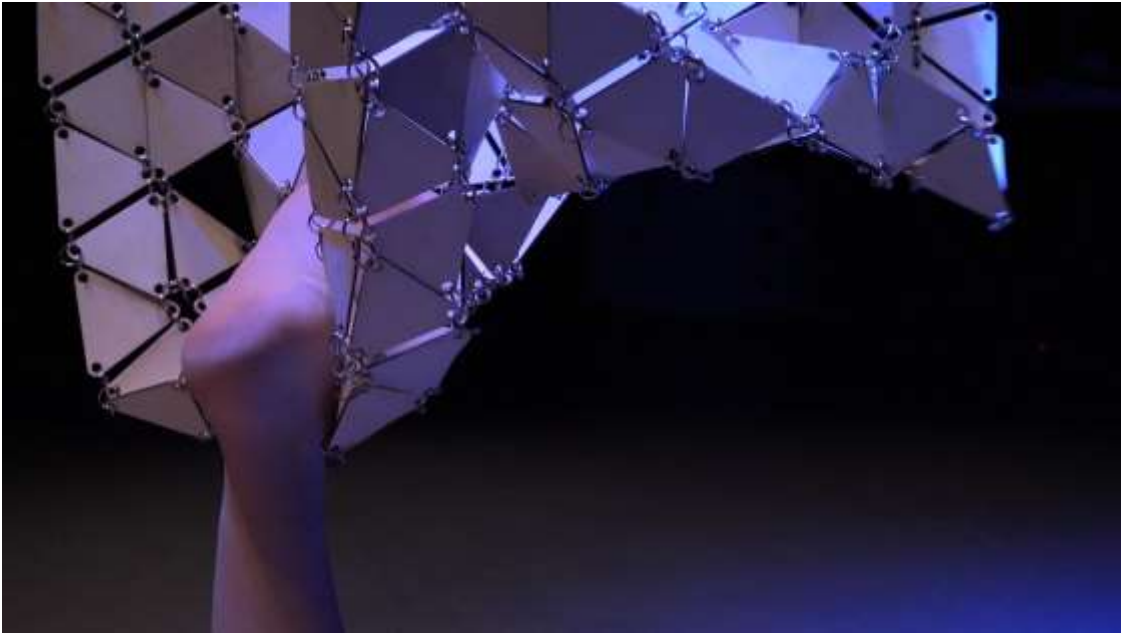


K. DANSE – CALIBAN MIDI



THOMAS PEYRUSE
JEAN-MARC MATOS



TOULOUSE, FRANCE

HOW TO DANCE WITH A MACHINE?

ARTISTIC RESEARCH PROJECT ON CHOREOGRAPHY BETWEEN A DANCER AND A MACHINE.

CONTEXT

This project is the outcome of the meeting between choreographer **Jean-Marc Matos** and the artist robotician **Thomas Peyruse** about the problematics of movements of objects versus movements of the human body. It represents the continuation of the work done by Thomas Peyruse and the visual artist **Manon Schnetzler** on the concept of “Living Machine” which has lent to the making of an interactive installation “Living Machine – String Creature”.

The idea was to let audiences enter a monumental machine which reacts to the body in an autonomous way in order to simulate an impression of life. The shape had to be totally different from the vegetal and animal domains, in order to concentrate on the movement related research.

Following several presentations in Festivals like EXPERIMENTA in Grenoble, the Festival of Digital Arts in Saint-Orens (near Toulouse) and also in community centers and schools, the necessity of working with dancers has emerged in order to push further our research.

In December 2018, during a first residency an experimental workshop has led us to create a new piece: ***Magh**.

ARTISTIC STATEMENT

Interesting questions come to mind like the ones raised by Heinrich von Kleist in his book “On the theater of Puppets”. In this highly celebrated essay, he tells the story of his encounter with a famous artist, who explains to him that the dances that are made to be executed by puppets belong to a superior art form – even the more skilled dancers do not seem to match the competition.

Heinrich von Kleist develops the idea of grace, either through infinite consciousness or the absence of consciousness. Puppets become an allegory of the human: their grace derives from their double representation because they are either submitted to the laws of gravity or they are not.

By reverting the approach according to which the puppet would project a deformed image of man, he establishes the landmarks of a reflexion on the consciousness of the actor in contemporary plays, still valid today. This helps to answer the eternal question: how to represent man on stage?

Via the choreography of puppets, Kleist puts forward writing as the **ephemeral trace of disappearance**.

If then the question about the how to represent man on stage is raised here, the *Magh project points out an interest about the relationships between the Human and the Machines and the appropriate modes of composition as applied to these two entities, while allowing to constantly blur the narrative pact and making the meanings shift and slide.

Body states of fear and submission, inverted games of power, seduction, domestication, symbiotic contact, provocation, challenging, surpassing oneself, etc. are being explored, while integrating an important work on body states of « hyper presence ».

The machine is a shelter for the dancers, a crossing place, and the nest for bodies that, while perpetually listening to each other, amplify their internal and external spaces. The space between the machine and the dancers is a field of tension.

In addition, today, and thanks to advanced digital technology, it is possible to envision providing machines with a certain level of intelligence called « artificial », may be some « consciousness », or at least with a capacity at moving in a more or less autonomous manner. **We are attached to the idea of an encounter between these different « intelligences », the intelligence of matter, of the body, of the animal, of the machine in order to construct a dialogue located precisely in between the “living” and the immortality of the machine and to explore the ”physical” relationships of reciprocity, fusion and conflict.**

THE TEAM

JEAN MARC MATOS - CHOREOGRAPHER

K. Danse: www.k-danse.net/en

K. Danse is a multimedia and contemporary dance company led by choreographer Jean-Marc Matos who brings together a team of artists: dancers, visual artists, programmers and composers for each new project.

Jean-Marc MATOS, of French-American nationality, trained with Merce Cunningham in New York, has performed with David Gordon (Judson Church). He works on choreographic projects that investigate the body in the context of digital and new media technology, in order to develop new choreographic methodologies for new societal contexts. He has created more than 45 dance performances.

Since 1983, K. Danse has been present in major festivals and cultural events in France and abroad: Festivals of Aix en Provence, Avignon In, la Rochelle, Châteauevallon, Métafort d'Aubervilliers, American Center of Paris, Georges Pompidou Center, Grande Halle de la Villette, Maison des Arts de Créteil, Maison de la Danse de Lyon, Centre National Art et Technologie de Reims, Centre National de la Danse, ISEA 2000 à Paris, Monaco Dance Forum, Espace Odysseus de Blagnac, Cité de espace de Toulouse, Electrochoc Festival, Digital Art Center Le Cube of Issy Les Moulineaux, Arts Center of Enghien les Bains, the Ardenome Gallery in Avignon, the CENTQUATRE in Paris, Le Louvre Pyramid in Paris (with the BodyFail project, laureate of the 2017 Open Art Pulsar Prize)...

The company has toured in Central America, Senegal, India, Vietnam, Morocco, Spain, Mexico, Venezuela, Great Britain, Germany, Pakistan, Belgium, Hungary, Canada and USA and has presented performances at the Soros Center of Budapest, Video Fest and Podewill Centrum, Berlin, Hamburg International Festival, Foundation Polar in Caracas, Festival Medi@rte in Monterrey, Festival VAD Girona and IDN Barcelona (Catalonia), The international Video Art Festival of Casablanca (Morocco), The National Theatre of Guatemala, NIAS of Bangalore (India), Festival Llunes EsBaluard of Palma de Mallorca (Balearic Islands), ScenoFest Festival Quadrennial of Prague (Czech Republic), International Forum of Dance and Theater of Huesca, Spain (Price for the most innovative performance, 2012, with the Tactile Sensations project), Le Louvre Abu Dhabi, Emirates (2018), ... Recipient of a grant “projet Phare 2017” from la Diagonale Paris Saclay with the RCO project, recipient of the Residency program from the Bogliasco Foundation 2017 (Genoa Italy, New-York).

The choreographic approach of K. Danse develops a contemporary movement language by the dialectic confrontation between the physical body (lived, experienced) and the visual body (seen, virtual).

The performances question the borders between fiction and reality, the social construction of the body, and the psychological structures in human relationships. He explores choreographic composition and its links with computer sciences. Jean-Marc Matos is presently 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).

The performances make use of the latest digital technologies to create live interactive environments (mobile phones, reactive clothing, physiological sensors, optical tracking sensors, body sensors, on line internet performances, etc.):

- interactive dance performance, *Myselves* 2018-2019 with Antoine Schmitt and Marianne Masson
- Interactive participatory performances and installations (*Narcissus Reflected*, RCO, *BodyFail* 2017-2018)
- Visual design and interactive digital scenography (*Metaphorá*, 2016, *Errance*, 2015; *Monster*, 2014)
- Reactive clothing and interactive dance floor (*Tactile Sensations*, 2010-2011, *The Tiger's Bride*, 2013)
- Physiological sensors (*Echo Room* 2009, *Para_site* 2007)
- Programmed art (*Gameplay* 2005)
- Interactive real-time image-sound environments, *Max/Jitter* (*Nuit Ecran* 2006, *Lovely User* 2004/5)
- Body sensors, interactive 3D and motion capture (*Icare Ecart* 2003)
- Internet (tele presence performances with *India Danse e-Toile* 2009, with *Mexico Fronter@* 2004, between distant cities in *France Danse et Toile* 2002 etc.).

The company develops work in four main areas of activity: performance making (full evening long pieces and short pieces, informal and participatory performances, site specific choreographies and telematics pieces connecting via internet distant cities and countries), mediation (K. Danse directs numerous workshops on contemporary dance and digital arts, for children and adults. Other proposals contain: lecture demonstrations, conferences, open rehearsals, theoretical courses: dance analysis), research (European research project *WhoLoDancE* (2016-2018, H2020 program), and organization of events (Collaborative platform *Metabody_Toulouse* 2013, 2014, 2015, 2016, 2017, 2018 ...).

K. Danse receives financial aid from the Toulouse City, the Ministry of Culture (Drac Occitanie, Dcream/CNC), the Regional Council of Occitanie, the Council of the Départemental de la Haute-Garonne”, The Toulouse Metropole Community Area, The French Ministry of Foreign Affairs (for touring abroad) and the European Union.

Jean-Marc Matos / K. Danse / e-mail: kdmatos@orange.fr / tel: + 33 6 11 77 54 56 full bio

THOMAS PEYRUSE - ROBOTICIAN

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Robotist puppeteer

EDUCATION:

- ▶ *Since 2012 :* **LESSONS IN ACTOR AND CLOWN – France**
Clown formation with Alexandre Bordier and Sigrid Perdulas (Dallaire method)
Acting formation with Francis Azéma
- ▶ *2003-2006 :* **ECOLE CENTRALE DE NANTES - France**
Highly selective French School of Engineering conferring a diploma equivalent to Master.
Specialization in **robotics, embedded systems and project management**.
Valedictorian of my class.
- ▶ *2001-2003 :* **CLASSES PREPARATOIRES AUX GRANDES ECOLES - France**
A 2-year intensive program preparing for the national competitive exam for entry to French School of Engineering at the lycée Montaigne. Physics and engineer sciences (PSI*).
- ▶ *2000-2001 :* **BACCALAUREAT S - France**
High School Diploma with advanced placement courses in Mathematics, Physics, Chemistry and biology at the lycée of Lesparre (FRANCE) – **magna cum laude**.

WORK EXPERIENCE :

- ▶ *Since Jun 2017* **KONEXinc – Toulouse – France**
CTO of the company programming domotic buildings to spare energy.
- ▶ *Since Sept 2016* **Caliban Midi – Toulouse – France**
Artist developing robots in collaboration with other artists
 - Co-autor and designer of giant cable robots with hacker Maner Schnetzlon
 - Co-autor, designer and puppeteer in **Magh* with choreographer Jean-Marc Matos
 - Compete in the Toulouse Robot Race
 - Integrator of robots for choreographer Emmanuelle Grangier
 - Teacher in creative robotics in Toulouse Jean Jaurès University
- ▶ *Since Jan 2015* **SHONEN – Toulouse – France**
Robotist in the company of choreographer Eric Minh Cuong Castaing
 - Developer and pilot of humanoid robot in School of Moon and Lesson of Moon
 - Developer in drone on stage in Phoenix
 - Developer of a camera immersion system for L'âge d'Or
- ▶ *May 2008-Dec 2014* **ALTRAN – Toulouse – France**
V&V responsible of A350 XWB flight control laws until certification in **Airbus** company.
Technical specialist in flight control and Matlab softwares.
- ▶ *Feb 2007-May 2008* **ALTRAN – Toulouse – France**
Technical advisor in spacecraft automatic control in **Astrium** company.
Optimisation of satellite control tuning and verification.
- ▶ *Apr.-Sept. 2006 :* **Delft Biorobotics Laboratory – Delft – Pays-Bas**
Design of a controller for a semi-passive dynamic biped robot **with an upper-body**.

LANGUAGES :

French : Mother tongue.

English : TOEIC 805.

Spanish : Good.

DESCRIPTIF TECHNIQUE

Dans une première version, le spectacle se déroule sur plateau avec la machine suspendue au gril et le treuil numérique placé en arrière. Les danseurs évoluent en rapport avec la machine.

Le public sera placé autour de la machine, comme dans une arène, piste de cirque. La machine pourra donc être aussi au contact du public.

Grâce à de nombreuses sécurités physiques et logicielles, la machine ne représente aucun danger.

PARTENAIRES

Partenaires du projet *Magh :

- Centre culturel Bellegarde, Toulouse
- Théâtre Marcel Pagnol, Villeneuve-Tolosane
- Quai des Savoirs – Toulouse
- Projet Européen Metabody

Partenaires de la création de la Machine Vivante – Créature artificielle :

- Quai des Savoirs – Toulouse
- INRIA – Laboratoire FLOWERS – Bordeaux
- EXPERIMENTA – Grenoble
- KONEXinc – Sainte Livrade – Gers
- Le Fablab Artilect – Toulouse
- Sciences Animations – Toulouse