



TARENTELLA

BEHAVIORAL & INTERACTIVE INSTALLATION

MAFLOHÉ PASSEDOUET

Production Mobilis-Immobilis Cie

Creation 2015

with the support of GRaph - CMI, Zoom and Fenêtres sur Cour



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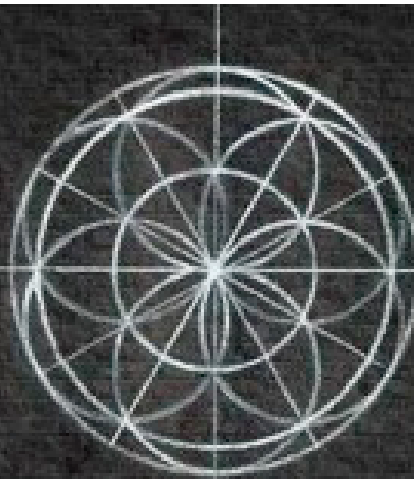
<http://www.mobilisimmobilis.com>

THE TARENTELLA PROJECT

TISSULAR & INTELLIGENTS TEXTILE APPROACHES / CAPTATIONS IN REAL-TIME

TARENTELLA is a **behavioral interactive installation** created by Maflohé Passedouet and the artistic collaboration of Nathalie Guichon,

wardrobe master, Martin Hermant, Aurélien Conil computer and electronic engineers, Sébastien Egleme author composer, mixmedia designer.



"Learn how to see. Realize that
everything connects to everything else."

Leonardo da Vinci

INTENTION NOTE

« *The body translates the signals of the environment by behaviour.* » (Lipton, on 2006, 92)



TARENTELLA takes part of a series of a personal work about interactive installations with the public, begun 5 years ago, questioning the origins, the ancestral memories, the mythologies around the feminine identity and the body.

TARENTELLA reveals the desire to find the taste of magic, exuberance, trance and communicating shudder ; to find pleasure to vibrate in connection with others ; to ritualize a moment of life and exchanged energy.

From the slowness of an object, make the movement appear... See a complete transformation take place, bring the dress to life with mysterious materials which metamorphose when we approach it to turn ordinary space into extraordinary one.

The dress captures the presences, the touch, the light and the movements of those who approaches it and reacts to the events all around.

The garment explores here metaphors to build electronic and social networks.

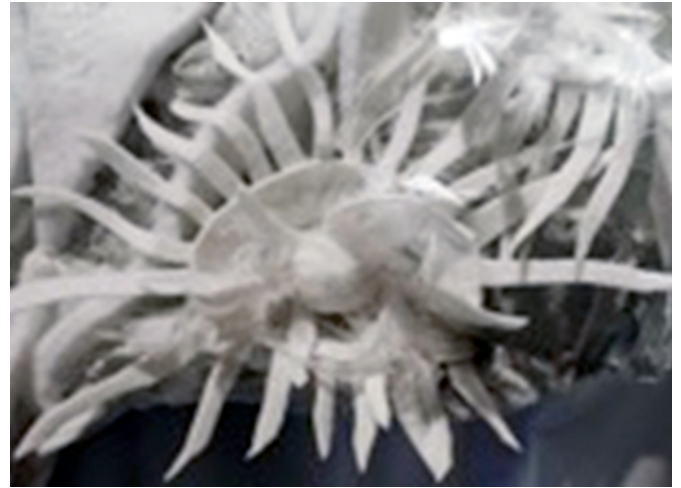
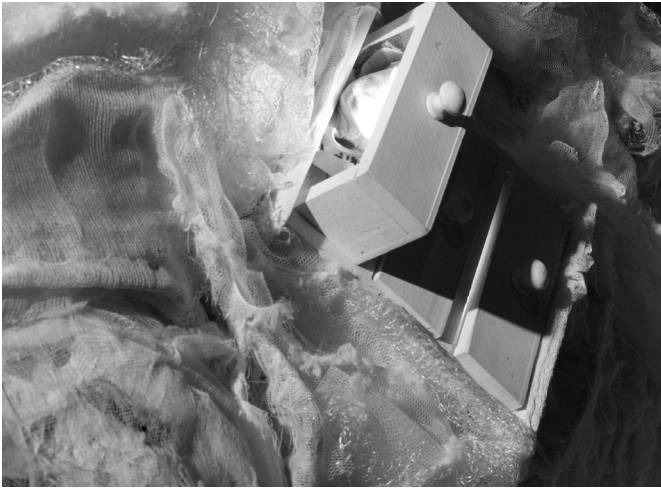
The installation inquired about the status of the individual, the physical outlines of which are

transformed by the outside interferences, and the function of the garment as fragile space of protection.

For that matter, witness of the universe in profound mutation in which we live, the particular intention is given to the relations between the individuals, the computer systems and their physical extensions... exploration of **deprogramming technological methods** of the perceptions.

The created Environment is given a soul and transformed into immersive experience that move the visitors.

We forgot that we are in the presence of a garment, because it loses its usual functional characteristics. The usual order of communication between a static object and a passive pondering over this object is knocked down thanks to the spectator's action and to the interactivity of the dress which pilots its own metamorphoses. A story of charm, white magic, the myth of the Tarantella appeared as an obvious fact making link with the subject where the name of the installation was chosen.



The Tarantella (tarenta in Italian) holds its name of the spider-wolf, the tarantula, present in the Mediterranean regions.

In the South of Italy, in the Apulia region, the bite of this spider caused a called « tarentisme » disease. Indeed, the person was shaken by convulsions ; put on the back, she moved on the hands by rocking as on a spiders' web. These symptoms could remind a shape of catharsis, a kind of liberation of the social weight, the burden of family, the religious conventions and the sexual urges.

Paradoxically, only an even more intense agitation could look after this evil. Then, families calls for instrumentalists of the village who are other than the fisherman or the farmer of the place...

With their instruments (violin, accordion, tambourine, flute) they take turns to not break the melody and play a music with a wild rhythm which cause at the sick person an irreprehensible desire to dance, what let in her in a state of trance which may last for up to few days.

The therapeutic qualities which we lent in this spider had become the pretexts to immortalize dances of heathen origins in a context of a conservative revolt and rigorous catholic Italy during the XIIIth century.

This dance is present in all the cultures where the women are oppressed: in Andalusia with the « orgia », in North Africa, « salha » where they can let go themselves without restraint, even in front of the men and the family.



2 MODES OF EXHIBITION OF THE INSTALLATION ARE POSSIBLE :



presentation of the installation in the light

For a while of exhibition, the installed dress must be lit by a subdued light.

It livens up in autonomy, in a loop, letting the public discover and explore it of the look, in a particular sound atmosphere.

Maximum capacity of 15 people

Duration of the performance : 10 minutes

Video teaser : <https://vimeo.com/131217403>

Interactive presentation in the darkness

On a particular a time (examples: opening / finishing of the exhibition), and with the presence of the creators, the public is invited to rediscover it in the darkness and to interact with this one.

The public is invited to live and to make live a mesmerizing artistic experience : in a black room and in a particular sound atmosphere, Tarentella welcomes the public, immersing himself in another dimension.

Provided with flashlights, the public is invited to approach, to explore this presence which begins to react to the light, to the touch, to the approach by shivering, by emitting sounds, light ... Little by little, in reaction to the behavior of the public all around, this one livens up, expresses itself to take the audience in a dramaturgy until a sound, visual, sensory highest full stop and invade all the space. The darkness comes back... only remain the lullaby...



ARTISTIC TEAM

MAFLOHÉ PASSEDOUET

Author / scenographer

Artistic director of Mobilis-Immobilis Cie, Maflohé collaborates with ATI laboratory of Paris 8 University, working with neuroscientists to develop interactive systems around the creation of artificial intelligences.

She pursues her regular collaborations to create real-time interactive devices. The imagined devices tend to request the participation of the whole body.

This approach replaces the body in the center of the artistic creation, not the realistic body of the synthesis, but the « felt and acting body » of the spectator confiding in the interactivity a new perception : his own one , and the one of the machine.

She created 11 multimedia live shows and 6 interactive installations presented in France and abroad.

MARTIN HERMANT

IT and electronic engineer

Martin quickly turned to the interaction of the new technologies in the artistic domain. After a formation in the sound techniques, a Master's degree Art-Science and technology, he cofounds the company of digital art « One of the senses » and

occupies technician's place in various creations, as Cyto (One of the senses - Increased Dance), Bionic Orchestra 2.0 (Bionic Orchestra - increased Beat-Box), Tarentella (Mobilis-Immobillis Cie - behavioral interactive dress).

AURÉLIEN CONIL

Computer and electronic engineer

Musician violinist, Aurélien formed in IT and electronic engineering. He cofounds the company of digital art « One of the senses » with Martin Hermant to work on the human – machines

interactions. In particular, he developed the behavior of robots dancers for Blanca Li's creation « Robots » and for Shonen Cie's creation « School of Moon » and worked on Tarentella.

NATHALIE GUICHON

Wardrobe master

After studies in the fine arts and in fashion design, it is by passion that Nathalie turns towards suits, accessories and decorations of shows. Sensitive to the humors, to the colors, to the materials, she surrounds herself with dancers, circassians, actors, storytellers to make vibrate the ropes of her creativity and share the pleasures of the artistic meetings. Since about fifteen years, around thirty

company is faithful to her from Marseille to Paris via Annecy, Aix-les-Bains and Maurienne. Her suits were seen in Canada with the « metacarpus » company, in Guiana with the storyteller Agnès Dumouchel, in New Caledonia with The storyteller Florence Ferin. Her creations have already won several prizes at Vauvert competition. Assisted by **Alice Lajus**.

SÉBASTIEN EGLÈME

Composer / musician

After the academy, the symphony orchestra, the baroque group, the faculty of musicology, the free improvisation, the punk trio, the group of French song, the electro music-hip-hop stages, Sébastien Eglème centres today his work around the creation. Member of diverse artistic collectives (MATRIX, the

Orchestral ensemble of Freta, Contemporary Echo, the quartet Fold, Les bloods pebbles), its search crosses the artistic practices (musics, video, digital arts, theater). It is into the heart of the processes and the creative devices that is, for him, important and necessary to be.