

UNCANNY POSSIBILITIES

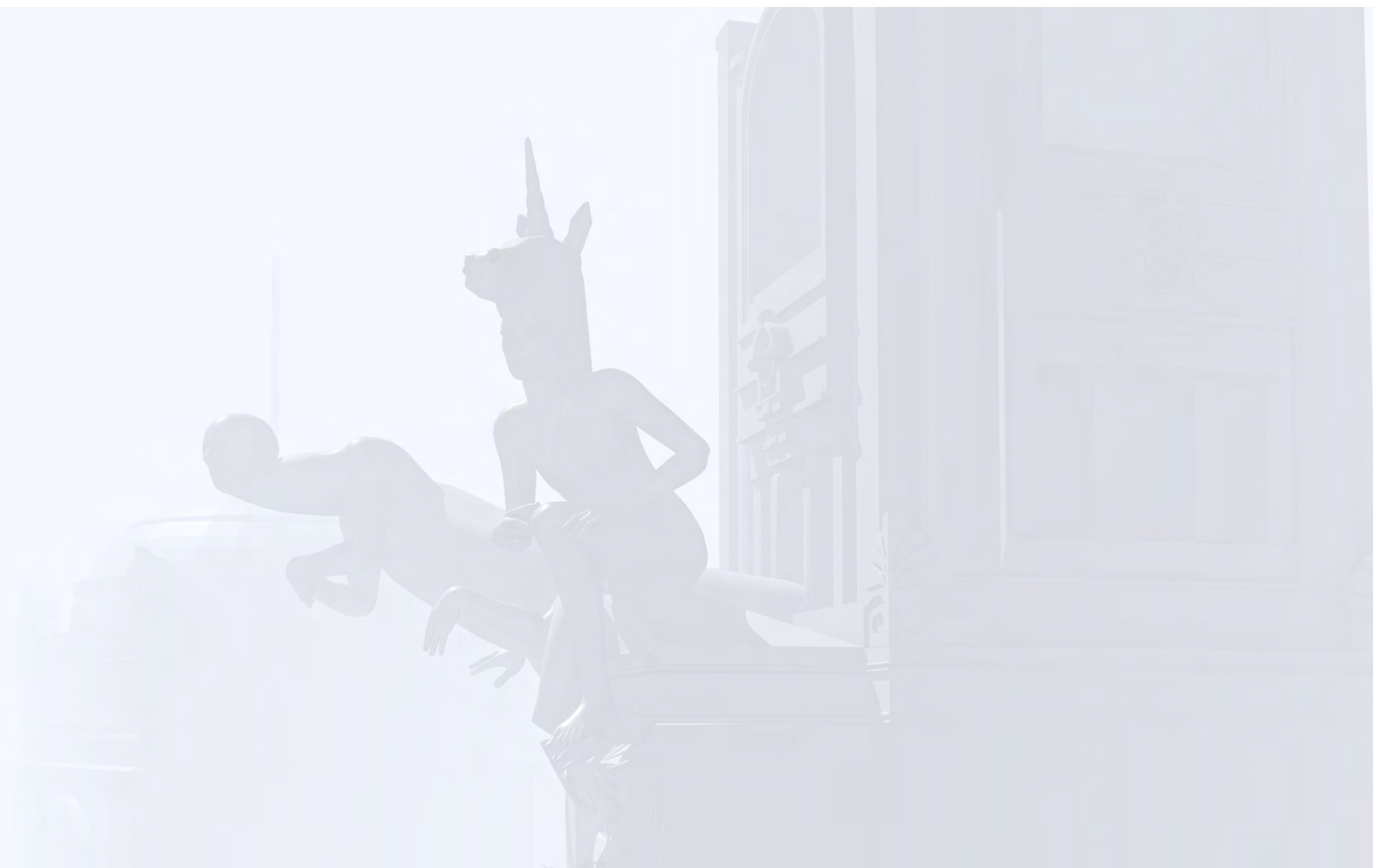
Digital narrative performance - Post-future fiction

01





- Les données qui t'ont été assignées te définissent en tant qu'individu aux prescriptions partageables. Voici les options qui t'ont été dédiées : 1. Sauvegarder automatiquement un espace délimité au développement partagé. 2. Détourer les limites anéanties. 3. Assumer une suppression. 4. Effacer.
- Effacer quoi ?
- L'occasion systématique d'une dérivation extérieure.
- Est-ce que je peux effacer ce monde ?
- Ce monde est une limite.
- Qu'as-tu l'intention de faire ?
- Je n'ai aucune intention.
- Rien n'est inconséquent ici.



DESCRIPTION

Sound poetry, electroacoustic music, video art

Consisting of immaterial spaces crossed by fog, the virtual world of *Uncanny Possibilities* is an uninhabitable place, a non-place. In this uncertain environment in state of erasures, humanoid automatons make repetitive actions without real consequences and move the landmarks between the animate and the inanimate, the human and the non-human, the tangible and the immaterial.

These dematerialized spaces, crossed by automatisms of the absurd, are the place of a dialogue in mirror. This dialogue is a poetic joust : the psychological duel of a single split consciousness, distinctly audible in two separate voices questioning and answering each other. However, allogical discourse and unanswered questioning will not stop reversing the data of this dialogue, causing a form of wandering of the speech until a total dematerialization of consciousness. The speaking subject being nothing less than an object for itself.

The different immaterial spaces of the virtual environment will thus reflect the multiple states of consciousness of this split and unconsciously separated character, playing with himself a dialectical joust with an impossible outcome.

Uncanny Possibilities is a game for the consciousness.

Duration : 20:00

NOTES ON MUSIC

The musical project of *Uncanny Possibilities* is based on improvised electroacoustic music / rendered live on loudspeakers during the performance.

Surrounded by his various electronic instruments, Gaël Tissot explores a musical world that finds its balance between video and text : on one side the slowness and immateriality of the character of the video, on the other the dynamism and the reflection brought by the text.

The music of *Uncanny Possibilities* is inspired, by diverting them, from the image / music interactions that are usually found in video games. The sound textures follow the movements of the character, musical landscapes surround him, a dialogue between music and voice settles.

But the music also tells its own story, that, timeless, phenomena of tension and progressive lessening, memory, oblivion, curvature, anamorphosis of time or space...



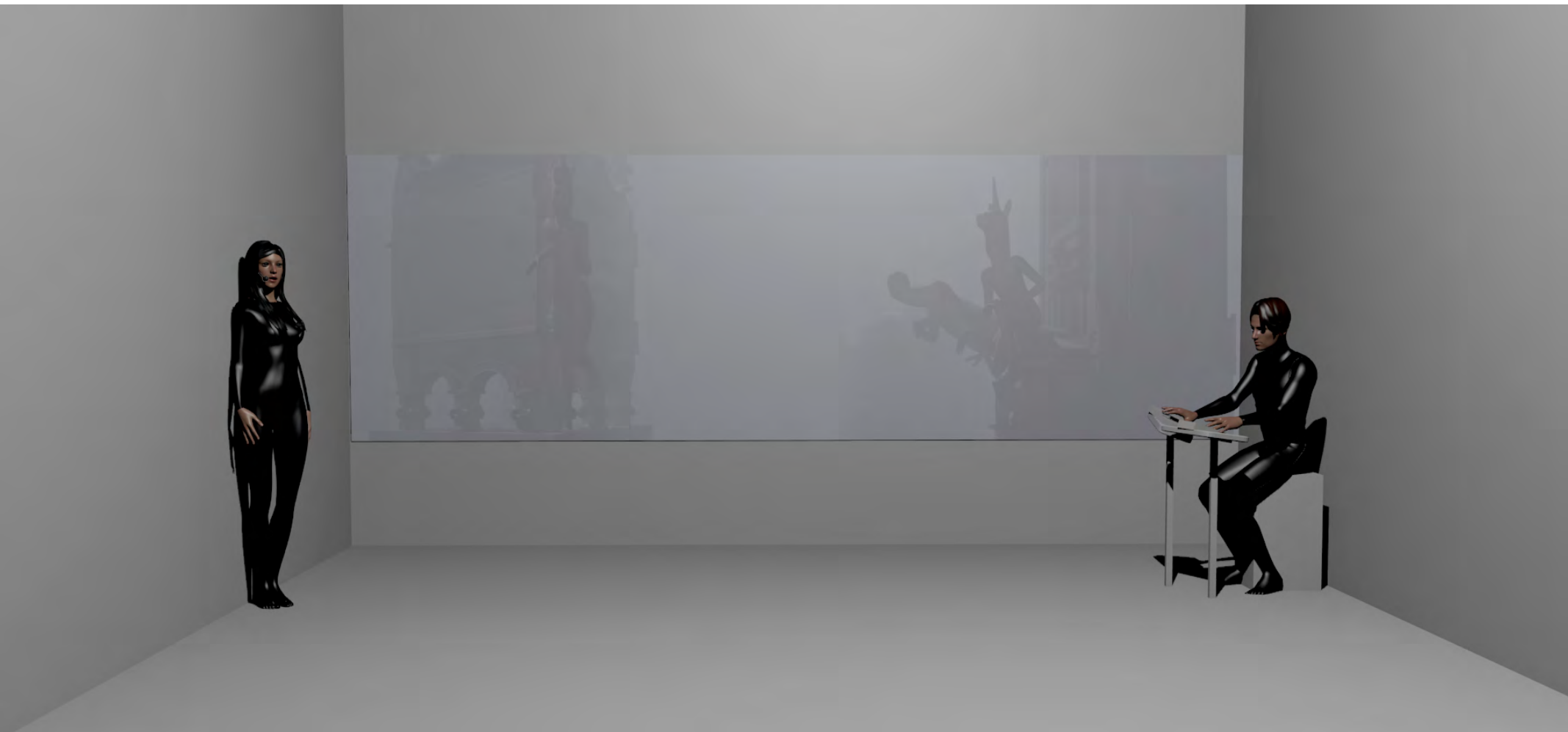
TECHNICAL REQUIREMENT

Provided by the event producer

- 1 videoprojector
- 6 speakers (however 4 or 2 could be sufficient) + XLR cables / Jack
- 1 plot for the musician

Provided by the artists

- 1 wireless microphone headset
- 1 laptop (for the video)
- 1 laptop (for the sound)
- 1 sound interface
- various electronic instruments



EXTRACTS

<https://vimeo.com/277108240>

<https://vimeo.com/272727620> *
*work in progress



- *Raconte-moi ce que tu as vu.*

- La condition du visible est absente. Ici le hasard a été reconduit. Une suite d'interférence d'objets signale un extrême détail localisé. Un objet est ajouté. Focus sur un plan ultra-net. L'espace mental est signifié en termes pré-quantifiables et par des effets de collisions. Conséquemment au principe d'un partage de visions, la superposition d'états contradictoires dissimule virtuellement l'interdépendance des espaces.

- *Dans quel espace es-tu localisé ?*

- Je suis exactement là où a été ajouté l'objet initial.

- *Décris-moi cet objet.*

- C'est un cube.

- *Comment ça un cube ?*

- Les coordonnées de cet objet sont anormalement proches.

La lueur est extérieure à la limite des objets environnants occasionnant une perte de visibilité évaluée à 70 %. La définition de l'objet indique une pré-rupture.

L'objet doit être supprimé.

- *Pourquoi ?*

- La suppression est un principe de précaution.





SANDRINE DEUMIER

Author, video artist and performer (Toulouse, France)

With her dual philosophical and artistic training, Sandrine Deumier constructed a multifaceted poetry focused on the issue of technological change and the performative place of poetry conceived through new technologies.

Using material from the word as image and the image as a word vector, she also works at the junction of video and sound poetry considering them as sensitive devices to express a form of unconscious material itself.

The process of writing and the mobile material of the image function as underlying meanings of reflux which refer to the real flickering and to their reality transfers via unconscious thought structures. Her work consists mainly of poetic texts, vidéopoèmes, multimedia installations and audiovisual poetic performances in collaboration with composers.

Website : <http://sandrinedeumier.com>

Gael Tissot

Composer (Toulouse, France)

Gaël Tissot discovered music by learning piano. From 2002, while being a student in musicology at the university (Toulouse), he studied composition with Bertrand Dubedout and piano with François-Michel Rignol (with whom he earned a superior diploma in piano performing), before being admitted to the composition class of the Conservatoire National Supérieur de Musique de Lyon. In 2007, he was in residence for composition at CIRM (International Music Research Center) in Nice, and for three months at University of California at Berkeley.

Doctor in musicology, he wrote his thesis on the electroacoustic music of François Bayle and its relation with visual elements. He is the author of several international musicological publications.

He founded in 2013 a music school engaged in contemporary music, and an artistic collective (collective hapax).

Website : <http://gael-tissot.com>

