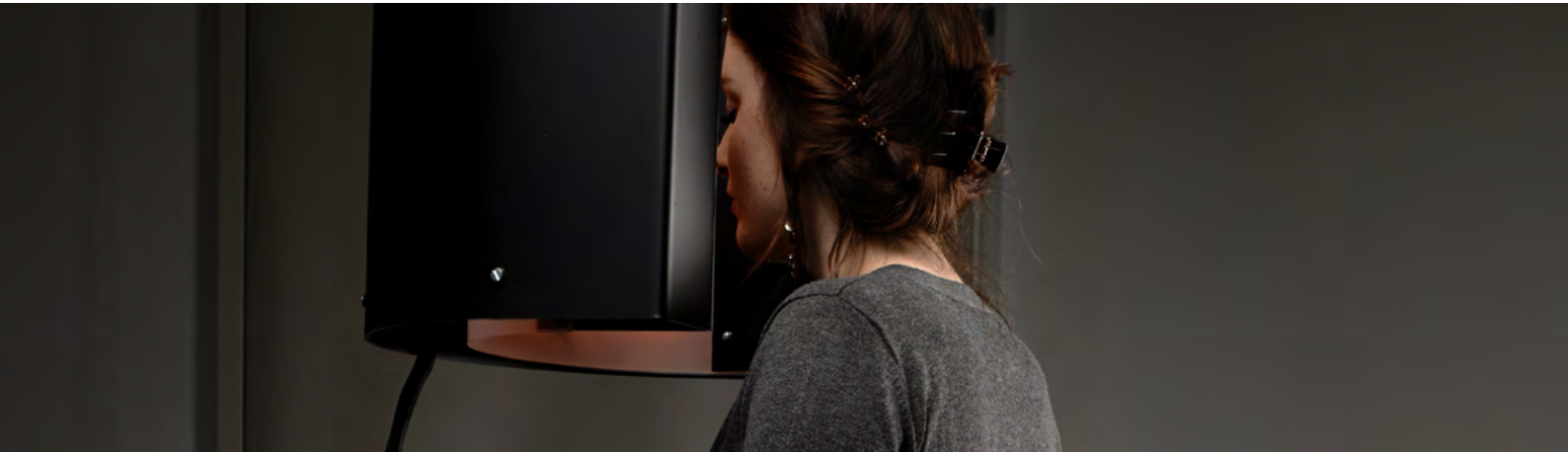


Alexandre Saunier



PORTFOLIO

+33 (0)7 67 47 39 63

saunier.alexandre@yahoo.com
www.alexandresaunier.com

Restless

2022, Video installation and audiovisual performance

In collaboration with Marc-André Cossette and Axelle Munezero

Restless is a virtual generative choreography that displays bodies of different ages moving to the powerful rhythm of street dance and electronic music. The piece is inspired from Los Angeles-born krumping and waacking dances. Krumping is a raw and energetic style composed of aggressive movements and facial expressions. By contrast, waacking is a style seeking the grace of early century movie stars by playing with the performers' femininity and the geometry of their bodies. The organic transmission of those dances from older to newer generations strikes a balance between the constant evolution of the dances and the respect of their specific origins. In this spirit, this video work emerges from the encounter between the styles of two krumping and waacking dancers, and the potential of motion capture, videogame technologies, and sound synthesizers to generate original machine-based choreographies.

Restless is the first piece of ALMA's new series *Granular Movement* that explores the potential of digital technologies for capturing and synthesizing human motion. This series hybridizes the use of cutting-edge motion capture and videogame technologies, in particular the ultra-realist Metahuman avatars, with the well-established sound and video practices of granular synthesis. The *Granular Movement* series is developed in collaboration with Montreal-based street dance artists.



Fragments

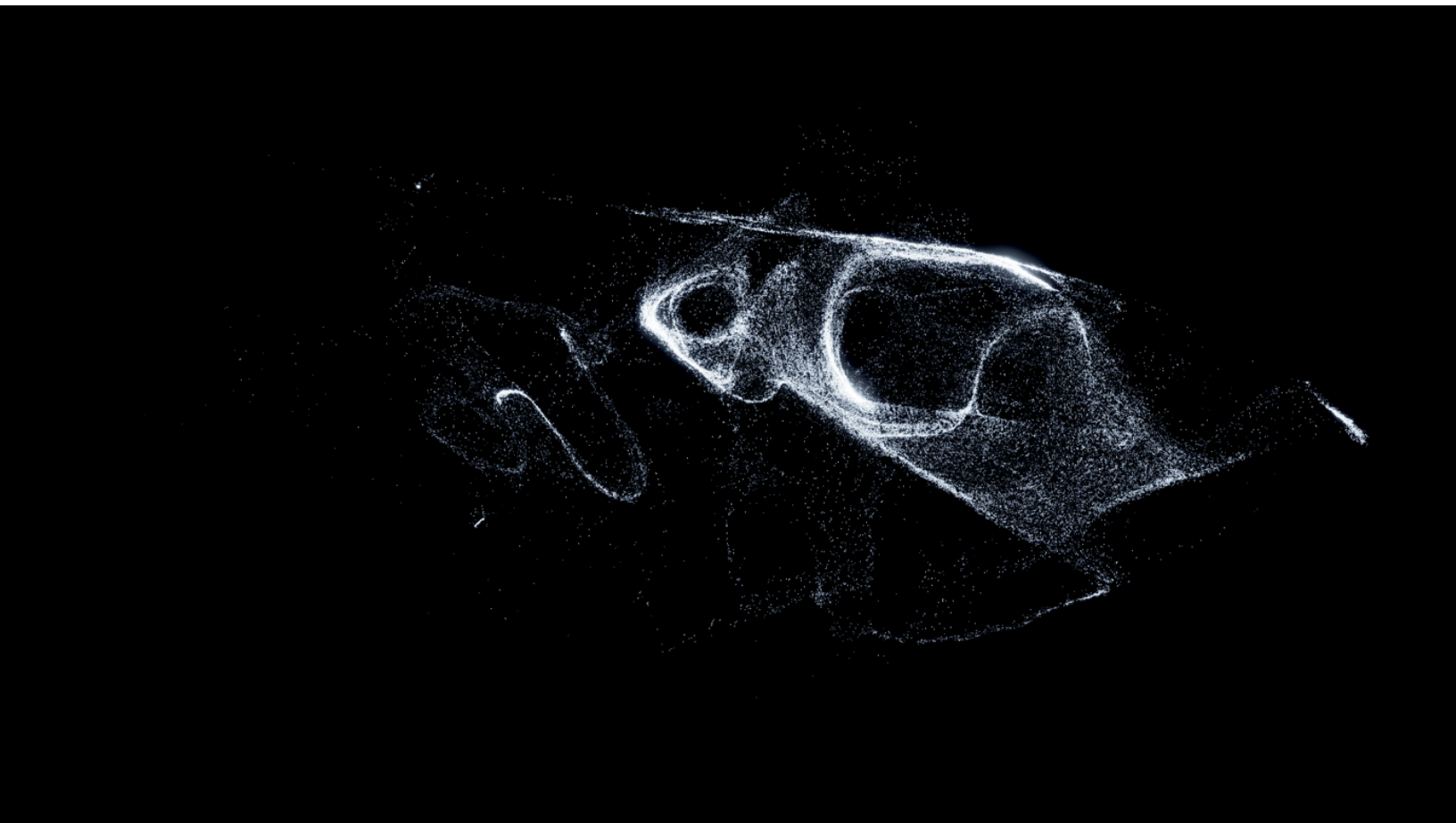
2021, audiovisual performance

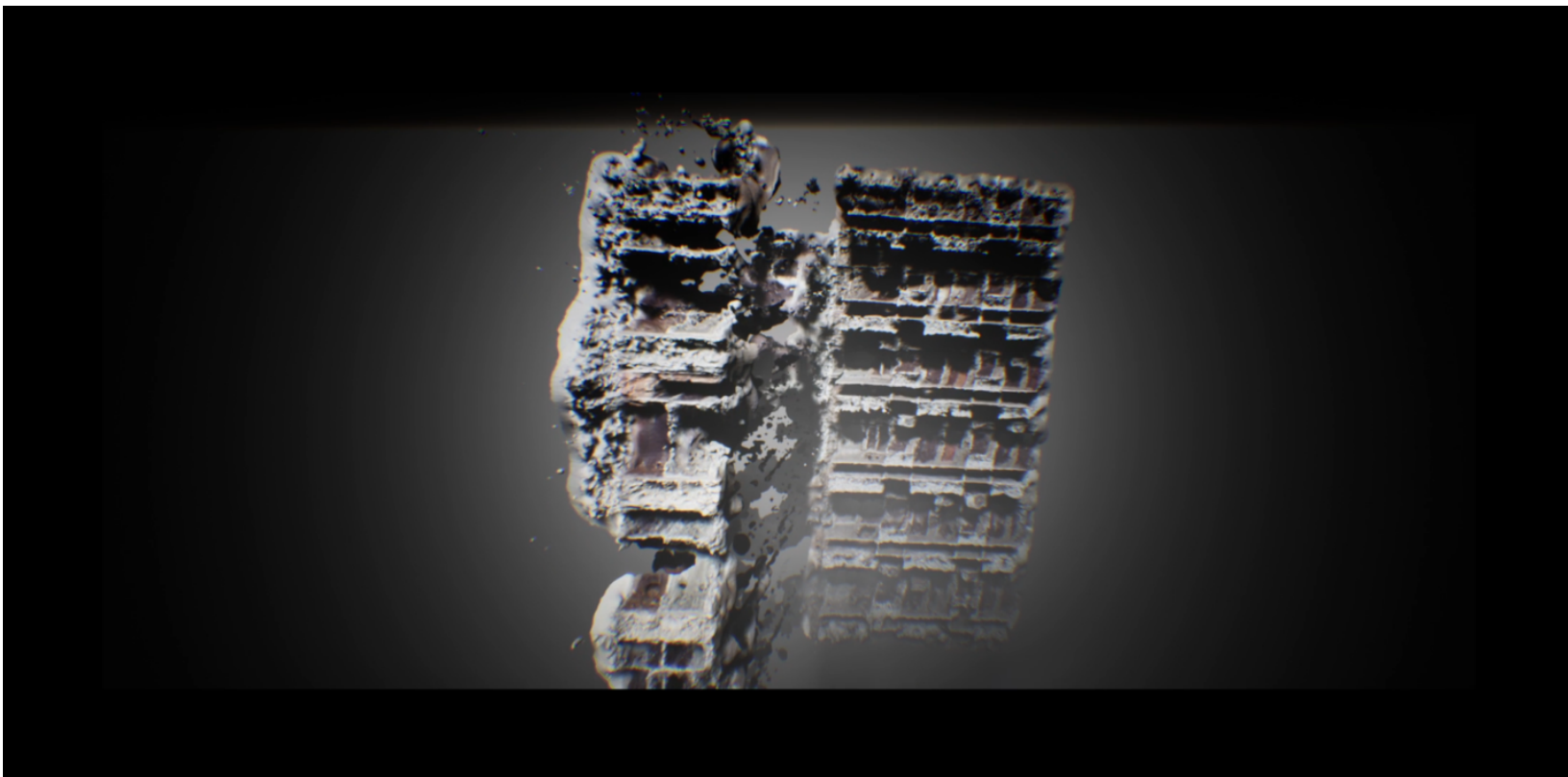
In collaboration with Marc-André Cossette

Link to video: <https://hexagram.ca/en/demo8-alma-fragments-poetics-of-otherness/>

Fragments: The Shape of Things is an audiovisual performance in which 2 human performers act live on Artificial Intelligence and Artificial Life algorithms to generate and modulate a poetic immersive experience.







Dynamiques Fluides

2021, music performance

In collaboration with Marc-André Cossette

With the performance Fluid Dynamics, the duo ALMA (Marc-André Cossette & Alexandre Saunier) explores the relationship between human and computer agents in an improvised music performance. In this new piece, algorithmically generated musical data is played in real time on synthesizers, triggering improvisational intent on the part of human performers who collaborate live with the algorithms.



Forms of the Living

2020, telematic audiovisual performance

In collaboration with Chris Salter and Takashi Ikegami

Link to video: <https://vimeo.com/manage/videos/585998561>

SNN#3: Forms of the Living is a new world premiere performance from Chris Salter, Alex Saunier and Takashi Ikegami which takes place in four locations simultaneously: Montreal, Berlin, Tokyo and Mozilla Hubs. The live and online performance thematizes the new set of conditions we are all living in and the forms of experience that these new relationships engender – conditions where viral and machine forces and human culture are all symbiotically entangled. Source material produced by the COVID pandemic – news media, sound, statistical and epidemiological data and models – is orchestrated in each physical space and in online Mozilla Hubs rooms and then fed back and forth across the planet in real time so that the different spaces ripple into and across one another.



SNN#2: Light/Space/Prop after Moholy-Nagy

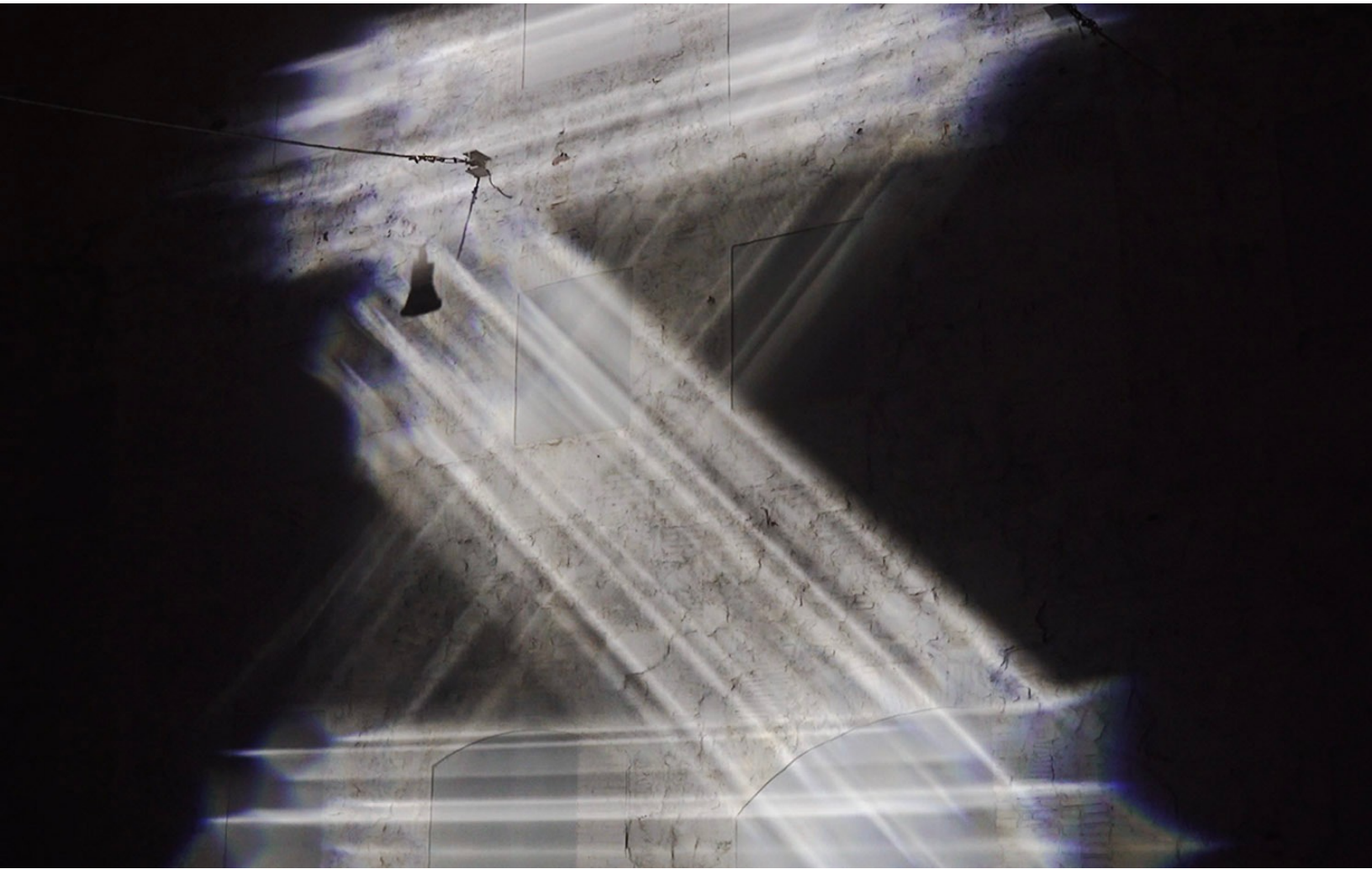
2020, light and sound installation

In collaboration with Chris Salter

Link to video: <https://vimeo.com/429115710>

SNN#2: Light/Space/Prop (after Moholy-Nagy) is a dynamic, large-scale light and sound installation designed for a public space that updates Bauhaus artist László Moholy-Nagy's 1920s vision of a new "electrified moving image" – a Light Prop for the Electric Stage. Originally created for the city wide LLUM_BCN light festival in Barcelona in February 2020, a series of slowly modulating light images are distorted by lenticular lenses attached to five moving lights mounted in a tower in the center of the Can Framis Art Foundation courtyard. These moving lights rotate so that planes of light images can move across the walls of the Foundation at different speeds and rhythms, influenced by a series of spiking neural networks (SNN's) visualized and projected at mammoth scale in the space. Moholy-Nagy described a new kind of light environment where "light and motion once again become elements of creation." SNN#2 transports this vision into our new algorithmic machine age, creating an ever-shifting, almost contemplative environment that radically slows down our own perception of space and time.





SenseFactory

2019, immersive multisensorial installation

In collaboration with Erik Adigard, Sofian Audry, Fm Einheit, Dietmar Lupfer, Chris Salter, Alex Schweder, Sissel Tolaas

Website: <https://www.sensefactory.org/de/>

Link to video: <https://www.youtube.com/watch?v=9cKILyRfN6I>

SenseFactory is a spectacular large scale performative installation combining architecture, sound, smell, light and AI technology into an immersive multi-sensorial experience.

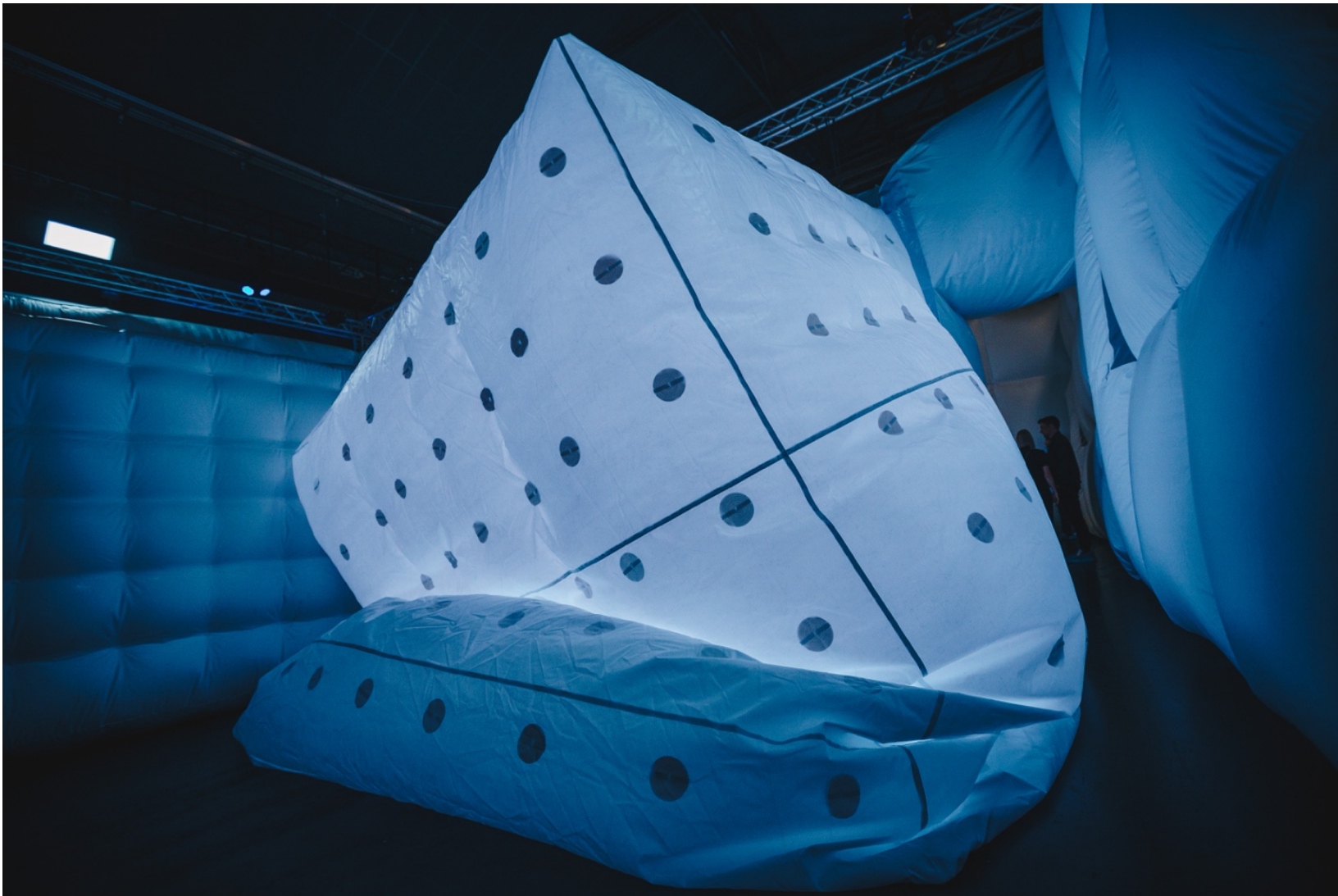
1920s, László Moholy-Nagy with the Bauhaus imagined a new kind of a theater for the senses. In a “Mechanized Eccentric” as he called it machine and organism should be merged. 100 years later this utopian vision now can be experienced – in an up-to-date version that uses latest technological developments.

Created by an international team of artists, architects, designers and technologists, *SenseFactory* sends visitors on an exhilarating sensory journey through a colossal, ever transforming pneumatic architectural environment that changes form and shape before your very eyes.

The Bauhaus sought a new relationship between humans and machines – a theater that would integrate the human spectator and actor into a new kind of rhythmic and dynamic media process. 100 years later, we are enveloped in these total environments of media that continually scan, surveil, record, monitor and transform us.

SenseFactory reflects on our radical times – creating a compelling event that oscillates between intensive sensual experience and meditative reflection; physical euphoria and nervous unease.





SNN#1: The Speed of Thought Itself

2019, audiovisual performance

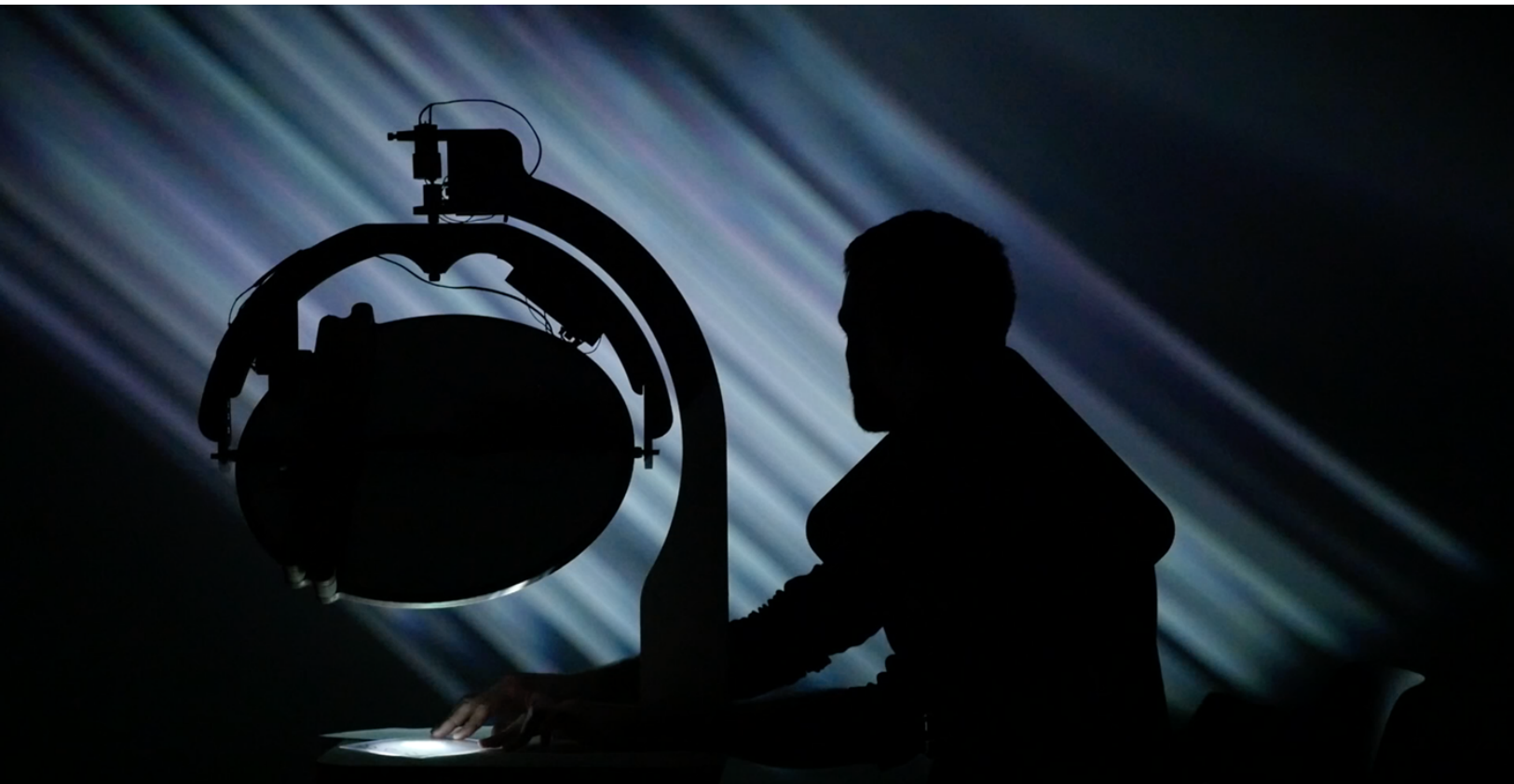
In collaboration with Chris Salter

Link to video: <https://vimeo.com/455973859>

SNN#1: The Speed of Thought Itself is an experimental thirty-minute audio/visual performance that recreates the 19th century physiologist Franciscus Donders' 1865 laboratory experiments measuring the reaction time between stimulus and response in order to calculate the speed of mental processes—what Donders called the “speed of thought.”

The performance reimagines Donders's machine in an age where human and machine sensing is increasingly blurred. The performance is orchestrated by spiking neural networks that are projected visually during the performance mathematical models that computationally represent the electrical potential of the membranes of real biological neurons.

Dynamically mixing matter, signs, voice, light, sound and time, the performance straddles two eras in the history of human sensing: the 19th century, when sensation was first quantified through the laboratories of the emerging discipline of experimental psychology and the 21st century, where we now give over sensing to algorithmic processes that try and mimic, “thought itself.”



Helmetron / Sensum

2013, light and sound installation

Link to video: <https://vimeo.com/95682171>

Helmetron / Sensum is an instrument to experiment with the sensory effects of LED light. It consists of a helmet that triggers the sense of sight through dynamic patterns of color, intensity, and movement. The work explores how digital technologies offer new algorithmic possibilities to effect light that alters our physiological condition and generate new sensations. *Sensum* provokes lived experiences that range from visual illusions to complex cross-modal effects, haptic hallucinations, and time distortions.

Helmetron / Sensum invites the spectator to an immersive sensory journey through digital pictures transformed into light and sound. A journey not into the pictures' graphics but into their raw data: from the first to the last byte files are transformed into light and sound stimuli. The images and sensations generated are proper to each spectators' experiences and situate the actual artwork within their own perceptive system. *Helmetron / Sensum* is made of an LED visor, headphones, and a microcomputer running a program that translates raw data into light and sound. This helmet produces an experience one might think of as a glitchy version of Brion Gysin's *Dream Machine*. By diving into the heart of the machine we feel its own data flow and experience visual illusions induced by the files transformed into sensory stimuli. *Helmetron / Sensum* breaks through the barrier of conventional virtual reality interfaces and allows for an organic link between the participant and the computer's digital processes.





Vitra (series)

2018, light installation

Link to video: <https://vimeo.com/298430624>

Vitra is an ensemble of lively light sculptures that modulate the atmosphere of the space. It plays with rhythms of color and intensity that fluctuate from barely noticeable to nearly blinding. Both as an installation and a performance, *Vitra* unfolds a poetic of presence and absence to convey an experience of both spatial openness and temporal suspension.











Flicker Chamber

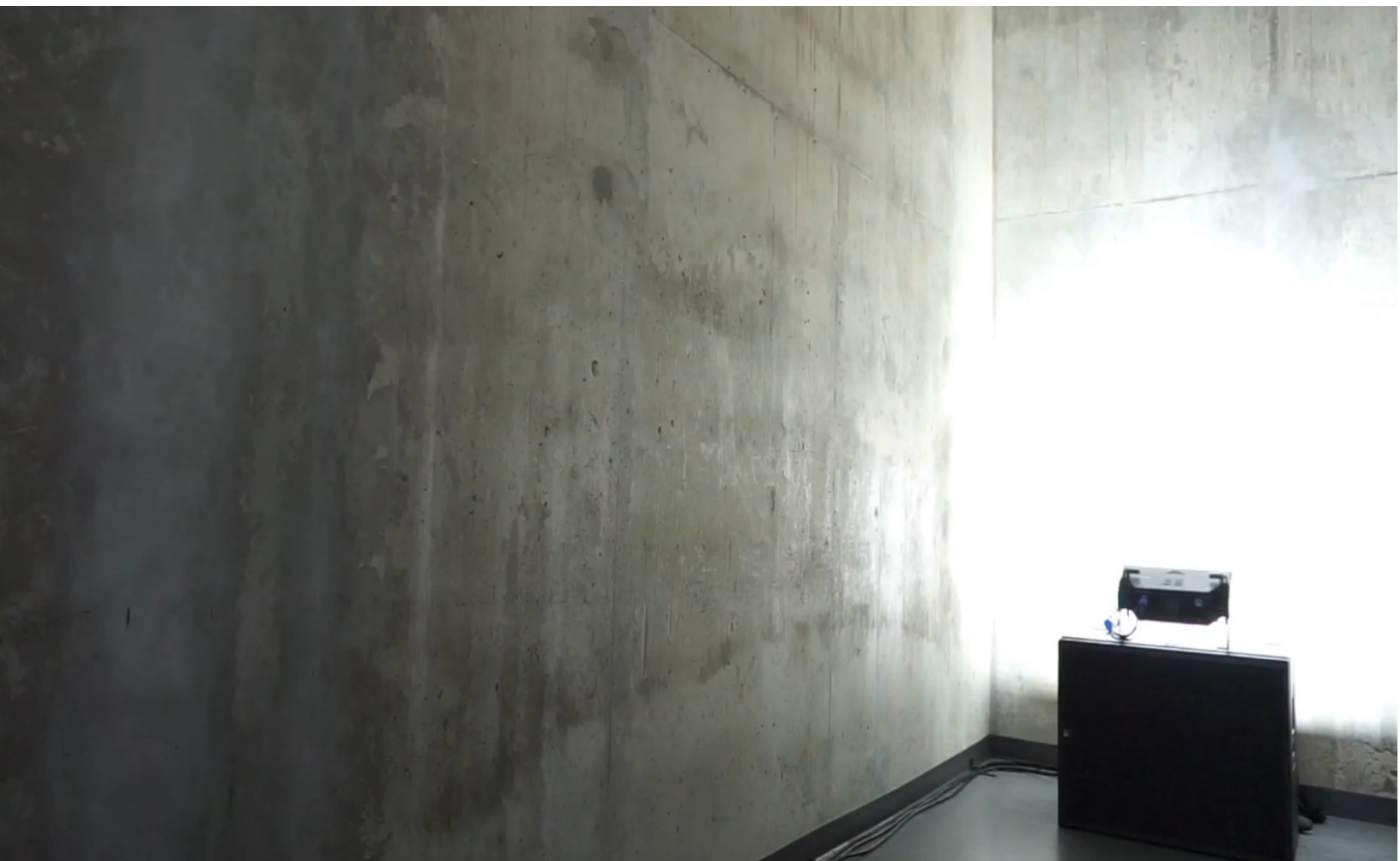
2018, light and sound installation

Link to video: <https://vimeo.com/298484500>

Flicker chamber stages a building eternally suspended between the stillness of its walls and the chaos of its ruins. This architectural micro-dramaturgy freezes in time the split-second when everything changes, when matter enters into vibration and the stability of the world that surrounds us is about to disappear.

Flicker chamber explores how the evanescence of light and sound transcends the immobility of architecture. Multiple oscillators calibrated to the room's dimensions slowly fluctuate to generate infra-basses and trigger stroboscopic bursts. While the sound is too low to be heard, the stroboscopic alternations of brightness and darkness are too rapid to be seen. Instead, the sound waves create pressure nodes that are felt physically and make the building resonate. At the same time, the flickering light creates a feeling of hyper-reality and make the walls visually tremble.

Flicker chamber is a project that relies on light and sound to suspend and destabilize our perception of spaces. It is as much a physical and sensorial effect as it is an affective and emotional one. As bodies and architectures are set into resonance and suspended in time, the traces hidden in spaces are given the time to emerge and challenge our personal memories.





Pas de deux pas de

Choreographic duet for Spotlights, 2016

Samuel Bianchini

Alexandre Saunier (Research and programming for light interpretation)

Amandine Bajou (Choreographic notation)

Based on a free interpretation of a choreographic score of Act III of Swan Lake by Ivanov, Petipa and Sergeyev

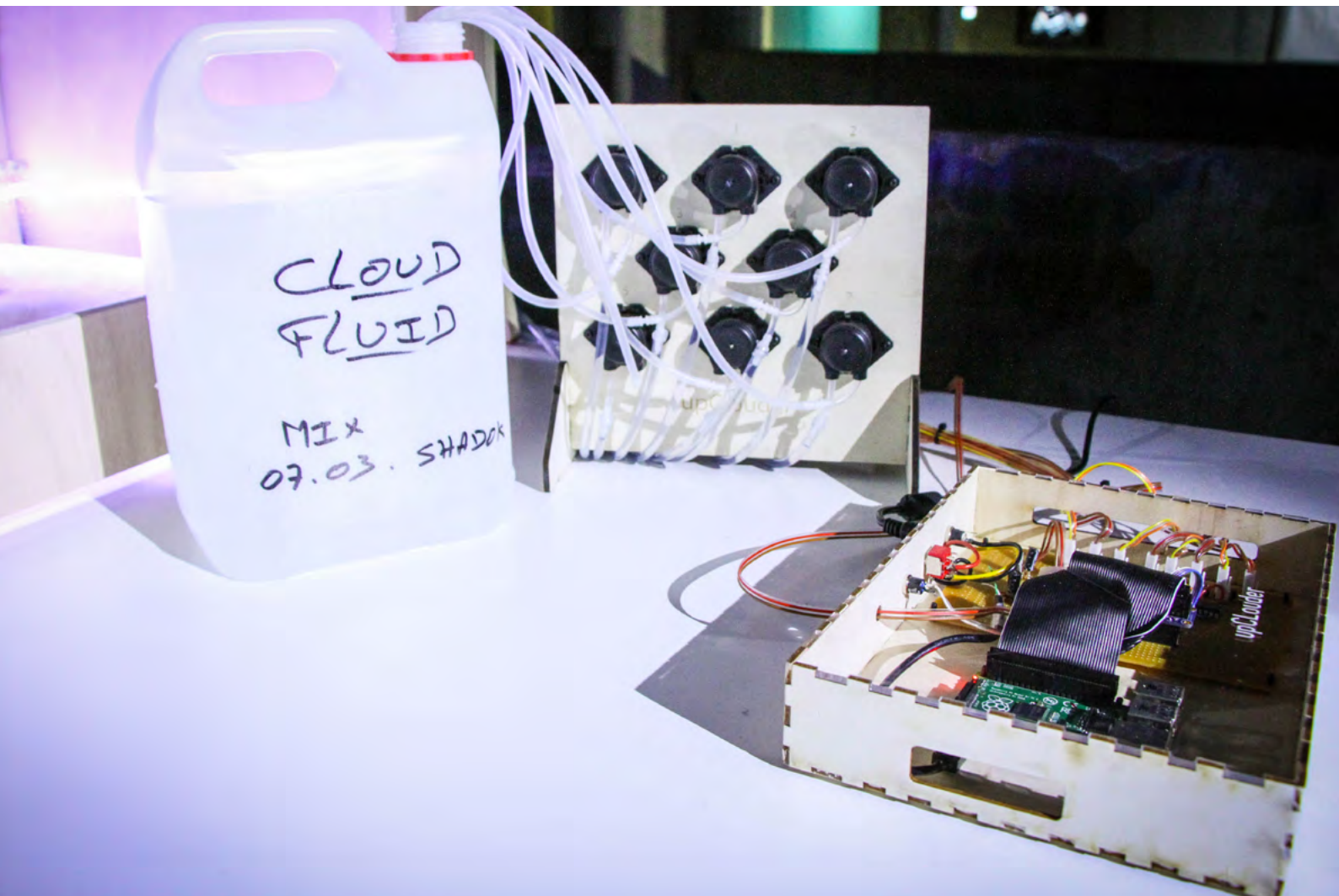
A project created for Nuit Blanche Toronto 2016

Production: City of Toronto

Curator: Louise Déry

Acknowledgments: Asad Raza, Dan Surman, Jonathan Tanant





upClouder

upClouder : startup, prototypes, videos, texts

Videos : www.alexandresaunier.com/upClouder

upClouder is a startup project proposing a true alternative to what we call "cloud computing": it aims at putting our digital data inside real clouds instead of the traditional servers.

This project develops a technology called "dataclouding" allowing for the creating of functional prototypes, concrete research work and hopefully a viable startup.

upClouder is both coherent and offbeat at the same time, inviting imagination and humor into the worlds of research, technology and startups.



Dataclouding, des données dans les nuages

Quelques années après l'apparition du cloud computing, des entreprises proposent aux petites et moyennes entreprises des services de plus en plus attractifs, tant pour le stockage que pour le traitement et le transfert des données. Mais une question reste ouverte, celle de l'échelle et du développement durable.

Constatant que l'impact environnemental des services informatiques ne peut plus être ignoré, de nombreux scientifiques ont pris le problème à bras le corps pour donner naissance au dataclouding.

Cette technologie propose notamment de passer d'infrastructures physiques telles que les racks informatiques à des serveurs virtuels hébergés dans des centres de données qui utilisent des énergies renouvelables. En outre, elle permet de réduire la consommation d'énergie et le coût de possession. Elle offre également un support d'information, les données étant stockées dans des centres de données qui ne sont pas toujours situés dans le pays d'origine des données, mais hébergés dans des centres de données qui ne sont pas toujours situés dans le pays d'origine des données.

Malgré ces avantages, il est important de noter que le dataclouding n'est pas une solution miracle. Il est important de continuer à travailler sur la réduction de la consommation d'énergie et le coût de possession des centres de données.

Cette technologie révolutionnaire permet d'offrir des services informatiques de haute qualité et de réduire la consommation d'énergie et le coût de possession. Elle est une solution innovante et durable pour les entreprises qui cherchent à réduire leur empreinte carbone et à améliorer leur performance.

Il est important de noter que le dataclouding n'est pas une solution miracle. Il est important de continuer à travailler sur la réduction de la consommation d'énergie et le coût de possession des centres de données. Les entreprises doivent également être conscientes des risques de sécurité et de confidentialité associés à ce type de technologie.

En conclusion, le dataclouding est une technologie innovante et durable qui permet de réduire la consommation d'énergie et le coût de possession des centres de données. Elle est une solution innovante et durable pour les entreprises qui cherchent à réduire leur empreinte carbone et à améliorer leur performance.

Lionel Stroh - Scientista.fr



Helmetron

Helmetron : custom helmet, computer program, light, sound

Video : www.alexandresaunier.com/Helmetron

Helmetron is a light and sound instrument for computers. By diving through the heart of the machine we experience its own data flow and get stimulated by the files that get turned into sound and light.

This immersive helmet breaks through the barrier of conventional interfaces and allow for organic link between the participant and the computer's digital processes.



Paidia

Paidia : interactive light and sound installation

In collaboration with Alexandre Dechosal and Maxime Foisseau

Video : www.alexandresaunier.com/Paidia

Paidia is an interactive installation made of light and sound. Immersed in a cloud of smoke spectators see light architectures emerge alongside sound textures. They find themselves at the centre of impalpable geometries evolving in response to their every move.



fileDriver

fileDriver : suspended structure, joystick, computer, light, sound

Video : www.alexandresaunier.com/fileDriver

fileDriver is an arcade game reduced to its purest material. Immersed in the light and sound flows the game generate, the spectator builds his own mental images and refine them as he gets accustomed to the installation.





Remodelling #1 : Face

Face : video installation in situ, real time editing video program

Face is the first of a series of programs where computer data generates the video editing.

The digital world breaks up the face's movements ending up creating non-human expressions. Such distortions violently echo the impact of technologies on our body.

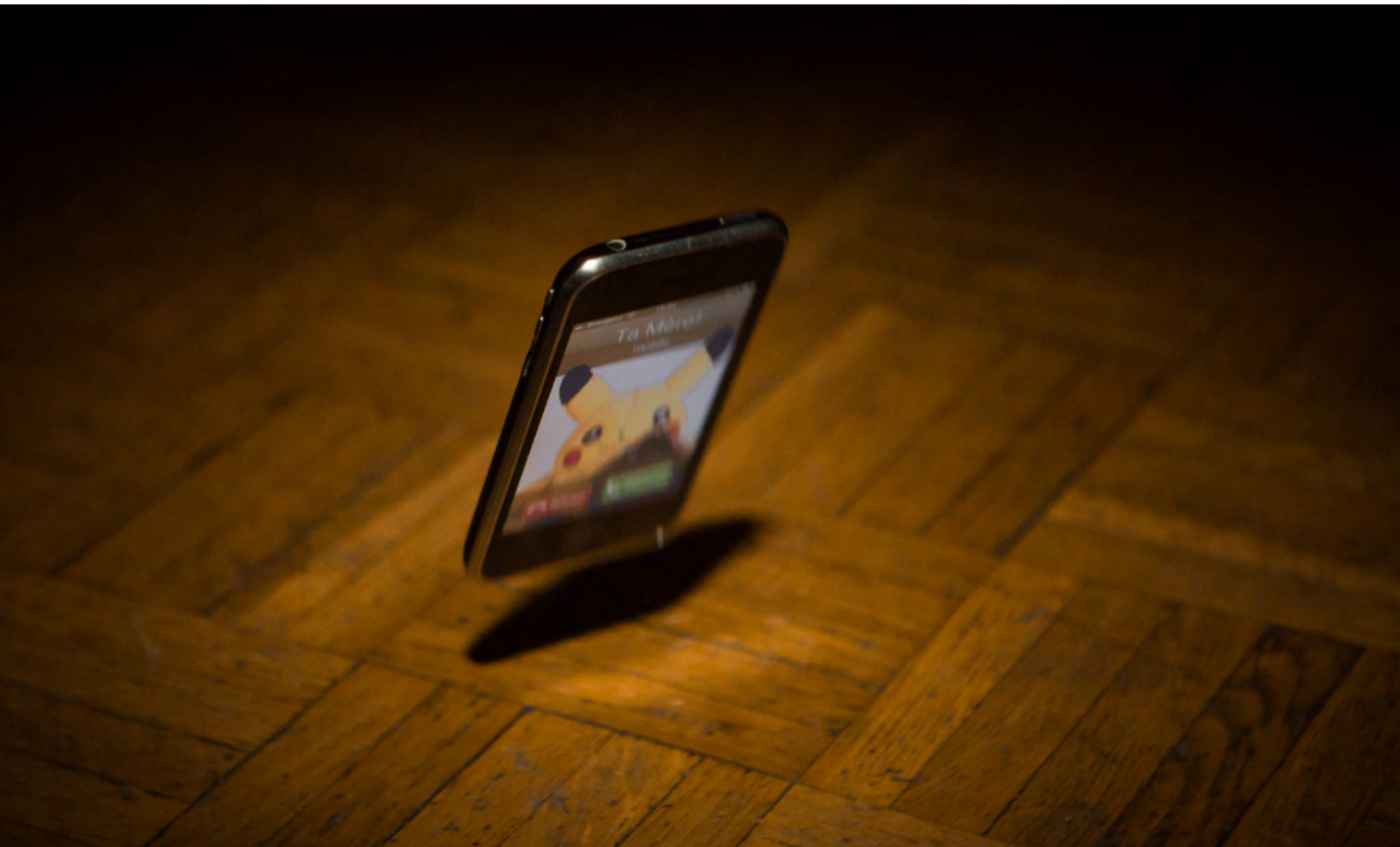


Remodelling #2 : Time

Time : video installation in situ, real time editing video program

Second program of the Remodelling series, *Time* shows a metronome whose regularity gets distorted by the program supposed to render it.

By confronting physical and digital times we can have a glimpse at the creative potential of technologies we usually consider as mere tools.



aPhone

aPhone : iPhone program

aPhone is simple mobile phone ringing without ever stopping, only its fall allows for a lull before the ringing sounds again. Being pulled between coping with the noise or risking destroying the object, the spectators can't help but put into question his attitude toward technology.



Hypnodrasia

*Hypnodrasia: leather and Velin d'Arches books, sound device
In collaboration with Marion Pouliquen*

Hypnodrasia is a series of photography and sound books staging people confronted with their own fears.

The scenography and the soundtrack unconsciously constrain the reader's posture and reading rhythm. Alike the character who can't control its fears, the reader is not in control of its own reading.



Réclame !

Réclame ! : interactive installation

Réclame ! is an interactive installation set as an interactive journey in which the spectators faces a flow of information he cannot escape. Encouraged to interact, its actions are quantified and give birth to an absurd environment mocking modern media and the way they target their audience.

