ept

# presentation

HP Process (Hortense Gauthier and Philippe Boisnard) is an entity, based on conjunction/disjunction, which develops a digital practice of art-action. Hortense Gauthier and Philippe Boisnard work on multimedia poetic performances where picture and sound are generated in real-time and in an interactive way, on sound installations and interactive videos.

The video-poetry work of Philippe Boisnard, in relation to the poetic research of Hortense Gauthier, is realized thanks to a Pure Data/Gem programming : animated 3D pictures are mixed with the live video of Hortense Gauthier's stage performance, making various spaces of representation and perception interfere with one another.

The video is produced in real time, according to the random programming of movements, and/or according to the interactions as well as the voice, the body and the video. Hortense Gauthier's presence exceeds the sole physical dimension : by interacting with a digital universe, her action creates effects in an increased reality.

For the sound, HP Process works on the expansion of sound frequencies, based on the voice, in a bruitist and immersive logic. Improvising or relying on poetry-partitions, HG plays with her voice and breath that is seized live by Philippe Boisnard on computer and reprocesses, works on textures, amplifies and expands to create an electronic sound poetry and sound landscapes. Sounds are also elaborated in relation to video, in an interactive logic.

Lastly, the text is the place where all visual, sound and corporal dimensions of the performance are played and unfolded.
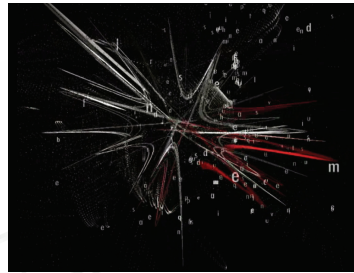
Thus, HP Process's work could be defined as DIGITAL POETRY ACTION. It tries to question the relationship between the body and technology, and to explore the plastic, visual, sound, digital and physical dimensions of writing...

_1



_2



_3



_4
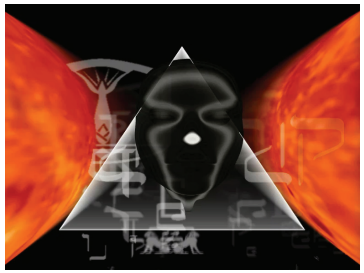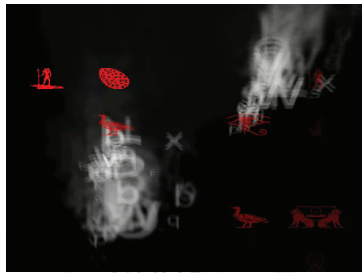
# trame

From the question of the extensive writing of Antonin Artaud and the Theatre and its double, in which he creates the concept of body-hieroglyph which would enable a poetry of space, as well as from futuristic texts (by Marinetti, Russolo), this performance of digital action poetry questions the connection between the birth of writing from ancient civilizations (Egypt, Greece, Mesopotamia), the digital language and the esoteric and spiritual dimensions of language, to build an immersive visual and sound poem where spreads the extensive strengths of words and signs.

This approach is in the continuation of the research of Futurism, in the idea that this artistic movement thought of the relation between spirituality and technology, and saw in the machine, not an instrument of domination, but a tool to be used, placing its power in the service of man and life.

**Ept** proposes a course through the evolution of writing and signs, via digital dimensions of the language, to end up at an explosive and futuristic abstraction of the language and forms. The various signs, alphabets and esoteric motifs are linked to the question of code and programmed language, which constitute the new contemporary alphabets through which new intensive and phantasmagorical flows are spreading. The diverse programmed languages are considered as magic languages, which can be investigated and treated to bring to the foreground the energy and poetic potentialities, creators of new materialities.

**Ept** is a poetic experiment which brings the body into a textual and sound environment, the body is a scriptural motif (like a hieroglyph - cf Artaud) as well as an instrument of writing thanks to interactivity created by motion capture, or by voice intensities and frequencies. Thus, it animates a 3D universe in real

*The whole of this performance is built according to a narrative form which functions like an initiatory course.*

*(Pictures of this file resulting from screen shot don't show the capture of Hortense Gauthier.)*

**>> Text's extracts**

*"the words are figures,
surfaces, silhouettes*

*abstraction of the figures
reduction of the lines
emergence of the signs*

*shade of the signs
is a spectral echo
their reflections a trace in suspension
their breath
a disappeared layout*

*the words are silhouettes,
notches, shades"*

time, programmed with PureData/GEM and glsl (openGL language).

These digital tools give access to new causalities, such as connections between sound and language, gesture and music, light and image...which allow to explore new possibilities and to question the invisible connections between language and machine.

The writing can then be spread in many dimensions, according to a hallucinatory density of the visual (changes between typographies, textures, speeds...) and sound work (multi-layer work depending on the voice and programmed drones). The gesture becomes the signs energy, and it's thanks to this energy deployment that writing becomes a living metaphor of life's intensity.

The digital creation is thought not according to a mimetic of instruments of control, but it becomes the prism for an esthetical-poetic intensification of the word and body. The technology would thus be a means of appearance __ or the place of deployment __ of a magic of signs and language, in which the reality could merge the elemental dimensions.

NB: This performance was initially created for the festival *Le Marathon des mots* of Toulouse (France), for a presentation on May 13th, 2009 in the Bellegarde center.
Then, it was transformed and worked again. It was presented to the *ISCL* (Salvador de Bahia-Brazil) and to the festival of *InstantsVidéos*-La Friche de la Belle de Mai in Marseille (France).
A video version of EPT was created and scheduled at the *Multimedia art festival – "Memory and Futurism"* in Alexandria and Cairo (Egypt) in December 2009.
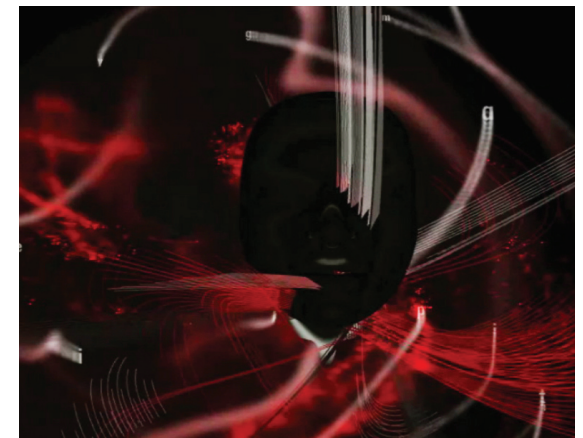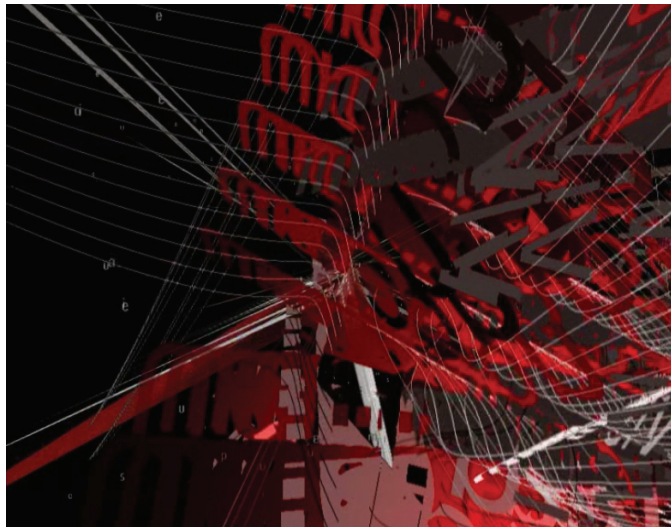
*"channel*
*in release*
*transmission*
*in the system*
*some spectrum*
*some syllables*
*and formulas*

*into combinatorial*
*of information*

*transport*
*secret*
*function*
*and operation code-source*

*transmitter*
*conductor*
*calculation*
*juxtaposition*
*to activate*

*program*
*files*
*software*
*achievable interpreter"*

# development

Ept is a performance in perpetual development.
_it's composed of various modules, or sequences, which can be modified, added, withdrawn... The generative and random potentialities imply various variations of the visual and sound patterns inside every sequence.
_the text is also modular, it can be modified, and functions as a partition on which Hortense Gauthier improvises.
_the interactivity is being developed. There will be more movement interactions through out the whole of the performance (coordinating sound and image with movements).

## Excerpts of the creation's steps

> Video of the version 2
http://databaz.org/hp-process/?p=94
http://databaz.org/hp-process/?p=87

> Version 1 of the performance
http://databaz.org/hp-process/?p=80
> Video of version 1
http://databaz.org/hp-process/?p=80

## CONTACT

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# device

## SPACE
_ scénic space
_ 1 screen of 2,5x2,5 m minimum or one large projection wall
_ 2 black lateral backgrounds for captation`

## TECHNIQUE

### Equipment to be brought:
_ 2 computers (MacBook Pro)
_ 2 midi tables
_ 2 small mixing desks
_ 2 cameras + 1 camera tripod
_ 1 camera microscope connected by USB

### Required equipment :
_ 1 microphones hf
_ 1 video-projectors
_ 10 ground plugs + extensions
_ light : 1 spotlight
_ sound : a stereophony system
1 sub minimum 400 Watt
an exit in DI

## SOFTWARE

Video, sound and interactivity between both are created on Pure Data/GEM. The patches are controlled by midi desk, by voice and by body motion.

Performance time : 20 to 30 mins