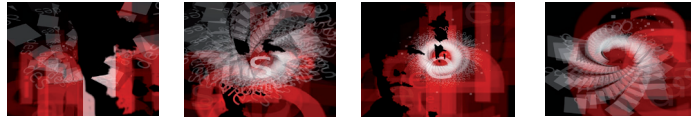


poetry :: S :: quanti :: K

poetry :: S :: quanti :: K

Presentation



P::S::Q is audiovisual software permitting sequencing of poetic texts preset, asking the question of a 'digital sound poetry'. The text typed on live, allows to generate sounds and images. It's a question of understanding poetry otherwise than according to its pronunciation or its linear seizure, but according to a algorithmic logic, the text is moved by a referent (linguistics) to two other referents (sound and visual), it is fragmented, dislocated and questioned in its atomicity.

This device wants to put at stake the way a poetic text can constitute a digital universe.

Indeed, generally, what is called « digital literature » is only a transfer of the text, to the Web. Now, it's evident that there is indeed a transfer, a change of materialism, it's only a movement of the text from the point of view of its support. The specificity of the digital tool is, at best, translated by a logic of hyper textuality connected to links, and some times, the integration of sound or image. Rare are the steps in all of these practices which takes into account the appropriate character of the machine: its appropriate generative possibilities, in particular concerning sound and image, and its possibilities of sequencing for example.

With P::S::Q, the text becomes a sequence of the program, it's the active variable, the one who's going to be read by the software, who interprets it according to programming logic (in the same way as when I read a text, it's according to my neuro-cognitive matrix that I translate the code of the language into sound, and that I decipher the sense). The text is read according to the potentialities of the machine, and not analogically according to the potentialities of human reading, it becomes the code, from which sounds will be generated in real time (there are seven sorts of different instruments, issued from syntheses).

But P::: Q is not simply a generator of sounds and images of texts, it needs a form of manipulation and interpretation. Indeed, if the sequencing is automated, the question is for us, how to play the sequence. P::S::Q allows to mix, to work the sound, as well as the video, by binding the images specifically with one of seven instruments, even if they obey to the sequence of text which constitutes the main algorithm. Furthermore, concerning the image, if the text is well integrated, it is 'word-lecularised', diffracted, expanded, every letter becoming a molecule moving freely with the sound.

P::S::Q opens the possibility of rhythmic and visual battles between languages and signs. So, in a playful and performative logic, it is possible to introduce battles between authors, registers of languages, or different languages.

In the video extract in link, it is about Joel Hubaut VS Arthur Rimbaud. The sound sequence which is heard is an extract of Joel Hubaut's text, Smooth colors (ed. Al dante): « I drappx tt ladrap o the tt ». The sound produced is the audible translation of this sentence . The treated sequences of text can be of more or less important length, but the more they are long, the less the recurrence will be audible. It is thus interesting to work on certain types of texts rather than others.

By wanting to make the letter resound and to confront languages, P::S::Q is situated in an experimental genealogy from Futurism and Dada to electronic poetry, by way of the lettrism and the visive poetry. P::S::Q questions what could be sound and visual poetry, in the era of digital technology.

Live application

Implemented and application
= Audiovisual performance in duet by **HP process**

Diverse possibilities of mixing are possible:

1_ Mix for a screen, played by two people (Ph.Boisnard H.Gauthier), both playing with the texts of one poet, sounds and images generated by texts confronting, overlapping, in a dialogue or battle logic.

(Example : Artaud VS Appolinaire)

2_ Mix for two screens, played by two persons (Ph.Boisnard H.Gauthier), each having at their disposal a bank of images and texts, connected to a poet, or a theme, a confrontation through both screens.

3_ Mix of poets' texts (Artaud, Mallarmé, Gertrude Stein, Guérasim Luca) > > version pop - electronica by sound + visual set with images evoking the poetic universe of the poet.

4_ Mix of personal texts of Ph. Boisnard and H.Gauthier typed on live > > electro-acoustic mix ambient / noise: sound + visual universe playing on an explosion of language, according to a typographic dynamic of lettrist and futurist inspiration.

5_ Possibility to mix texts of a participating audience, in situ, or 'on line', by sending the texts to an interface, to be retrieved by the software (*application in development*)

6_ Possibility to mix with textual materials issued from the Web, and images from diverse Internet spaces (mixing of the on-line press, advertisements, social networks) (*application in development*)



Video

<http://databaz.org/videos/teaser-net.mov>



Technique



Software

___ *PSQ* is programmed on [Pure Data]. This version works on two computers connected by ethernet [udp] which interact in real time (the two interfaces are connected)

Picture: the graphics are generated with GEM / glsl / openGL.

___ The <motion-text> software is included in *PSQ*, it allows molecularization in physical object each letter of a text (use of the library of pmpd [Pure Data] but also to map the text molecularly on any surface to manipulate it in real time and to make it interact with sound.

[<motion-text>, software created in 2009 by Philippe Boisnard on [Pure Data] and used in performances of him and of HP Process

- ___ *Centro Octubre* Valencia/Espagne
- ___ *la Casa das Rosas*/Sao Paulo, scheduled during the year of France in Brazil
- ___ festival of *InstantsVidéos* - Marseille - France

]

Conditions

SPACE

- ___ 1 or 2 screens of 2,5x2,5 m minimum or one large projection wall

TECHNIQUE

Equipment to be brought

- ___ 2 computers (MacBook Pro)
- ___ 2 midi tables
- ___ 2 small mixing desks
- ___ 1 ethernet hub ethernet and ethernet cables

Required equipment

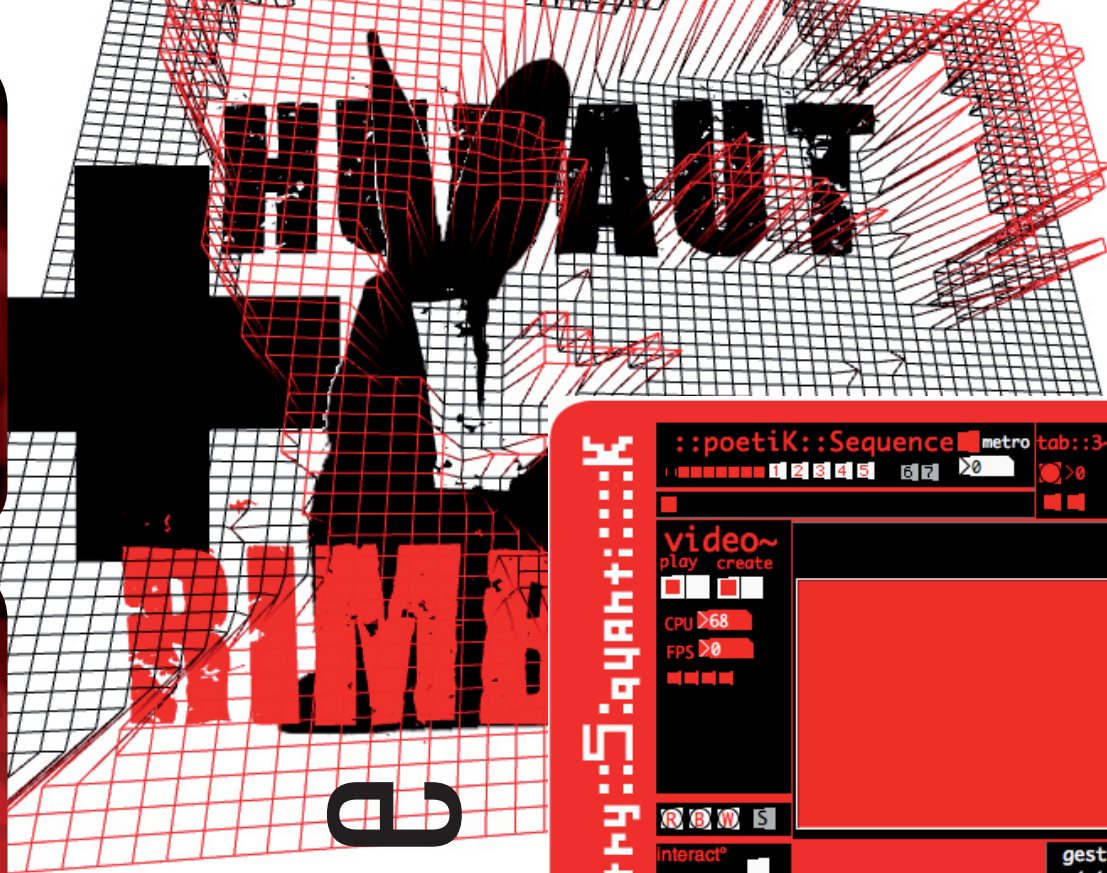
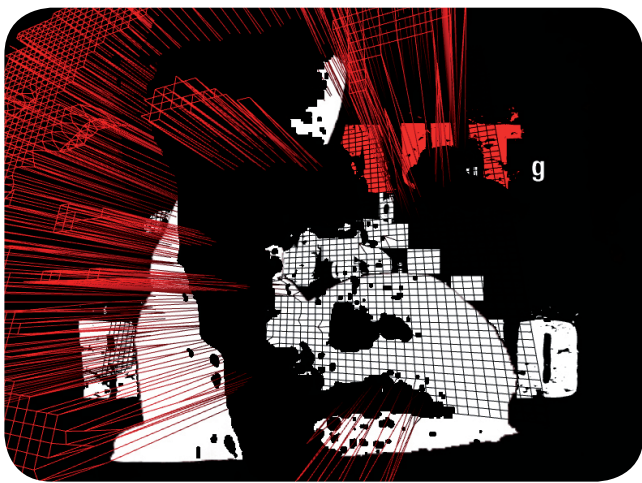
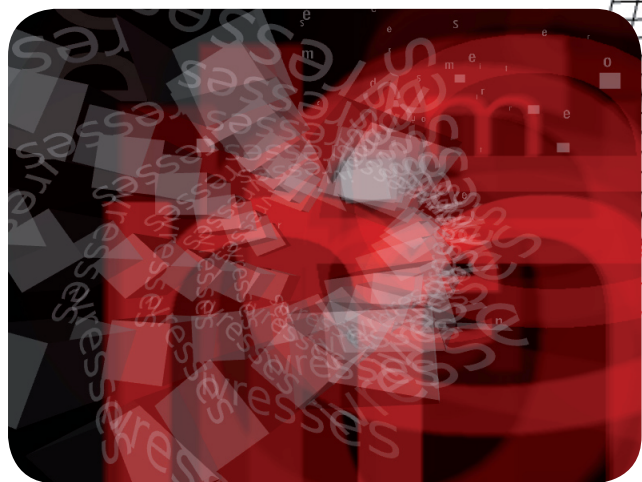
- ___ sound : a powerful stereo sound system
- ___ 1 sub minimum 400 watt
- ___ one exit in DI
- ___ one video-projector
- ___ 10 ground plugs an extension

Performance time : 15 à 30 min

HP Process

Hortense Gauthier & Philippe Boisnard
100, rue du Gond
16000 Angoulême - FRANCE

+ 33 (0)6 98 80 34 30
trame.w@free.
www.x-tr-m-art.com
www.hp-process.com



Interface

poetry::S:quah+::K

::poetiK::Sequence metro tab::3~ fdn~ noiz~ tonalité ead~per::KU inter

video~ play create SEND randsound S-FM~

CPU >68 FPS >0

Interact°

gestion_particules générer alph tail z

record~

>>GPL_license_by_philippe_boisnard_for_hp_process

Rim::bAUD~

V-1 V-2

vid::E0//::

visage R N >0

signature R N W >0

>Hu::bAUT~

V-1 V-2 V-3

vid::E0//::

signes R N >0

croix R N J W >0

lapin R N W V P >0

baTT::L<<<

rimbaud symbol

hubaud VS

pennequin

spittallier symbol

R/B N/R

inTR~hackt°::

1 2 3 4 5 6 7

battle

particules

lapin-HUB

croix-HUB

face-RIM

sign-RIM

Interact°

GEN::ErateUR_de_part:icuLS

GEnérateur::~ >MA:::tri::KS~ GSS:::tion::~

create send_text reset_atom letter/lin varZ:: générer alpha taille fen_mov RGBA

si_create>erase_pd_new/new2 >0

clouds text z

gestion_particules générer alph tail z

presentation hp process

HP Process (Hortense Gauthier and Philippe Boisnard) is an entity, based on conjunction/disjunction, which develops a digital practice of art-action. They work mainly on poetic performance that combines body / voice with picture and sound generated in real time and in an interactive way, but also on sound art and generative videos. They also work as conference and workshop to explain the open source tools they use and specify the issues and the creative possibilities they open.

In their performances, where images and sounds are produced thanks to a PureData/Gem programming, the visual work 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. They develop videopoetry creation where 3D textual worlds, based on a deconstruction of language and its forms, are mixed with live video capture of performers, making various spaces of representation and perception interfere with one another. Their stage presence exceeds the sole physical dimension : they interact with digital dimension, and their action creates effects in an increased reality. So, they develop various performative devices, where body and voice are the vectors of a generative writing in real time. 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, they plays with their voice and breath that are seized live 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 a logic of interaction and synesthesia.

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...



2010

- _ Festival VISIONSONIC - Mains d'oeuvres - Paris (France) _ performance CONTACT
- _ L'Été des Arts en Auxois-Morvan, festival international d'art visuel - CRANE - Chevigny (France) - CONTACT
- _ Le MOTif - Périphérie du Marché de la poésie - Paris (France) _ CONTACT
- _ Galerie Le Neuf - Festival de poésie de Lodève (France) _ CONTACT
- _ RAVY - Rencontres des Arts Visuels - Yaoundé (Cameroun) _ EPT- live movie
- _ FONLAD 09, digital arts festival - Coimbra (Portugal) _ EPT - live movie
- _ 2ANNAS, videoart festival - Riga (Lettonie) _ EPT - live movie (video version)
- _ Cologne OFF VI, Cologne International videoart festival (Allemagne) _ EPT-live movie (video version)

2009

- _ Multimedia art festival – Memory and Futurism - Alexandrie/Le Caire - Egypte _ EPT - live movie (video version)
- _ Rencontres poétroniques des Instants Vidéos - La Cartonnerie - Marseille _ EPT [v.2] + [Conception, avec Julien Blaine]
- _ Ciclo de performace Arte de Acción - "Octubre" Centro de Cultura Contemporània. - Valencia - Espagne __ EPT [v.2] + conference
- _ ISCL (Symposium Interactivity in Free Computational Systems) - University of Salvador de Bahia - Brazil __ performance EPT [v.1]
- _ PureData Convention 2009 - [Kleine Maschine [v.5] + conference at USP (Univerity of Sao Paulo) - Sao Paulo - Brazil
- _ Festival Le Marathon des mots - Centre Bellegarde - Toulouse __ performance Ept [v.1]
- _ Musée d'Art Contemporain de Marseille - [Kleine Maschine [v.4] + [performance de poésie action numérique avec Julien Blaine]
- _ Rencontres Chorégraphiques de Carthage, "Danse et nouvelles technologies" - Tunis - Tunisie __ workshop
- _ Festival Fabrika Voxa - Espace Gantner - Bourogne _ [Kleine Maschine v.4]
- _ Résidence aux Pixels Transversaux - La Générale en Manufacture - Sèvres
- _ Le Lieu Multiple - Espace Mendes-France/Planétarium - Poitiers __ [présentation de la maquette de Synapses v.0].
- _ Rencontres Boulevard Sainte Beuve - Boulogne sur Mer - France __ [performance Kleine Maschine v.4]

2008

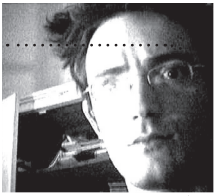
- _ i > Médias - IMUS - Annecy __ performance video-son interactive en réseau + conférence-action
- _ Festival Son-Vision / Roaratorio - théâtre de l'Usine - Genève - Suisse __ [performance [bod-code project] v.2.2 + Kleine Maschine v.1]
- _ Résidence à l'invitation de Doc(k)s/Akenaton et performance au Cynros Palace - Ajaccio __ [performance [bod-code project] v.2.3 + Kleine Maschine v.1]
- _ Festival SONS DE PLATEAUX #3 - GRIM, scène musicale de Montevideo - Marseille __ [performance Kleine Maschine v.1.2]
- _ Exposition photographique de Thomas Déjeammes : création sonore pour l'exposition - Le Labo révélateur d'images - Bordeaux __ [live sonore]
- _ Festival Empreintes numériques #2 - Topic : "Copié-collé" - Centre Bellegarde - Toulouse __ [performance Kleine Maschine v.2]
- _ soirée Le Clou dans le fer - Cité européenne des Récollets / Maison de l'architecture - Paris __ [performance Kleine Maschine v.2.1]
- _ Festival RIAD - La Piscine - Université du Littoral - Dunkerque __ [performance 1968-2008 "L'avenir est à votre portée"]
- _ Festival Expoésie - galerie verbale "Le Paradis" - Périgueux __ [performance [bod-code project] v.2.3 + Kleine Maschine v.2.2]
- _ Festival Transe Atlantique - Espace Pluriel - Pau __ [performance Kleine Maschine v.3] + [performance avec Julien Blaine]

2007

- _ Festival Muzzix #7 - La Malterie - Lille - France __ [performance [bod-code project] v.1.1]
- _ Festival RIAD - La Piscine - Dunkerque - France __ [performance [bod-code project] v.1.3]
- _ Festival E-poetry - Le Divan du Monde - Paris __ [performance [bod-code project] v.2]
- _ Festival Un théâtre à l'Université - Université d'Artois - Arras - France __ [Live sonore]
- _ VIII Media Forum of the 29th Moscow Film Festival - Moscou - Russie __ [performance [bod-code project] v.2]
- _ Festival Raoul Hausmann, et après ? - Limoges - France __ [Live sonore]
- _ Proj(ect), festival international de nouvelles images - Nancy - France __ [performance [bod-code project] v.2.1]
- _ Festival A scène ouverte - La Comédie de Reims - France [performance __ [bod-code project] v.2.2]

2006

- _ Les Voix de la Méditerranée - Festival International de Poésie de Lodève - France __ [live sonore]
- _ Salon Light #3 - Point Ephémère - Paris __ [dispositif sonore]
- _ 8ème Symposium Arts Sonores - Arts numériques de Presence Capitale - CAPC-Musée d'art contemporain de Bordeaux [bod-code project] v.1]



Philippe Boisnard

born in 1971 in Paris
digital artist, writer, philosopher
www.x-tr-m-art.com

>>> questioning the semiotics structures standardizing the human body, he develops video-poetry devices and video-sound performances which put in tension the relation between body, language and policy, in order to create critical effects.

_ *multimédia*

- he has created a lot of video-poetry films, diffused in many places and festivals : Nouveau Casino, galerie éof, la Maroquinerie, l'Olympic café, les Voûtes (Paris), Bunker DY10 (Nantes), Les Instans Vidéos (Marseille), Musée de la Mine, ...
He had received the Great Prize SGDL (Société des Gens de Lettres de France) of Multimedia Work 2007 for his videos.

- since 2000, he develops multimedias performances : Centre Pompidou (Paris, 2002), L'Arsenal in Festival Terra-Nova (Metz), Modern Art Museum of St Etienne, Palais des Beaux-Arts of Lille and of Strasbourg (2004), Beaux-Arts Schools in Le Mans and Aix-en-Provence, *festivals Ile-dance* (Ajaccio), *Expoésie* (Périgueux, 2005), Halle St Pierre (Paris, 2005), Hack Gallery (Cologne, 2005), Casa das Rosas (Sao Paulo, Brazil, 2009)

- since 2004, interactive videopoetic installations : presented at Modern Art Museum of St Etienne, (exposition collective *Après la fin de l'Art*, 2004), at Artcore gallery in Paris (2005), at Maison-folie d'Arras (2006), at éof gallery in Paris (2006).

In relation to this work, he intervenes as digital creator in the poetry domain and in theater where he collaborates with writers, artists and musicians on different projects :

Jean Voguet (musicien), Lucille Calmel (performer)

> with Yann Kerninon (writer and magician) : [*Machine de fuite*], sound poetic performance for bicycle (2003) et [*Escape*], video-performance and magic turn (2004).

> with Franck Laroze (writer and playwright) : [*Poetik-politik-koncept*], performance presented in Théâtre-Molière, Maison de la Poésie de Paris (mars 2005), then in festival *Les contemporaines* in La Chartreuse during Avignon festival (juillet 2005).

[*Je [me] suis parlé*], creation of multimedia theater related to the real time processing (residence in la Filature of Mulhouse - mars 2006), production *Incidents Mémorables*.

> other collaborations with Jacques Sivan (poet), Michel Giroud (performer), Joël Hubaut (artist performer), Jacques Donguy (multimedia poet), Charles Pennequin (poet), Julien Blaine (poet),

_ *visual art* : many publications of "cognitive and esthetic diagrams" (revue *Carbone*, *La Res Poetica*, éd. Al Dante, *Doc(K)s*, *Chimères*, *Boxon* ...)

- exhibition of "cognitive and esthetic diagrams" at l'Hotel gallery - School of Fine Arts - Caen, during festival [*Interstices*]

_ *philosophy* : many conferences and university conferences (Collège international de philosophie, UNESCO, Schools of Fine Arts,...), research articles (*Le Philosophoire*, *La revue d'Esthétique*, *Respublica*, *Dictionnaire du corps et dictionnaire de la pornographie*, éd. PUF).

_ *literature* : many publications in French and English literary review (*Doc(K)s*, *JAVA*, *PlastiQ*, *La Voix du regard*, *La Femelle du Requin*, *EvidenZ*, *Hermaphrodite*, *Architextes*, *Talkie-Walkie*, *La Rili*, *Tangent*, etc...)

- many readings as well in associative places as institutional (Alain Oudin gallery - Paris, Theater-poem of Brussels, Festival of Lodève, Biennale Internationale des poètes du Val-de-Marne, Hôtel Beury, Art Schools ...)

- publications : *Interaction C.L.O.M (about Joël Hubaut)* (éd. le clou dans le fer, 2007) ; *Ceux qui préfèrent ne pas* (coll.) (éd. Le Grand Souffle, 2007) *Pan Cake* (éd. Hermaphrodite, 2007) ; *C'est-à-dire* (éd. L'âne qui butine / Belgique, 2006), ; *K (or) T(or) tu(r)&*, avec dessins de Anne van der Linden (éd. Trame Ouest, 2002) ; *Dégoût en corps* (éd. Rafaël de Surtis, 2001).



Hortense Gauthier

born in 1983 in Paris
multimedia artist

_ 2001-2006, literary studies and graduate in political sciences.
_ since 2002, she develops a trans-media poetic work by exploring the different dimensions of writing (sonic, visual, plastic, numerical, corporeal ...)

Various publications in french, belgian and swedish review (*22(M) dp*, *Cahiers Chroniques*, *Ouste*, *La Res Poetica*, *Talkie-Walkie*, *Dock(s)*, *OEI*,...), and also sound creations, readings, performances (with HP-Process, with Charles Pennequin) and installations (éof gallery - Paris, Arras, ...)

_ 1998-2001, réalisation de diverses videos et d'un lng métrage ("*Une nuit rêvée pour les vivants*" with Boris Lehmann), and of two documentaries diffused in festivals (Beaubourg-Centre Pompidou, Festival de l'Acharnière à Lille, Marseille ...)

_ since 2004, creation and direction of the *Talkie-Walkie* review, "multimodal platform" for contemporary literature wich publishes authors with singular, strange and demanding writing styles, authors who seek to renew writing practices by inventing new forms and new linguistic devices. TW is a multimedia review, and by the means of this new form of publication, it questions the material space of writing and its conditions of production .

[www.talkiewalkie.org]

_ since 2002, curator in *Trame Ouest*, association wich organizes festivals, reading, conferences et exhibitions around the contemporary literature in Arras, Lille, Paris... since 2001 more than 120 writers and artists has been invited.

_ redactor for *Libr-critique.com*, a research website on the contemporary literature.

