

Céline Berthoumieux's keynote in Bristol

This presentation aims at sharing some experiences that prove digital and new technologies can change relationships in artistic and cultural projects in many ways: relationships between the artists, professionals and audiences.

To introduce myself, I'm the head of ZINC, an association in Marseille. It's a center for creative digital arts and cultures, located in La Friche Belle de Mai, a very large interdisciplinary artistic and cultural area with an international vocation.

Zinc produces digital arts, but we also work with people willing to learn to use new technology, tools and contents.

We work to enable the development of artistic forms and scripts in the digital arts field, and to implement actions and projects to support creative practices of the public with new media and new technologies. We have a medialab dedicated to practices and creations from the web, digital images, audio, film/ broadcast, social networks. A space devoted to forms of expressivity considering Web 2.0 Web 3.0., and we also having a fablab. I'll come back later on that term.

My 12 years experience in the pioneering project of digital arts and cultures in ZINC, taught me the notion of articulation between creation and creativity to generate social innovation, but also how to identify and support creativity, enable and empower innovation for everyone and as well from the creative practices consider a professional or economic development. To sum up I would say that ZINC is a little factory with artists, researchers, developers, designers, students, cultural operators, institutions, digital mediator, and we work every day to enable artists to create, professionals of the cultural field to understand news technologies and for the public to express creativity. This morning and after two days living this conference, I propose to talk about how digital impact art and culture, how some artists work with it and maybe how the place of art and creation is changing.

I hope I will not be too complex. Our environments are slightly different and the point of my keynote it's to let you know some experiences existing probably around you.

Every example I will develop involves the audience because each is interactive, or because the audience is involved in the creative process, and also implies in a new way to imagine collaboration between artists, engineers, scientists, developers ...

To start with I would like to talk about "*Pourquoi Moi; Why me*". It's a huge and complex digital installation. It's a creation from an interdisciplinary artist Emmanuelle Raynaut. It's complex because it's an installation with images, videos, sounds and dancers. So you understand that is an installation where the audience is totally immersed, surrounded by images, sounds, and body's dancers. It's a beautiful work about memory and archive. She works in a non-profit organization in Beyrouth, Le Hangar, and she's digging images about the war, to reveal that history in very sensible and powerful way.

To develop that installation and involve all the artists in the project, even those not in residency, she developed an immersive tool, a 3D model on an oculus rift with artist developer.

That 3D model made it possible to work on the dramaturgy, the place of the body, the mix with the images and the sound. And at the end that created something very interesting between reality and virtual. It has become a way of analyzing the work during the creative process and a way to keep tracks of that process, which I think is an issue for the artist.

We also realized that the 3D model -used by all the artists involved- became a production tool, because making them work with the oculus rift to experiment their part of work is cheaper than two weeks of residency with all of them. And we all know that it's not the same thing at all, but we also know that technology is quite expensive and when you are a producer you need to make choices all the time.

Another example is “*vanishing walks*”, by Diego Ortiz, a Colombian artist living in Marseille.

It’s a partnership between a video maker and a sound designer/developer.

They developed a software to create a play without actors but where the audience is invited to take part. Thanks to that software, the audience on the stage rules the game that appears in real time on the tablet, so they play the part. As you can see, Tablet becomes the director, and people experiments how to become an actor, how to tell a story, on stage, in front of a real public.

I also want to talk about the work of a plastic artist Etienne Rey, who works and lives in Marseille too. TROPIQUE is an immersive installation where the visitor dives into the heart of a clouded space, sculptured by light and sound. It’s a SPACE with MIST, LIGHTS, COMPUTERS, SENSORS, and music. An artificial world endowed with perceptive intelligence reacts to the movements of visitors, building a dynamic space, in which gestures and behavior disturb and enrich a pre-existent element. The word Tropique indicates an imaginary ground line where the sun reaches the top at a specific moment, in the winter and summer solstices. The installation Tropique is the expression of the here and now, in a precise position at a precise date and hour when a world in relation can be explored. The installation Tropique proposes to the one who experiences the artwork which is plastic as well as scientific to make perceptible space structures and to seize the way our perceptive system works and, making it, our way of understanding the world. To do this spectacular installation he works with neuroscientists to explore the limit of perceptions, and with an engineer, to develop a tool to control light and sound. With that collaboration he created a program that controls light and sound, and when you are in the installation all your senses are awakening. It’s an allegory of the connected world we live in.

Digital art projects to involve publics and help professionals to improve digital and new technologies:

With Or not Toupie by Nicolas Clauss: this is a beautiful sound and video installation. It’s generative, it’s means that when you’re in the installation you never see or hear the same picture, video or sound. In this project we need to make five different team and association works together and learn how to make digital projects with they’re audiences. So the artist, during two years, spends weeks working with public to create the installation. And we, ZINC work, during the same time, with teams to teach them to develop workshops and projects with digital and new technologies.

At the end of the project, teams and people who work with the artist are producing the exhibition together, and invite public to discover the installation and the project.

**I also want to talk about a European project developed in France by Theatre Massalia also based in la Friche la Belle de Mai**

**PLATFORM shift+** which is successful larger scale cooperation project in the European Culture Funding Stream *Creative Europe*. It consists of 11 partners from 9 countries – ten theatres and a university. The leading organization -Pilot Theatre York (UK)- is one of the UK’s most renowned companies in delivering performance work for young people and exploring innovative approaches to making and sharing work.

This is very interesting because with that artistic network **PLATFORM shift+** was created to meet the new challenges of producing theatre for young people in the digital age. The partners have identified the urgent need to engage with digital technology in order to understand the target audience. Today, young people are digital natives who move naturally between real and virtual worlds. Theatre for them must respond to this new reality to sustain and grow existing audiences and build new audiences for the future.

In Marseille, Massalia works on the project. They have found a dozen teenage (14-16) partners for the project. They work with a writer, Karin Serres, and a multimedia artist, Philippe Domengie. They inspired the writing process. The text will be staged in April. The teenagers participate in the digital

process, they work on digital effects for the stage but also create a digital environment for the play. Later, they will take part in a youth meeting with other European young people.

During the four years of the project, **PLATFORM shift+** will develop 40 theatre productions based on newly developed plays/concepts, correlated to the reality of the digital age. In more than 50 activities it will connect theatre makers directly with young people in an artistic dialogue.

An extensive program of interrelated activities will encourage transnational exchanges of artists/artistic products and provide training in digital technology through practice and international Creative Forums. At the end of the project 10 Creative Forums all over Europe will offer training programs and tools for sustainability of progress and ambition.

So with platform shift we have a:

- European Collaboration
- collaboration between artists
- collaboration between artists AND teenagers

In a project that questions our digital world. It's a very complete project. I like it a lot.

Now is time to talk about Fablab, Artlab and Hacklab because something is happening. A fab lab (contraction of the English "Fabrication laboratory") is a public place where all kinds of tools are made available, including machine tools controlled by computer, for the design and conducting objects. The main feature of the fab lab is their "openness." They are open and available to entrepreneurs, designers, artists, tinkerers, students or hackers of all kinds who want to accelerate the move from concept phase to the prototyping phase, the prototype phase to the phase development, phase of development to the deployment etc. They include different populations, age groups and different professions. They also provide a space for meetings and collaborative creation which among others produce unique objects: artistic objects, decorative objects, replacement items, tools... To be called a fab lab, a workshop must respect the Charter of Labs, set up by the Massachusetts Institute of Technology (MIT). To be identified as "fab lab MIT", it must pass a certification and training, but a fab lab is not necessarily affiliated with MIT.

The fab labs are gathered in a very active worldwide network, according to its founder Neil Gershenfeld. In France, this type of installation is called "digital workshop."

In la Friche la Belle de Mai, ZINC owns a fablab dedicated to artists. It's a residency place where the artists can come to prototype and have access to electronics tools, to work on interactivity for example. They can also meet other artists, engineers or designers, and mixing all this can lead to the creation of new projects. It's called serendipity. Finding something that you don't expect...

Last but not least I'd like to talk about Museomix because I think it's inspiring for those who want to renew their relationship with the audience. Muséomix is a European association, a community who wants to create...

- An open museum with a place for everyone;
- A living-lab museum that evolves with its users;
- A networked museum in touch with its communities.
- **Do di that they** create transdisciplinary opportunities for new ideas and projects to emerge.
- **Test and lead by example.** We create the conditions to experiment on and within museums. We show that it's possible to innovate the museum experience, by doing it!
- **Bring new ideas to light.** Museomix's experiments and meetings are organized so that new ideas are encouraged and pushed forward.
- **Share freely.** We share the projects, technologies, and content that help advance the vision of an open, living, and networked museum. We push for free and open licensing of all that we produce.

- **Build a community that takes care of itself and its members.** We augment the size, the autonomy and the impact of the community. The development of all of our members is encouraged by a virtuous circle of support.

**The Principles are**

- **Inclusion.** Anyone can be a member of the Museomix community; **Collaboration.** to transcend organizations, companies and geography. **Sharing.** to free circulation and free sharing of knowledge and know-how. They adopt open licences, shared resources, sharing ideas, and remix as a modus operandi.
- **Contribution.** Community member are encouraged to become active contributors, and to enrich shared resources with all that they find.
- **Iteration.** Museomix activity is based on the testing and continuous improvement of prototypes, media solutions, and ideas in evolution.
- **Autonomy.** By starting and contributing to new projects, each member acquires autonomy, responsibility and authority within the community.

As a conclusion:

In that presentation I tried to reveal how artists are radars of the world, and how, if we knew how to listen to them, we could have some representation of that so complex digital world. We are in a new area. It's scary but it's also full of possibilities because we can collaborate more and better. And we can all enjoy the empowerment that digital tools are to offer.

Thank you