

## PERFORMATIVE ITINERANT PROJECT "BUT THE FLESH IS WEAK"

Fourth chapter of the traveling performative project 'But the Flesh is weak' complicates depictions of bodies. How do machines perceive and capture us/them? How do vision's technologies transform our physicality? Through the vegetal and the detour of paradoxical systems, this visual matter, this speculative hyper-territory, sculptural and sonic becomes a moving, hybrid and self-sufficient entity.<sup>2</sup>

Jade Barget, co-curator of the project.

## PROJECT INTRODUCTION - NOTES OF INTENT

### ARTISTIC

My practice focuses on the understanding and conception of new corporealities through technology. For this new chapter, I will explore the representation of bodies through the techniques and tools of image capture and creation through the prism of plants.

The images collected will be presented in the form of video and textile printing, and the technologies used will be staged in the final installation. The project's ambition is to complicate the representation of bodies, and in particular, to adopt a technological vision of them. How do machines perceive and capture us? How do vision technologies produce us? The starting point of the project is a choreography of performers that I will capture/detour using image techniques and tools. Particularly by the detour of surveillance cameras present in Nice.

Subsequently, the performative installation will be composed of these textiles presented alongside equipment for capturing and creating images, but also of scenic modules and other digital artefacts conceived with the help of different technological tools. The final installation will be a hybrid body - robotic, mechanical and organic. It will bear witness to a past carnal moment, recorded and captured by technological vision. This hanging of textile prints combined with 3D prints, scraps and other recycled elements, and placed in parallel with virtual creations, will offer the spectators a multiple technological point of view of Body and its movement.

### CURATORIAL

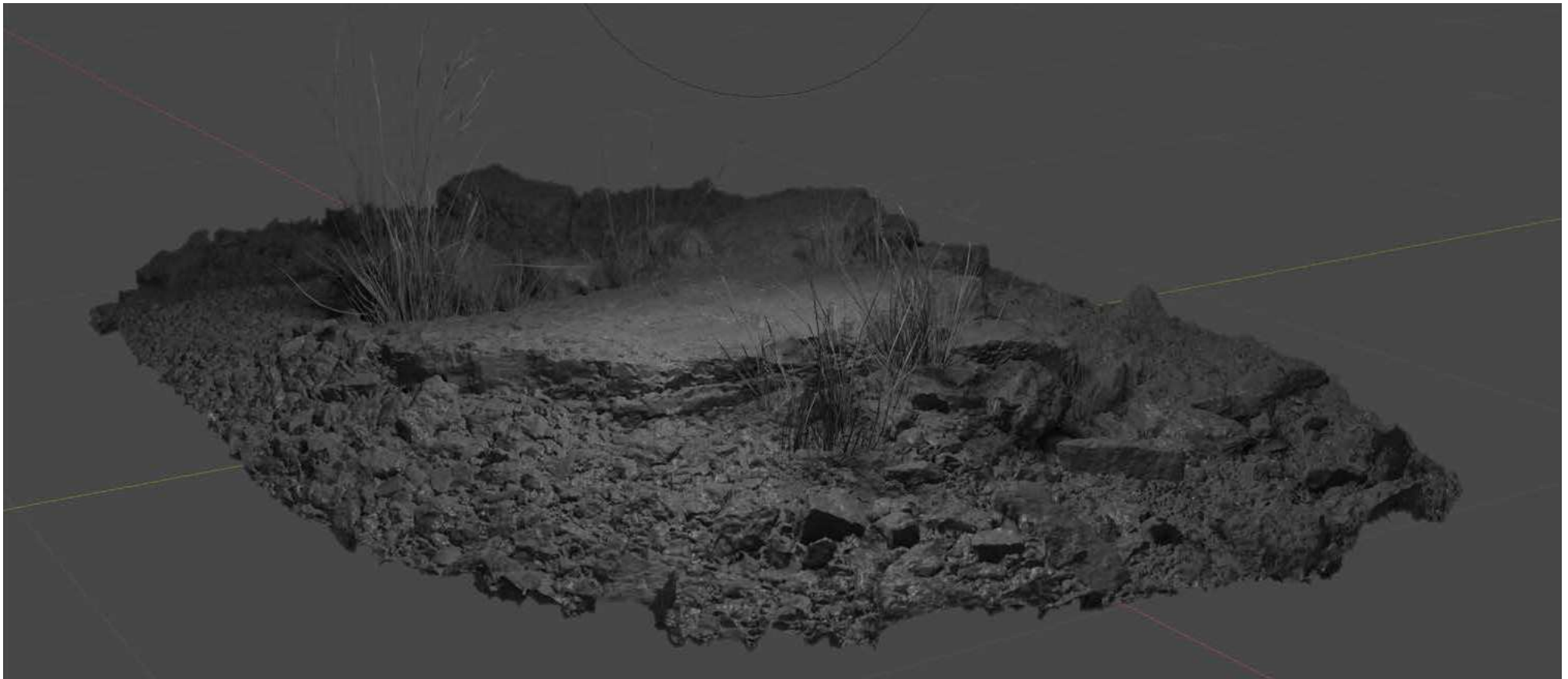
The notions of body capture, representations and technological vision central to our proposal will further develop my research on social choreography. The curatorial device will pay particular attention to how the audience's body comes into contact with the installation. As a curator, I will analyze the site to understand the movement of the audience's bodies.

The placement of the installation will be inspired by this choreography of the audience. The positioning of the work, as well as its presentation through a text that I will write, will reflect on the notion of the movement of bodies orchestrated by the infrastructures that we cross. Indeed, my research observes the way our political and economic system commands our way of moving.

In the present context of forced migration, hypersurveillance and mass incarceration, the movement of our bodies is increasingly policed. The curatorial device will ask the following questions: can we think about these imperative forces and command systems that govern our mobility through the lens of choreography, dance and movement? Using the notions of choreopolitics (the normative construction of movement) and choreopolitics (the critical thinking used to free ourselves from this imperative choreography) developed by dance theorist André Lepecki, can we think of alternative ways of moving and making movement?

# "BUT THE FLESH IS WEAK"

COPENHAGUE EXHIBITION PROPOSAL - INTER.PBLC EXHIBITION SPACE  
ACT 5



Creation- virtual territory research, 2022

This exhibition proposes itself as an encounter of several expanded and stretched forms resulting from the diverse performative itinerant project's inputs, "But the Flesh is weak".

We reactivate these ambiguous interactions, multi sense external and internal ways through the intersubjectivity or our/its/their relationships. These entanglements blur our thoughts, destabilize the hierarchical order, in terms of challenging collective behaviors.

These works are a layered illustration of a propagandized process. By the detour of functional and symbolic objects, a hand-to-hand, such as speculative vessels, condensed of matters/materials collected along the representations. A domestication of the bodies via the creation of planters disseminated in space.

## SYNOPSIS

First you meet the skin.

The representation of it. Say hello, don't...

Tension, stretched, stitched.

You are being watched, look over

Breathe, touch, corrupt your feelings.

Thanks again, get over it.

Move to the second part.

Meet the flesh.

Inner bodies, vegetal organs you see.

Say hello to their synthetic versions, stakes.

Tension, stretched, stitched.

Deeper looks, enhanced visions.

Look in and out, follow the lines!

3rd...

Listen, get the blood.

See the body, which one?

Read in the gasps, feel the power, is it?

Toxicity you may encounter.

Tension, stretched, stitched.

Machines full speed, connect, reject.

How violent?

Welcome to our own gardeners.

Meet the hyper planters.

## PROJECT TRANSLATION

The final forms will be the subverted layers of different flesh. Samples of earth pieces enclosed, compacted in plexi, augmented soil towards seeing the bodies growing in it.

An interweaving of open source mined land, mixed with 3D printed sand stakes.

Fabrics used for the body prints on top are hung by metal structure.

The whole is surrounded by the reactions of my performers, their speculative displacements (Step'N) under the disposition of diffusing LED strips.

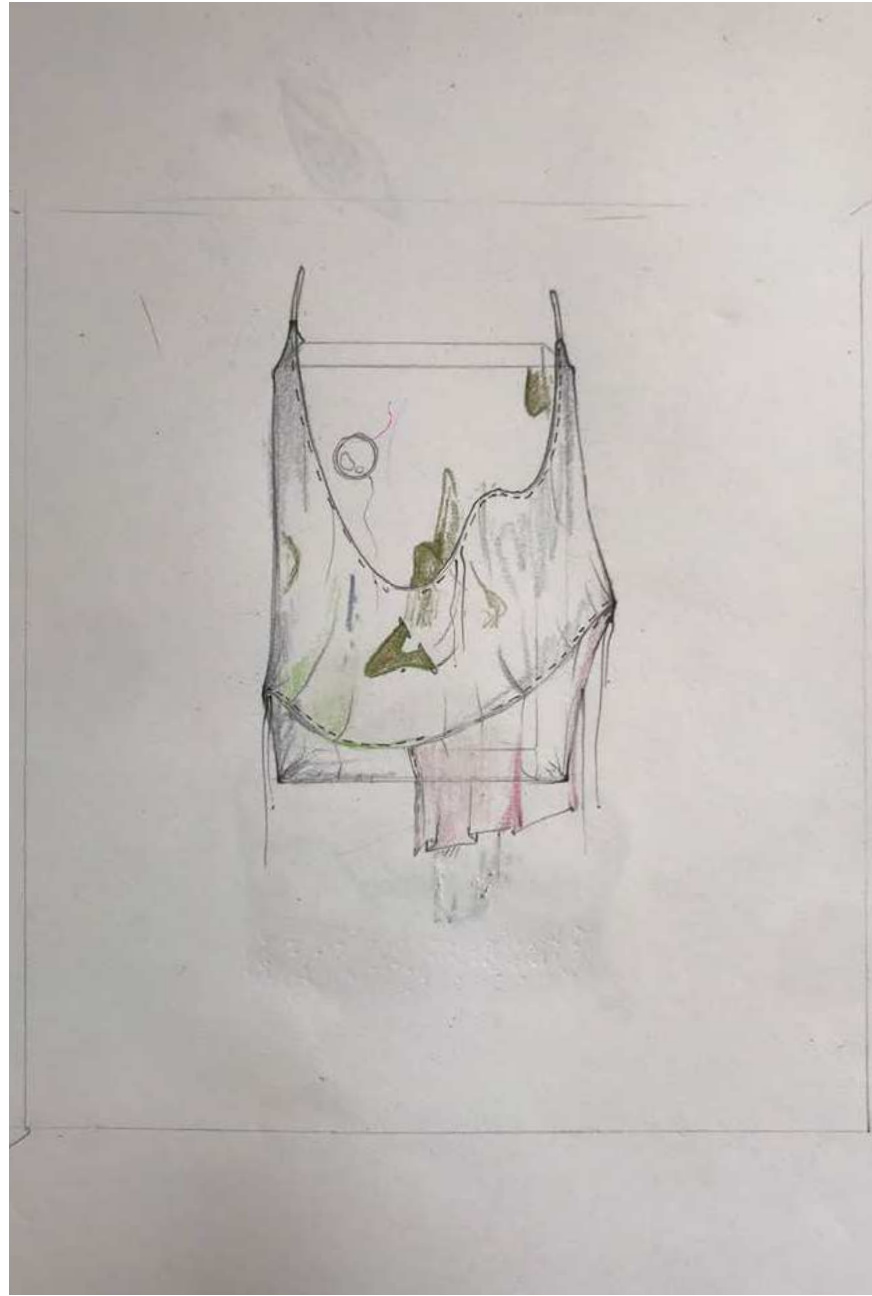
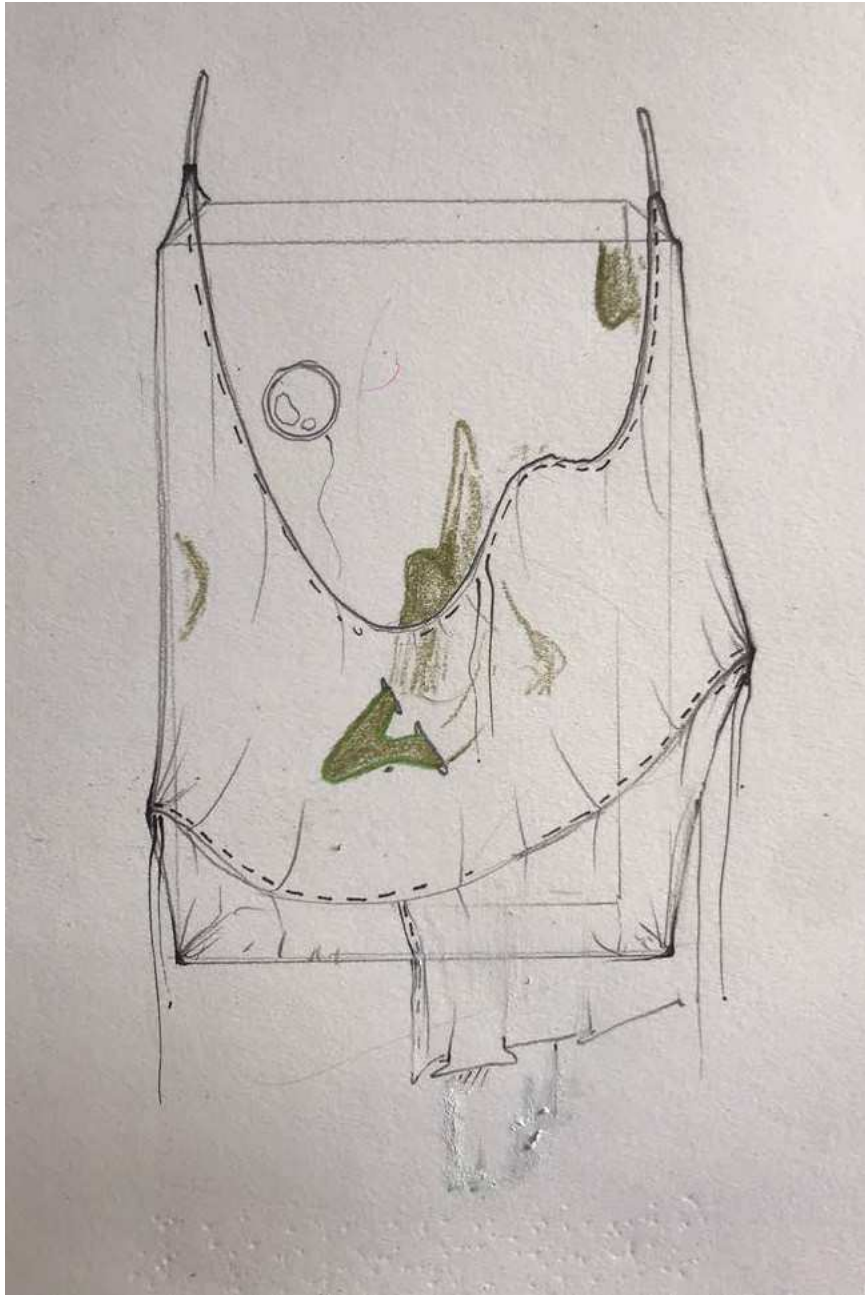
These are barely perceptible, as they are nestled under the textile layer.

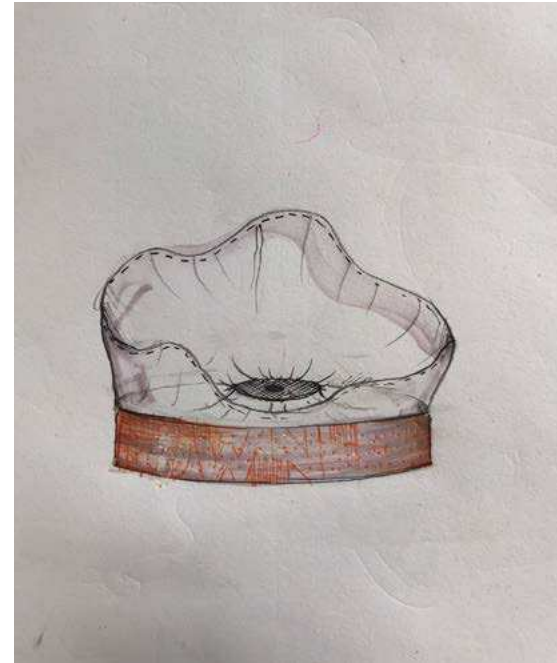
Freeze-frames, enhanced bodies, also transcribed by the natural/artificial sound incorporated within the works.

1 statement piece, surrounded by reworked textile banners prints + textile wall artworks, as a dialog between what is "upcycled", reused, reactivated.

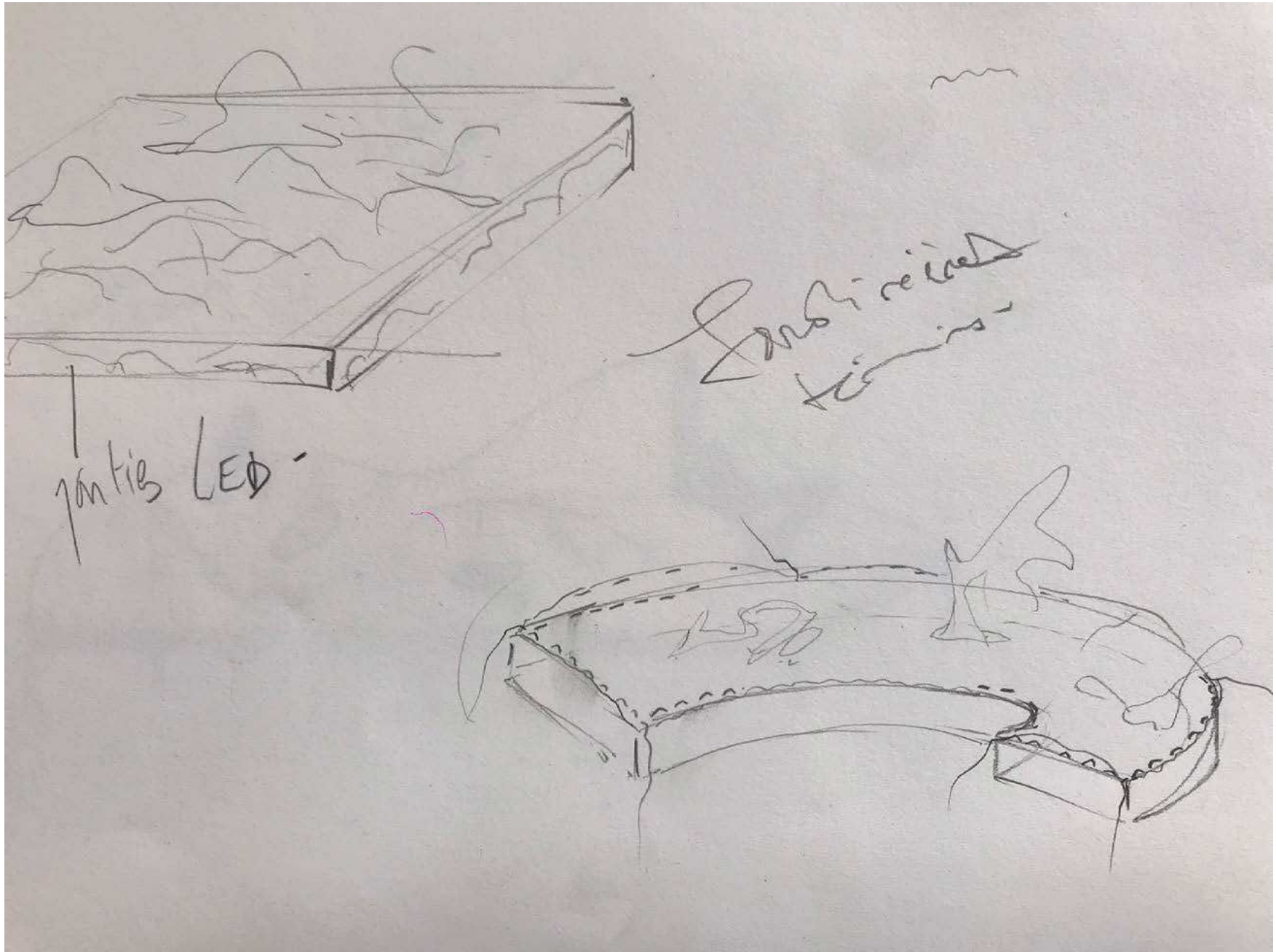
Potential hidden surveillance camera displayed into space.

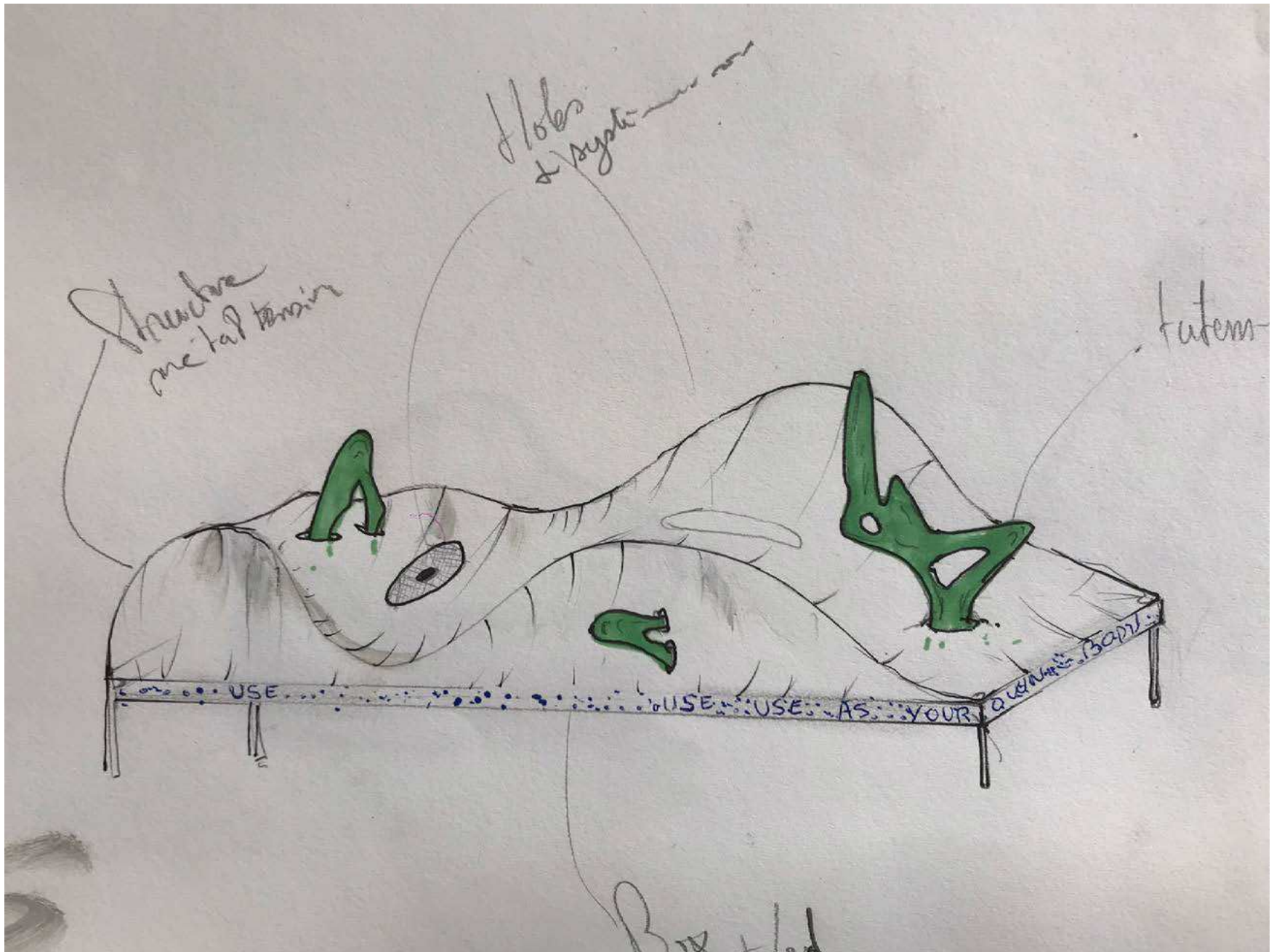
Musical live during opening week by my musical collaborator, artworks acting like performative modules.











## CREATIVE PROCESS

But the flesh is weak has for characteristics to include several collaborators, and to metamorphose according to the implications, interactions brought also by the places in which is shown the performative installation.

Through this itinerant creation, we question the regimes of the image: the technologies used of capture, spaces of resistance of these captures (the dream?), the notion of perception and the limits of these (hypersurveillance).

Robotic and machinic bodies are hijacked, in order to infuse them a new use. This recording brings us new visions, technological points of view mixed with the plant, where our relationships and perceptions bring new subjectivities. The plant becomes a mediator in parallel to what they bring to the flesh bodies, an alternative gesture, in fine to interact differently with different species.

The creation of these microsystems, where the representation of the body is highlighted, brings us to the appreciation of a new corporality.

A symbiotic sculptural body, composed of organic, non organic and toxic elements.

At first, after months of research related to plants, their characteristics, way of life, uses, etc... In parallel to the making of textile creations, we were supported by a German bio engineering laboratory. This one provided us with a module (phytosensor) able to collect and analyze the data related to the plants within the garden of the Confort Moderne. The chosen stimuli are the stress of the plant, its hydrometric rate and finally the touch-vibrations. These 3 types of tropisms allowed us to identify a set of sensitive data, which after an algorithm generated by us, have formulated 14000 options of shapes. These shapes are inspired by common objects: the stakes. These same data curves were used as a basis for the creation of the evolving musical composition.

In short, a whole subversive, physical, musical and corporal language created by the plants, and subsequently, in constant evolution on the one hand by their environments, on the other hand by their interactions.

The first sculptural translation is in the form of cutting with a digital milling machine, using plexiglass. This choice of material is relevant because we wanted to retranscribe the "raw" aspect of the data, objects to be handled like weapons

## TECH SPECS

- Softwares such as Real Engine, Quixel, Speedtree, Twinmotion
- Phytosensors interactive modules
- Arduino/ Raspberry pi
- Volumetric capture data
- Sensors translation (phytosensors, lidar, etc...)
- Soundsystem
- Screens
- Cables
- 3D printing
- 3D print software
- 3D scans

## CONFIRMED/EVENTUAL COLLABORATORS

Individuals, collectives, entities that contributed during the preliminary research, and future contributions.

[NATACHA VORANGER](#) - STYLING

[NINO FILLIU](#) - DEVELOPMENT

[AMOSPHERE](#) - MUSICAL COMPOSITION

[AXEL KORBAN](#) - 3D CONCEPTION

CONFORT MODERNE

[confort-moderne.fr](http://confort-moderne.fr)

ENSAM

[artsetmetiers.fr](http://artsetmetiers.fr)

ASICS SPORT STYLE

[plantbehaviorlab.org](http://plantbehaviorlab.org)

LOUD PROFESSIONAL

[loudprofessional.com](http://loudprofessional.com)

WINT DESIGN LAB

[wintdesignlab.de](http://wintdesignlab.de)

GRUPPE SERVICES

[gruppesservice.com](http://gruppesservice.com)

PLANT BEHAVIOR LAB

[plantbehaviorlab.org](http://plantbehaviorlab.org)

CYBERTRONICA

(research centre of advanced robotics and environmental science, DE)

[cybertronica](http://cybertronica)

FoAM (transdisciplinary labs network of art, science,

nature and everyday life cultivating an ecology of practices to re-imagine possible futures, SE, BE, NL)

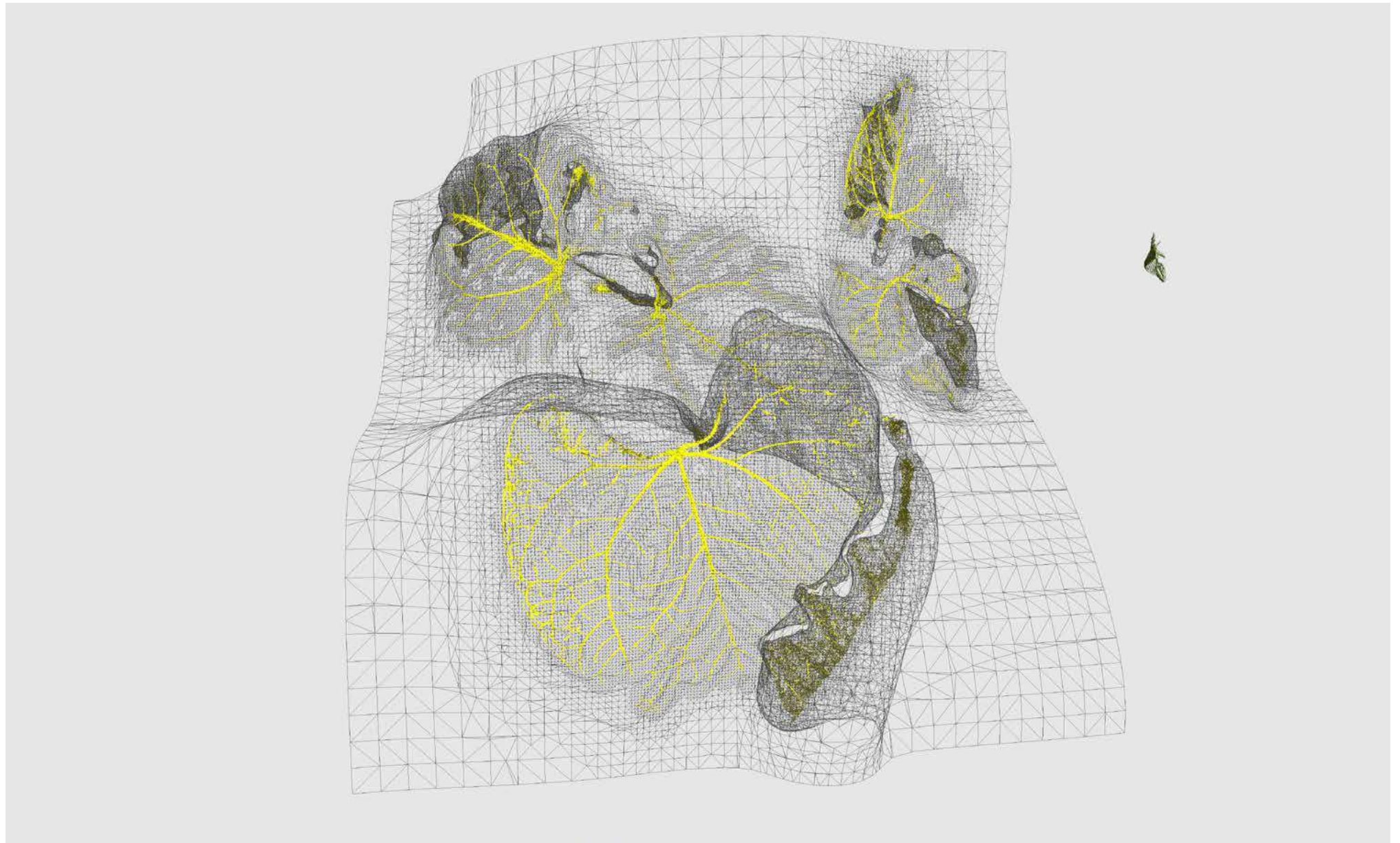
[fo.am](http://fo.am)



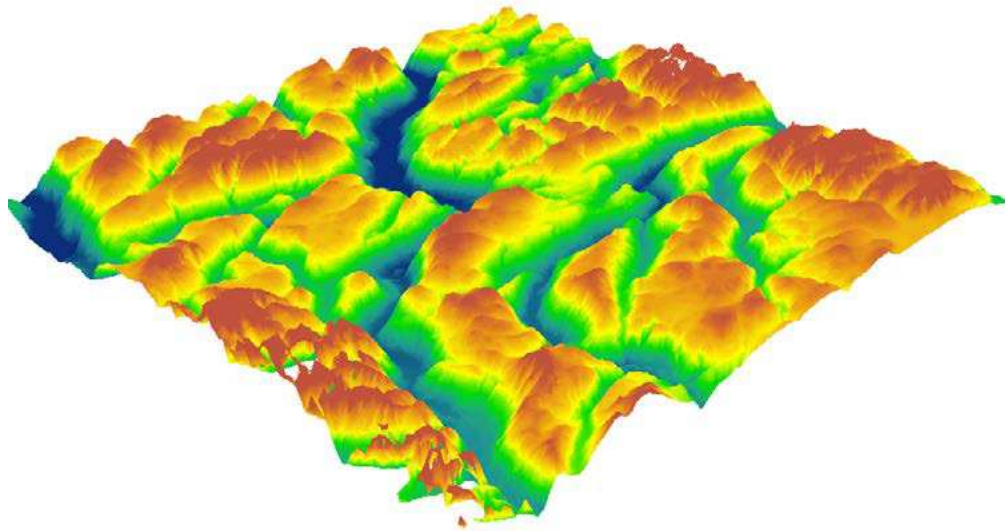
Vegetal virtual space creation

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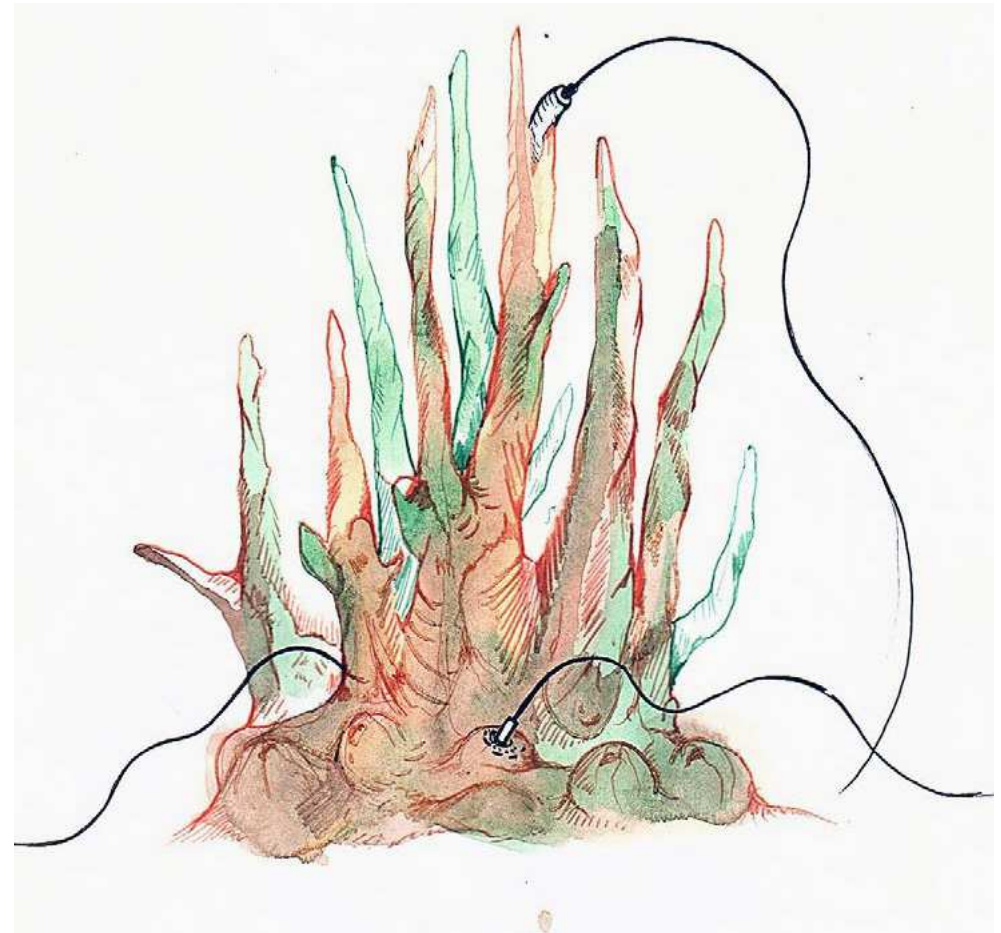
Early stages/research



Preliminary research 3D scan made w/ Wint Design lab

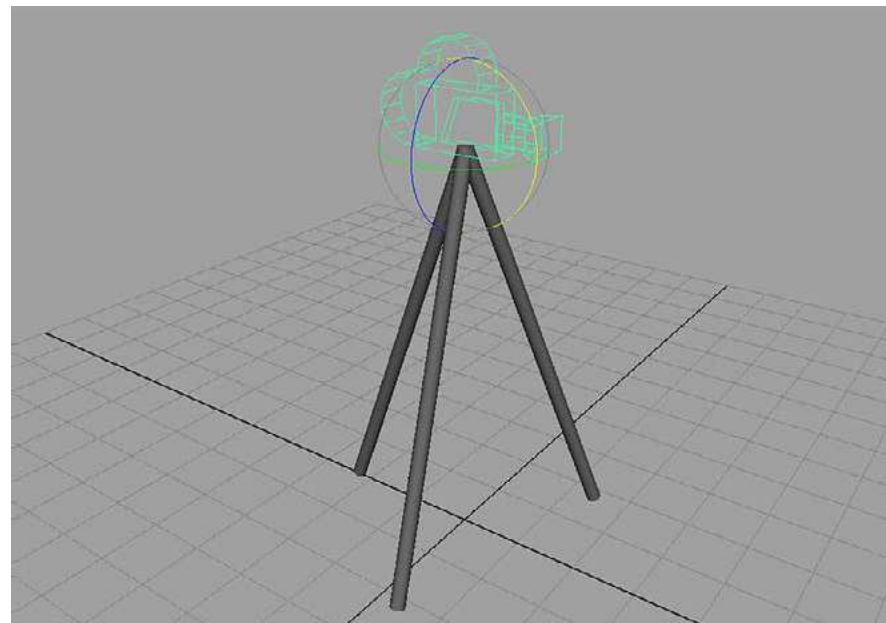
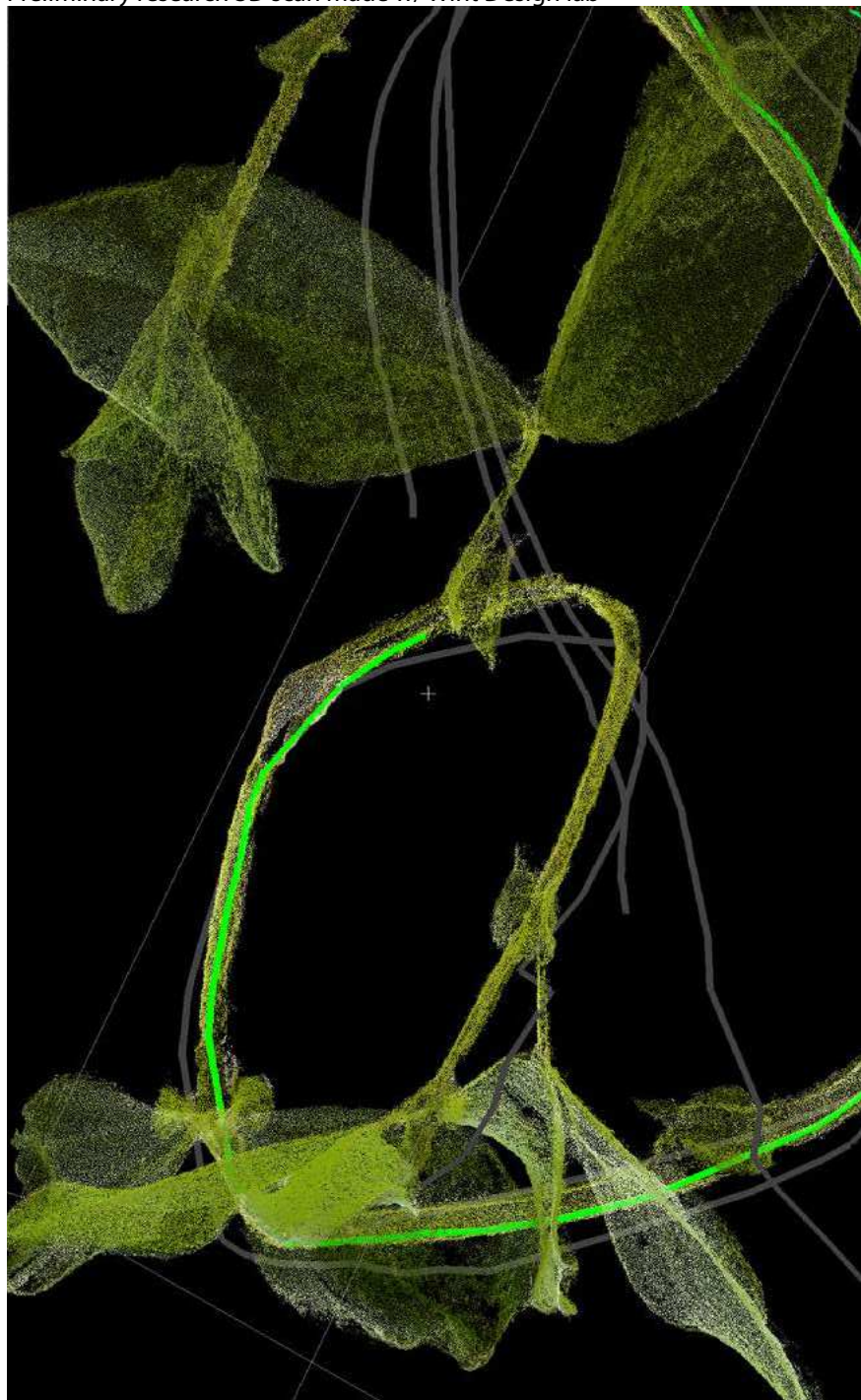


DEM - Digital Elevation Model research



Scenic element preliminary research, interactive module for performative space caption  
Natural material and 3D print mix

Preliminary research 3D scan made w/ Wint Design lab

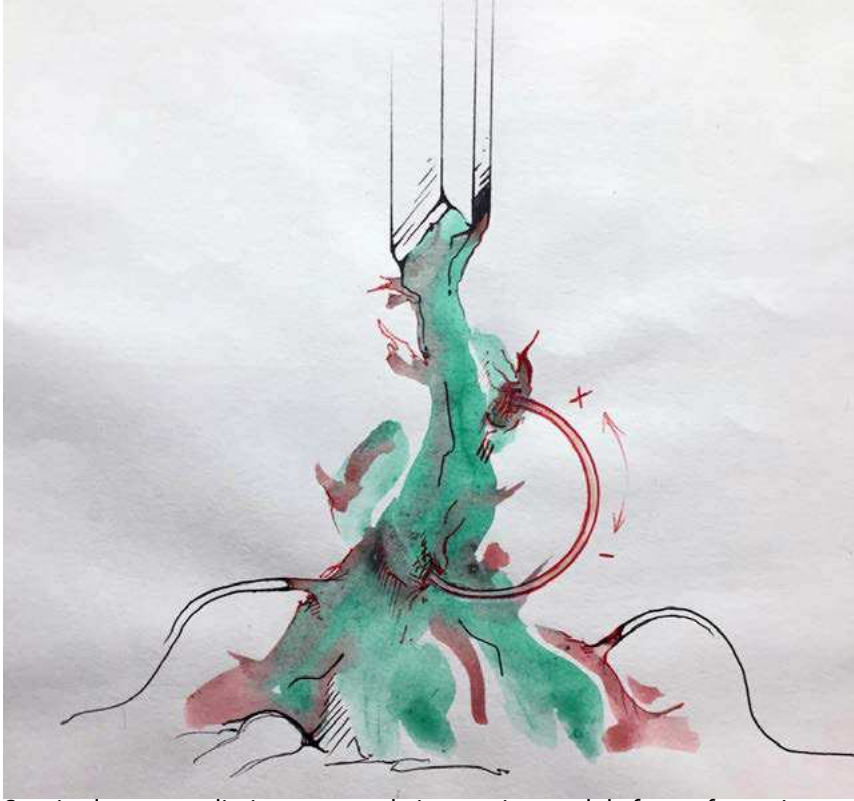


Virtual camera exemple



Vegetal virtual space creation

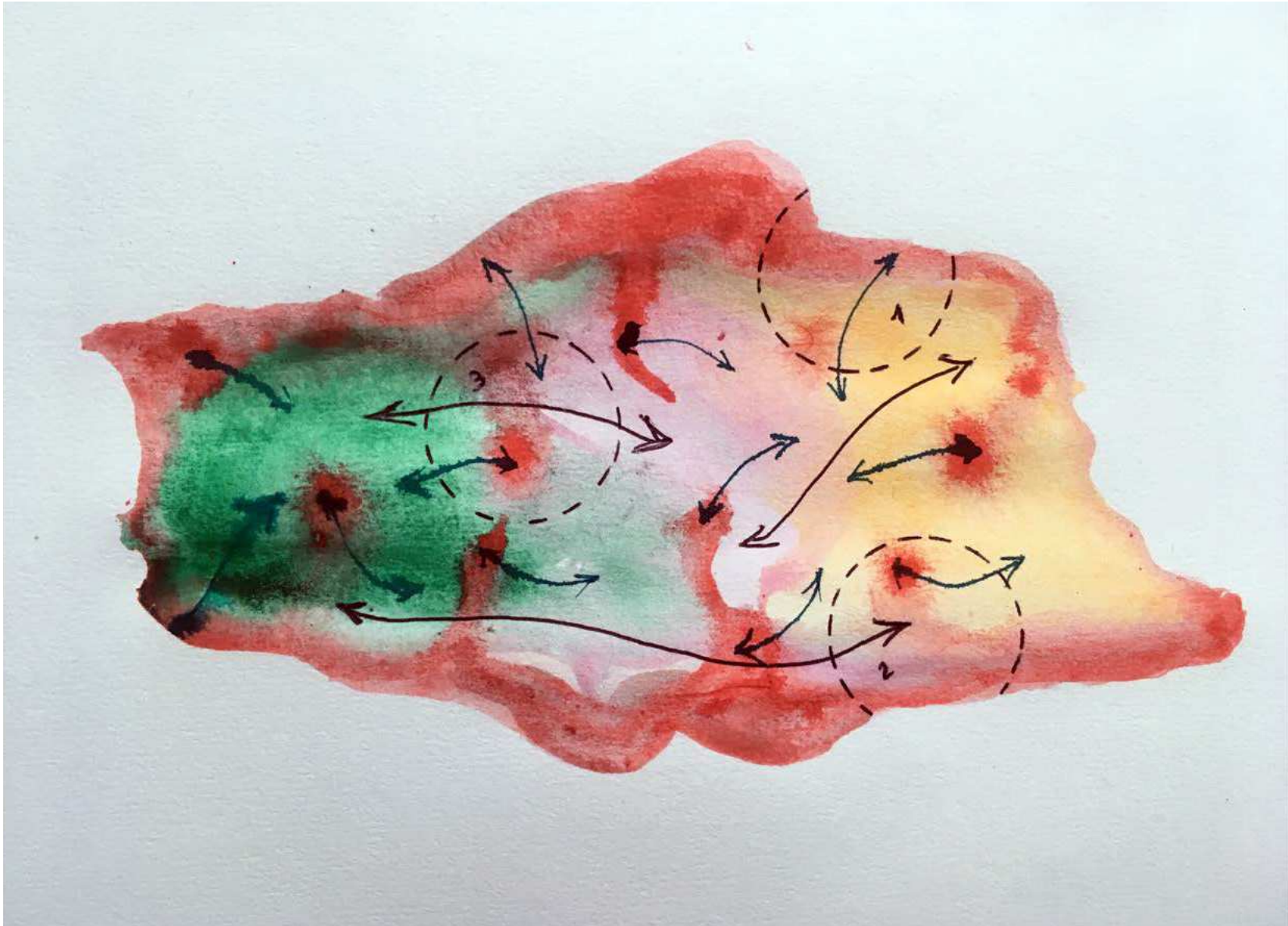




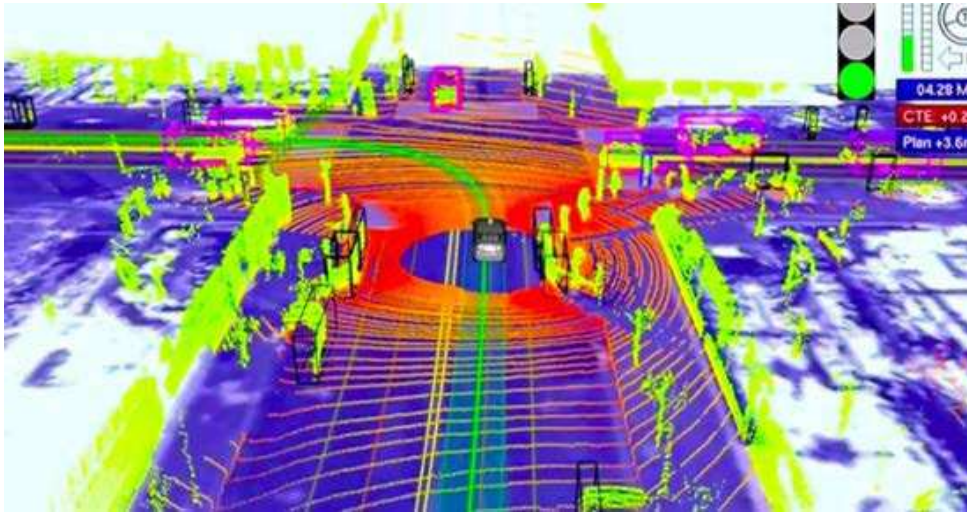
Scenic element preliminary research, interactive module for performative space caption, natural material and 3D print mix



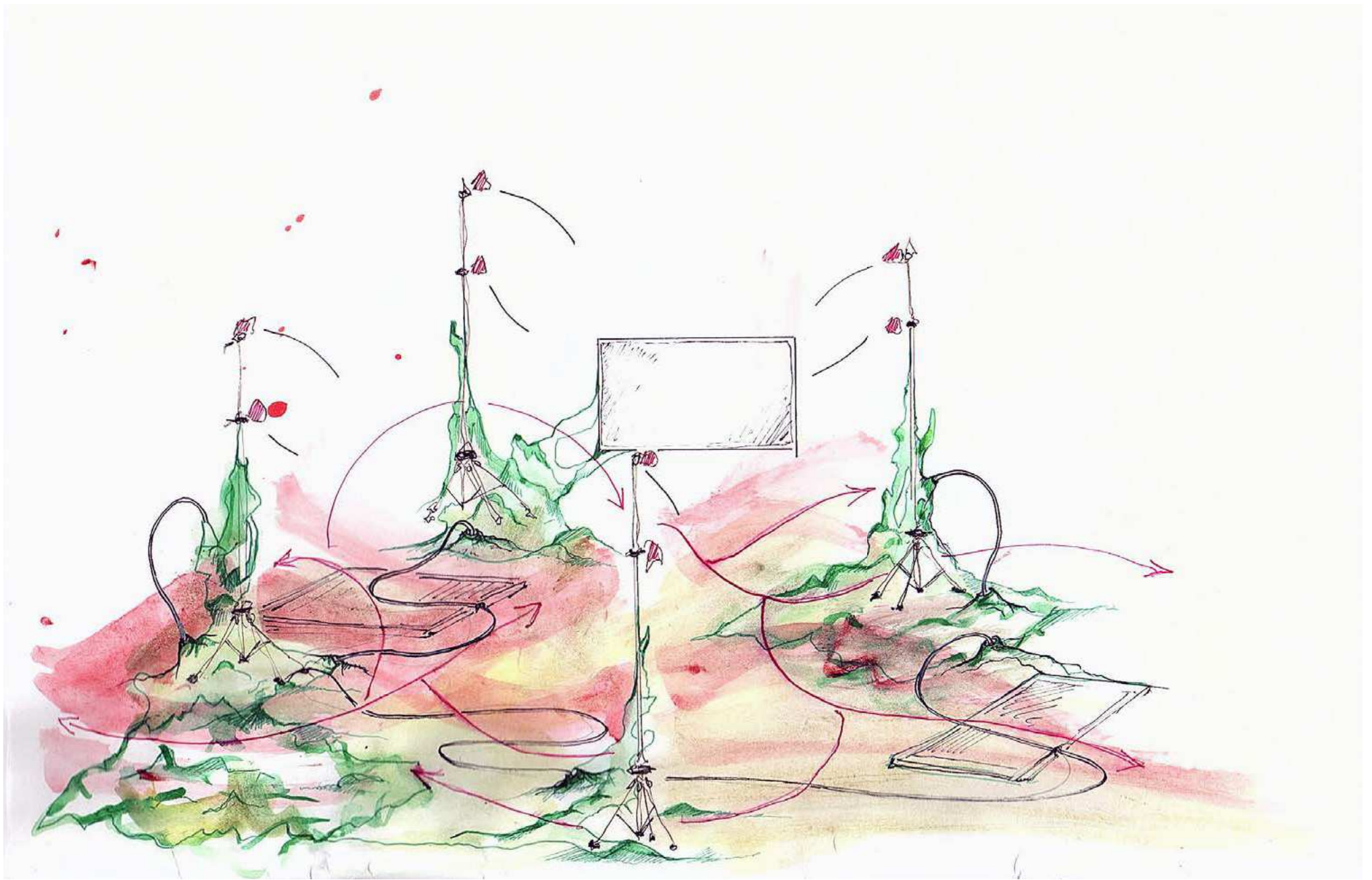
Vegetal virtual space creation



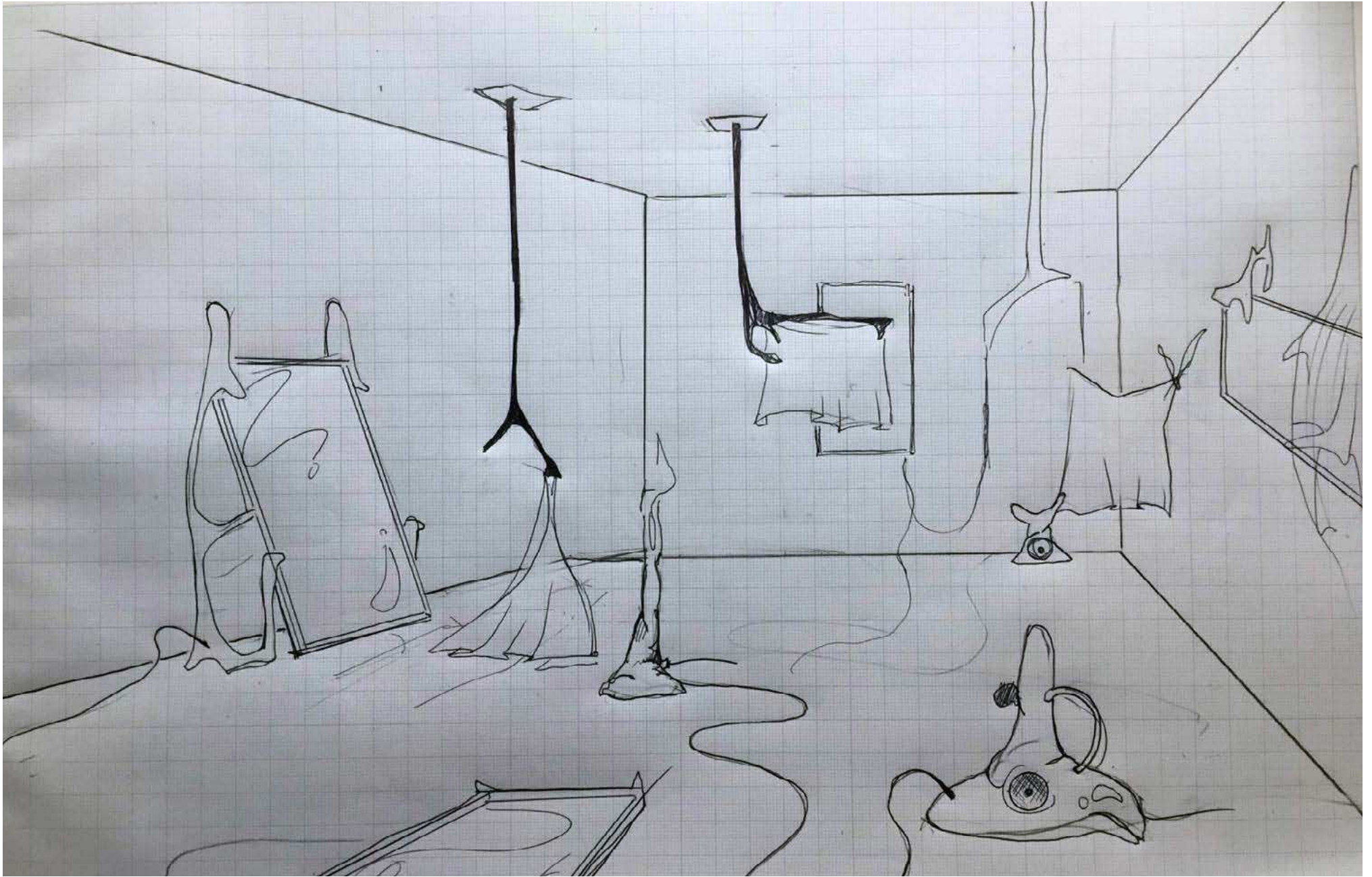
Preliminary research of choreographic placements



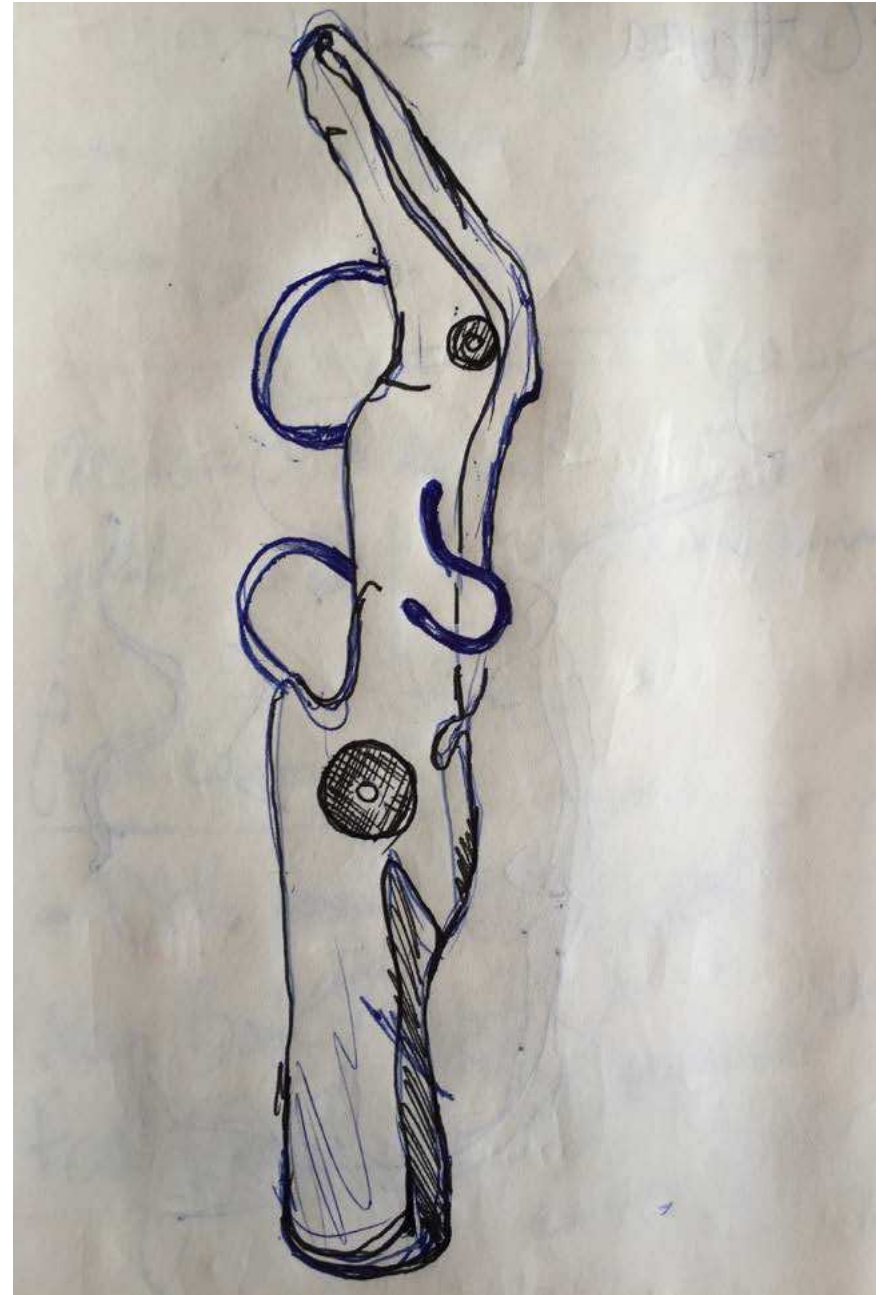
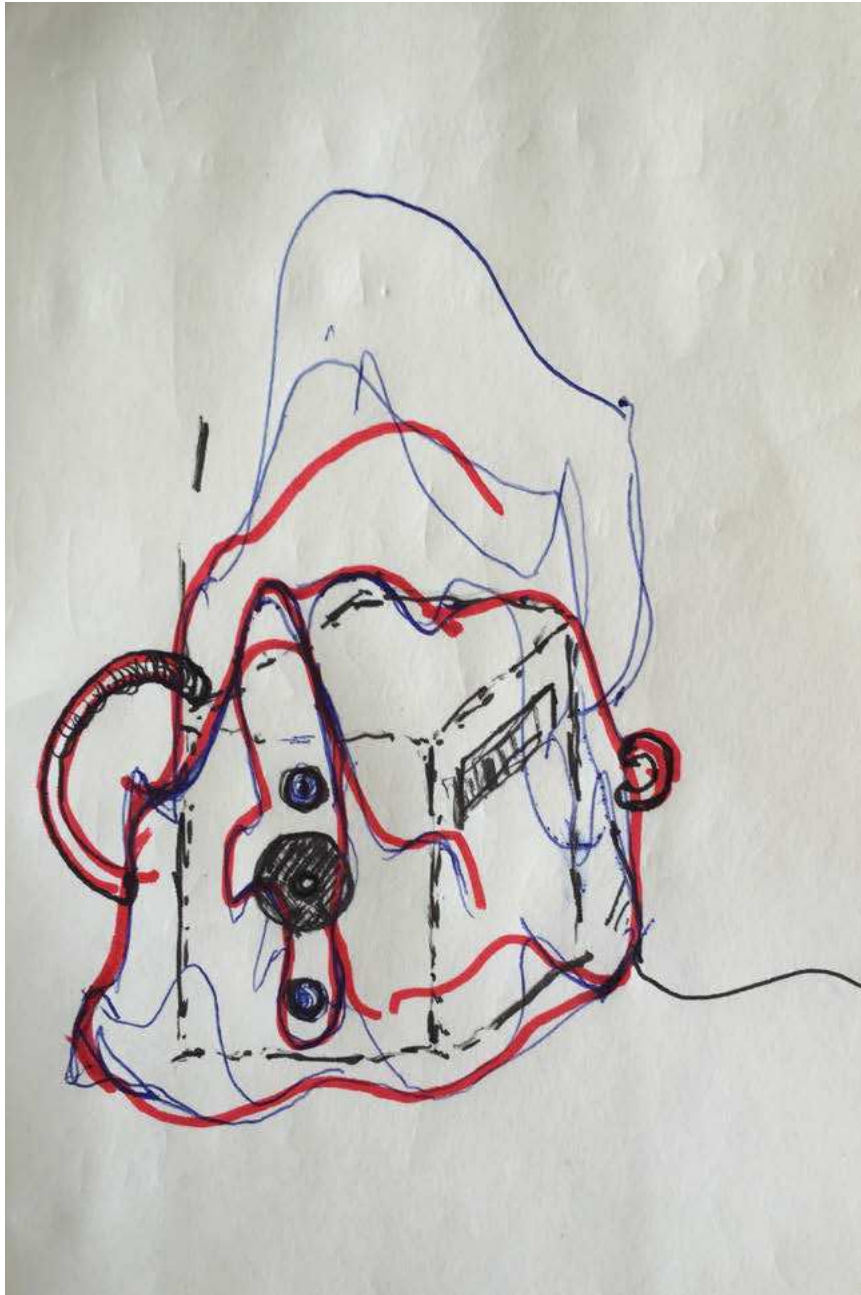
Examples of infrared-thermal image capture,  
Movements from surveillance cameras



Preliminary research of performative recording space



Search for final presentation display



Exemple de modules sonores imprimées en 3D  
3D printed sound modules made with Loud Professional and Inovsys



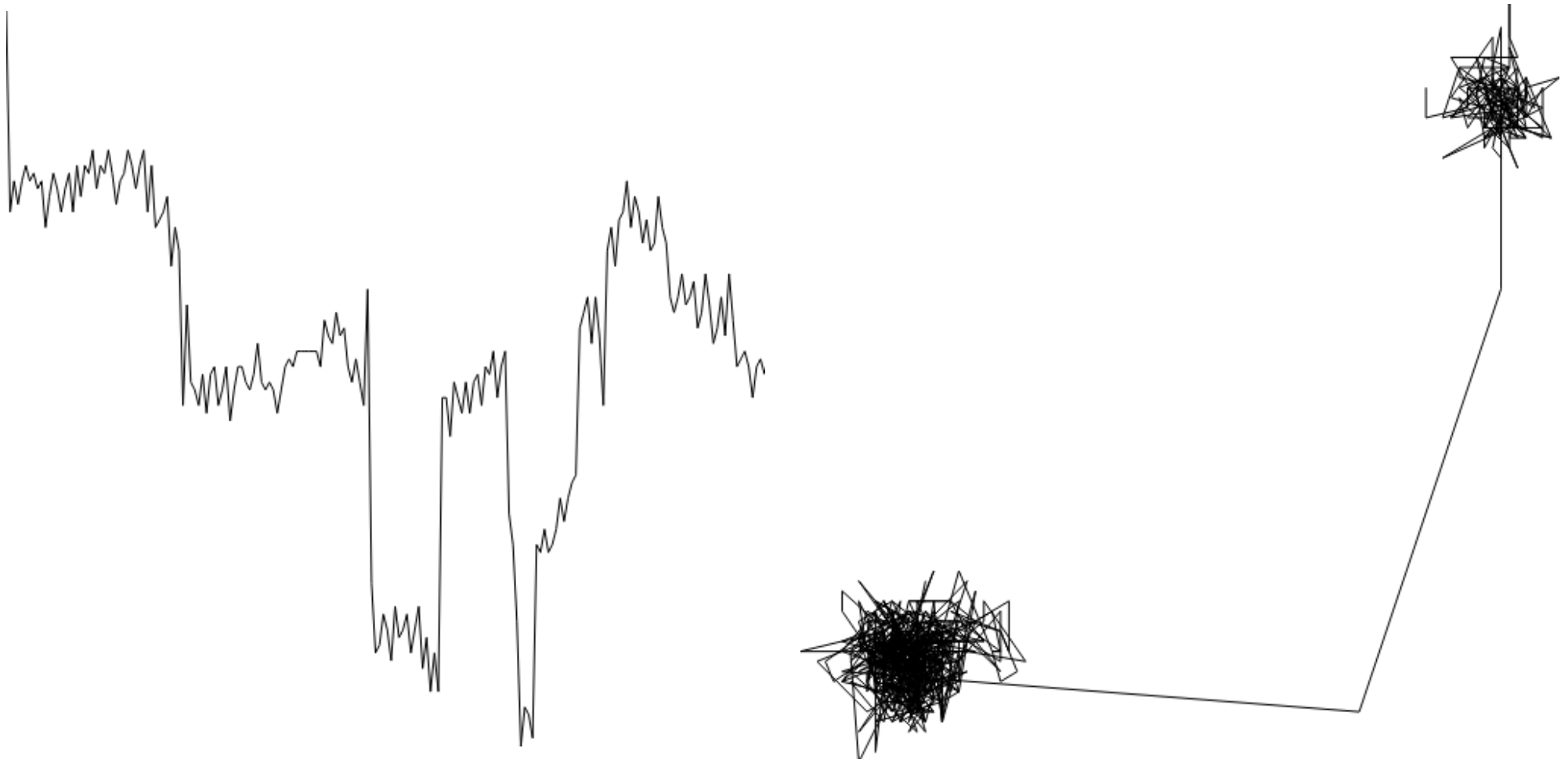
Preliminary research 3D scan made w/ Wint Design lab

Example of possible integration into the virtual world and visual extraction printed afterwards

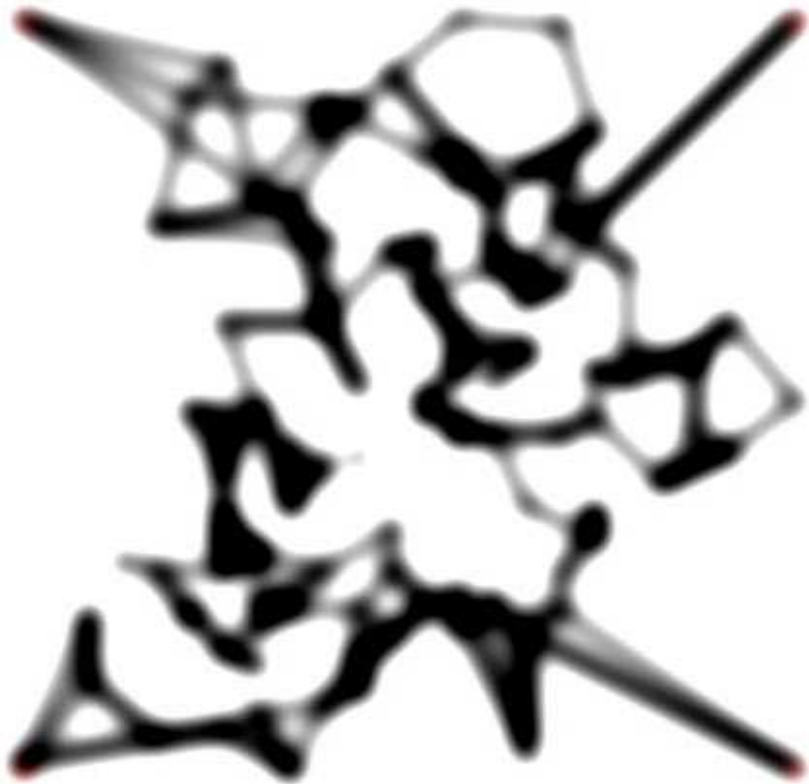


Sensors connected to the plants with the [cybertronica's](#) PHYTOSENSOR module

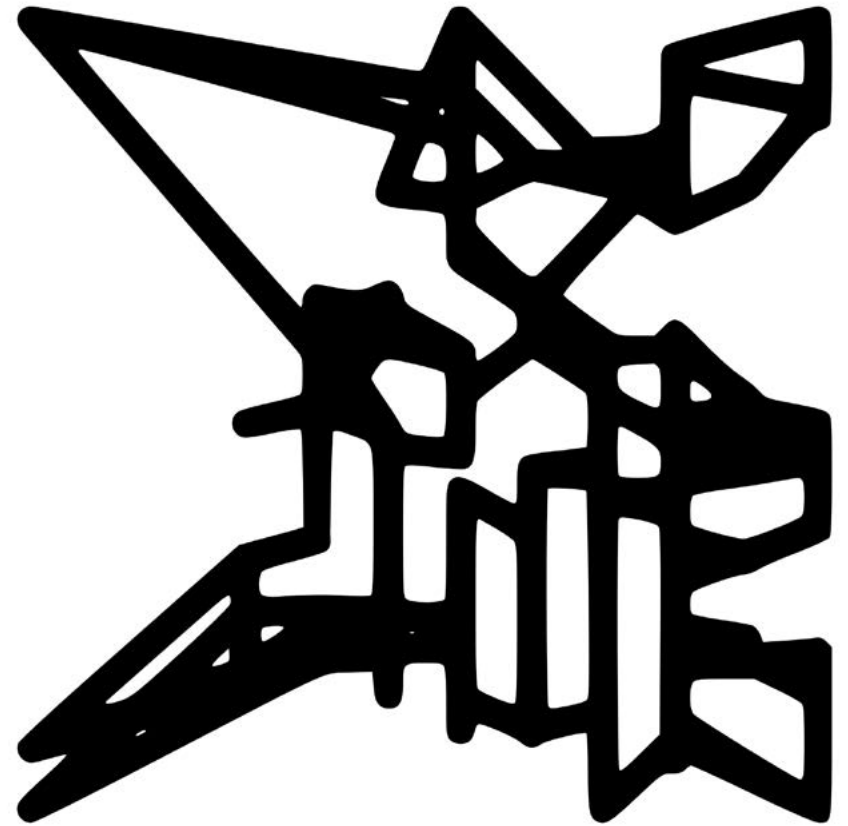
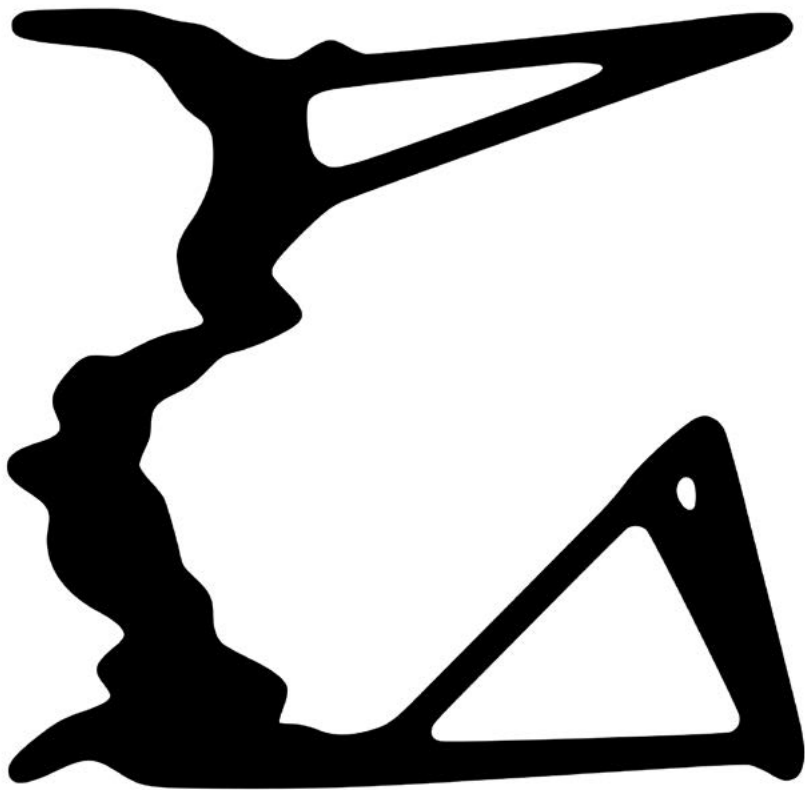




Data curves generated by the collection of data extracted from plants also serving as a basis for the musical scores created by Amosphere



Clouds of points created by our algorithm to give the shape of new plants' stakes structures. Elements that can be assembled together in parallel with the growth of the plant.

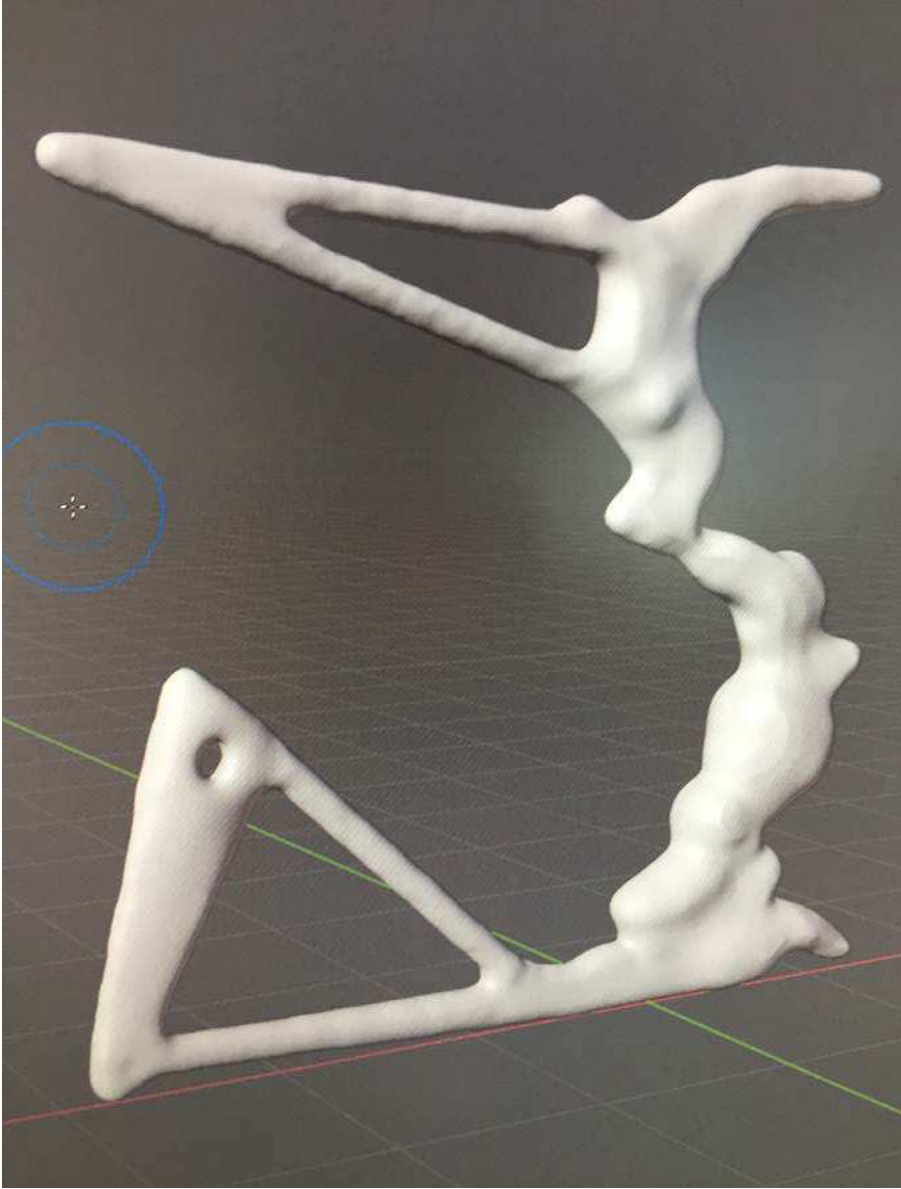
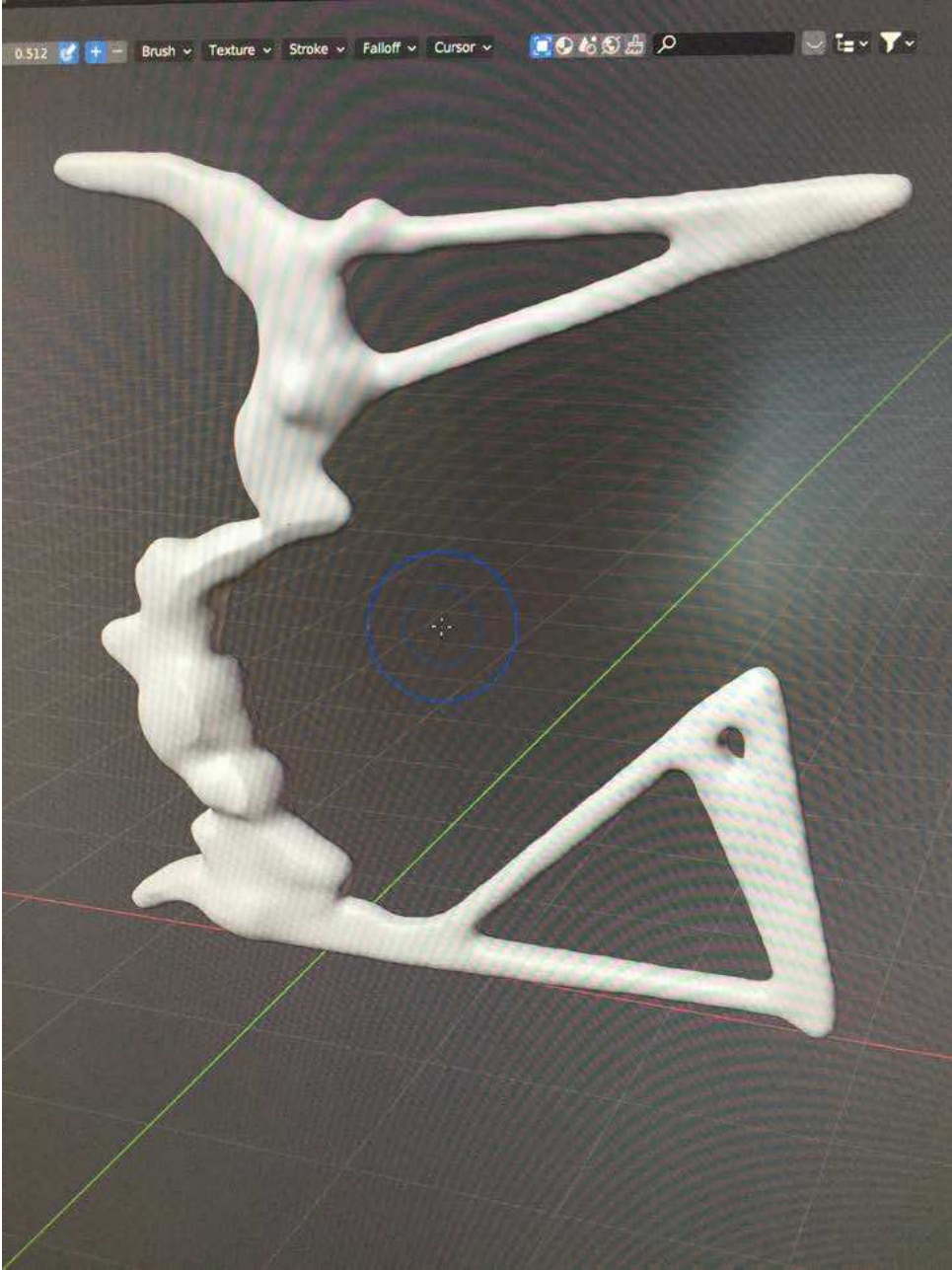


Generative vector forms of plant stakes

Translation of the generative forms in plexiglass material  
First step of "raw" retranscription of the vegetal data by mechanical process.

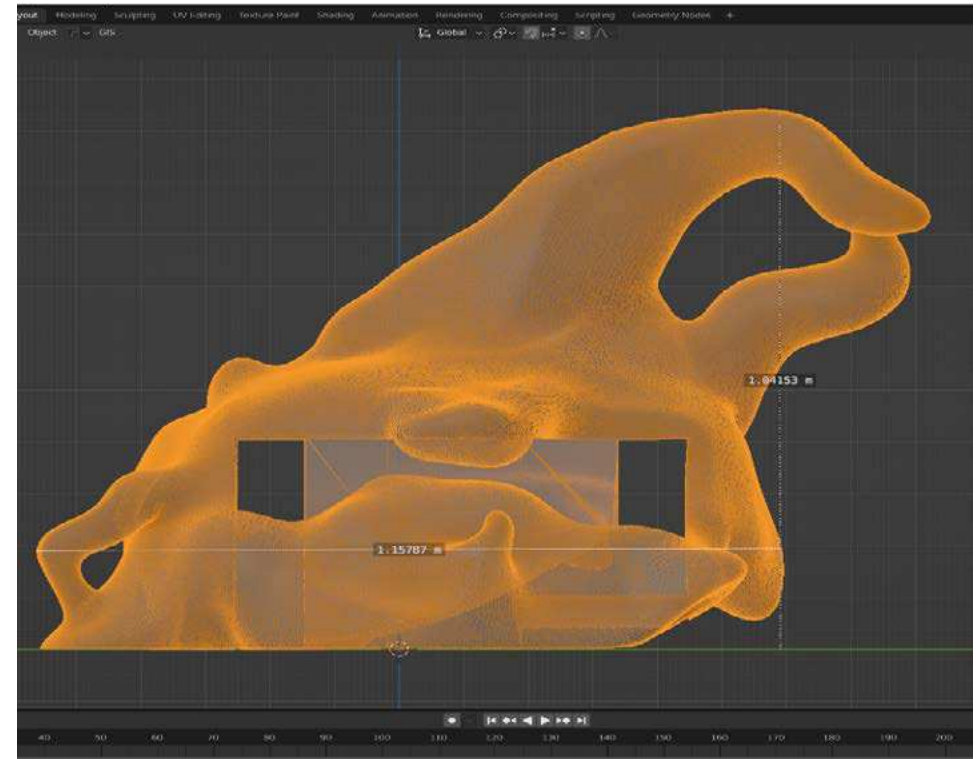
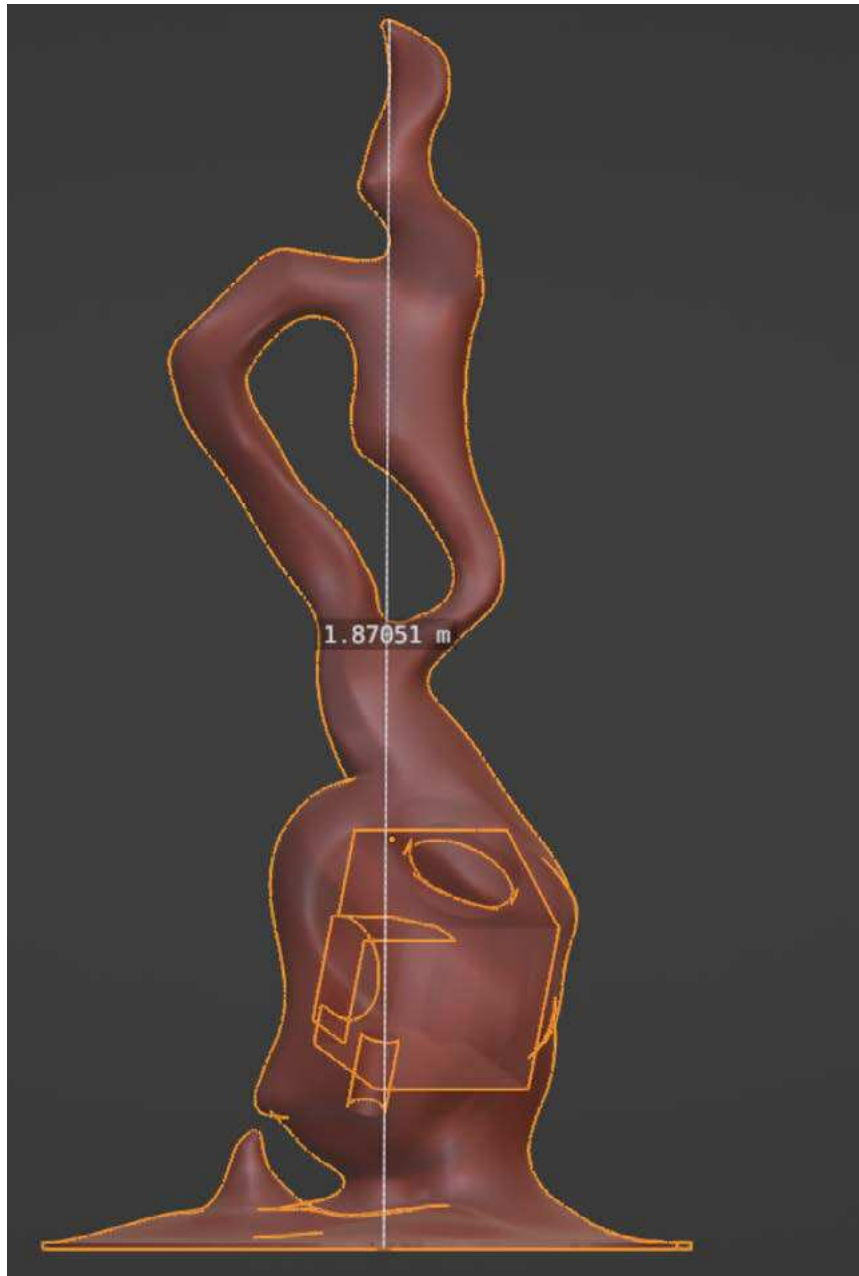


Visualization and 3D construction of the stakes  
Second step of "organic" retranscription of the plant data by virtual process.





3D sand prints, in partnership with Aix en Provence ENSAM



Examples of 3D sand prints of generative sound totem sculptures, in partnership with ENSAM of Aix en Provence. Forms in collaboration with Nino Filliu and Axel Korban.



Costumes, in collaboration with Natacha Voranger  
In partnership with Asics sport style





Banneers creative process





But the Flesh is weak chapter 2, 2022 - Les Rencontres de la photographie d'Arles

Collaboration with Nino Filiiu, Amosphère, Axel Korban, Natacha Voranger and the Arles national ballet

textiles prints, screens, stake, sound system, interactive electronic system , local plants

Coproduced by Confort Moderne art center, supported by Cybertronica (bio engineering lab), ENSAM Aix en P, Loud Professional and Asics sports style



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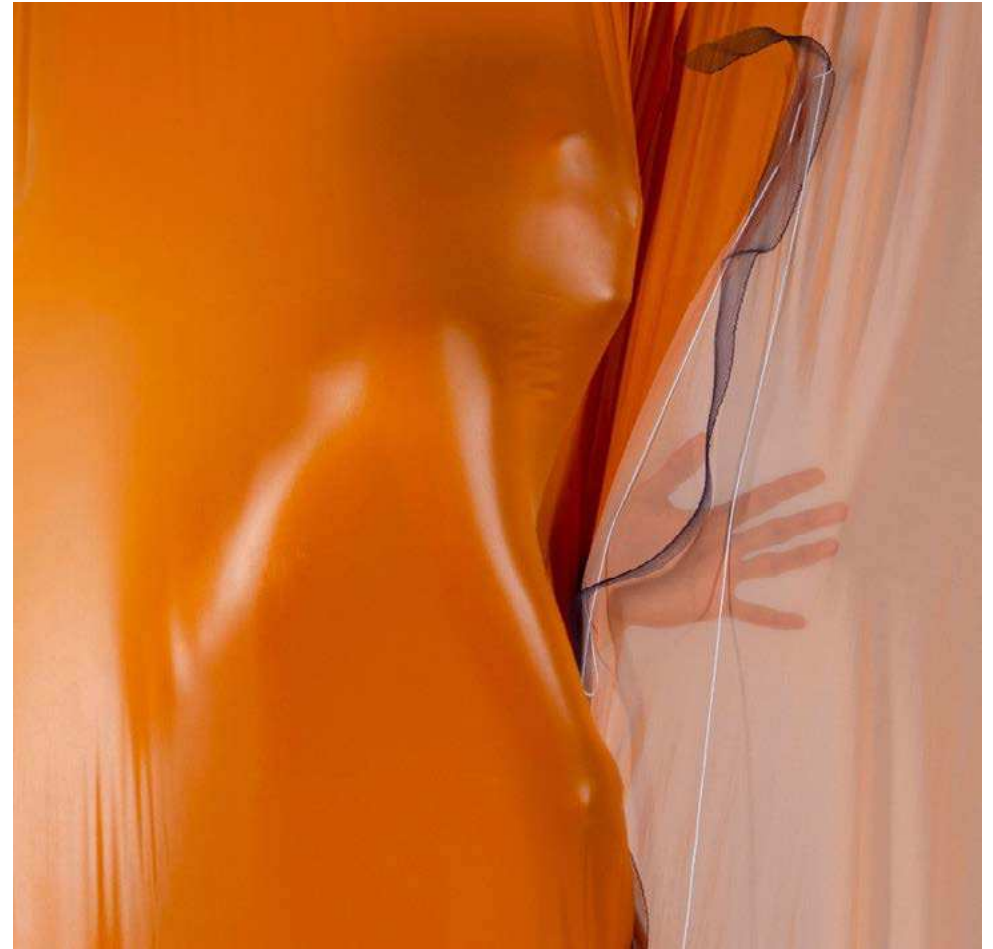
Printed Banner, Ceval  
Prints on recycled synthetic fiber  
100cm x 100cm



Printed Banner, Milari  
Prints on recycled synthetic fiber  
100cm x 100cm



Installation view, 2022 - Samuel Fasse  
Extraction N°1, printed banner, metal, plants, stake, soil, real hair



Printed Banner, Luca  
Prints on recycled synthetic fiber  
100cm x 100cm



Installation view, 2022 - Samuel Fasse  
Extraction N°1, printed baneer, metal, plants, stake, soil, real hair





But the Flesh is weak part 1, 2022 - Biennale des Arts de Nice, Le 109

Collaboration with Nino Filiiu, Amosphère, Axel Korban, Natacha Voranger and the Villa Arson school's students

Textiles prints, screens, stake, sound system, interactive electronic system , local plants

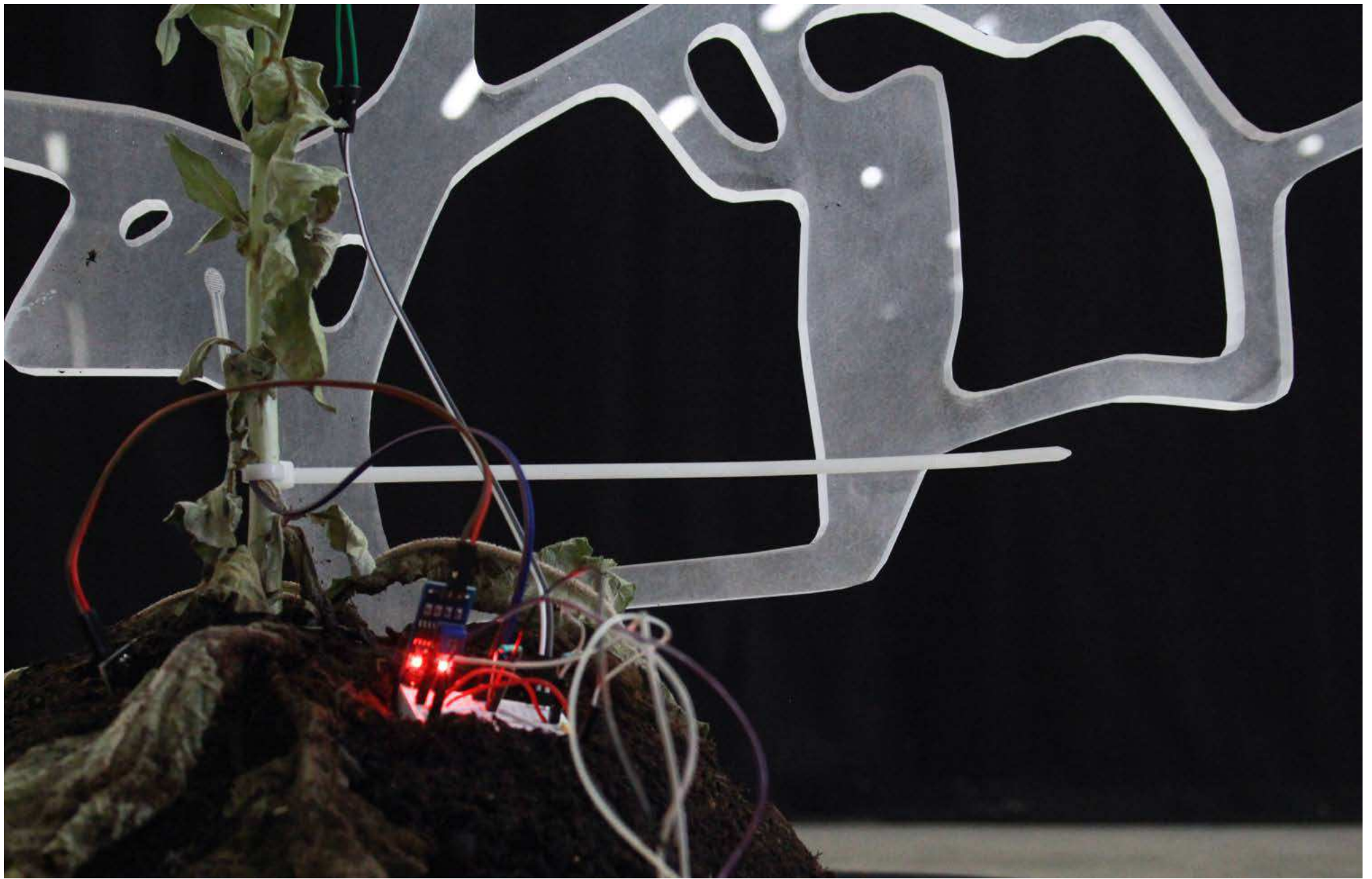
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Installation views, 2022 - Samuel Fasse  
Performance "But the Flesh is weak" part 1, Biennale des arts de Nice



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