

InriARTS

From Artistic Imaginary to Scientific Discovery
and vice versa...

Arshia Cont

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<http://www.ircam.fr/>

<http://repmus.ircam.fr/mutant/>

Répons

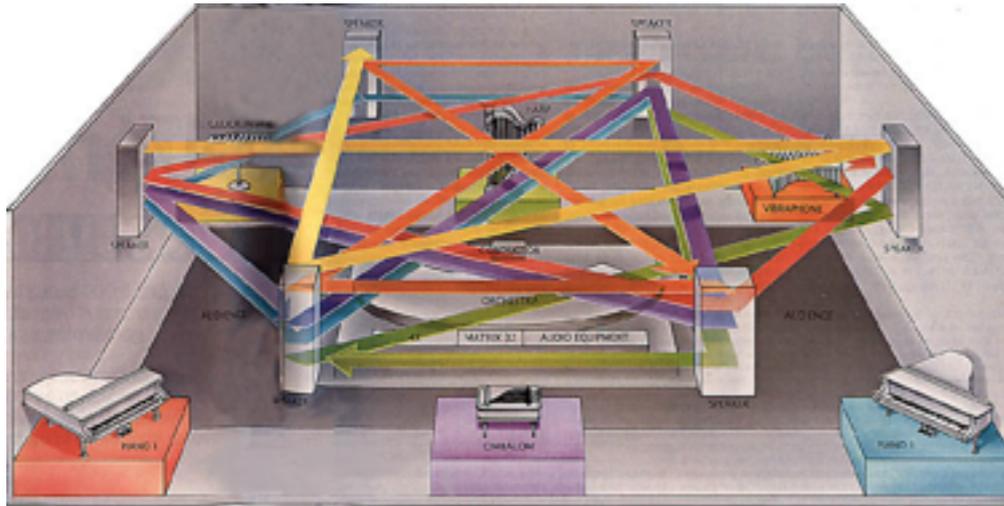
for music ensemble & live electronics (1981-4)

Pierre Boulez, *composer*

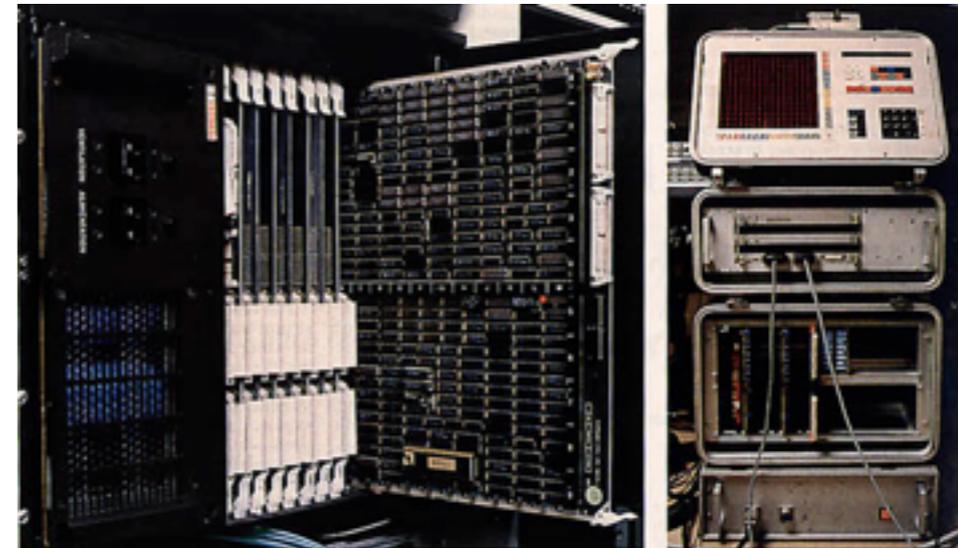
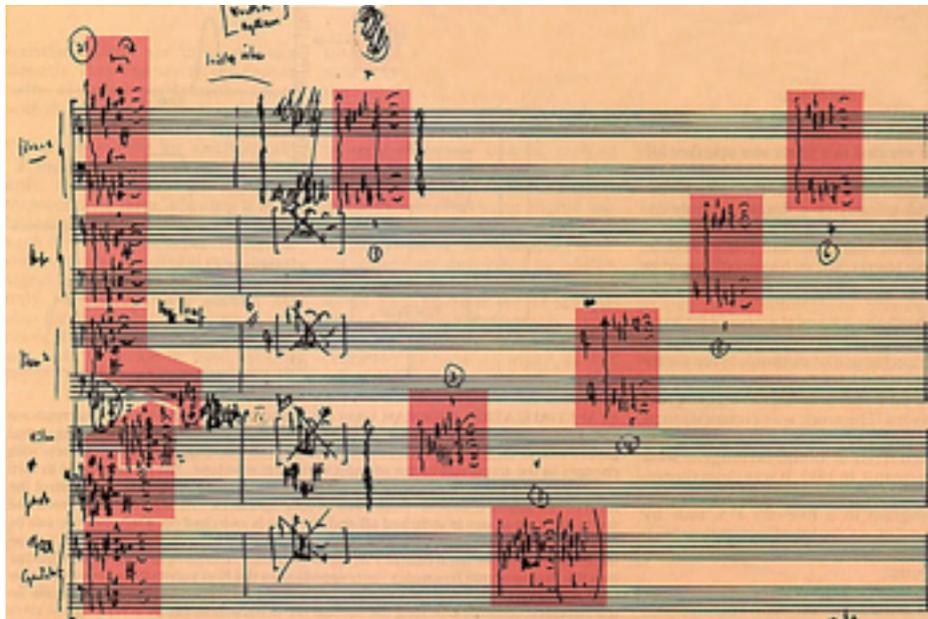
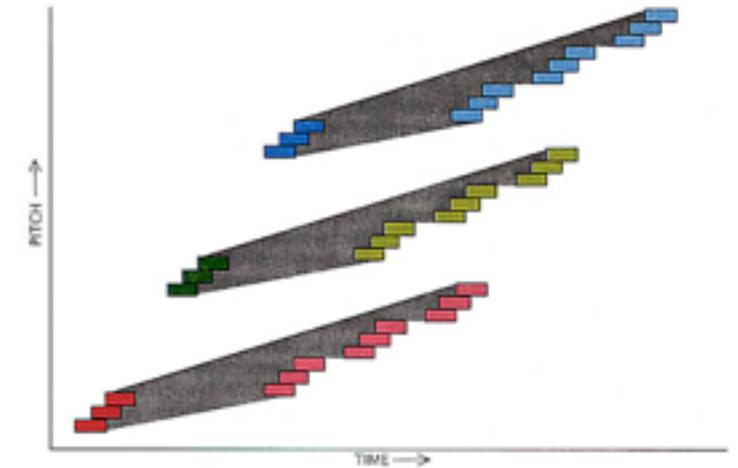
filmed in Avignon 1988



Répons (1984)



From "Computers in Music"
A. Gerzso and P. Boulez,
Scientific American, 1988.





- > 180 collaborators
 - ~ 65 researchers (UMR CNRS, UPMC et Inria)
 - 20 PhD students
 - 20 Composition students
 - 15 invited scholars
 - 25 internships
 - Composers, Artists, etc.

Artistic Department

Production Dept.

Education & Outreach

R&D

Research/Creativity
Interfaces



Artistic Department

Production Dept.

Education & Outreach

R&D

Research/Creativity Interfaces

Manifeste Festival & Academy

Art Production

Scientific MS/PhD

Instrumental Acoustics

Musical representations

Sound Design

Sound/Movement Interactions

Computer Music Designers (RIM)

Artistic Season

Art Work Diffusion

Artistic Cursus

Analysis / Synthesis

MuTant Team-Project

Acoustics & Cognitive Spaces

Industrial Liaison

Artist Residencies

Ircam Forum

- I published and perished...
- I made software that “works”...
- They toured around the world “for us”...



- They made us “famous”



What I (personally) learned

- You can create science with the Arts
 - and not just bombs!
- We come out stronger through Professional Alliance
- Digital Art, made professionally, leads to potentially high societal impact
- Artists will keep you *honest* with your research
- A Digital Art Project is by nature Multidisciplinary
 - and not necessarily your best “demo”!
- Working for the Arts provides considerable Industrial Transfer opportunities
 - Entertainment is also a (huge) industry!

Virtual Reality



Games & Cont. Art

Anatol Lecuyer
EP Hybrid, Inria Rennes

Real-time Machine Listening



Music, IRCAM

Arshia Cont
EP MuTant, Inria Roc.

Gestural Interactions



Installations, FRESNOY

Laurent Grisoni
EP MINT, Inria Lille

3D Scenes, Drama



Theater, Animation

Rémi Ronfard
EP Flowers, Inria Grenoble

3D Interfaces



BCI, Music, Drawing...

Martin Hachet
EP Potioc, Inria Bordeaux

Robotics



Fondation Cartier

Pierre-Yves Oudeyer
EP Flowers, Inria Bordeaux



- Create a Collaborative Structure for Arts and Sciences
 - Art projects that enrich *collaborative and open innovation in digital technologies*
 - Scientific Solutions for unanswered questions brought by artists
- Project-Based Approach
 - Work on world-class artistic projects; Favour experimental and practical workshops
 - End-goal: Art Premiers and their world-wide disseminations
- Work with professionals in each field
 - Artists (ofcourse!)
 - Curators, Festivals
 - Assume what you *can't* do!

Nice.. but how?

- Project Selection Criteria
- Project Management and Assessment
- Evaluation Criteria

1. Consortium Visibility

<http://forumnet.ircam.fr/inriart>

Kickoff meeting on 29/01/2014

2. Curator Team exposes the consortium to professional artists

including curators from *Centre Pompidou, Arcadi, Frensnoy, IRCAM, Festival EXIT*

3. Initiate contact and visit

circa 7 organised local visits across Inria

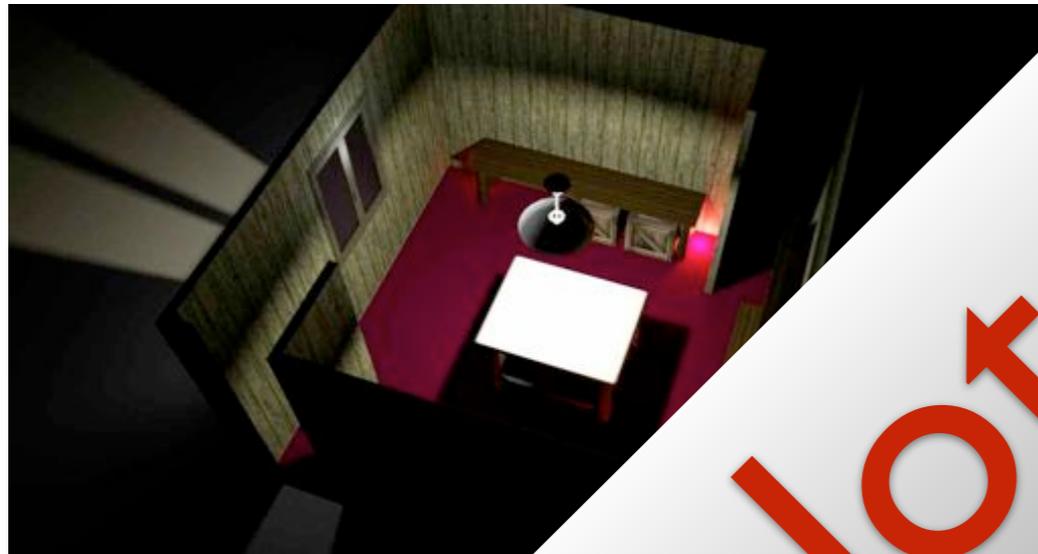
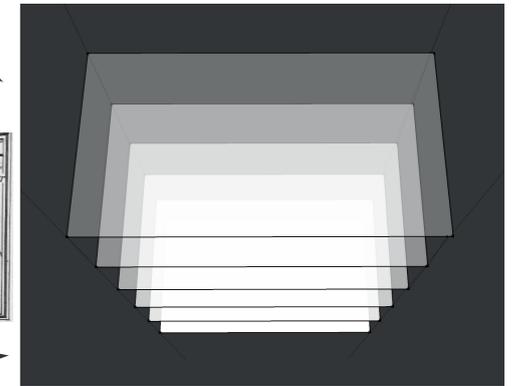
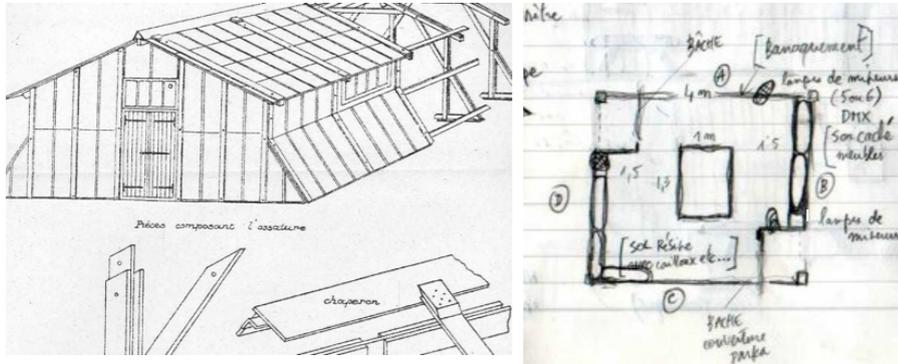
4. Keep or Leave based on *Mutual understanding, Willingness for Risk, Novelty and Potential Artistic Impact*

- Example I
 - Cyril Teste and Collectif MxM @ Immersia (Rennes) ; 2 vis
 - Accompanied by curators from Festival Exit, Centre Pompidou, Computer Music

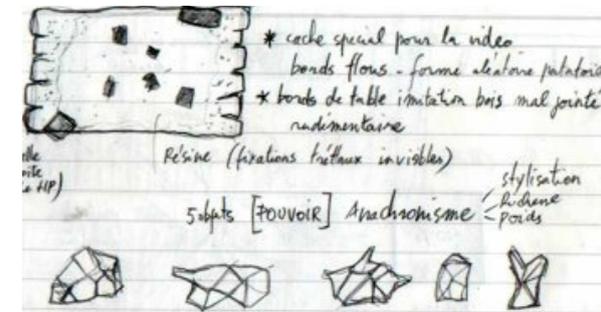
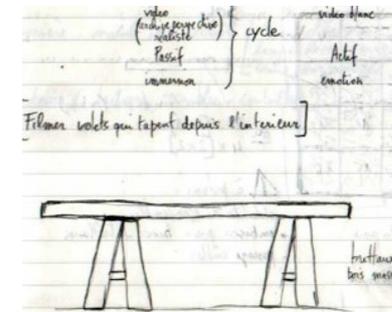


Not Passed

- Exemple II
 - Pierre Jodlowsky (Artist) meet with Potioc EP (Martin ')
 - 3D Installation evoking World War I, projet *Soleil Blanc*

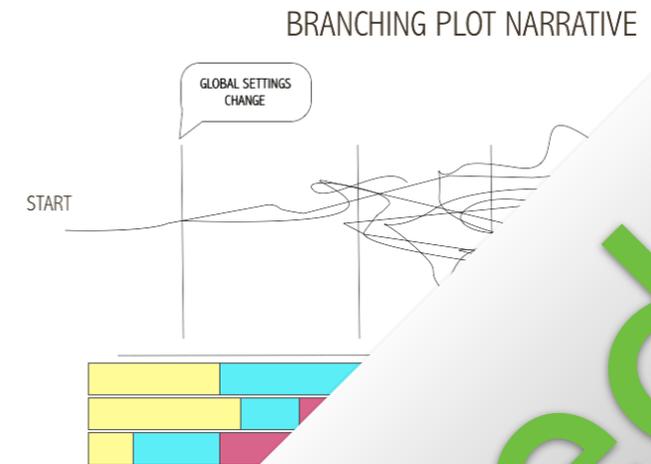
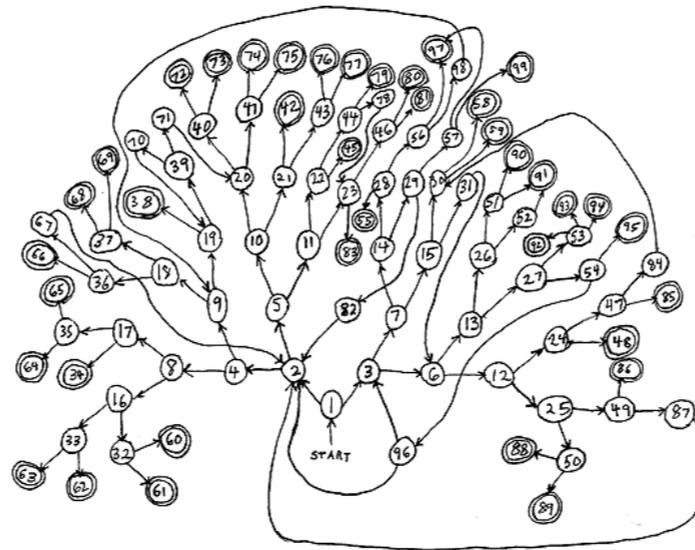
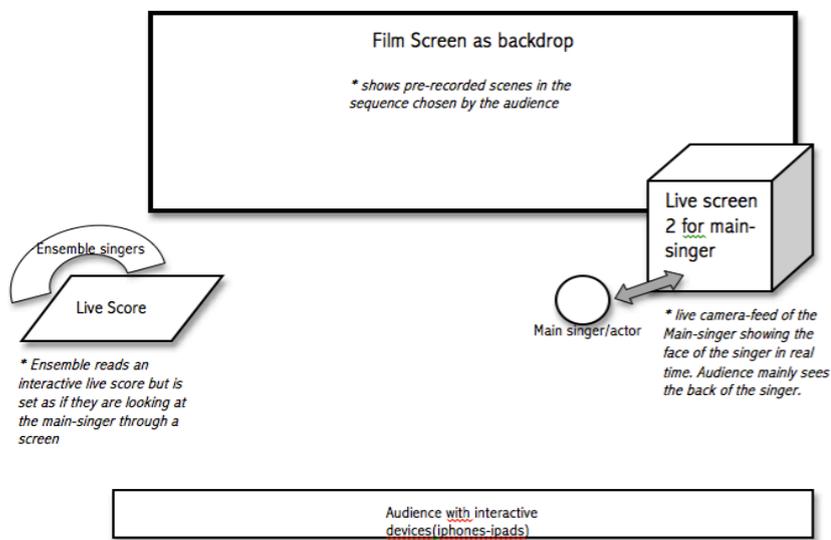


esquisses 3D de



Not Passed

- Example III
 - Diana Soh's *Interactive Chamber Opera*, meeting with Rémi Ronfard (EP IMAGINE)



Passed



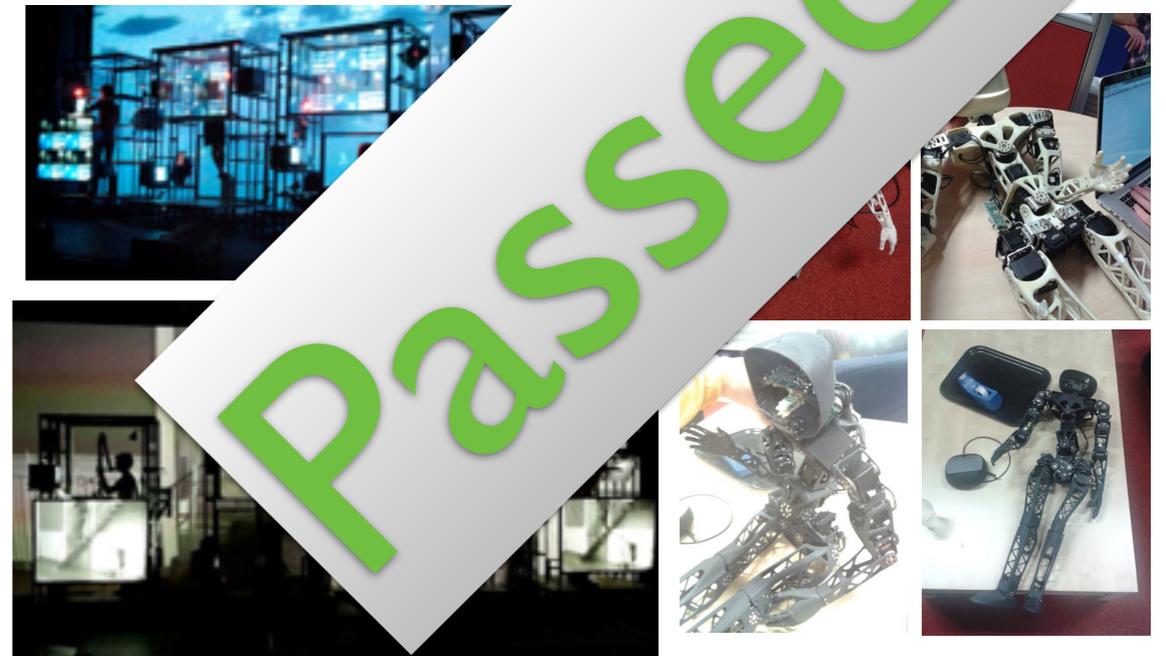
Building Blocks

- Constitute the Team (*in construction*)
- Refine Project Goals and Steps, including experimental research phase
- Build Production Team

- Example IV
 - George Aperghis (musical theater) meets *Poppy* (EP Flowers)

Building Blocks

- Constitute the Team
- Refine Project Goals and Steps, including experimental research phase
 - Visit of artistic team @ Bordeaux / 12 page report on artistic potential of Poppy
 - Setup initial experimental phase (2015)
 - Setup production calendar
- Refine Collaborative R&D phase
- Build Production Team



Passed

16h45 – 18:45, InriART : https://pad.inria.fr/p/ty7zojoVBy08OPM8_InriArt-JS2015

- ▶ Arshia Cont (EP MUTANT). InriARTS – De la découverte scientifique à la création artistique et vice versa.
- ▶ Laurent Grisoni (EP MINT). Interaction située et art contemporain.
- ▶ Rémi Ronfard (EP IMAGINE). Mettre en scène les mondes virtuels.
- ▶ Ferran Argelaguet Sanz (EP HYBRID). Le projet Previz : interaction bi-directionnelle acteur-VFX.
- ▶ Theophanis Tsandilas (EP IN SITU). Supporting Computer-Aided Composition with Interaction on Paper.
- ▶ Christian Duriez (EP DEFROST). Le projet Exo-biote
- ▶ Jean-Louis Giavitto (EP MUTANT). Accorder le temps de l'homme et celui de la machine.



Thank you!

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