

Adrien M & Claire B

Fauna

Augmented posters for the public space

Collaboration

Adrien M & Claire B x Brest Brest Brest

Project overview — updated March 2021

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Summary

***Fauna* is a series of large format posters to be studied with an augmented reality application. They reveal the wildlife hiding on city walls.**

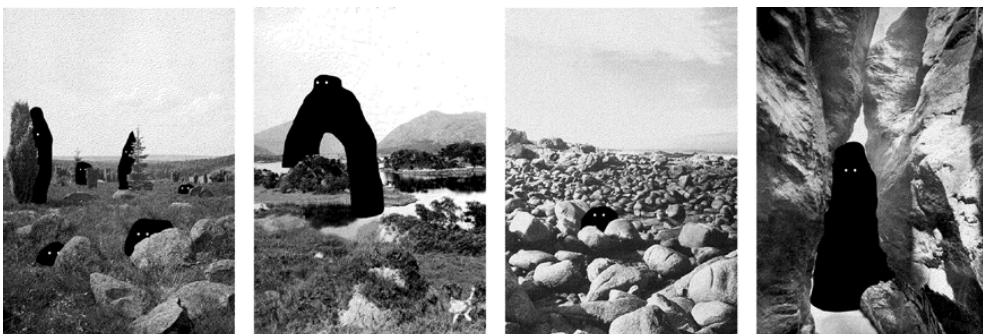
Hung in the public space, the posters encourage people to undertake a sort of treasure hunt, following the tracks of imaginary animals. When the posters are viewed through a screen using augmented reality, an imaginary animate being can be seen nestled in the landscape pictured on the poster. Held outdoors and free of charge, the installation is suitable for all audiences. It is an introduction to a poetic and Dadaist form of orienteering which gives viewers an opportunity to observe with attention our daily urban surroundings and invites wonder back into the mundane. This project is the result of our collaboration with the graphic designers Brest Brest Brest, whom we invited to co-sign this new project with us.

Keywords

Large format poster, graphic design, augmented reality, motion design, unity, physical models of movement, landscape, black and white, poetic, dada, public space, collage, philosophical tracking, treasure hunt, hide-and-seek, orienteering, game



Prototype of one of the posters, viewed through a tablet with an augmented reality app.



A few of the posters in the series.



VIDEO OF THE WORK-IN-PROGRESS
***Fauna*, work progress on 11 Decc 2020**
duration : 1min35
vimeo.com/amcb/edl20201211

Augmented reality animation, as seen through the application.



Previous page: one of the 10 posters.

Below: a phrase to encapsulate the project : The fauna that watches us as much as we watch it.

**LA
FAUNE
QUI NOUS
REGARDE**

**AUTANT
QUE
NOUS LA
REGARDONS**

Detailed Presentation

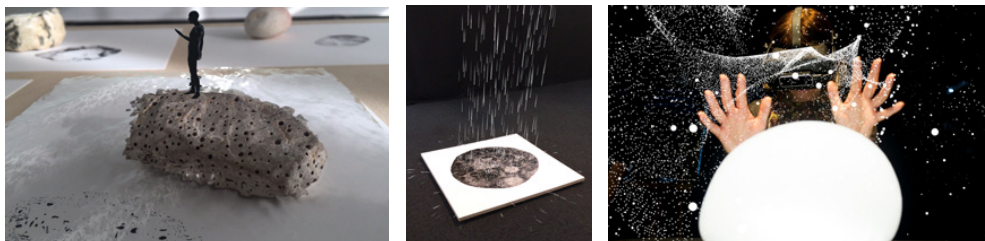
Genesis of the project and its place in our overall work

In 2013 in Lille (FR), while attending an art residency in a secularised church (Sainte Marie Madeleine), Claire Bardainne came across numerous deceased and mummified pigeons in the church steeple. This was a powerful encounter! She sought to learn how to practice taxidermy, particularly osteological assembly, in a lab at the National Museum of Natural History in Paris. There she was able to mount the skeletons and give them (another) life.



Pigeon skeletons being assembled, 2013, National Museum of Natural History, Paris.

This foundational experience was for us the start of a conversation on life and death which is at the core of several of our projects, namely, in 2016 the creation of *Mirages & miracles* (a corpus of artwork that takes a deeper look at what stones can represent through drawings, objects, inert matter coming to life through windows of augmented reality, as a form of digital animism assembled from scratch).



Images from the exhibition *Mirages & miracles*, Adrien M & Claire B, 2017

Link to the video trailer: am-cb.net/videos/mm

After immersing ourselves in the imaginary world of a mushroom feeding off alcohol vapors (*The shadow of the vapor*, 2018), of water as a living entity (*Acqua Alta*, 2019), we now continue our exploration of the shapes life can take through a search for imaginary animals: the **Fauna** project.

Attention to life is one of the key pillars of Adrien M & Claire B's overall project. We envision it as an exercise for wonder, a theatre for attention. These past 10 years, we have striven to animate the inanimate, in particular through a fine understanding of computer animated motion and computer models incorporating physical, mechanical, mathematical and probabilistic properties. This search has led us down wandering paths influenced by dance, circus, theatre and visual arts. We employ the vocabulary of new technologies, but always in service of live performance, embracing the meeting of body and/or matter.

What is our relationship to technology

We use computers, video-projectors, augmented reality devices to create symbolic experiences, to live in them, to play with how we relate to the world, to generate attention to beings and things. We use digital tools to perform theatre, creating moments that are full of life for the living to share.

We believe that poetry, beauty and metaphor are powerful building blocks. This is why we use these tools, with the intention to disorient, cause reality to waver, fashion a symbolic theatrical experience. In this crack and intersection, we work to unfold our own language.

With technology, we are seeking a way to build various imaginary for a desirable future. We are searching for a way to use these digital tools to help create unproductive, poetic experiences even though these same techniques may be used in service of the very opposite socio-political goals. We wish to grapple with and express the paradoxes and ambivalence of technology.

To this end, we aim to be as technically independent as possible. We custom build our computers as well as their software environments and, most importantly, our eMotion software that Adrien Mondot has been developing since 2004.

How the collaboration with Brest Brest Brest came about

For years we have loved coming across Brest Brest Brest's images in theatres where we perform (Le Triangle in Rennes, l'Espace Malraux in Chambéry, Théâtre 71 in Malakoff in France). We adore the simplicity and graphic power, the sense of humour and Dadaist twist infusing their images, as well as their love of black and white (which we share!).

In September 2019, we relocate our research and creation venue to Crest (Drôme, France), and discover that one of the founding members of Brest Brest Brest (Arnaud Jarsaillon) lives on the same street as we do. We meet again when the city of Crest brings together artists



Brest Brest Brest website:
brestbrestbrest.fr

Posters:

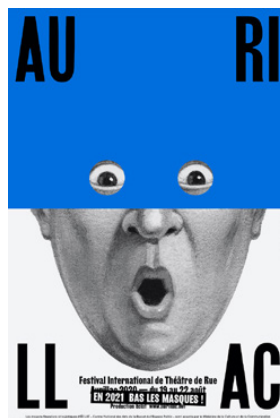
BBBestiaire
Exhibition 2018

Festival de l'Arpenteur,
2014

Festival International
d'Aurillac, 2020

Malakoff scène nationale
2020-2021 season

Le Triangle, cité de la
danse, Rennes
2015-2016 season



and graphic designers from the region for a poster project. In November 2020, during the second lock-down here in France, we invite them to come research and experiment with us for a couple of days.

As grounds for play, we suggest designing a series of posters which could be viewed in augmented reality. Everyone had fun experimenting. So, we decided to continue working on the project with the aim to have a first prototype out by May 2021 to display in a neighbourhood of the city of Valence (thank you to LUX for agreeing to partner with us). The Adrien M & Claire B Company is producing the project. The overall design and artistic direction of the project is a shared undertaking.

Collaborative-evolving online archive for research material
<https://www.dropbox.com/scl/fi/ini9tnztjugedp7azl4r4/Labo-FAUNE-Affiches-Realit-augment-e.paper?dl=0&rlkey=qqqdo8kd6w96dj10rnjrj2q1>

Photos from our residency in November and December 2020

The Posters: a printed space

Brest Brest Brest is responsible for the design and creation of the printed elements. Each poster depicts a landscape in which one or more pairs of eyes are nestled. The images are composed of a black and white photographic environment (pictures from the 1930's to today) devoid of any apparent life onto which is layered a collage of a limp, indistinct two-dimensional black shape whose eyes peer back at us in silence. Around ten different posters have been created along this model. Each landscape shelters a different shape with unique quirks reflecting its habitat. **The Fauna that watches us as much as we watch it.** They are our neighbours, co-inhabitants of the territory, nestled in the interstitial spaces of our cities.

Printer's website:
lezard-graphique.com

Format: A0 (84.1cm x 118.9cm) in black and white

Printing technique: silk-screen printing in black, printed by Lézard Graphique

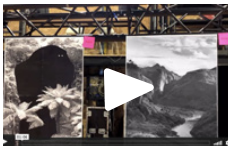




Motion in Augmented Reality: a digital space

Adrien M & Claire B is responsible for the digital animation and programming. Living images, generated and animated by computer, the imaginary animals come to life with the help of a custom-built augmented reality application which reveals the digital layer carefully superimposed onto the poster.

The IT architecture, software and hardware, for augmented reality:



Video with illustrated explanation (in French)
Déplier le paysage (Unfolding the landscape) - duration : 1min06
vimeo.com/amcb/deplier



Video with illustrated explanation (in French)
Réalité augmentée (Augmented reality) - duration : 1min
vimeo.com/amcb/realiteaugmentee

Making the real and virtual spaces coincide precisely is at the heart of all our augmented reality experiences. We strive to ensure that the digital image fits closely with the printed poster, so that they intertwine in a realistic manner. Collision, occlusion and cast shadows are all tools for creating a coherent connected world. Our aim is that this hybrid process results in more than simply a collage, and that it creates emotion. This is also something we strive for in our shows (with set designs that play on the optical properties of certain materials, such as gauze). Light becomes more tangible and interacts with the bodies on stage. Given that theatres, the black boxes we usually create our illusions in, are currently closed to the public, we are seeking alternate, more economical and “covid-proof” ways of interacting with the public. “Pocket” augmented reality (meaning that it relies on the smartphones that over 90% of people carry around in their pockets) seems like a viable approach to us. We have already created three projects using this technique (*Snow does not make sense*, 2016; *Mirages & miracles*, 2017; *Acqua Alta – Crossing the mirror*, 2019). Moreover, over the past five years this technique has been widely adopted across social media apps like Snapchat, Instagram, Facebook and TikTok. Young people in particular use it regularly and with much creativity to fashion surprising “stories.” We feel that a poetic hijacking of these same ideas could find an audience in them.

In practical terms, augmented reality requires time and tools to create, as well as some kind of device, usually the spectator’s telephone or a tablet, to display it. In cities where

the posters will be displayed, people will be able to download the free viewing app on the Android or Apple app stores. We love this setup for its ability to create small, furtive shows that can be part of everyday life, incorporating images from real surroundings into completely imaginary visual scenarios. Tablets and smartphones become windows into a hidden reality, one that is believable if the quality of execution is high enough.

For this, we have selected the Unity video game engine along with the Vuforia module for image recognition. These are commercially-available products we have relied on before, and we have been very pleased with the results on this project. They allow for sub-millimetre correspondences, which is essential. They function at 60 frames per second, which is crucial to making the illusion believable. And, the robust nature of the algorithm means that they can function even when only 20% of the image is visible. Other, marker-less solutions (for example, ARKit and ARCore) were not suitable for the project.

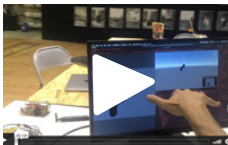
Our most recent object, *Aqua Alta – Crossing the mirror*, a pop-up book in augmented reality shows the progress of our research with augmented reality:



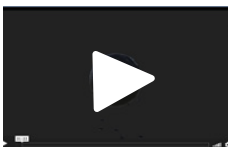
Images from *Aqua Alta – Crossing the mirror*, Adrien M & Claire B, 2019

[Video trailer](#)
[Presentation file](#)

The IT architecture, software and hardware, for animation:



Video with illustrated explanation (in French)
Mettre en vie (Bringing to life) - duration : 1min14
vimeo.com/amcb/mettreenvie



Video with illustrated explanation (in French)
Animaux imaginaires (Imaginary beasts) - duration : 1min22
vimeo.com/amcb/animaux

We examine how digital beings come to life through the energy that animates them. Understanding the internal forces that moves the body enables us to convey intention and breathe life into it. In practice, this implies finding/developing physical models whose expressivity moves us, finding ways to interact with them, recording the result and then being able (namely, in terms of processing power) to reproduce the recording on the devices used for display (smartphones). For the *Fauna* project, we emphasised improvisation and playfulness by creating a sort of virtual puppet for each landscape, with sensors for the strings and a virtual being for the body, a hybrid ensemble of solid and soft bodies.

The desire to inhabit the public space

In our previous augmented-reality project, *Aqua Alta – Crossing the mirror*, we wished to bring a “pocket-sized show” to places in which theatre is not well suited (schools, libraries...), and even for audiences to bring home with them and share.

With **Fauna** we literally wish to meet the public where it can be found: on the streets. We decided to lean on our existing augmented-reality techniques and skills, in order to have the greatest degree of creative freedom in our encounter with Brest Brest Brest and also to explore a truly new territory for us: **the public space**.

As we write this, in the first months of 2021, theatres and cultural spaces remain closed in France, and have been for most of the past year.

Unable to meet spectators in person, we feel cut off from our audiences which we usually lend our work energy and meaning to. So what becomes of the performing arts when it can't be performed in front of a live audience all present at the same time and in the same space?

We wish to fashion projects that seek out audiences where they are now found. This wish is what led us to create this series of posters to be displayed on walls throughout a single neighbourhood as a sort of treasure hunt. The project can also be duplicated in several neighbourhoods at once.

The installation explores the relationship between print and digital space and their interaction with the cityscape through subtle correspondences, which accentuates a somewhat magical impression emerging from the ordinary. The animals in augmented reality bounce across the ground, disappear around a street corner, through a crack in the paving. It is an encounter with the walls of the city. The non-sacrosanct, ordinary, public nature of poster images and the rough surface of the glued paper are also essential ingredients of the project.

A detailed technical sheet, which explains how to achieve the interplay between poster and cityscape, will be provided so that organisers can put up the posters on their own without the need for our teams to travel to the location.



Pasting a prototype to a wall

Public relations and outreach development

The outdoor installation is free and open to audiences of all ages.

To have access to the augmented reality experience, spectators will need a smartphone or tablet. However, the printed posters constitute an experience in itself even without the use of augmented reality.

To help guide spectators on site, we will provide printed instructions that will be displayed next to the posters, as well as instructions for installing the app. We will also provide organisers with a pedagogical booklet to facilitate the process of preparing guided tours for which they could provide tablets to groups. We are also thinking about ways in which treasure hunt participants could be rewarded for finding all 10 posters. What treasure? What message? What surprise would be revealed?

We also hope to enhance the experience with workshops, in resonance with our artistic universe and passing on our writing materials and tools through technology.

This project is inspired by the art of tracking

The philosopher Baptiste Morizot suggests that animal tracking and scientific or artistic research have a similar motivation: the need to investigate. For him, tracking constitutes an eco-sensitive initiation to the practice of seeing the invisible and studying it.

“In our imagination, a natural landscape is a pretty panorama, a postcard, a pleasing decor for the human eye. If nature is a decor, it is because we stand in front of it without seeing those who animate it. Tracking requires paying attention to the animal, in a way that, for once, has us enter its world according to its rules and perspective (...). Tracking makes us sensitive to animal presence everywhere they can be found, including in our domestic and urban environments. And so, we rediscover that we are not alone in inhabiting the world.”
Anne de Malleray, director of the magazine Billebaude, issue n°11 “Sur la piste animale”.

Fauna is a way of metaphorically bringing greater visibility to all hidden life. It is a poetic undertaking striving for a more open understanding of ecology.

Biographies

Adrien M & Claire B

Since 2011, Claire Bardainne and Adrien Mondot have been artistic directors at Adrien M & Claire B company. Together, they create shows and installations in the field of the visual arts and the performing arts.

Claire Bardainne is a French visual artist with a background in graphic design and scenography, born in 1978 in Grenoble. A graduate from the Estienne and Paris Arts Déco schools, her research focuses on the imaginary realms conveyed by pictures and graphics, especially in their space-constructive capacity.

She co-founds in 2004 the BW studio (visual identities, multimedia graphics, exhibition and space graphics), and from 2007, she crosses her graphic work with the theoretical work of researchers in imaginary sociology at the Ceaq (Sorbonne, Paris) with drawing, edition and micro-performances. She publishes the art book *Récréations. Galaxies de l'imaginaire postmoderne* (2009, CNRS Éditions, Paris) with Vincenzo Susca.

Adrien Mondot is a French multidisciplinary artist, computer scientist and juggler, born in 1979 in Grenoble. He is interested in movement, and works at the intersection of juggling art and computer innovation. Initially a researcher in computer science, he founds his own performing arts company in 2004 (compagnie Adrien M). That same year, he is discovered at Jeunes Talents Cirque with *Convergence 1.0* and starts developing his own software tool, eMotion, still in use today. In June 2009, he receives the Grand Jury Prize for *Cinématique* at the Dance and New Technologies international competition of the Bains Numériques Festival (Enghien-les-Bains, France).

Claire Bardainne and Adrien Mondot meet in 2010. In 2011, they join forces and found the company Adrien M & Claire B. All work is created with their four hands and the company is directed as a pair. Transcending the spatial boundaries of stage and the time limits of performance is pivotal to their research. They strive to create living digital art: mobile, handcrafted, ephemeral, and responsive.

Together, they sign in 2011 the creation of *XYZT, Abstract Landscapes*, an interactive exhibit. That same year, they write a conference-performance entitled *Un point c'est tout* and sign the digital scenography of *Grand Fracas issu de rien*, directed by Pierre Guillois. In 2013, they create *Hakanai*, a choreographic show for one dancer in a cube of moving images. In 2014, they co-sign the performance of *Pixel* with Mourad Merzouki (CCN Créteil and Val-de-Marne/Cie Käfig). In 2015, they create *The movement of air*, and receive the SACD Digital Creation award of the year. In 2016, Éditions Subjectiles publishes *Snow does not make sense*, the first monograph dedicated to Adrien M & Claire B's work. The book includes six drawings in augmented reality. In 2017, a new series of installations inhabited by digital animism sees the day, it is entitled *Mirages & miracles*. In 2018, they are commissioned by la Fondation d'entreprise Martell to create *The shadow of the vapor*, a monumental and site-specific installation. In 2019, they create the *Acqua Alta* project that consists of three experiences: a pop-up book in augmented reality; a visual theatre performance that intertwines movement and living digital images; an immersive experience in a virtual reality headset. That year, they also co-sign a concert-show entitled *Equinoxe* with the music band Limousine. In 2020, their exhibition *Faire corps - Adrien M & Claire B* is presented at the Gaité Lyrique in Paris, it brings together new and old artworks around an immersive and interactive journey.

Claire Bardainne and Adrien Mondot create shows and installations in the field of the visual

2020
Vanishing Act
show / collaboration
(Ballet de l'Opéra de Lyon)

2020
Faire corps
exhibition (La Gaité Lyrique)

2019
Equinoxe
show / collaboration
(Limousine)

2019
Acqua Alta
show + book + VR

2018
The shadow of the vapor
site specific artwork
(Fondation Martell, Cognac)

2017
Mirages & miracles
exhibition

2016
Snow does not make sense
book

2015
The movement of Air
show

2015
SACD Award for
creative interaction

2014
Pixel
show / collaboration
(CCN Créteil)

2013
Hakanai
show

2011
XYZT,
Abstracts landscapes
exhibition

2011
The Adrien M & Claire B
company is founded

Company website
adrienm-claireb.net

arts and the performing arts, bringing together the material and immaterial worlds. Their sensitivity to life and movement inspires their relationship to creation:

« We use computers, video-projectors to create symbolic experiences of living, to play with different ways of being in the world, to arouse a sensitive attention to beings and things. We put digital tools at the service of the living, to make theatre, to create live moments shared by the living. We believe that poetry, beauty and metaphor are powerful keys, and it is with this intention that we use technologies. »

Today, the company counts around 30 collaborators, with three performances and two exhibits touring internationally. Its headquarters are based in Lyon (Rhône) and its research-creation studio is based in Crest (Drôme), France, at Villa Aphéa.

The company is accredited by the DRAC Auvergne-Rhône-Alpes and by Auvergne-Rhône-Alpes Region as well as being supported by the City of Lyon.



La Région 
Auvergne-Rhône-Alpes



Claire Bardainne and
Adrien Mondot
at La Gaîté Lyrique
in 2020

Photo @ Voyez-vous
(Vinciane Lebrun)

Brest Brest Brest

Founded in 2009 and led by Arnaud Jarsaillon, Rémy Poncet and Loris Pernoux, the active members of the Brest Brest Brest collective work exclusively in sectors dedicated to culture and the arts. They conceive posters that are larger than they are. They are fond of two-colour processes and overprinting spot colours. They deconstruct samples of popular imagery for fun, and they are absolutely not from Brittany in France. They founded the publishing house Objet Livre at the same time as the music label Objet Disque. They exhibit, and they participate in workshops and juries at graphic design schools. They are also musicians (Cowbones/Chevalrex).

Brest Brest Brest works alongside cultural institutions, national theatres, choreographic centres, drama centres, subsidised theatres, live music venues, artistic compagnies, festivals, music labels, publishing houses, museums... A choice motivated by their artistic sensibilities and desire for artistic freedom. References in France include: The MAD Musée des arts décoratifs in Paris, Malakoff scène nationale, Malraux scène nationale Chambéry, MC2 Grenoble, Le Triangle Cité de la danse Rennes, Musée des Beaux-Arts de Strasbourg, MCB^o Maison de la Culture de Bourges, CCNR Centre Chorégraphique National de Rillieux-la-Pape, Le Lieu Unique Nantes, CCN2 Centre Chorégraphique National Grenoble, L'Aéronef Lille, le Théâtre de Cornouailles de Quimper, Le Festival International de Rue d'Aurillac, Le festival Berlioz de Rillieux-la-Pape. As well as Penguin Books and the newspapers Libération, The New York Times, Le Monde...

Arnaud Jarsaillon started early in the world of music, theatre and street performance. Since the 90's, he's collaborated with the company Transe Express, the company Delices Dada, and the company Kumulus as a graphic artist, musician, decorator, visual artist, painter and costume designer. In 1998 he cofounded the collective Pachyderm Création with whom he designed and built theatre sets, namely for the Comédie de Valence. He was also a professional musician (drums and guitar) from 1990 to 2005, and then sound designer, including three film-concerts for LUX scene nationale in Valence alongside the OS quintet. He cofounded the studio Brest Brest Brest in 2009.

Loris Pernoux turned to the arts at a young age before later specialising in graphic design. He completed his studies at the Gerrit Rietveld Academy of Amsterdam in 2016, the same year he collaborated on the work To be Continued by Jan van Adrichem. Back in France, he joined the studio Brest Brest Brest in 2016 and helped launch their publishing house Objet Livre. In parallel, Loris continues to run the independent typography studio he founded in 2019, Loris Pernoux: Typefaces, which designs custom typefaces and fonts.



Arnaud Jarsaillon,
Rémy Poncet,
Loris Pernoux

Photo © Tanguy Ginter

Collaborators

Rémi Engel — digital designer — artistic collaborator

A 2009 graduate of the Ecole Nationale Supérieure des Arts Décoratifs in Paris, Rémi Engel focused on researching tactile and mobile interfaces towards the end of his studies. It was then an emerging field, with creative potential in the digital arts and music. He worked as an independent graphic designer in publishing and digital media for a variety of clients (Théâtre Départementaux de La Réunion, TF1 Entertainment, the Red Cross...), while at the same time perfecting his technical skills and knowledge of programming tools for web, mobile and video games. In 2015 he turned to virtual and augmented reality and began to build creative apps, including his collaborations with the company Adrien M & Claire B company on *Snow does not make sense* (2016), *Mirages & miracles* (2017) and *Acqua Alta — Crossing the mirror* (2019).

Team

Concept and artistic direction:

Claire Bardainne, Adrien Mondot, Arnaud Jarsaillon, Loris Pernoux

Computer design and development: **Adrien Mondot and Rémi Engel**

Sound design: **Brest Brest Brest**

Administration: **Marek Vuiton**

Technical direction: **Alexis Bergeron**

Production and booking: **Joanna Rieussec**

Production : **Delphine Teypez, Margaux Fritsch**

Mediation : **Johanna Guerreiro**

Adrien M & Claire B's project

Our company project revolves around values, imaginary worlds and practices combining artistic, as well as human, technical, social and environmental considerations. The following values are central to all our work:

Collective intelligence and collaboration. The group as a driving force for organisation and structuring, as well as innovation and fulfilment. Paying attention to the strengths and different complementary ways of relating to the world in order to re-invent a common sense of (well)being.

Crossing disciplines, hybridisation, breaking down barriers, collage. Embodied in the very nature of our creations, which display a mix of image, body and space, real and virtual. But also in the tools and methods involved in the creative process by hybridising disciplines, thoughts, postures.

Technical independence, autonomy, digital creativity, craftsmanship, appropriation of tools and the freedom to misappropriate them, DIY.

We are looking for ways to use technology in service of poetry, of non-productive experiences, even though these same tools are often influenced by the opposite socio-political forces. We are looking for ways to use technology to imagine future utopias. We want to wrestle with and express the paradoxes and ambivalence of technology.

A sober application of technology, limiting its use to its essential ingenious core is, we believe, the only possible way to create meaning with technology. Gentle criticism of technology, such as the slow movement or radical slowness, low tech are part of this search for technical independence. These approaches contribute to a way of life consisting in doing «as much as possible with as little as possible against the energies in place,» and in optimising resources and their use while maximising poetry.

Being attentive to living beings and the gymnastics of wonder through theatre that focuses on beings, human and non-human, as well as things. A poetic action aimed at an open conception of ecology.

Sensitivity to life and movement has been deeply woven into all our creations over the past ten years. We strive to animate the inanimate, and in doing so, to tirelessly probe the uniqueness of living beings.

This search leads us down many paths borrowing from dance, circus, theatre, and visual arts. Our vocabulary is one of new technologies, but we always try to use technological tools in service of live performance's potential and to assert the meeting of body and matter.

We use computers, video-projectors, augmented reality devices to create symbolic experiences, to live in them, to play with how we relate to the world, to generate attention to beings and things. We use digital tools to perform theatre, creating moments that are full of life for the living to share.

We believe that poetry, beauty and metaphor are powerful building blocks. This is why we use these tools, with the intention to disorient, cause reality to waver, fashion a symbolic theatrical experience. In this crack and intersection, we work and unfold our own language.

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Georges Shiras
Sonia Levy, Projet : vulpine domesticity
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Books

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TJP Editions, 2018

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Exposition temporaire d'été au musée de la Chasse et de la Nature,
20 juin-17 septembre 2017

Jorge Luis Borges. *Otras inquisiciones*. 1952. «A certain Chinese encyclopedia divides animals into (a) those that belong to the Emperor, (b) embalmed ones, (c) those that are trained, (d) suckling pigs, (e) mermaids, (f) fabulous ones, (g) stray dogs, (h) those that are included in the present classification, (i) those that tremble as if they are mad, (j) innumerable ones, (k) those drawn with a very fine camelhair brush, (l) others, (m) those that have just broken a flower vase, (n) those that look like flies from a long way off».

UNE CERTAINE ENCYCLOPÉDIE CHINOISE DIVISE AINSI LES ANIMAUX

A. APPARTENANT À
L'EMPEREUR

B. EMBAUMÉS

C. APPRIVOISÉS

D. COCHONS
DE LAIT

E. SIRÈNES

F. FABULEUX

G. CHIENS PERDUS

H. INCLUS DANS
LA PRÉSENTE
CLASSIFICATION

I. FRÉNÉTIQUES

J. INNOMBRABLES

K. DESSINÉS AVEC
UN PINCEAU TRÈS
FIN EN POILS
DE CHAMEAU

L. ET CAETERA

M. VENANT DE
CASSER LE
POT À EAU

N. DE TRÈS LOIN
CECI RESSEMBLE
À DES MOUCHES

« ON CHERCHE AUJOURD'HUI À RÉENTENDRE LE MONDE,

**À RÉENTENDRE « PARLER » LES
CHOSSES DE LA NATURE ; ON JALOUSE
D'AILLEURS PARFOIS, À CE SUJET,
LES PEUPLES DE TRADITION ORALE
EN SE RÉVANT ANIMISTE. C'EST
QU'ON ESPÈRE RETROUVER UNE
ÉCOUTE ET UNE SENSIBILITÉ
PLUS VASTES, MAIS DANS UN SENS
RENOUVELÉ, TOUT ENTIER NIMBÉ
DE CETTE ANXIÉTÉ ÉCOLOGIQUE.
SANS DOUTE MÊME L'APPÉTIT AVEC
LEQUEL LA PENSÉE CONTEMPORAINE
SE TOURNE VERS LES RITUALITÉS,
LES CHAMANISMES OU LES MAGIES
A-T-IL AVANT TOUT À VOIR AVEC
CE DÉSIR DE RÉENTENDRE PARLER
LE MONDE, D'ENTENDRE LE MONDE
DIRE SES IDÉES, ET DE SAVOIR QUE
CE MONDE (ÊTRES, CHOSSES) EST
LUI AUSSI À L'ÉCOUTE DE CE QUE
NOUS FAISONS ET [PEUT-ÊTRE] (...)
ENTENDRE QU'ON N'ENTEND PLUS. »**