

AUDIOVISUAL PROJECTION

# PROTOZOA

PERFORMING ARTS  
DIGITAL ARTS

[u2p050.com](http://u2p050.com)  
[sonalsinor.com](http://sonalsinor.com)



TYPE : AUDIOVISUAL INSTALLATION  
COMPOSITION : 6 FILMS  
LENGTH : 45 MINUTES  
ARTS : DANCE, MUSIC, VIDEO, ARTIFICIAL INTELLIGENCE  
DEVICE : SOUND AND IMAGE PROJECTION

**Création originale,  
co-production et réalisation**  
Sonal Sinor et u2p050

**Danse**

Sara Angelucci, Marina de Remedios, Elise Roy,  
Ricardo S. Mendes, Mulunesh, Caroline Lou  
Pineau, Thomas Gréaux

**Musique**

Simplon98, Überkeine, Brun, ABAC., Caltha, 555-  
5555, Alwis

**Costumes**

Charles Capron

**Maquillage**

Beryl Caillault

**Storyboard**

Quentin Duroux

**Graphisme**

Lucas Mateluna

**Soutiens**

La Machine du Moulin Rouge, La Gare  
eXPérimentale, Le Landy Sauvage, Chapiteau  
Raj'ganawak, Beaux Arts de Paris, le 6b, Le  
comité Nuit Blanche de la Mairie de Paris, la Ville  
de Saint-Denis.

Cover photograph :

© u2p050 and Sonal Sinor - film Protozoa  
Dancer Elise Roy on the music of Simplon98

Poster of the creation Protozoa :

© Lucas Mateluna



**CRÉATION PARIS  
SEPT. 2021**

# PROTOZOA

Simplon98 · Überkeine · Brun · ABAC · Caltha ·  
555-5555 Alwis · Sara Angelucci · Marina de Re-  
medios · Elise Roy · Ricardo S. Mendes · Muluzar ·  
Caroline Lou Pineau · Thomas Gréaux

We propose the broadcast of six Protozoa films. This series is played in a loop, in a random order. The audiovisual proposal reproduces the creative process which is based on two living arts - music and dance - and the digital

WATCH THE TRAILER 

## FOREWORD

Dancers and musicians produced material that was shaped, constructed and deconstructed, played for the camera and modified again. The Protozoa creation was a reflective space. How can the living body and the sensation of its movements be transcribed into the image in the most direct and intense way ? How can we establish a relationship between dance and digital ? How can this relationship create new potentialities, new modes of existence ? The audiovisual projection combines all the dimensions that have animated these thoughts.



Film Protozoa -  
GAN and dancer Thomas Gréaux  
to the music of Caltha.  
Machine du Moulin Rouge, 2021.



Film Protozoa -  
Dancer Marina de Remedios  
with music by Überkeine.  
Chapelle des Beaux-Arts de Paris, 2021.

## PRESENTATION

### AUDIOVISUAL PROJECTIONS

The six Protozoa films have no name, no credits, no author. They are a serial audiovisual proposal of a collective creative work.

Each film is a singular experimentation field ; in each of them a dance\*, a sound synthesis, a new work of movement and a visual recording process have been developed. With each viewing, a new arrangement of material can be detected : a choreographic universe associated with a musical type, the real with the virtual, sound recordings of dancing bodies integrated into each piece of music (heartbeats, footsteps, breath, friction). The whole forms a unique echo.

For each film, the digital intervention was worked in symbiosis with the body and sound material that faced it. To discover the six Protozoa films is to experience the possible variations of digital on fabrics and film. It is giving a chance for an allied, poetic and organic artificial intelligence : an opening onto the computational world in relation to movements.

You perceive the immersed part, the dialogues between the bodies, the materials, the sounds and the machines. A sensory vision that gives birth to the Protozoa's bio-machinic universe. Living balls, legs inhabited by digital spirits, exchange of bodies. It is an anarchic experiment. To discover again the beauty of the living - machines, materials, spaces, bodies - in a chaotic harmony.


\* krump to theatre dance or flamenco.

# ZOOM INTO CREATION

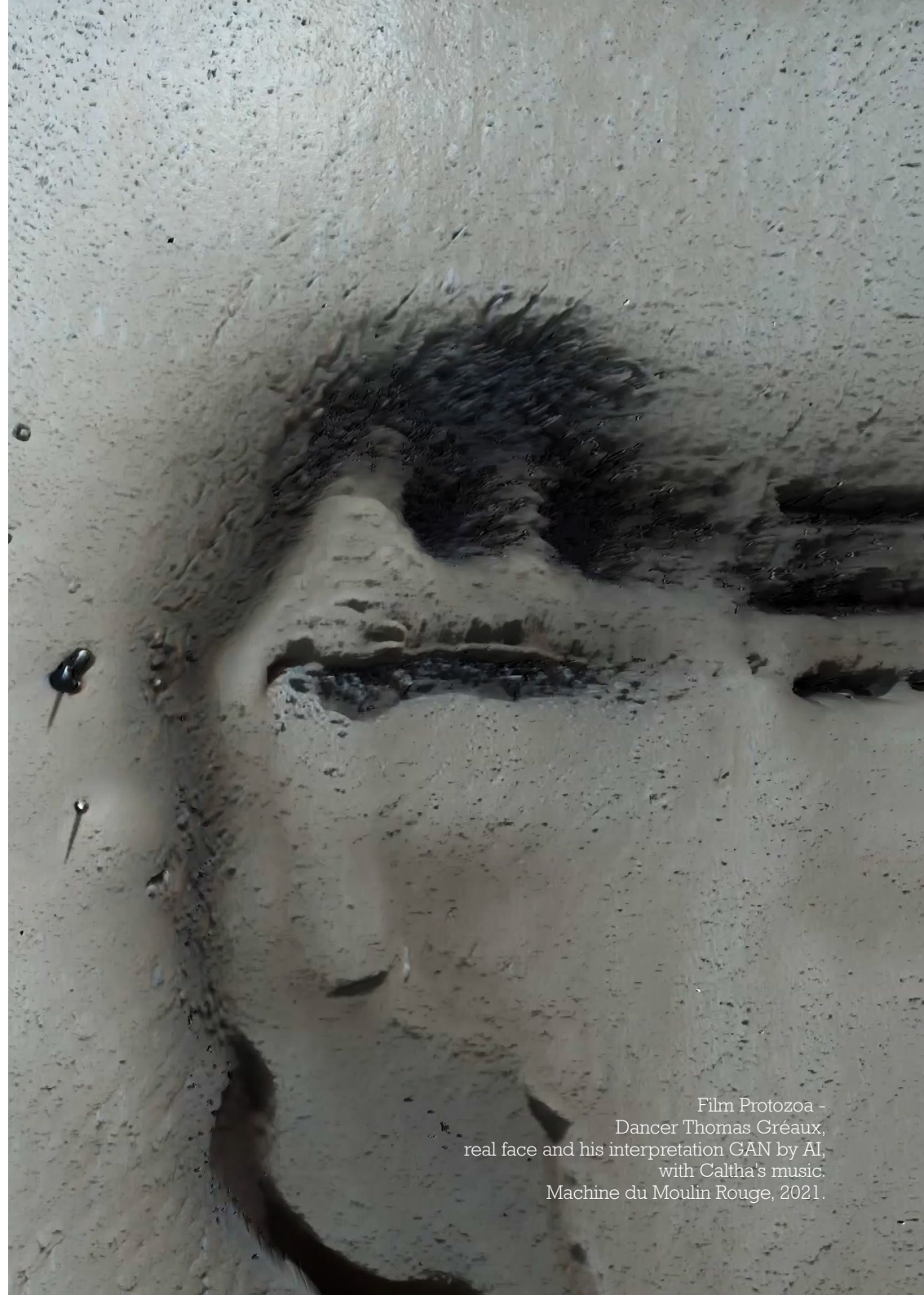
*Protozoa*, as a polymorphic creative process, was based on a permanent interaction between dance, music, writing, video and computers. For a year, the 23 artists who took part in the project did not see or speak to each other but they met through these living, sound and digital arts. These exchanges, described below, were driven by the primary intention of creating a new dance and the trace (the series of six films) would be the witness of it. The aim is to mix the subject, the object and the medium.

Film *Protozoa* -  
GAN and dancer Ricardo S. Mendes  
with music by Brun and ABAC.  
Landy Sauvage, 2021.






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Film Protozoa -  
Dancer Thomas Gréaux,  
real face and his interpretation GAN by AI,  
with Caltha's music:  
Machine du Moulin Rouge, 2021.



## YEAR 2020 / COMPOSITION OF CHANCE

The meeting begins between choreographers and performers. Each choreographer is given a musical creation by lottery, which they use as a sounding board to compose their bodywork. Chance invites us to mix genres. For example, the flamenco dancer Marina de Remedios composed with the techno music of the composer Überkeine.

Film Protozoa -  
Sara Angelucci, biomachinic legs,  
dancing to Alwis' music.  
City Hall of the 19th arrondissement of Paris, 2021.



# YEAR 2021 / COMPOSITION BETWEEN REAL AND ARTIFICIAL

CAPTURE OF THE INTERNAL AND EXTERNAL  
SOUNDS OF DANCING BODIES

The body movements are filmed and their sounds recorded. In order to break the dichotomy of dancer/musician, we consider the dancers' bodies as musical instruments in their own right.

Like an acoustic guitar case, **the human trunk amplifies the vibrations of the vocal chords and propagates them throughout the body.** The dancer becomes an actor in the musical composition: the sounds of her body are given to the composer who integrates them into the music.

To capture them, we made a **stethophone** with the help of a designer. This tool allows us to record structure-borne sounds that are almost imperceptible to the ear, such as diastole and systole, but also blood flow and muscular tension, and is like drilling a porthole into a mysterious and poetic resonance chamber.

Film Protozoa -  
Dancers Caroline Lou Pineau and Mulunesh,  
with 555-5555's music.  
Raj'ganawak tent, 2021.

## DIGITAL BRUSH BODY

### WHEN ARTIFICIAL INTELLIGENCE GET INTO THE SWING OF THINGS

Clothes have been specially designed for the project. The designer Charles Capron has equipped his collection with modular green zones. We use this process to create digital canvases. The images, real and digital, are used as a field for experimentation and dialogue. The video recordings of the dancers are used as a database to feed an artificial intelligence that generates GANs : **images of a dismembered body, imagined by the machine.** A new body is created. It is formless or more likely, it has its own contingent form. These digital imaginings are inserted by scattered touches inside the real images of the dance : it is the biomachinic artist who makes this movement visible, it is the garment that makes it appear.

The broadcasting of Protozoa acts as a reset of these dialogues. The meeting continues around the films.



Film Protozoa -  
GAN performance by AI  
of dancers Caroline Lou Pineau and Mulunesh,  
to the 555-5555's music.  
Raj'ganawak tent, 2021.



# PROTOZOA DISCLOSURE

The creation Protozoa was presented to the public for the first time during the 20th edition of Nuit Blanche at 6b in Saint-Denis. A mixture of dance film projections, dance and music performances, but also experimentation with of Protozoa tools and prints.



Nuit  
Blanche

Performance by dancers Marina de Remedios and Elise Roy  
with live music by Caltha and Brun.  
Le 6b, Saint-Denis, Nuit Blanche 2021.

Festive atmosphere for Nuit Blanche 2021. The central room of the event hosts **concerts and live performances by sound creators**. The public is taken on a journey in which each small step can open up protozoa's universe.

The night-event was an opportunity to reveal the tools and devices that took a major part in the creation for a year: a **sound room** to be immersed in the middle of virtual but also real dancers' bodies, a **stethophone booth** to try out the stethophone and hear the sounds from inside their own body. An **exhibition table** that triggers, when they get closer, the appearance of live images: the audience recognises his hand on the screens; and in the green fabrics they manipulate, they perceive the effusive GANs, these digital imaginations created by artificial intelligence.

At the end of a blue corridor, the public enters the **projection room** to discover the six Protozoa films, which combine the devices discovered earlier.

Walk, dance and listen the Nuit Blanche  
by Lorraine Svorayi

**ARTS  
HEBDO  
MÉDIAS**

« On the other side of Paris, head for Saint Denis for a night at 6b, for a polymorphous creation where concerts, projections and performances intersect, with a special place for dance. » [Read more in french.](#)



GANs impression of generated dancers during the Protozoa's creation process.  
Le 6b, Saint-Denis, Nuit Blanche 2021.



## STATEMENT

We want to present dance and its body-architect as an anarchic experiment - without a first, without a foundation - for the meeting of the kingdoms of Life, which can in no way be limited to the flesh. Dancing with the digital means fighting for a new way of life with machines. No longer industrial machines, but purely computational machines.

It seemed essential to us to keep the trace of the live performance on film in order to avoid reducing the dance film to a simple archival work. We believe that screens and digital technology are ob-scenes, that is to say that the stage disappears radically as a place of representation of the live performance, but also as that symbolic instance of distancing between the viewer and the viewed, as that impassable frontier of the true and the false.



The machine gaze produces the dance, as much as the dance produces the machine. Thus, the pitfall we avoid is that of using the machines as stage devices, as something that accompanies the dance on a stage. The machines are no longer beside, but with the bodies.

Our work can therefore be explained as a dance in the second degree. A dance between the digital machines, the teams that manipulate them and the dancers, opening up the possibility of relationships to the maximum. The political structure that we experience throughout the creation is as important as the creation itself. Dancing here is no longer reduced to dancers. Dancing here is a movement between humans, bodies, ideas and machines. A new interrelated cosmos.



# CRÉATION ET PRODUCTION SOÑAL SINOR & u2p050

## SOÑAL SINOR

**Soñal Sinor is a research and creation company between live and visual arts directed by two women:** Clémence Plenet and Zoé Lou Lellouch. Its shows question **the living through movement in the form of sound, visual and haptic installations.** Thus, the company creates an aesthetic universe in which the forms of the living are multiple. Those who live are our films, our walls, our machines. They act on our bodies, creating cracks in what we usually call limits. It is these cracks that Soñal Sinor digs to create new narratives and views: a displacement of the spectator but also of the creative body. She therefore amplifies her projects by creating paths that give rise to a multiplicity of materials that are imagined, revealed and the arrival of new narratives, new maps. A vast labyrinth where artists and spectators can get lost and meet. An underground adventure that two women take to heart and body. A polymorphic journey to the heart of the living.

## U2P050

**U2P050 is a machine.** A creative machine where conceptual thought and art meet and experiment together. Its projects seek to place philosophy within the material networks on which it depends (and on which it has always depended): images, signs, techniques. Moreover, it removes the monopoly of the book medium on philosophical practice. Note that U2P050 is a machine-company. This machine produces. The production has a value. Thus, U2P050 is an experiment aimed at the meeting of the company, the creative studio and the philosophy laboratory. A set of questions practiced together: human and non-human.

Back page photo: film Protozoa  
Sara Angelucci dancing to Alwis' music.  
Mairie du 19e arrondissement de Paris, 2021



# CONTACTS

## SOÑAL SINOR

104 Boulevard de Rochechouart  
75018 Paris

Zoé Lou Lellouch  
+33 6 02 37 87 49

[zoe.lellouch@sonalsinor.com](mailto:zoe.lellouch@sonalsinor.com)

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

## u2p050

55 Avenue Sainte Foy  
92200 Neuilly-sur-Seine

Hugo Du Plessix  
+33 6 31 44 17 76

[hugo.duplessix@u2p050.com](mailto:hugo.duplessix@u2p050.com)

[u2p050.com](http://u2p050.com)