

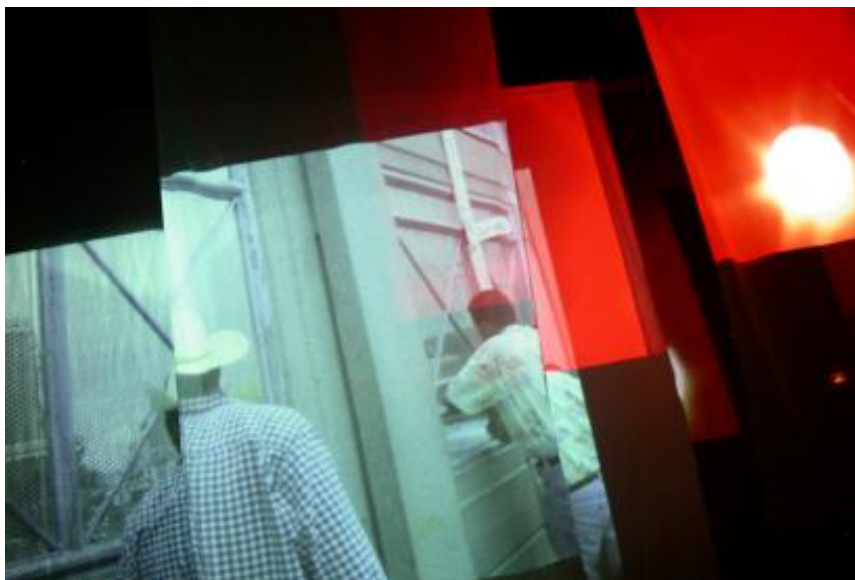
ameXica sKin

Interactive multimedia installation Collectif Gigacircus

« In the open space of the multimodal and inclusive work «AmeXica sKin» I am putting my commitment to history as an artist at stake : how can I shape my testimony, my point of view as an artist, above the clichés of the mass medias and politics and cultural, aesthetical habits ?

I have chosen to witness the crossing of the border as a succession of trials, the symbolical image of the maze, the materialization of the threat of death but also of the quest to find the meaning of life. »

Sylvie Marchand, Author, Director.



Sylvie Marchand with Gigacircus question the documentary forms and go along with a perspective of media research.

Today with « AmeXica sKin », the French art group is questioning the worldwide migratory flux in collaboration with international artists who join the dialogue.

They use today's technologies of the « increased body » to carry further the range of their voice, to extend and activate a network of artistic reflection.

The « AmeXica sKin » installation and device will unveil the reality of the violences against migrating people. While seeking through its shape to erase the symbolical activity of renewal, the artists search to build up maybe new attitudes, other modes of human exchanges, of thought and dialogue.

AmeXica sKin : The Title

« AmeXica »

A particular territory between « America and Mexico » which refers to the border zone between Mexico and the United States that spreads from Mataromos to Tijuana : 3200 kms long, and around 300 kms wide.

Leaving aside the binary conception of the border as a separation mark between two worlds, the term « Amexica » points at an hybrid, particular, border, a singular culture.

« sKin »

The frontier is sensitive and alive, changing, capable of feeling the world and its flows just as the skin.

According to Michel Serres (in The Five Senses) , the skin is the « common sense » which weaves and gathers all our senses. This metaphor of the skin-frontier guides the creation of the scenography, offering a complex, porous and sensitive space.





Field Work

Sylvie Marchand and Lionel Camburet have spent six months in Mexico and the United States. They have been collecting videos and sound interviews from the migrants they met at borders or walking along the trails.

Field Notes Abstracts :

« The Linea » the trial, from Xilitla to San Francisco

I decide to start off the true story from the heart of Mexico and then to unfold it up to San Francisco USA.

For most migrants (Salvadorians, Guatemalans, Hondurans) looking for work, forced by the necessity of survival, the trial consists in crossing the border illegally with smugglers, riskinf their lives.

Following them from Nuevo Laredo to Tijuana, Lionel and I cross back and forth, walking or travelling by bus, from the desert of Arizona and Sonora down to the beach of Tijuana, on the Pacific Ocean. From one border post to another, we collect the stories of the wrecked, deported and hurt migrants.

(...)

« El desierto », at the heart of resistancy : The rights of man facing crime organization

In Nogales, we will make a longer stop : we will meet different humanitarian organizations helping migrants, « No More Deaths, No mas Muertes » « Human borders, Samaritans ». We will follow them to Arivaca, a camp based in the middle of the desert, fifty kilometers away from the too famous border post of Sasabe.

(...)

The voice of the migrants againt invisibility and disappearance.

Between Ceasar Chavez St and Mission St, we meet workers undergoing illegality, the cut and the threat of deportation ; they must keep anonymity but they are willing to share their sufferings : we promise to spread their testimony.

(...)

Tijuana, artists gestures..

Thousands of migrants « disappear » on the other side. As a spontaneous reaction, many artists remind us their story and the memory of their passage. Thanks to the print of the artistic gesture in the urban background, it is difficult to avoid, ignore, forget or deny the reality of these human groups in migration. In Tijuana, many performances are organized : photographies, paintings, sculptures, texts are pinned up by artists on both sides of the border...Kites covered with pages of writing fly off regularly in the air, « beyond », over, « atras »... It is here in Tijuana that I recover hope and breath, that I draw the strength and the desire to create a collaborative piece suggesting a model of international dialog.

The spectators wander in the « AmeXica sKin » maze

Just as cristal, the frontier is delicate, it is transparent ; we think we can touch the « other side » but it is an illusion, accessible as well as inaccessible. The frontier resists. The audience goes through the image, is blocked by dazzling, can get lost in the dark... Vision is then taken over by hearing and by the touch : the canvas unfolds, looses us and leads us to the way out or to the starting point : we must then try another path...

AmeXica sKin shows a space of creation and hybridation, it stages a potential of exchanges, in order to transcend the model of the « wall », binary citadel, manichean rampart of protection against the other, exclusive and a source of violence.

« It is necessary to resist by inventing transcultural, collaborative representations and repairing art forms. This is the reason why I would define the space of creation « AmeXica sKin » as a Poïetic potential, in reference to the architecture of the « poïpoïdrom » conceived by Joachim Pfeuffer, an activation of the « eternal network » by Robert Filliou, a space opened to dialog with other artists from different disciplines, languages and cultures with today technologies. »

Sylvie Marchand

The Device : a Moebius Ribbon

The scenographic structure draws a pure line representing the infinite.

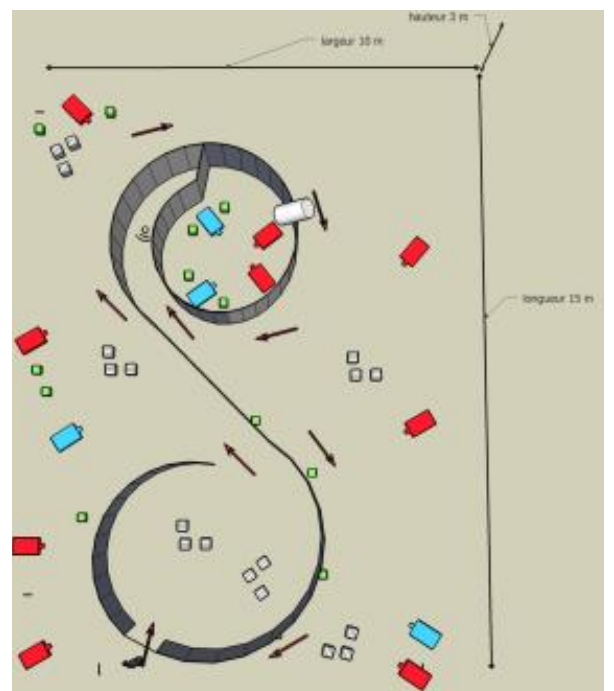
We enter south, into a round inclusive space (Migrants witnesses).

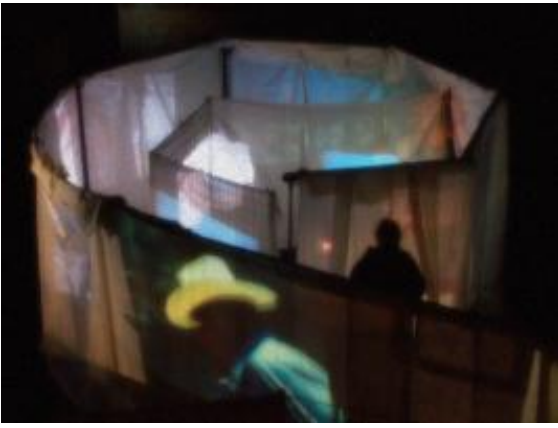
Then a long narrow passage... One feels desorientated, lost.

Getting north, one turns around a closed exclusive circle showing a glimpse of the 'US', like a dream..

The only way out is walking back south...

One ended up passing to the other side without crossing.. The only solution left : attempt another trip...





Interaction in real time with the audience

The Installation is a dynamic structure of interaction in real time with the audience immersed in a device of images and sound broadcasted in continuum.

As they progress, sensors set out sound and visual sequences, luminous flashes, pitch dark, that create a sense of loss (the migrant's experience).

Here and there, boxes and crates become movable seats for the spectator who wishes to stop and listen to the interviews.



The Question of Translation : A trilingual project

A part of the conceptual texts and interviews will be transcribed in three languages (English, Spanish, French).

In any case, the word processing will be the opportunity of an original graphic creation by the computer graphist and visual artists of the Gigacircus team.

Translations in French for the French-speaking audience will appear in different ways : graphic inscriptions in the shape of strong concept-words expressed by migrants, screen-pages or subtitles unwind when the particular and personal story of an informant requires a strict follow. Autonomous sound scores are also played.

An evolutive structure

A Performance, a live interaction with guest performers : during major moments, video artists (VJ), sonorous poets and musicians will invest the installation space and exploit the potentialities of open creation. They play and mix their scores with that of the authors of AmeXica sKin.

« **On Line** », the internet flux : the device, Installation or Performance is enriched with flows of images and/or texts, sounds sent by distant performers.

Migrating Art & Mobility, an artistic process

Through experimental and multimedia writings, Sylvie Marchand, a video artist with an anthropological point of view, tackles a transversal topic : the cultures of mobility in our contemporary world. She realizes digital devices produced in collaboration with Lionel Camburet, scenographer and author of the sound scores and the Gigacircus team of artists. For example, let's quote :

«Of Gold and asphalt» a multimedia installation : describes the yearly sauntering of the circassians in France.

«Moments of histories for Compostelle...» an interactive device on the peregrination to Santiago in Spain.

«Tsagaan Yavarai, may the road be white...» a digital device which deals with Mongolian pastoralism.

«Transhumances», «Passages to Ostabat » and «Passeur», wandering web performances...

These works have been created in the process of action, on foot, on the road, in a truck or a caravan of the mobile lab, in the course of nomadization... Each of these particular scenographies questions the digital technologies and the tools of network communication.

Gigacircus

Video creators, performers, infographists, computer programmers, authors of DVDs, web pages, sound compositions, scenographers. From this potential were born numerous international performances, installations, interactive devices on network projected into a public area. Perfectly polyvalent, the artists imply themselves on international grounds ; from France (art festivals, art centers, community centers, cultural institutions, cultural multimedia centers...) the artistic creations of the group spread through Europe, Asia, America.

Sylvie Marchand : video, photo, art director (Angoulême)

Lionel Camburet : scenography, sound conception, photo (Angoulême)

Yorick Barbanneau : design and Internet development , network (Bordeaux)

Jacques Bigot : programming, real time interactions (Paris)

Sébastien Legros : scenography, lighting (Angoulême)

Lelio Moehr : computer graphics, photo, sound creation (Bordeaux)

Cécile Rouquié : Special effects, graphic design (Poitiers)

Talia Barredo : French/Spanish translation (Mexico)

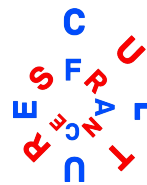
Anne-Laure Quitté : Web and communication (Poitiers)



Residencies

Gigacircus has spend six months working in the field on the Mexico/U.S. border, and two years doing research in the following international centers :

- France, Théâtre de la Canopée, Ruffec
- Mexico, Colegio de la Frontera Norte, Tijuana
- Mexico, Chihuahua, «Performancear o morir»
- USA, Arizona, Tucson, No more Death
- Denmark, ET4U Gallery, Bovlingbjerg
- Norway, Stavanger, Tou Scene
- Norway, FAR Floerli
- France, Paca, Gap, «Fées d'Hiver»
- France, Aquitaine, Abbaye d'Arthous
- Mexico, Alliance Française de Monterrey
- France, Ile de France, Paris, Avant Rue
- France, Maison des Auteurs d'Angoulême
- France, «Scène des écritures et du spectacle vivant» de Ruffec
- France, La friche Belle de Mai, Marseille



References (selection)

Installations, media art performances :

Festival Instants Vidéo, Marseille, 2009 / La Draille, Mende, 2009 / Espace Mendès France, Poitiers, 2009 / Festival Le cauchemard de la Primevert, Gap, 2008 / Nuit Blanche (off), Paris, 2007 / Jeune Création, Paris, 2007 / Carré d'Arts de Nîmes, 2006 / Carré Amelot La Rochelle, 2006 / Lieu d'Art Contemporain, Narbonne, 2006 / Instituto de cultura Contemporanea, Gijon, Spain, 2005 / Bordeaux ECM St Pierre, Juin 2005 / Festival Arborescences, Aix-en-Provence, 2004 / Rurart, Poitiers, 2003 / Parthenay, Ville Numérisée, 2000 / ISEA, Révélations, Forum des halles, Paris, 2000 / ICES, International Center for Exchanges Society, Oulan-Bator (Mongolia), 2000 / Festival de musique électro-acoustique, Bourges, 1999 / Centre culturel Cervantes, Toulouse, 1999 / Centre I.D.D.A.C., Bordeaux, 1999 / Festival International Vidéoformes, Clermont-Ferrand, 1998 / Centre d'art Le Confort Moderne, Poitiers, 1998



Sylvie Marchand's Conferences (2008 - 2009)

ISEA, Belfast, 2009 / France, Poitiers, Espace Mendes France / France, Marseille, Zinc ECM / Germany, Berlin, Akademie der Kunste / Denmark, Bovlingbjerg, ET4U / USA, Lafayette, University of South Louisiana / Mexico, Tijuana, COLEF / France, Paris, Théâtre Paris-Villette, Conteners / Norway, Stavanger, Tou Scene / France, Paris, la Bellevilloise, Jeune Création



Grants and Fellowships from :

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