

From performance to microperformativité

13th and 14th April 2023

Le Générateur, École polytechnique/Chaire Art-Science, Centre Wallonie-Bruxelles
Avec le concours de l'Université Paris 1 Panthéon-Sorbonne & Université Paris 5 Cité

Performances - Stagings - Symposium - Practical and theoretical workshops

With artistic propositions by

Yann Marussich

Gwendoline Robin & Vincent Martial

Virgile Novarina, Walid Breidi & LABOFACTORY

With contributions by

Lucie Strecker

Paul Vanouse

Marion Laval-Jeantet

Mariana Pérez Bobadilla

Irini Athanassakis

Bernard Andrieu

Chris Salter

Dominique Peysson

A curatorial proposal by **Jens Hauser**

The concept of microperformativity denotes the current trend in performance art to destabilise the usually dominant place of the human scale. It interrogates the microscopic world and its biological and technological agents as new actors in art.

At a time when performance is becoming increasingly important in art, these contemporary experiments in microperformativity redefine what art, philosophy and techno-science consider a 'body' today, by inviting new actors: genetic sequences, cellular mechanisms, bacteria, fungi, enzymes and other proteins, 'vibrant matter' from physics, but also high-frequency trading algorithms or deep learning networks of artificial intelligence.

The concept of 'microperformativity' underlines and contextualises the recent focus on non-human agencies, biological and technical alike. In times when *performance art* – which until recently involved mainly human bodies – shifts towards the more general pattern of *performativity in art*, artists profoundly redefine what actually is considered a *body* today, displacing the focus from its mesoscopic *actions* to its microscopic *functions*, from physical *gestures* to physiological *processes*, and from staged *diegetic time* (the time of theatre) to the *actual performative time* of an experience.

« Bacteria perform processes. Scientists perform experiments. Algorithms perform actions. Humans perform gender and sex. The question is who or what nowadays doesn't perform? » asks theorist Chris Salter.

Given the contemporary artistic interest in scientific research, for example in the microbiome or synthetic biology, here, gene fragments, cells, proteins, enzymes, bacteria or viruses play a proxy role, meanwhile the sociology of science analyzes experimental systems by challenging the scale of human action as the only reference point. Such techno-science inspired art practices seek to stimulate awareness from the invisibility of the microscopic to the incomprehensible complexity of the macroscopic, by proposing procedural artworks in mesoscopic compression that require, however, a rethinking of our perceptual, human-all-too-human habits.

This festival is organized in connection with the publication 'On Microperformativity' (first french release), edited by Jens Hauser & Lucie Strecker :

<https://theopr.org.uk/product/25-3-on-microperformativity/>

The publication be available for purchase at the festival for 20 €.

13.3. Demonstrations and participatory workshops

9.30 – 17.30 CNRS-École Polytechnique, Laboratoire d'Hydrodynamique (LadHyX), 91128 Palaiseau

(RER B Lozère)

Number of participants limited to 20, registration by email until 11.04.2023:
maxime.lafforgue@legenerateur.com

Please mention your name, profession/affiliation, and 1-2 sentence/s about your motivation.

09.30-10.00	Welcome coffee/croissants
10.00-11.30	Workshop 1 : <i>And a blank page in his crumpled hands</i> <i>Nicolas Reeves (École de Design de l'UQAM Montréal), Pierre Bourdon & Jean-Marc Chomaz (CNRS-École polytechnique)</i>
11.30-13.00	Workshop 2 : <i>Zoïmorphisme</i> <i>Antoine Desjardins (Reflective interaction, EnsadLab), Giancarlo Rizza & Andrea Cosola (Laboratoire des Solides Irradiés/LSI, Institut polytechnique de Paris, CEA/DRF/IRAMIS, CNRS)</i>
13.00-14.00	Pause déjeuner
14.00-15.30	Workshop 3 : <i>Dynamic DNA portraits</i> <i>Paul Vanouse</i>
15.30-16.30	Demonstration A : <i>Pollen, the way the round will turn</i> <i>Karine Bonneval, Nicolas Visez (LASIRE/CNRS-Université de Lille) & Jean-Marc Chomaz (CNRS-École polytechnique)</i>
16.30-17.00	Demonstration B : <i>A solution to the problem of time scarcity</i> <i>Marco Suarez Cifuentes & Jean-Marc Chomaz (CNRS-École polytechnique)</i>
17.00-17.30	Discussion/feedback
17.30	Departure to the Le Générateur (RER B Lozère-Gentilly 26')
18.30	Accueil du public
19.00-20.00	Le Générateur:

On *Microexplosive road*

an ephemeral performative installation in the making by Gwendoline Robin and Vincent Martial

Microexplosive road is the provisional title of a collaborative work of exploration between Gwendoline Robin and Vincent Martial – both performance artists who intrinsically mix two fields, visual art on the one hand, and sound art on the other. Through the microscopic exploration of matter in transformation, they stage amplified processes of metamorphosis to create a performative universe. Explosive materials, dry ice, candles emerge from microphenomena in a space-time that puts the audience's sensitivity to the test.

Production: Sonambule et asbl S.T. 10-13 ; coproduction: Centre Wallonie Bruxelles, La Muse en circuit, Matrice ; Soutien : Les Halles de Schaerbeek, Lisboa Soa

20.00-21.00

Regards croisés : Round Table with Virgile Novarina, Gwendoline Robin & Vincent Martial, moderated by Jens Hauser

14.3. Colloquium and performative actions

Le Générateur, Gentilly

Symposium in French and English, without simultaneous translation, free admission

13.00 Reception of the public and activation of the performative installation

Quantum Dream – the day I imagined the ocean

An installation-performance by Virgile Novarina, Walid Breidi and LABOFACTORY (Jean-Marc Chomaz & Laurent Karst)

When we sleep, our brain goes through different creative states, we see shapes and colours in the dark and hear sounds in the silence. There is therefore a real gap between the inert appearance of a sleeper and the richness of his or her inner experience. The installation *Quantum Dream* offers the visitor a sensory and poetic re-reading of this paradox. In the half-light, a sleeper equipped with sensors seems to interact with a mysterious object, a transparent circular tank containing a miniature ocean, apparently inert – *still* water – but whose inner movements are revealed on the floor by a play of light and shadow. Volutas, currents, waves, and whirlpools, invisible to the naked eye, appear on the floor, translating in real time the invisible activity of the sleeping brain. In this miniature ocean, the layers of water of different densities are separated by natural interfaces, which, once agitated, give rise to phenomena revealed on the ground by a process of ombroscopy.

With the participation of *Didier Bouchon, Antoine Garcia & Giancarlo Rizza* with the support of *la chaire Arts et Sciences de l'Ecole Polytechnique, the l'ENSAD-PSL and the Fondation Daniel et Nina Carasso.*

14.00 **Symposium ‘De la microperformativité’ / ‘On microperformativity’**

14.00 **Jens Hauser:**

On Microperformativity & Biomediality

14.30 **Lucie Strecker:**

A Close Reading of Microperformativity: Artistic Applications & Implications

15.00 **Paul Vanouse:**

Labor: The post-anthropocentric body ‘at work’

15.30 **Marion Laval-Jeantet:**

Art and the Microbiome: New places for microperformativity in the work of Art Orienté Objet

16.00 *Break*

- 16.30 **Mariana Pérez Bobadilla:**
Microorganisms on Stage: Winogradsky columns as performative displays in art and science
- 17.00 **Irini Athanassakis:**
STILLEBEN with Symbionts
- 17.30 **Bernard Andrieu:**
Emersive Microperformativity: On physiological mediation in Yann Marussich's 'immobile' performances
- 18.00 **Chris Salter:**
Epistemes of Performativity
- 18.30 **Dominique Peysson:**
Man-and-woman-on-a-chip. Microperformativity at different levels of size
- 19.00 *Break*
- 20.00 Performance *Bain Brisé*
by **Yann Marussich**
(10 €)

In *Bain Brisé*, Yann Marussich is crushed by the excessive weight of broken glass in a bathtub; only his forearm is visible at the surface of the sharp and crystalline magma. At the risk of the body being cut, injured and suffocated, the artist tries to get out with an almost immobile slowness, panting the breath of resurrection. "Immersion here takes place by osmosis, by making the body a piece of that glass that surrounds it. [...] Such 'slow-art' is used as a deepening of consciousness and as an awakening very attentive to the pressure of broken glass that would otherwise be sharp. It takes mental preparation and time to slow down the heartbeat, to activate one's energetic 'shields', as *qigong* teaches a respiratory and circulatory work to tame the pain, and not to think of anything." (Bernard Andrieu)

Microperformativity helps a person to experience the emptiness of thought: "Do nothing! It is the whole paradox of meditation to learn how to let go of one's thought. As soon as you hold on to a thought, you feel the pain." (Yann Marussich)