



EFFET DE CHAMP

Kinetic installation

Stéphane Bissières - 2021

<https://www.stephanebissieres.com/effetdechamp>

Artist :

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"The meticulous analysis of objects, whatever their nature, implies taking an interest in their part of the invisible, to which the contemplation of the installation Effet de champ (2021) by Stéphane Bissières invites with magic there. The uninterrupted ballet of moving dark matter contained in the bottles is due to nothing other than the forces of the invisible which animate them. (...) The extreme vivacity of the fluids summons the supernatural. Without having time to grasp the signs following one another at full speed, we guess that these are musical phrases addressed only to the gaze."

Dominique Moulon, Artpress N°492, Octobre 2021

Project summary :

The installation "Effet de Champ" explores the idea of animating matter through virtual data to evoke artificial life. Through an experiment on nanofluids, electromagnetism and kinetic art, it is also a reflection on the forms of hybridization between mechanics and living things to develop a writing of movement by highlighting the relationships between data and kinetics.

Under the effect of a magnetic field, the ferrofluid gives substance to the data it receives and can be "choreographed". The containers give the illusion of a collection of captive organisms. The multiplication of motifs makes it possible to develop a minimalist ensemble choreography.

This project seeks to create an illusion of artificial life, to provoke wonder and questioning in the observer, to give him the feeling of being a witness. The artist, also a composer, here transposes a musical writing mechanism to this kinetic creation by considering this writing in the form of algorithms rather than scores to make a "music for the eyes".

Technical description :

The black ferrofluid is suspended in a transparent liquid. It is set in motion by variations in the magnetic field created by a matrix of electromagnets. Each electromagnet is individually driven so that a set of data can be translated in real time into magnetic field strengths. These field variations will influence the shape and movement of the ferrofluid. The perfect synchronization of physical movement with the variation in information gives substance to the data. The elastic fluidity of the ferrofluid enhances the organic appearance and the illusion of artificial life. The device makes it possible to think of a writing of the movement of matter. It is made up of three parts:

- 1) Sixteen vials containing a ferrofluid immersed in a suspension liquid.
- 2) An array of individually controlled electromagnets.
- 3) A system allowing the generation of data in order to control the intensity of the electromagnetic fields of each electromagnet.

The control interface for the electromagnets is built around microcontrollers (Teensy), which are controlled using the Touchdesigner software.

Description of the artist's work and his approach:

In my digital art and composition work, I am interested in the perception of time and the relationship of humans to technology. In search of new visual and sound forms, I develop algorithmic systems allowing an interface of dialogue and improvisation between Machine and Man. The installation "Effet de Champ" follows on from my previous work on the representation of virtual data in the real world (Human Likes, Dataline).



Biography :

Stéphane Bissières is composer and New Media artist. He lives and works in Paris, France.

His creation is a reflection on our relationship to technology and on the forms of hybridization of the living. He is interested in the concrete representation of data and more

generally in the materialization of virtuality in order to translate the brutal and profound transformations that society undergoes, but also to provoke wonder and questioning in the observer, to give him the feeling of being a witness.

Influenced by the minimalists, his sound or kinetic creations explore the repetition of the motif to influence the perception of time and space.

Stéphane Bissières draws his inspiration from mathematical models and the observation of their expressions in nature.

He transposes musical writing mechanisms to his kinetic creations by considering this writing in the form of algorithms rather than scores. He thus develops a generative approach to explore the notion of artificial life by building dynamic systems capable of generating infinite variations with a recognizable common character, such as a genetic code.

He exhibits (among others) at the Museum of Contemporary Art in Shenzhen, at the Nuit Blanche in Paris, during the Némobieniale at 104 in Paris, etc.

Exhibitions (selection) : Contemporary art museum de Shenzhen (Chine), The Exchange Gallery, Falmouth (UK), Station Beirut (Liban), Biennale Nemo (104 Paris), Nuit Blanche (Paris) galerie Plateforme (Paris), Le Cube (Issy), etc.

Concerts (selection) : Festival de Cannes, Solidays, Trocadéro (Paris), Petit Palais (Paris), Nouveau Casino (Paris), Cité des Sciences (Paris), Nuit Blanche (Brussels, BE), Moscow Arts center (RU), Plug (Sheffield - UK), Amber (San Francisco - USA), The Grand (Oakland - USA), Modern (Vancouver - CA), etc.

ÉCHO ARTPRESS 492 : LA BIENNALE NÉMO AU CENTQUATRE PARIS



PAR DOMINIQUE MOULON.

EXPOSITION *AU-DELÀ DU RÉEL ?*, CENTQUATRE PARIS, BIENNALE NÉMO, JUSQU'AU 2 JANVIER 2022.

ÉCHO AU DOSSIER INTELLIGENCE ARTIFICIELLE, ARTPRESS N°492, OCTOBRE 2021.

Dans notre numéro d'octobre, tout un dossier vous plonge dans l'intelligence artificielle, notamment en clin d'œil à la biennale des arts numériques NémO en Île-de-France. Cette dernière vient d'être inaugurée au Centquatre Paris avec l'exposition *Au-delà du réel ?* L'occasion pour ses deux commissaires, Gilles Alvarez et José-Manuel Gonçalves, de "révéler l'invisible" à travers des œuvres entre arts, sciences et technologies.



Stéphane Bissières, *Effet de champ*, 2021

L'analyse minutieuse des objets, quelle que soit leur nature, sous-entend de s'intéresser à leur part d'invisible, ce à quoi incite vivement la contemplation de l'installation *Effet de champ* (2021) de Stéphane Bissières tant la magie y opère. Le ballet ininterrompu de matières noires en mouvement contenues dans des flacons n'est dû à rien d'autre qu'aux forces de l'invisible qui les animent. L'alignement de ces flacons évoque les chorégraphies en ligne de *chorus* alors que l'extrême vivacité des fluides convoque le surnaturel. Sans avoir le temps de saisir les signes se succédant à toute allure, on devine qu'il s'agit de phrases musicales ne s'adressant qu'au regard.





