CANAL CONNECT
Art, Science & Technology

TEATROS del CANAL
Dirección Blanca Li



Canal Connect brings together tech artists from round the world at Teatros del Canal

Canal Connect, which first edition will take place from 5th to 14th March at Teatros del Canal and at the Centro Coreográfico Canal, is an event bringing together international artists working in the world of digital culture.

It is divided into performing art shows, which will be playing at the Salas Roja, Verde and Negra; a large exhibition of technological art installations, which will be rolled out in the common spaces of the theatre complex entitled *Mad Machine*; along with parallel activities like round tables and workshops for the whole family.



Do cyborgs dream of taking to the stage? Technology and science will invade **Teatros del Canal** between **5 and 14 March** during the first edition of **Canal Connect**, a large-scale date with digital culture. It will explore, via, dance, theatre, workshops, talks and a macro-exhibition, the intersection of the performing arts with science and new technologies, with social issues playing the leading role.

Every nook and cranny of this theatre in the Region of Madrid will host the creations of some of the most renowned international artists in using and investigating digital and scientific languages, as applied to the performing arts and art installations. Thus, Canal Connect will be a crossroads for geographic and disciplinary frontiers, revolving round the technological-scientific axis. For one week, Madrid will be converted into the capital of the most avant-garde scenic technology.

Over the course of 10 days, you'll have a unique opportunity to enjoy **nine performances** from round the world, for all ages of audiences, which will be performed on the stages of the Salas Verde, Roja and Negra. Further, **a large exhibition, *Crazy Machine***, curated by French artist **Charles Carcopino**, encompassing **21 installations**, will propagate throughout the theatre's common spaces and the lobbies of the rehearsal studies at Centro Coreográfico Canal. The aim is to maximise the potential of vacant spaces that Peter Brooks spoke about, even creating bridges with virtual stages, thus swapping the fourth wall for the fourth dimension.

This ambitious proposal, **of unheard-of dimensions for this genre**, will open up dialogue and debate on how hyper-technologised society views the arts: poster creations will delve into the **poetry of all that is technological**, into the digital possibilities offered to choreography, into the role change that viewers undergo when on an immersive stage. Further enquiries will delve into how 2.0 tools have transformed the way we create, and how **robotics**, **artificial intelligence** and **Big Data** impact our development as a society.

Stage performances

Ludotecnia
j. crowe. 5, 6 and 7 March. Sala Negra. Country: Argentina

This performance is a small homage to the VHS generation and Saturday afternoon TV films. Constructed from modified toys, electromechanical features, lamps and other devices are sequenced and controlled, creating stop-motion creatures, mad scientists and alien invasions, which include a musical construction and a proposal that is filmed with small cameras and then projected in real time onto a big screen. > Trailer

SpaceTime Helix
Michela Pelusio. 5, 6 and 7 March. Sala Negra. Country: Italy
TeZ - live sound processing

This audiovisual performance plays – like Pelusio's art always does – with physics and elementary particles, to stimulate the observation and perception of our space. The work stages a return to the roots of things, to simplicity and the complexity of macrocosms and microcosms. It explores the architecture of the mind and the architecture of nature. > Trailer

Tientos al Tiempo
Pablo Valbuena and Patricia Guerrero. 6 and 7 March. Sala Verde.
Countries: Spain / France

The *tiento* is a flamenco *palo* – or musical feature – but it is also a tactile exercise: something palpates that cannot be seen with our eyes. Tientos al Tiempo is a performance that consists of a series of experiments that expand flamenco dance and song into time and space, using light and sound to increase the rhythmic and formal patterns of their tempos. Here, the mestizo essence of flamenco is interwoven, updated and amplified with the trans-sensorial capability of digital media. > Trailer

Virages
Thibaud Le Maguer. 6 and 7 March. Sala Roja. Country: France

Five individuals meet around an everyday action: walking. However, they walk in an enclosed space, and this imprints a circular route on their journeys that frees the walkers from the need to reach a destination. No more than a dynamic, a drive... lingers on, a *going towards*, and the occasion for a group to trace

its own wandering in the present. The performers also pursue the device via which they are transformed: the light casts their moving silhouettes into relief. In parallel, an internal and secret organisation governs their relations and lets them infiltrate the heart of this device. The invisible space that they themselves keep in permanent motion then alters the programmed behaviour of the lighting device, a trick that disorients and disrupts viewers' impressions, making them doubt their own feelings. > Trailer

Initial Anomaly
System Failure. 10 and 11 March. Sala Verde. Country: France

After *System Failure* and *Human Decision*, the company System Failure concludes – with this piece – its trilogy on how new technologies impact daily life. *Initial Anomaly* broaches the dangers and possibilities of developing artificial intelligence. Company members face the idea of their own deaths and imagine an intelligent programme in charge of creating their posthumous performances. Could an algorithm fed with film scripts and science fiction series, along with music and choreographies selected by team members, be capable of copying the company's style? And, will it reach a point at which it surpasses its own creators? > Trailer

Moving in Concert
Mette Ingvartsen. 11, 12 and 13 March. Sala Roja. Country: Denmark

Mette Ingvartsen investigates, along with nine dancers, how human beings, technical objects and organic matter can interact to create a new concept of abstract form in movement. This show ponders how we can understand technology as something that remains active in our bodies, even after turning off all our electronic devices. How the plasticity of our brains may be affected by being inhabited by recent and future technologies. Or how bodies can organise and structure their collectivity in a plastic way. The audience is invited to participate in a fascinating landscape generated by movement, light sculptures and intense colour sensations. > Trailer

Tripods One
Moritz Simon Geist. 12, 13 and 14 March. Sala Negra.
Country: Germany

Tripods One is a futuristic sound robot. A possible future is sketched for humans' interaction with machines, as it intersects with electronic music: the robot is activated live and played like a musical instrument. The sculpture hides several small sound generators, letting us imagine sound devices of the future, when robots will play contemporary electronic music. During the performance the artist remains on stage, interacting with the machine. > Trailer

MA
Maxime Houot. 12, 13 and 14 March. Sala Negra. Country: France

The word 'ma' means 'my' or 'mine' in French. *MA* refers to the representation of the void designed by digital artist Maxime Houot. 'It is my personal interface with empty space. I get in

touch with it. I work in it. And I see it. But in an incomplete and discontinuous way. With other empty spaces. The performance *Ma* is a representation that empty space makes of Blank Space.' It is a live show, a futuristic and hypnotic choreography based on light compositions that are activated over a ballet of controlled, yet unpredictable, projectors. > Trailer

G5
Rocio Berenguer. 13 and 14 March. Sala Verde. Spain and France

G5 is a threefold project, made up of a performance – G5, a digital theatre piece casting an ironic look at the G8 and G20 summits – a show – COEXISTENCE, an intersection between a concert, theatrical text and performance, establishing a dialogue between a human and artificial intelligence – and an installation – LITHOSYS, an inter-species communication system, based on AI and a rock. The interactive installation invites viewers to encode a message that disturbs the magnetic field in which the stone is levitating. All three come together to conjure an inter-species fiction, proposing that the human species cooperates with other life forms. Rocío Berenguer imagines a utopia, an assembly to which different types of beings are invited – human, animal, plant, mineral, machine – to jointly negotiate the possibilities of a shared and common existence. > Trailer



Crazy Machine: exhibition

Thus, these creations, which will be unfolded throughout the **common spaces of Teatros del Canal (the lobbies on the different floors and the rehearsal rooms at Centro Coreográfico Canal),** gravitate around some of the greatest challenges of our time, such as the climate crisis, the population explosion and the exhaustion of natural resources. And it centres greatly on mankind's

relationship to technology, as Charles Chaplin already did in *Modern Times* (1936), as pointed out by the show curator, French artist **Charles Carcopino**.

Many of today's artists have artificial intelligence as the target of their creations, with AI controlling many of our technological tools. Physicist Stephen Hawking has warned us ('AI could be the biggest event in the history of our civilisation, but it could also be the last', as Carcopino reminds us again), or about Big Data, which 'is fed by the personal data of hundreds of thousands of millions of users who are only vaguely aware that they are contributing to their own phagocytosis'. In this magma, 'new forms of intelligent propaganda are nourished and prosper' and 'it is possible that we are entering the post-truth era (in the terms of Steve Tesish), which favours increased conspiracy theories and ends up threatening the very essence of democratic processes'.

Surveillance Speaker
Dries Depoorter. Country: Belgium

This installation is about surveillance and artificial intelligence. The work critically presents the latest advances in computer vision software. A rotating camera follows the audience. Due to a speaker, we know what the machine is seeing, so that the audience can interact. > Trailer

ISOS
A Two Dogs Company and Kris Verdonck. Country: Belgium

This 3D video installation, in which the main voice is that of writer James Graham Ballard, contains nine boxes with virtual sculptures, materialised as 3D images. A different detail of a single socio-political scene is depicted in each of them. The series is read as a short film whose editing is left to viewers' imaginations. The scenes are unified with the assistance of a sound landscape comprised of different auditory elements. Visual and theatrical artist Kris Verdonck thus takes an interest in the confusion that overpowers human beings in a world that has been moving away from them from the force of technological innovations. > Trailer

Haruspices
Jonathan Pêpe. Country: France

Haruspicy is a term from Etruscan divining arts, which referred to the ability to read the future in animal entrails. This installation puts a machine on stage that – we imagine – could be an intermediary between humans and gods, reading the future of the first group's entrails. Comprised of a rigid ribcage with four silicone organs, the motor beats to the rhythm of the information flows from Twitter's most popular posts, in real time, after IBM Watson artificial intelligence has translated them. > Trailer

Reflex / Trigger
Boris Petrovsky. Country: Germany

This German artist's newest creation is a kinetic installation made of flashing neon lights that divert the codes of urban signals. A

gigantic face, halfway between an emoticon and a Venetian mask, changes its smile, which only reflects different and constantly contradictory emotions, with no solution for continuity.from them from the force of technological innovations. > Trailer

Love Synthesizer
Anaisa Franco and Lot Amorós. Country: Spain

Love Synthesizer is an immersive audiovisual instrument that synthesises sounds and lights when coming into contact with skin, thus creating an interactive orchestra that reacts to human touch. At a time like the present, when contact is restricted and distance is maximised, we can create a magical connection between people, a space where we can feel the connection between us inside an immersive musical instrument that synthesises sounds and lights. > Trailer

The dream of the machines
Grégory Chatonsky. Country: France/Canada

A machine dreams of an extinct species. It has collected hundreds of thousands of pieces of data from the internet and has learned to create similarities. It relates the extinction of this species and has hallucinations on its own emergence on a devastated planet. It tries to adopt a shape and become a face, but it continues being unstable and plagued with doubts about itself. A human body pierced by itself rests inside an abandoned data centre, waiting for another body to take its place. > Trailer

Jaywalking
Dries Depoorter. Country: Belgium

This interactive installation detects pedestrians overstepping disciplinary rules. Assisted by a surveillance camera, the installation automatically captures pedestrians live who cross at points outside the zebra crossing, giving visitors the option to report them to the police. In other words, we are given the option to decide on the violators' fates. Thus, the ethical dilemma hovers of whether we should be the ones who hold this power. > Trailer

Quick Fix
Dries Depoorter. Country: Belgium

This interactive installation lets you buy followers or likes in a few seconds. Pick your product, pay and enter your username on social media. Well though, the accounts that give us likes and start to follow us are false accounts. The system is available for Instagram, Facebook, YouTube and Twitter and payments can be set to accept any world currency. All orders are logged in a database, along with the exhibition location, date, city and country. > Trailer

The Nemesis Machine-From Metropolis to Megalopolis to Ecumenopolis
Stanza. Country: United Kingdom

It is an ever-evolving artwork. This multi-layered installation incorporates concepts of data ownership, surveillance, real time-space and urban environments. It makes us ponder how we have become complicit in the global surveillance machine that appropriates citizens as units of data to be harvested for some sort of gain, be it financial or social. The piece depicts a mini-mechanical metropolis that supervises the changing behaviours, activities and data of the world surrounding us with the help of networked devices and information that is transmitted electronically via the internet. The piece thus represents the complexity of urban life in real time, employing data transmitted by a network of wireless devices. > Trailer

Self-contained
Doug Rosman. Country: United States

How could we represent ourselves with a set of data? This installation explores the algorithmic transformation of the human body. Over 30,000 images of the artist were used so that a neural network could learn to create surreal humanoid figures unconstrained by physics, biology or time. > Trailer

Machine with Pink
Ujoo + limheeyoung. Country: South Korea

A kinetic sculpture that combines pink silicone flexible rubber tubes and metal machinery. It shapes a mechanical device designed to make gentle and fluid movements. > Trailer

Machine with Hair Caught in It
Since 2015, Ujoo + limheeyoung have been reinterpreting everyday objects to create mechanical devices with hitherto unknown movements that are, frankly, strange. They want to evoke feelings of discomfort and clumsiness: turning the tree branches in the air, destroying and projecting the rubber tubes, pulling the hair, etc. Could we really be happy in a foolish and irrational reality in which every good thought or rule crashes into obstacles every day? By expressing this anguish, it calls out for a more essential and meaningful reality. > Trailer

Lithosys
Rocio Berenguer. Country: Spain / France

This work is framed within the project Inter-species G5, which intermixes different means of expression, arts and sciences as a dance, a performance and an installation. The installation consists of a communication system between species and living beings used so that all forms of terrestrial life can connect and mingle with each other. The objective is to use the Earth's magnetic field as a support system between all of the planet's life forms. A type of internet. > Trailer

True false
Boris Petrovsky. Country: Germany

A chain of nine characters levitates in the air, slightly above the height of visitors. They hang from the ceiling on a beam on which two words can be made out, separated by a space: TRUE FALSE. The individual letters are turned on for one second and then go out for one second. Given that their blinking speed varies very slightly between each letter, there is constant desynchronisation in the blinking rate. Within this polyrhythmic play, some of the letters flash simultaneously with others, or opposite others, in blinking combinations. When a word is completed – either TRUE or FALSE – it is completely lit up or turned off for a moment and then an alarm rings. It also rings when both words, TRUE and FALSE, are completely lit up or turned off at the same time. In this installation, machine language meets human language: the formation of words in a technical-mathematical and functional way confronts philosophical and quasi-religious ethics. Syntax and semantics come together in an algorithm.

Liminal
Louis-Philippe Rondeau. Country: Canada

This interactive installation embodies the inexorable passage of time. It seeks to reify the border between the present and the past. An arch of light appears in the darkness. It is a time portal: when viewers interact with the piece and cross this threshold, their reflections seem to be deployed in time, through the use of the slit-scan technique. In this visual metaphor (the past constantly taking over the present), the images projected fade inexorably into the white light of oblivion. > Trailer

Supraorganism
Justine Emard. Country: France

A reactive installation consisting of robotic glass sculptures, animated by a machine-learning system (a type of artificial intelligence) and created from data collected in a bee colony, which has always been a source of inspiration to thinkers: observing their intelligence is an indicator of our ecosystems and they tend to be invoked for understanding the present and imagining the future. Today, automated deduction techniques let us interpret huge volumes of data and observe the world in a different way. *Supraorganism* is a work about the memory of bees and their collective intelligence. The computer program can deduct the bees' speeds, positions and journeys and then generate predictions of where they might be in upcoming minutes. The combination of two techniques clarifies the process of artificial intelligence. > Trailer

PUFF OUT M_2101, 2021
:mentalKLINIK. Country: Turkey / Belgium

This piece delves with undisguised skill into invisible political strategies and social dynamics using ultra-contemporary devices, with a seemingly-apparent levity. Like a disco ball,

these projections are a selection of their multiform vision of the universe. Their world, which defies the restrictions imposed by a single lexicon or style, is a playful universe filled with hedonistic attractions that can be experienced as festive and glamorous. However, they are also shocking, as we approach and discover an underlying violence that suggests a bad foreboding after the party or the terrible beginning of the end. Their works swing between emotional and robotic outlooks. They appeal to all viewers to decipher what is true and what is false, what is artificial and superficial, as if it were a case of forgery. > Trailer

Creatures Cluster
Katerina Undo. Country: Greece / Belgium

The Creatures Cluster is a gadget with interconnected modules and lights that reciprocally modify each other. Like a web built in situ, the sculptural, kinetic, and auditory nature of synthesis refers to an open nervous system and a type of social organization. From a rather anti-authoritarian point of view, as well as to profile the autonomous and self-sufficient nature of synthesis, no programming is applied to conduct interactions. Conversely, the modules and lights seek light sources that log changes, based on the idea of autopoiesis (a system that can reproduce and maintain itself). > Trailer

Tribute to George Stinney 2020
Malachi Farrell. Country: Ireland

Georges Stinney, was a black American teenager condemned to the electric chair in 1944. This dark chapter in American history inspired Malachi Farrell to make this play.
This artist is fascinated by robotics, with an aesthetic that permeates punk and industrial culture, creating mechanical plays that are genuine contemporary fables, choreographies of objects animated by high-tech electronic circuits, whose plans design and execute them. These staged parodies blame the violence of a dehumanised system. The Chair II is the second interaction of a former creation that puts an electric chair on stage, representing a system that condemns people to death and automates the process.

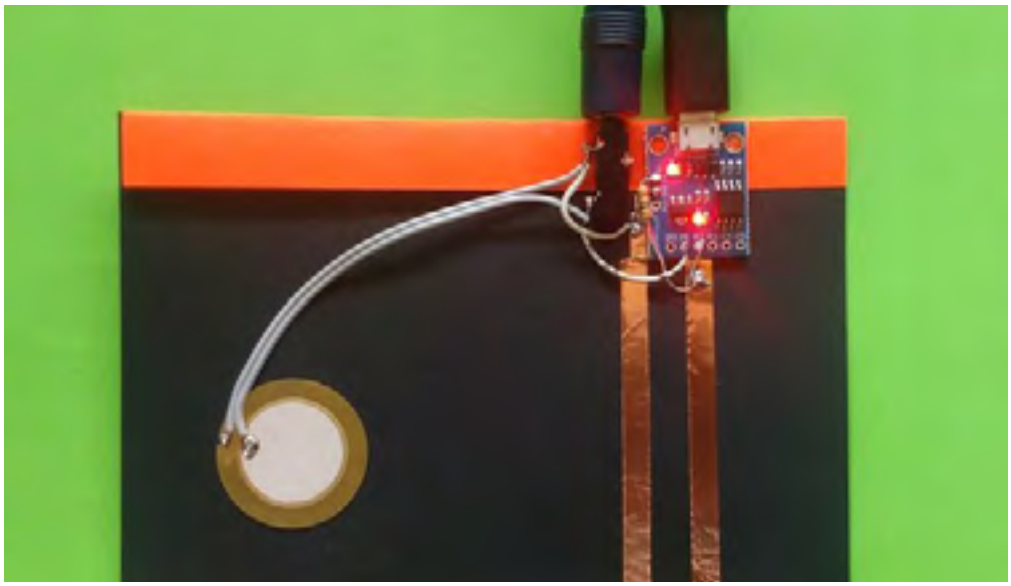
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Li Yi-Fan. Country: Taiwan

Via a 3D screen of his face, Taiwanese artist Li Fan-Yi creates a story round the images obtained after an intensive job on the internet. Starting with his discoveries, ranging from birth to the return of the zombies, mixed with historic facts over a backdrop of conspiracy theories, the artist portrays the drifting of an epic illness, in which the notion of reality is lost among the meanderings of his discoveries on the web. > Trailer

Lasermice
So Kanno. Country: Japan / Germany

The basis of this project is the creation of natural phenomena artificially. Lasermice is a swarm robotic installation that consists of 60 small robots, drawing inspiration from the synchronised

behaviour of insects like fireflies. Normally, the network that makes up a swarm is imperceptible, but in this case the robots create a visible network via laser light-photodetector communication. This type of system is called swarm intelligence and was discovered and analysed by observing animals like birds, fish, bees and ants. We, as human beings, listen to the song of crickets or the croaking of frogs and watch thousands of birds flock because we perceive them as something beautiful. 'I wondered if it would be possible to do something similar, something that would be worth watching, as if it were a natural phenomenon, but without being one'. > Trailer



Talks

Round table: *We delve into the work of the artists in 'Crazy Machine'*
Sunday, 7 March, 4pm. Sala Negra

What is behind a piece of art and technology? What are the challenges that creators face who join both disciplines? And what are the creation processes of the pieces? These are just a few of the questions that will be answered in this round table, where we will learn further details about the productions from the artists and creators in 'Mad Machine'. The artists who will participate at the round table are: Boris Petrovsky, Gregory Chatonsky, Dr Stanza, Rocío Berenguer and Justine Emard. The moderator will be Charles Carcopino.

Round table: *Innovation in art: new challenges and opportunities*
Tuesday, 9 March, 6pm. Sala Negra

The explosion of immersive technologies, artificial intelligence and blockchain in the art sector opens up a whole world of possibilities for cultural agents, artists, creators, institutions and 'viewers' or 'prosumers' of art. Dialogue will be generated

at this round table to try to understand the historic-artistic and technological point where we stand today. Participating will be Óscar Hormigos, the managing director of ONKAOS, a project by Colección Solo, who will share his experiences of promoting artistic creation through new technologies; Javier Arrés, renowned as one of the leaders of crypto art and winner at the London Art Biennale 2019 for the 'Work on Paper' category; Covadonga Fernández, who will give her in-depth vision of the art sector in blockchain; and Pablo Gervás, PhD in Computing and artificial intelligence expert and artificial intelligence expert, who has produced texts, verses and even a musical using different artificial intelligence apps and programs; Mónica Bello, Curator and art historian that holds the position of Curator & Head of Arts at CERN. Jon Astorquiza will be the moderator, who founded ElecktART and ran Technarte for 10 years, the international conferences on art and technology in Bilbao and in Los Angeles.

Round table: ***Innovation as the basis for new ways of relating to art pieces***
Wednesday, 10 March, 5.30pm. Sala Negra

Technology changes the way in which we access art pieces and, not only this, also provides a new language, a new environment for shows and a new means by which to convey and tell stories. And here, the institutions and exhibitors of pieces that combine art and technology have much to say. The participants include Sandra Gutiérrez, exhibition coordinator at the Telefónica Foundation; Irma Vilà, curator and art, science and technology researcher who was the organiser, among others, of the Ars Electronica Garden Barcelona; and Lucía García, managing director of La Laboral Foundation, the industrial art and creation centre. Cristina de Silva, Curator, multimedia creator and co-Director of L.E.V. Festival. Rosa Ferré, Artistic Director at Matadero Madrid. Marcos García, who was the Director of Medialab Prado from 2014 to 2021, will act as moderator.

Round table: ***Science and technology as mediators of artistic creation***
Sunday, 14 March, at 4pm. Sala Roja

What is the creation process like for artists and/or creators of artistic pieces in immersive environments, using artificial intelligence or publishing pieces on blockchain? How do these new technologies affect different forms of art and the way in which we assess and value them? What differential value do these pieces contribute to the different art disciplines with regard to the supports, mediums and languages that we had until now? Participating at this round table are Daniel Canogar, a visual artist who has exhibited at dozens of museums and public spaces throughout the world; Pilar L. Almansa, stage director, playwright and scriptwriter, researches and works in the field of immersive theatre; Pablo Palacio, composer and founder of the STOCOS Institute, a project centred on transferring concepts between art and science; Pablo Valbuena, visual artist interested in space, time and perception and Paz Tornero, PhD in Technologies of Creativity and part of OpenBioLab GRX. Alfredo Miralles will moderate, who is a dancer and cultural manager, and the art and technology coordinator at the Aula de las Artes at UC3M.

Workshops

Paper critters
Taught by: Jorge Crowe. For children from 7 to 10. Sunday, 7 March from 11am to 1pm. VIP room (access via Sala Roja)

During this workshop, we will assemble circuits that transform light into sound, integrating resources from the fine arts, collage and electronics.

Paper circuits
Taught by: Jorge Crowe. For young people 16 and older. 7 March at 4pm. VIP Room (access via Sala Roja)

Digital sound circuits on paper. During this workshop, we will assemble programmable circuits, sound generators using paper, board and copper tape as support materials, and learn the rudiments of digital electronics along the way.

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