

2050

WHO ARE YOU?

COLLECTIF de  
& MEUTE

# SUMMARY

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# I . NOTE OF INTENT

## CREATING TOGETHER

After a long silence followed by a multitude of questions scrambling in my head, without any answers, I felt a great void. Nothing was coming to me in spite of my sheer determination and long hours spent in my bathtub staring at the white sink and watching the foam slowly disappear through the drain...

It was time to act, so I decided to jump... Take the leap, and write. Writing a note of intent implies you have thoroughly considered the content of the project and the relevance of your artistic work, and to do this, the best thing is to set your creative process in motion and slowly let it take over... but how? Press a button, jump on one foot?

One thing was certain: we (the other members of the Collective and myself) were driven by a desire to be immersed in the energy of having to invent with others, by a need to tackle a "useful" creation aimed at fostering reflection and sharing.

We wanted a citizen project, an effort that would promote awareness through a collective sensitivity and approach. To think, indeed, but think together!

As an artist, when I hear "Think, point", I feel at a loss. Think, indeed! But also ... feel, to wonder, to laugh, to understand, to smile, not to understand (but to love that!) Especially if there are several of us.

An artistic project is a theater of human experimentations and educational experiences by the sensitive. It is also a place of hospitality, between multiple identities that, as is the case here, can happily enter it. In short, a theater to indulge in without moderation!

Consider today this future artistic approach as a framework of meetings as well as benevolent and invigorating exchanges for each of us, while never losing sight of this spirit of "welcome" and common good.

## I . NOTE OF INTENT

With the different members of the Collectif de la Meute, we have imagined an artistic project conceived as an open writing workshop that gives pride of place to reflection and dreams, a workshop in which to live and share where each actor would be at the center of the project. We want to have this joint experience to give birth to an intimate and utopian civic voice.

An artistic project always sails somewhere between fiction and reality. The real is sometimes richer than the imagination. It needs to be closely watched, and requires a sensitive approach. An honest scientist is always gifted with intuition. Like the Project Plankton and its very essence that is incarnated in multidisciplinary, knowing how to take the necessary step back, change settings, navigate in other waters, even murky, can prove salutary in order to apprehend reality.

Our questions will challenge our imagination. What is required is a change of thinking, of living, of expressing oneself, which will often lead to a transformation of one's vision of the world.

And then to summon the imagination when we talk about 2050 could almost pass as a truism! ...

## II . PROJECT

### PUTTING 2018 AND 2050 INTO PERSPECTIVE WITH SELF-PORTRAITS

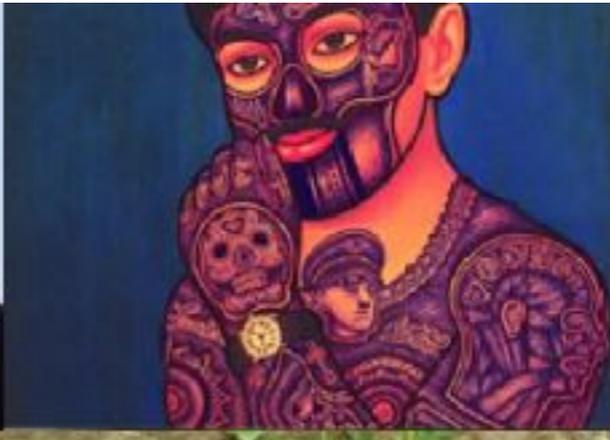
In this creation, we want the starting point of the adventure to be the actors in the project themselves. The students of Likès La Salle, the school of Novalaise and " Our Lady's "of Belmullet, the Waden students, association volunteers in Aiguebelette, Ann Rudy for Redrose Development, Pierre Mollo and all the other people who will take part.

We will make 2 video portraits of each actor. Or more precisely self-portraits, today in 2018 and a day in 2050.

In order to immerse ourselves in the ocean of questions that present themselves, what better way than to deliver a personal and singular witness of the current state of his own concerns not only about the plankton, seaweed and marine resources in the food of the future, but also everyday problems, personal desires and dreams, our collective future, and to give ourselves the right to rethink and live the world in 30 years time.

They will be asked to present themselves now; then to project in 2050 and to draw up a subjective, intimate and imaginary inventory between 2018 and 2050.

They will imagine what they wish without concerns about reality or likelihood! They will draw their world of tomorrow.



# Video Portraits photograms



2018 Portrait



2050 Portrait



2018 Portrait



2050 Portrait

### III . PROTOCOL

#### WORKSHOPS

We will therefore organize workshops meeting in person or at a distance, as well as setting up 2 or 3 technical tools and other listening and writing codes. In order to achieve a first attempt at personal writing and collection of such.

Another stage will be the subject of workshops of collective research and writing, and of formatting, based on his own language and that of the other students present from this proposal. To project oneself in the present, in an amused and inventive way, in 2050 always with the bias of a good life spent together.

A third step will concretize the actual realization of these portraits and a scene setting aiming at rendering the creation more global and in an exploitable form. A representation which will be the image of what we will have experienced during the first two stages: an original performance, a panorama of words and surprising images, moving, phantasmagorical, funny and offbeat!

A final scenography that will make 2018 and 2050 echo to awaken consciousness through sensitivity and "experience".

### III . PROTOCOL

Video portraits are the keystone of our project.

In order to constitute a set of objects and artifacts that will resonate with these portraits during the restitution, we will ask the participants to make with us a whole corpus of iconography.

It will be about writing, sticking, drawing ...

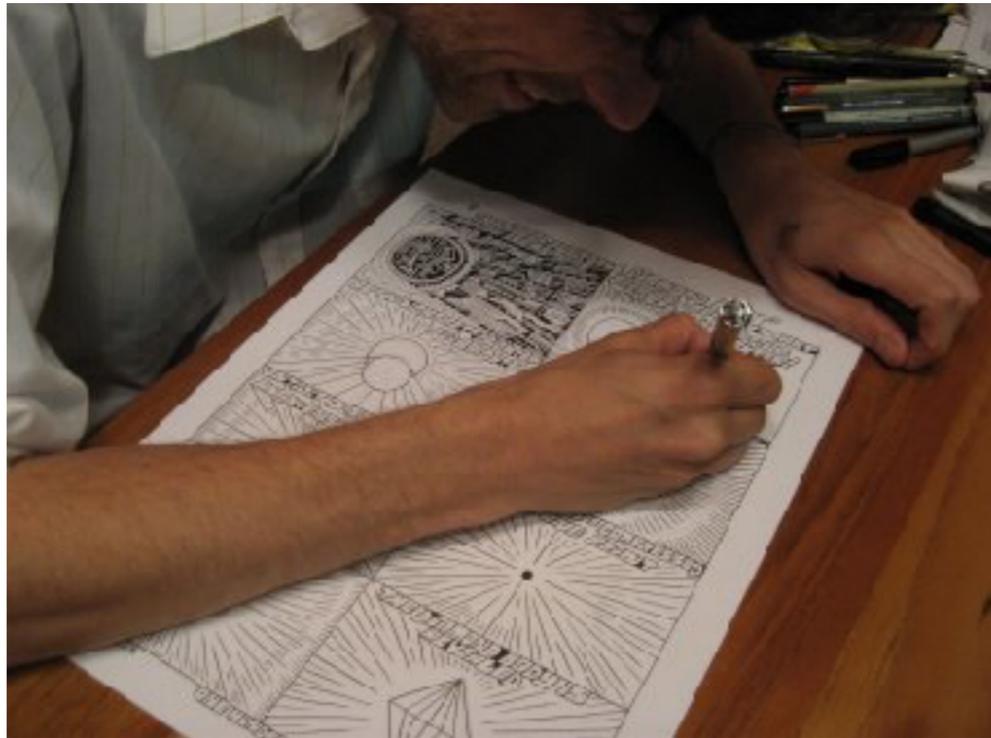
Of course, some drawings may be a little less skillful than others, but it will not matter. The quality of the works will not be a significant criterion. What will prevail is the idea and its "staging", whatever the form it will ultimately take.

This work will be as many interesting intentions that deserve a debate or a real attention. And that is precisely the interest of a plastic work: its materiality frees it from speech. It provokes reflections, emotion and allows that we can talk about it, even late. Together.

All participants will transport us to "their world", the one they may dream of, the one in which they live and project themselves. This representation of the future is the expression of their present perception. It will reveal their desires, their worries, their dreams, their interests, and finally their generosity. Surely they will want a world in peace, ecological, respectful of nature and human beings. Some may express a desire for security, probably related to the atmosphere in which we are bathing at the end of 2018! They will make the imaginary (the future) dialogue on the basis of reality (present).

All these photos, drawings or other collages will tell a story, the history of the world as people see it, perhaps as much as they want.





Workshops for writing, drawing and shooting portraits

### III . PROTOCOL

#### CORPUS OF IMAGININGS AND WORKING METHODS

Remote or live, we will work in a very simple and concrete way to shaping this body of personal imaginings.

For example, one way for each actor to present himself today, could be to reveal some of their identities and their deep or superficial concerns. No judgment will be made.

Here is a non-exhaustive and non-obligatory list for this presentation:

A FIRST VIDEO PORTRAIT
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Today in 2018, we will find a way:

- to say hello
- give your name and your first name
- to give your age
- to express what ideal, what dream you wish to convey
- explain why (for what) do you wake up in the morning
- to tell us about your worst fault and your most beneficial defect
- to tell us what someone can say to make you happy
- to tell us what someone can say to make you feel sorry

### III . PROTOCOL

- to give your age
- tell us about the occupation that takes up the most time in your life
- tell us how you feel in April 2018
- tell us what your favorite dish is in 2018
- to tell us about all of your hopes in 2015 and for the next 100 years
- to tell us how you feel involved with the need to preserve marine resources
- tell us about what you like to cook
- tell us about what you like to eat
- I like (between 5 and 10)
- I do not like (between 5 and 10)

The work will be done in small groups. Mainly through informal exchanges, filmed discussions, writing and plastic workshops. We will use this material to make the first portraits but also to build a graphic corpus that will enter into dialogue with the videos.



Shooting sessions of the portraits



Video portrait photogram



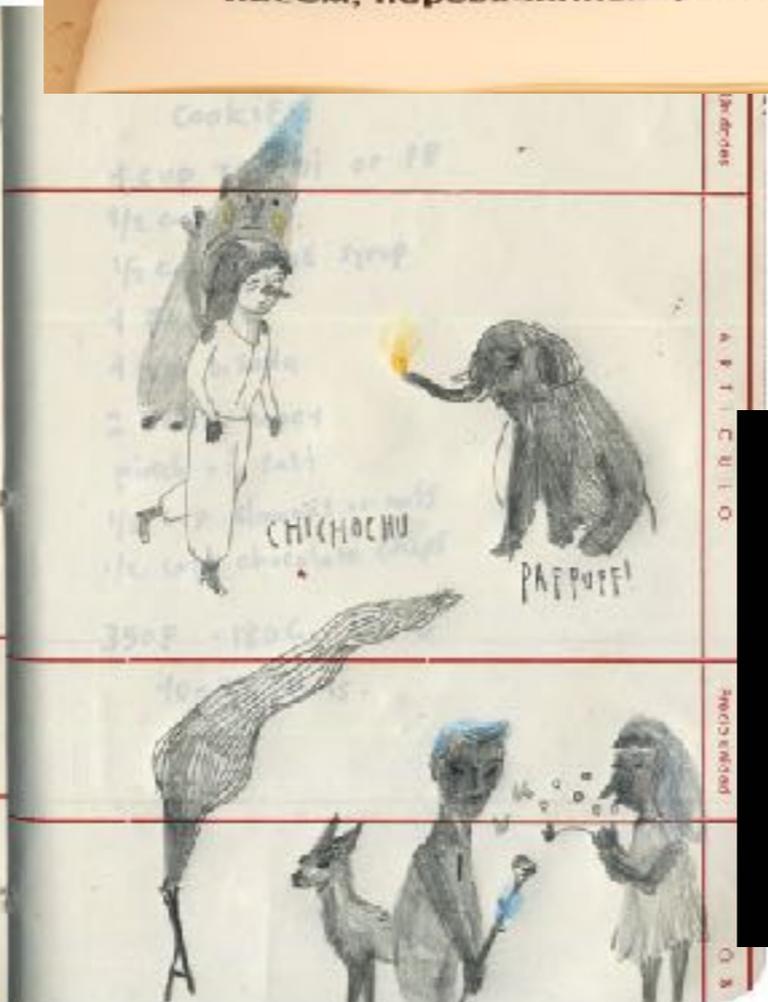
Video portraits photograms



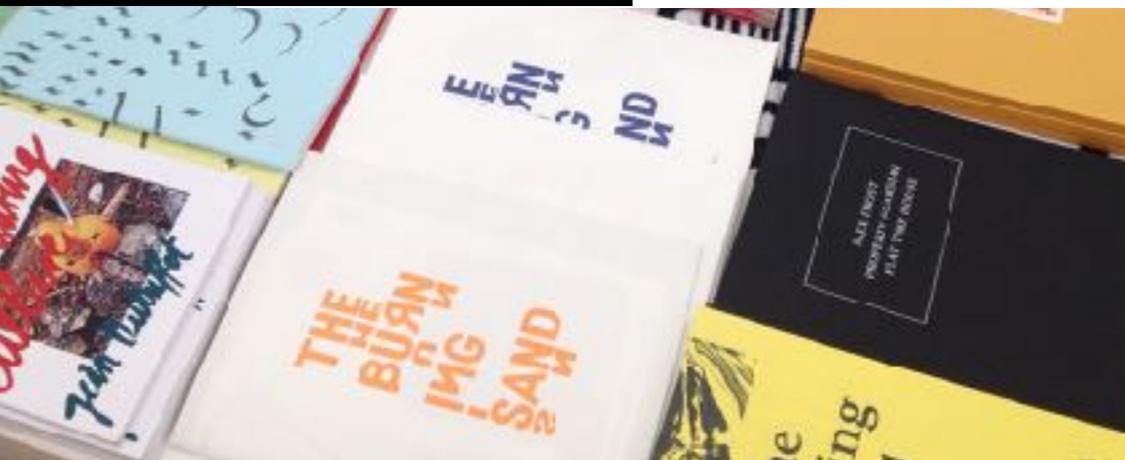
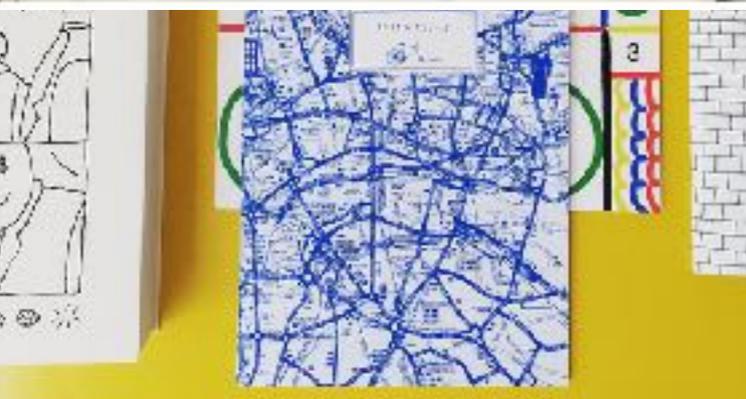
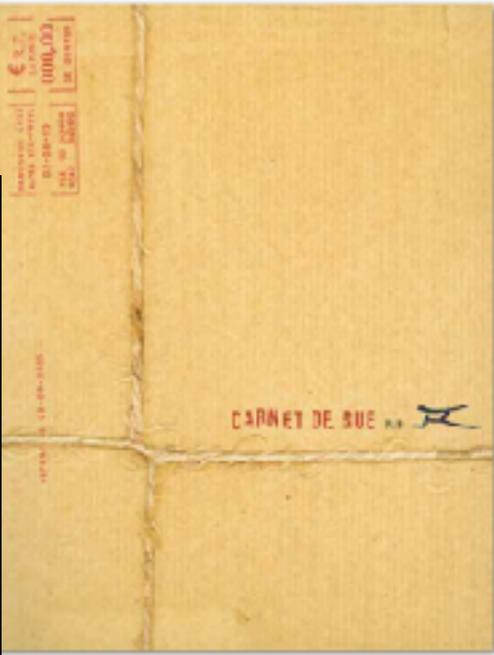
The collages / portraits made during the writing workshops upstream of the video portraits will then be used as scenographic elements



Collages and painting portraits



Carnet de route 2018 - 2050



2018 / 2050 roadmap: production of booklets and notebooks tracing the itinerary of everyone will then be exposed



Creation of a photographic primer for the daily objects of 2018 that will have disappeared in 2050

### III . PROTOCOL

#### A NEW PARADIGM : 2050

Then we will operate a switchover. We will change paradigm. Arbitrary perspectives, more or less credible, to which we will ask the actors to project themselves by imagining themselves to still be themselves with 30 years more. They will intentionally recover a zany or fantastic character in order to facilitate immersion in this near future and to free up ideas and imaginations.

We are in 2050.

*The world population has just exceeded 10 billion. The annual average global temperature has increased by 1.5 ° C during the day and decreased by 2 ° C at night.*

*The thinking biped sleeps an average of 5 hours a night and finally eating 5 fruits and vegetables a day and more than half of the world's population is vegetarian. Of the 5 senses, the sense of smell has become the most developed, so we apprehend the world first with our nose.*

*We work daily 5 hours a day, 5 days a week.*

*Long-haul flights do not exceed 5 hours to reach anywhere on the planet.*

*Walking and cycling are the most popular means of transportation throughout the world. You cannot own motorized means of transportation, but a variety of eco-friendly motorized vehicles are rented for 5 hours at a time.*

*City dwellings do not exceed 5 floors. The age of majority is 15, at school the number of hours of classes do not exceed 15 hours per week. In class, we can come accompanied a pet and children can decide to nap at any time.*

*Children learn to write exclusively with a keyboard in kindergarten. Participatory democracy is the main political model. Citizen Councils and Children's Councils sit on all administrative levels. Referendums of popular initiatives is the current most important political and legislative principle.*

*For the first time, the number of women elected to politics is the highest in the world.*

*The 5 wonders of the world are Montreal's giant 3d printer, the*

*Buenos Aires Tower (living architecture entirely vegetal), the orbital oxygen bar of Moscow, the complex Aquatic Atlantis of Zanzibar, the big nano technological greenhouse of Berlin.*



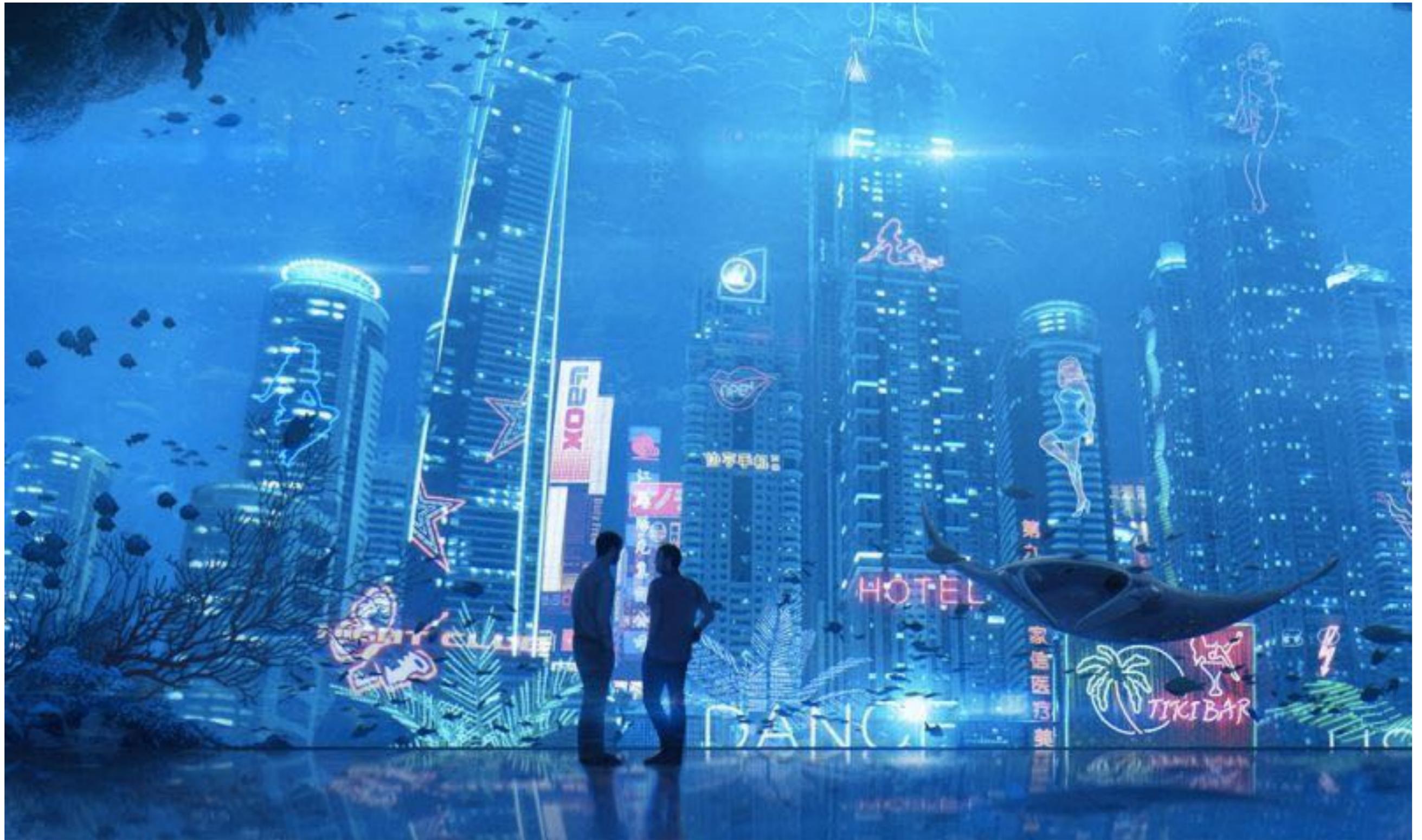
Photographic work, the city in 2018



Photographic and collage work, the city in 2050



Photographic work, the seabed in 2018



Photographic and collage work, the seabed in 2050

### III . PROTOCOL

#### **Draw the future**

During these different writing workshops, we will examine in various forms our collective and individual future.

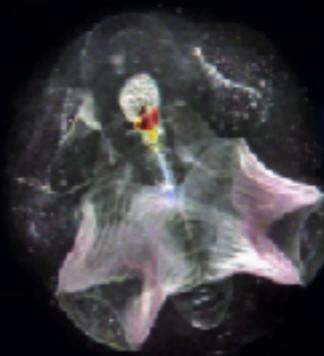
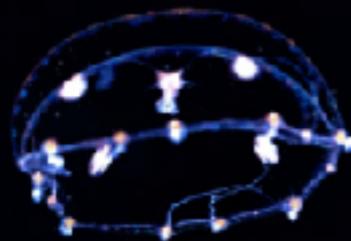
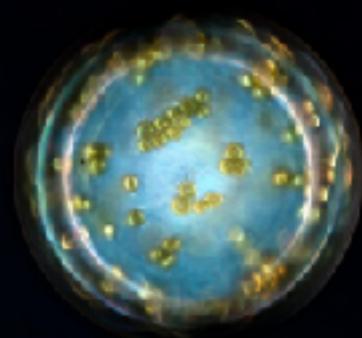
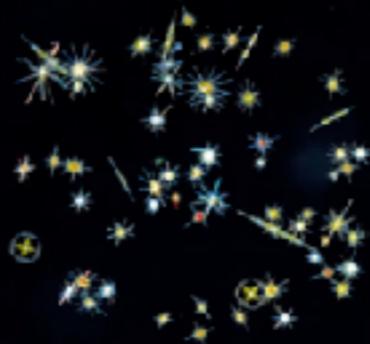
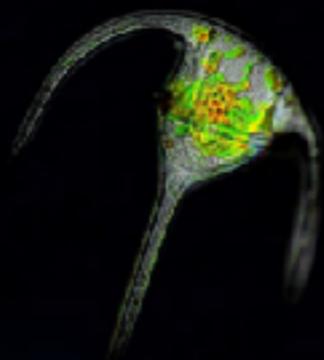
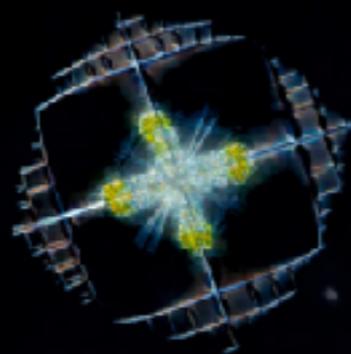
We will imagine how to live together in 2050, in and in harmony with our environment. We will reach for the sky! In what state will the planet be? Will we really change our relationship to the world? Will the planet Earth become the "Sea Planet"?

We will make assumptions about how we feed ourselves. To understand all the issues. How will plankton and algae be able to provide for the needs of nearly 10 billion people on the planet? How better to know them and integrate them into the diet. How to invent new fishing technologies? Will we manage to preserve the marine ecosystem and its fragility? Will we be able to develop eco-responsible practices to slow global warming?

We will also look for how to inhabit the city of Tomorrow. Will it be underwater?

The participants will imagine towns and villages, islands and continents. They will draw new maps, territories to discover, new ways of moving and feeding themselves. He will concoct a new gastronomy. New techniques and chimerical animals will appear.

The sensibility of the narratives that accompany these maps, drawings and writings, and the fact of sharing here their fertile imagination, overflowing, optimistic or worried will also draw the portrait of their authors.





# On Ambold, trams fly in 2050

On this circular archipelago, there is no place anymore



## La ville maritime: sources de ressources maritime.



### Légende:

Lignes de transports:

- : Port rejoignant les différents quartiers entre eux.
- : Lignes de tramway volant grâce aux déchets transformés en énergie.
- : Routes principales utilisées par des transports en commun.

Frontière:

- : Frontières côtières entourant des quartiers 2es.
- : Frontières entourant la réserve naturelle, regroupant plantes et animaux.

Bâtiments agricoles:

- : Immeuble de fermes, c'est à dire que chaque étage est une ferme.

Zones d'habitation comprenant plusieurs densités de population: ségrégation sociale.

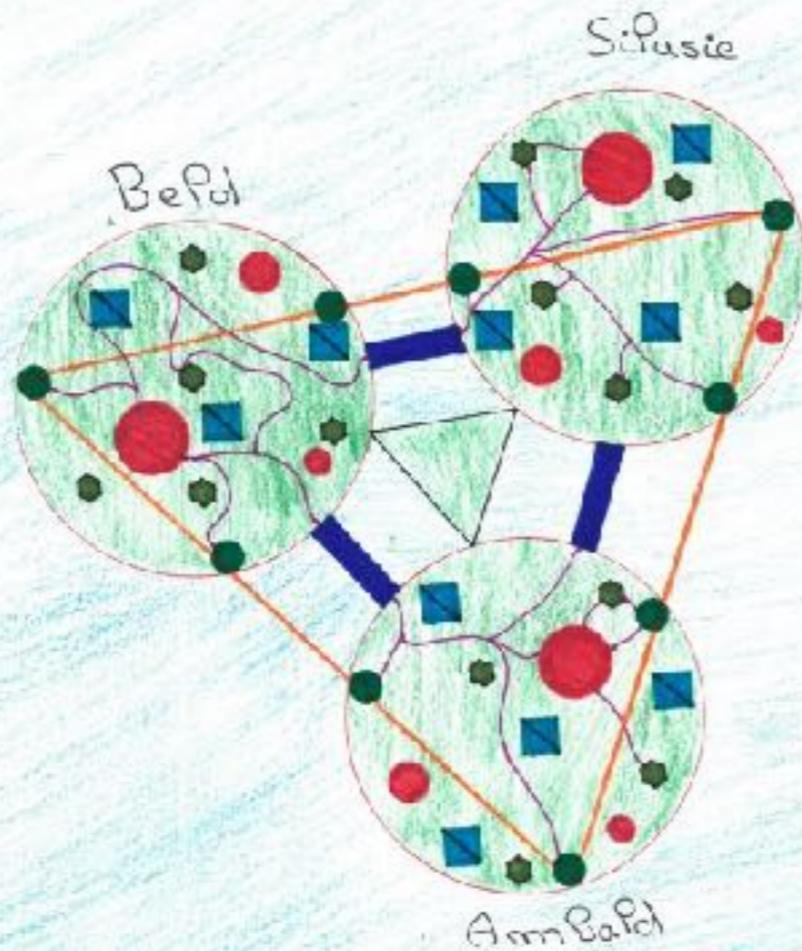
- : Zones d'habitation à forte densité.
- : Zones d'habitation moyennement dense.
- : Zones d'habitation à faible densité.

Stations pour transport en commun:

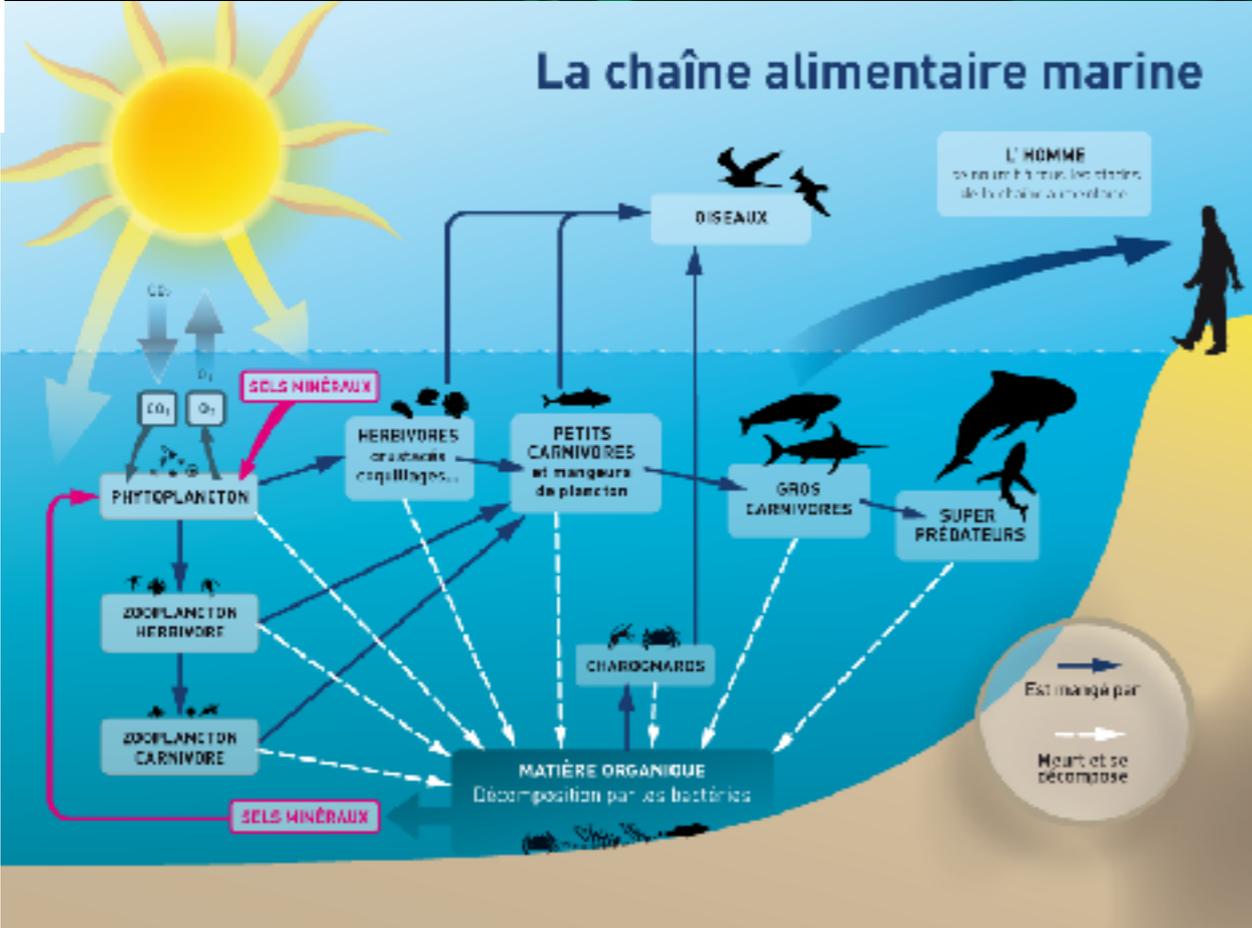
- : Station de tramway volant.
- : Station d'essence fait avec des algues bruyées.

Espaces naturels:

- : Espace vert ou prairie avec animaux.
- : Mer: ressource maritimes.



So we built buildings in which, on each floor, instead of housing one or more families, there are farms. The animals take the elevator, the tractors work with ground algae. The roundness of apartment buildings is a distorted "mirror-echo" of buildings agricultural, which are rather angular, offering the visitor who arrives on this small tri-archipelago, a very varied landscape.

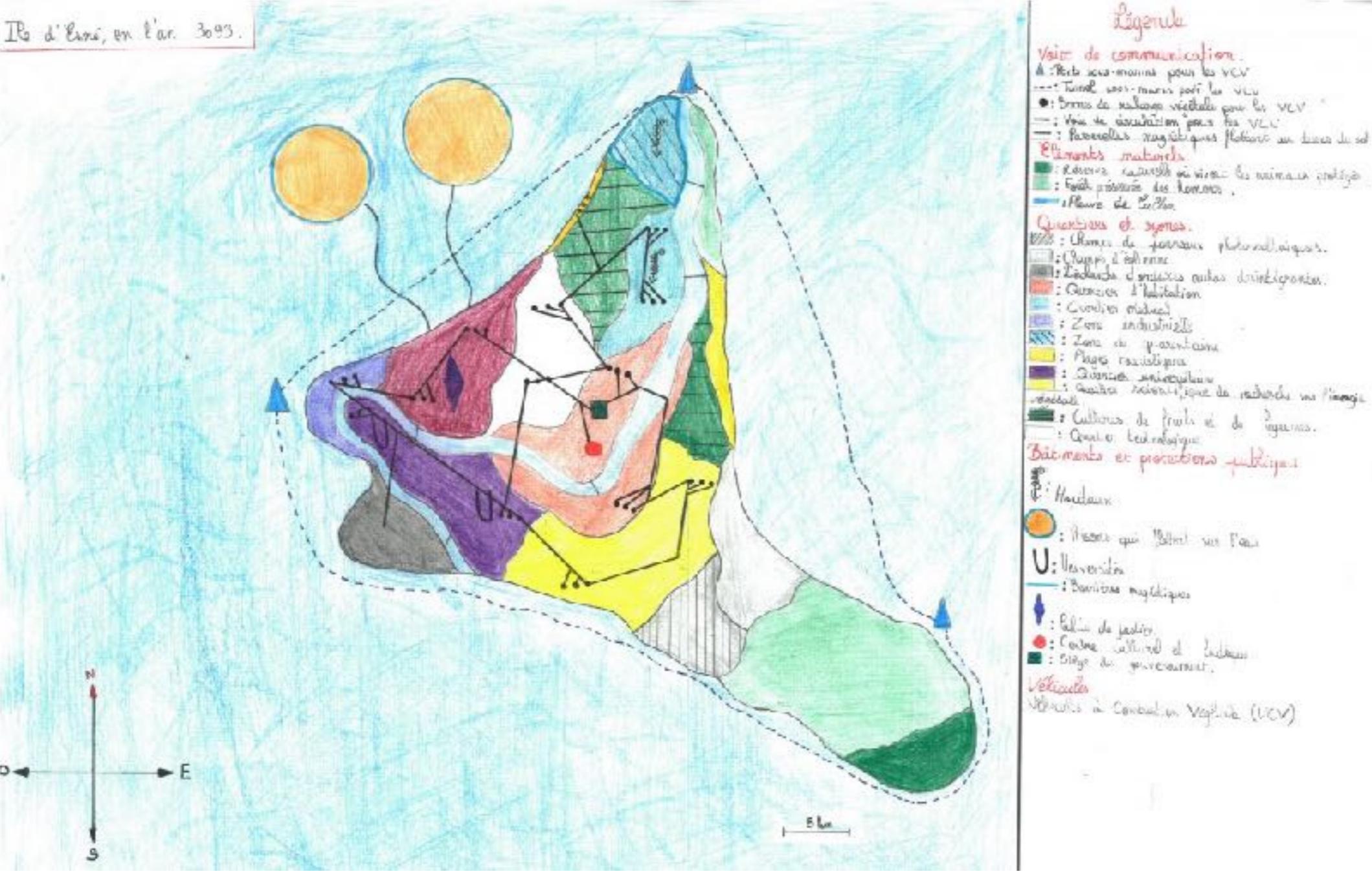


Will we develop enough knowledge to feed on the sea without looting it in 2050?

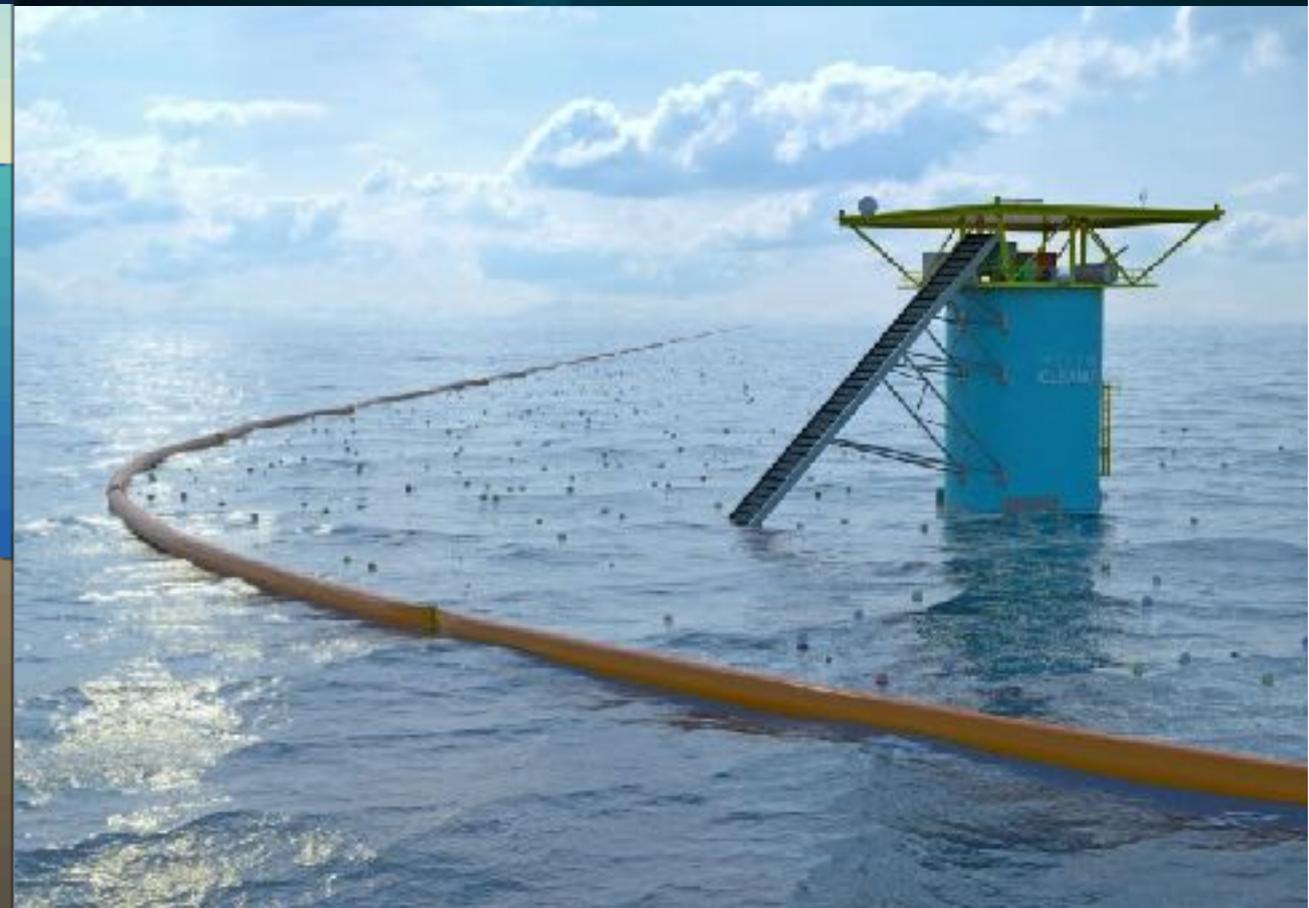
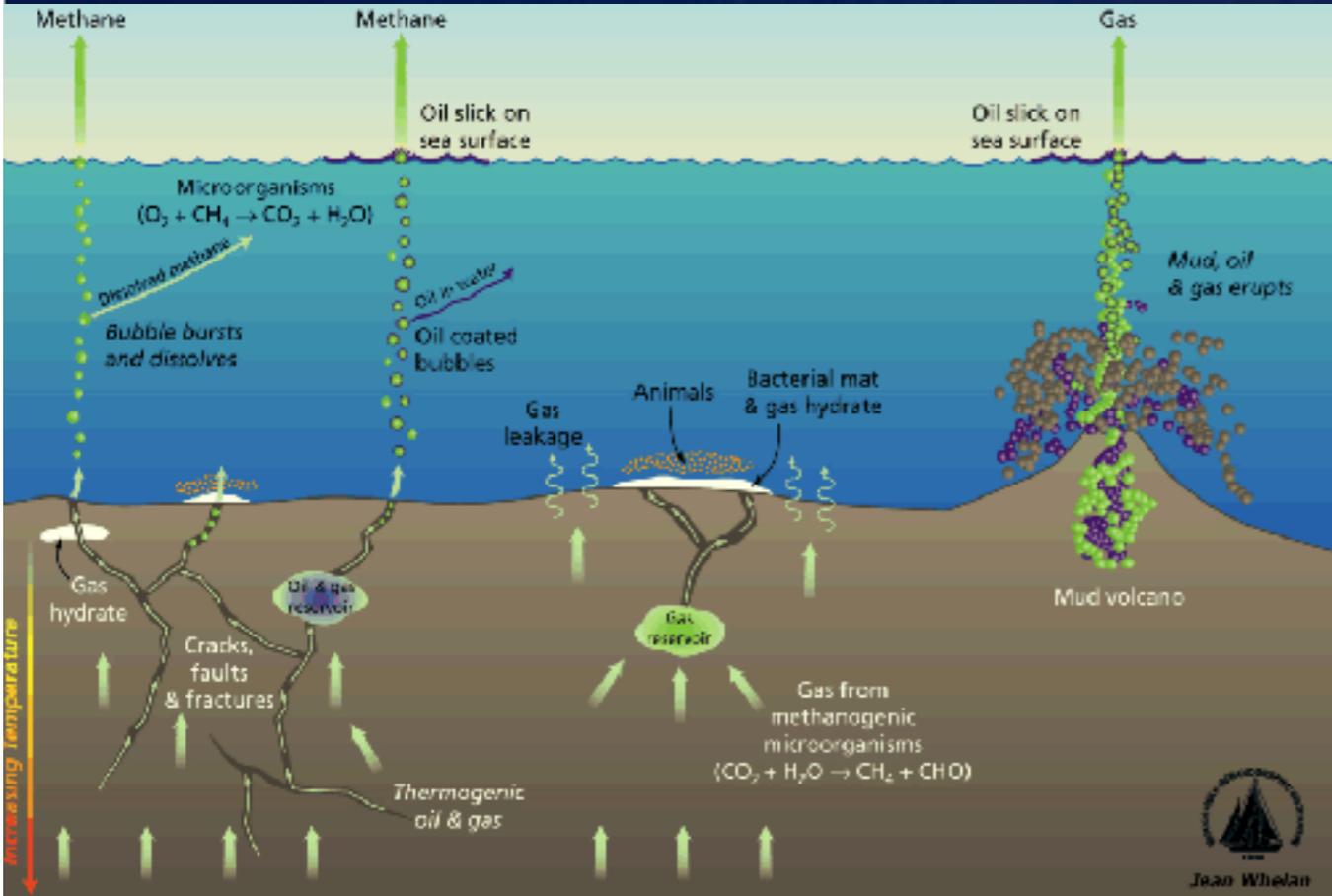


# Esme and her cars burning in 2050

This is Esme La Belle, the clean city where the "combustion-burning car" was invented, where the waste is disintegrating, where the ring road is an underwater tunnel that makes most of the transit traffic disappear.



Like all island-cities, where you have to redouble your ingenuity to occupy the space in the most efficient way possible - there is not enough space - you have to "rationalize" ... This is perhaps why designers of the city thought to create a floating prison far from the center.



Will we manage to meet the challenges of pollution and global warming? Will we be able to do so in time?



### III . PROTOCOL

#### A SECOND VIDEO PORTRAIT

And in 2050,

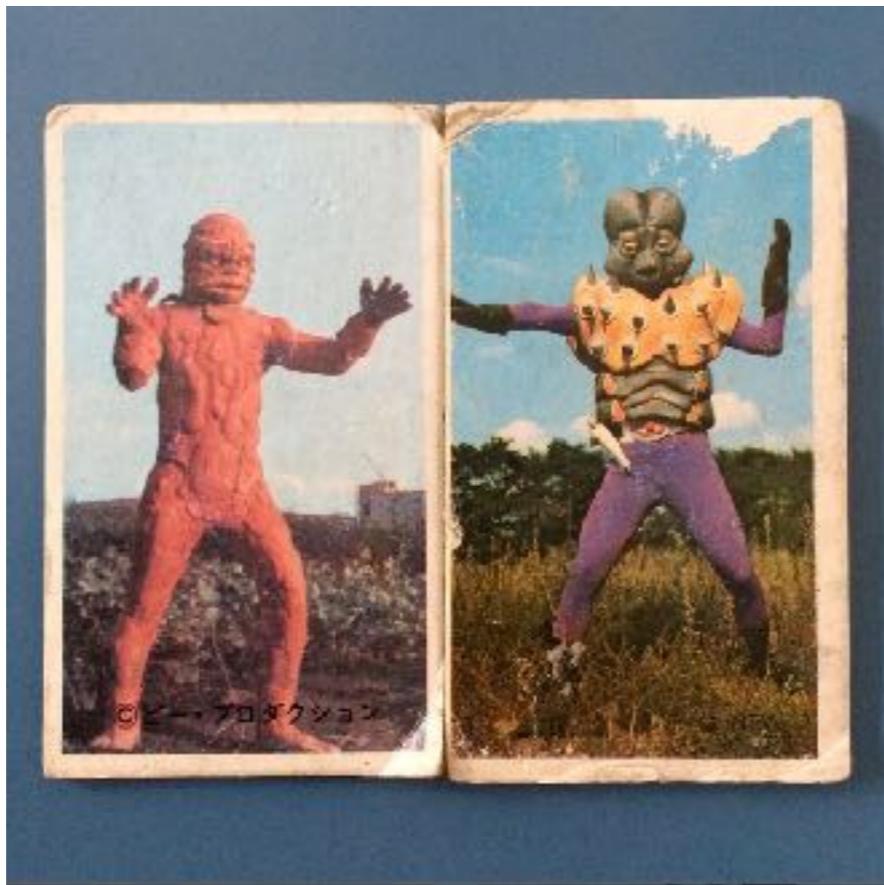
- How old are you?
- What is your job?
- Where do you live?
- What is your family situation?
- What are your eating habits?
- What do you eat?
- How do you eat?
- With whom do you share your meals?
- What place occupies the kitchen in your life?
- How many hours a day do you sleep?
- where do you sleep?
- How do you sleep?
- What place does sleep occupy in your life?
- Do you make food?

### III . PROTOCOL

- How do you cook?
- How do you conceive and organize your free time in relation to your work?
- What do holidays represent for you?
- Do you take it?
- What are you doing on vacation?
- Do you often go to the sea?
- Where are you going for vacation?
- Tell us about your rhythms of life?
- In your relationship to time?
- What nano technical means do you use to communicate with your relatives, at work?
- Tell us about your habitat and your means of travel?
- Do you have any pets?
- What place do they occupy in your daily life, in your family and your work?
- What place occupies, collective life, associative life, community life, cooperative life .... politics in your life?



What will I look like in 2050?



Who are my neighbors in 2050? - Iconographic and photographic research during workshops.



Who am I in 2050?





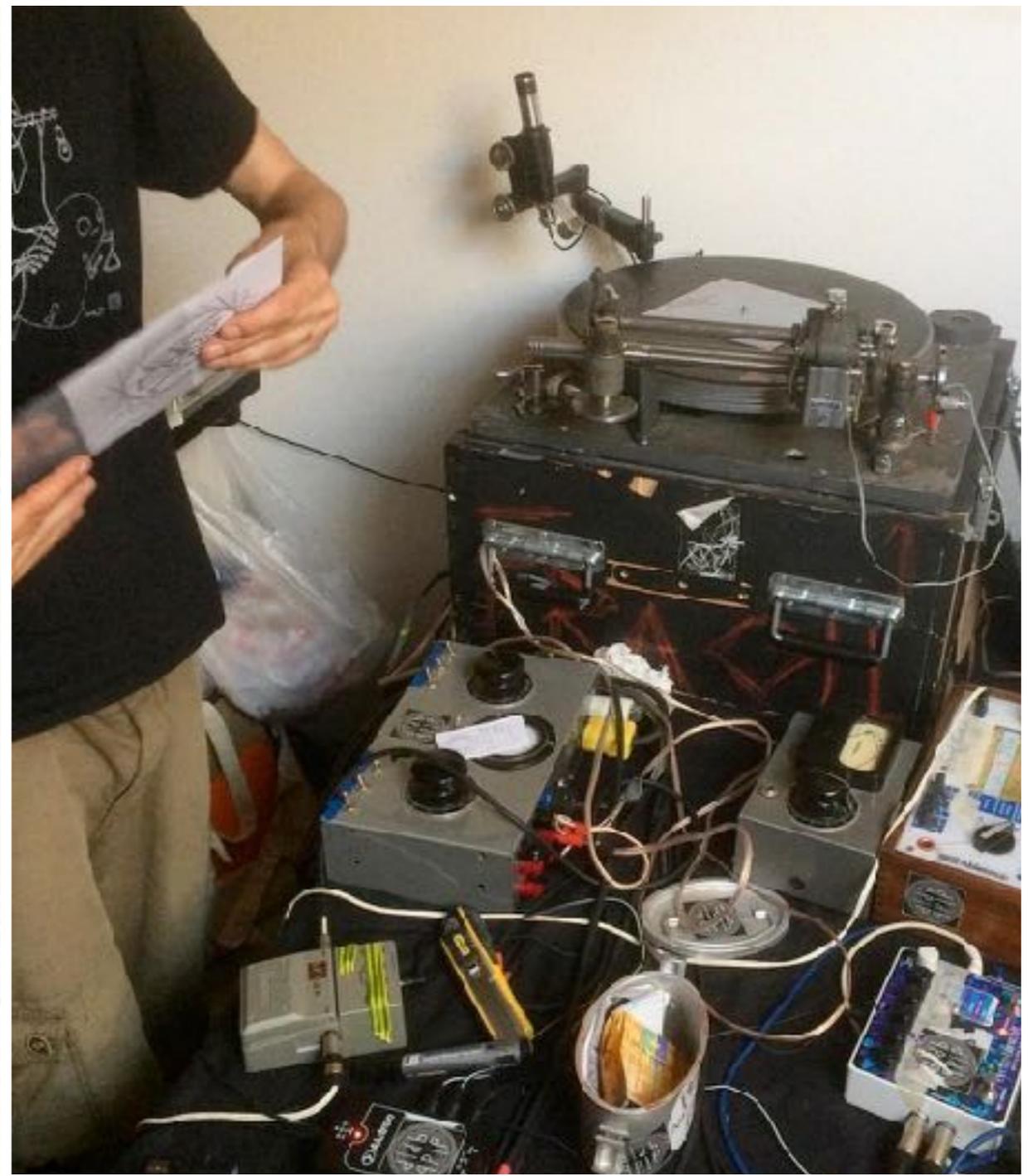
New plant species, 2050



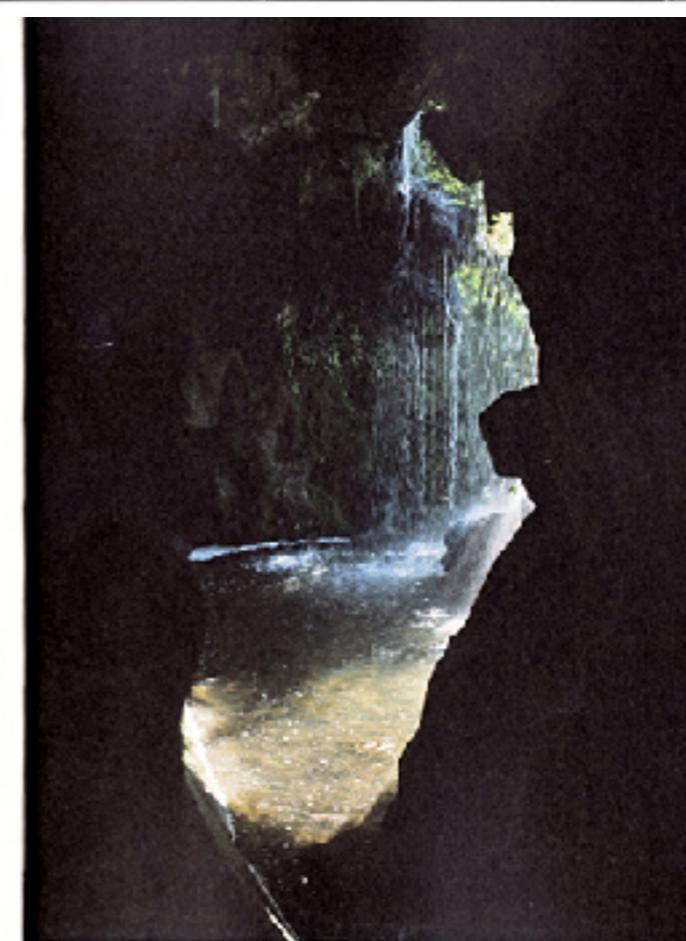
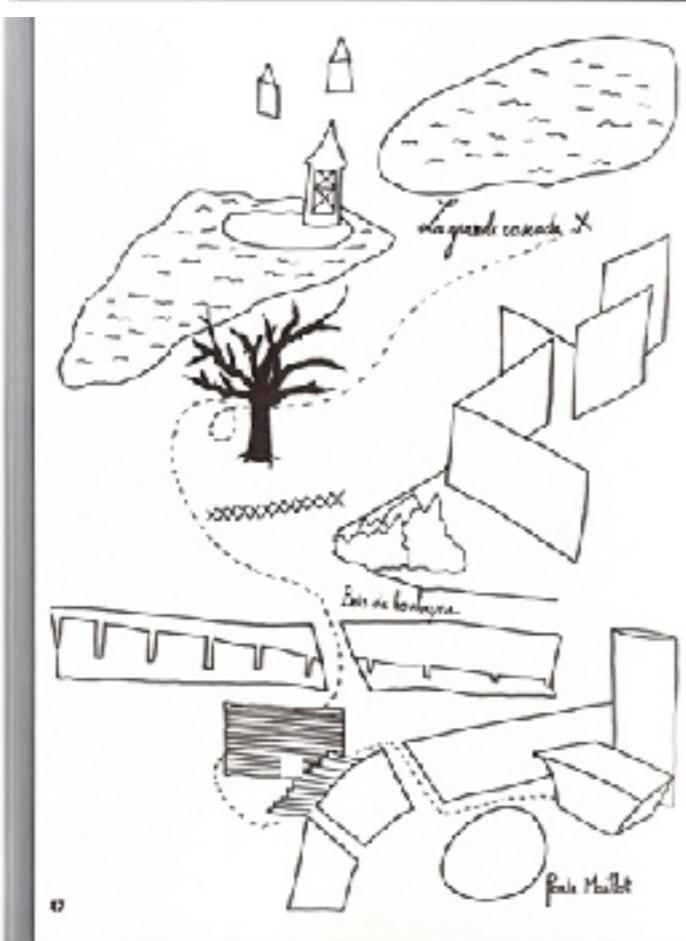
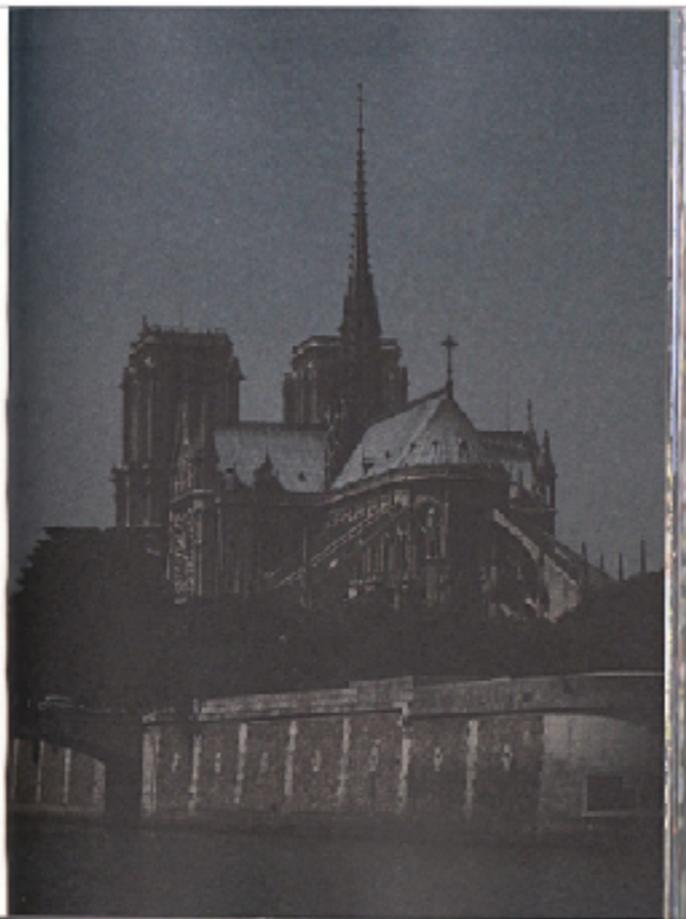
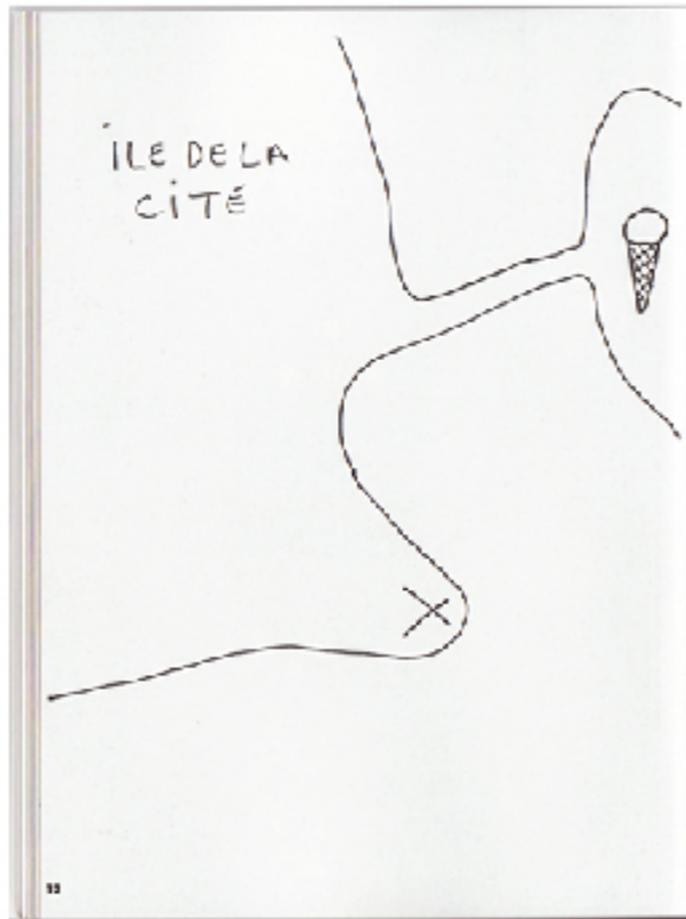
Who will eat what in 2050? : photos, collages and modeling paste



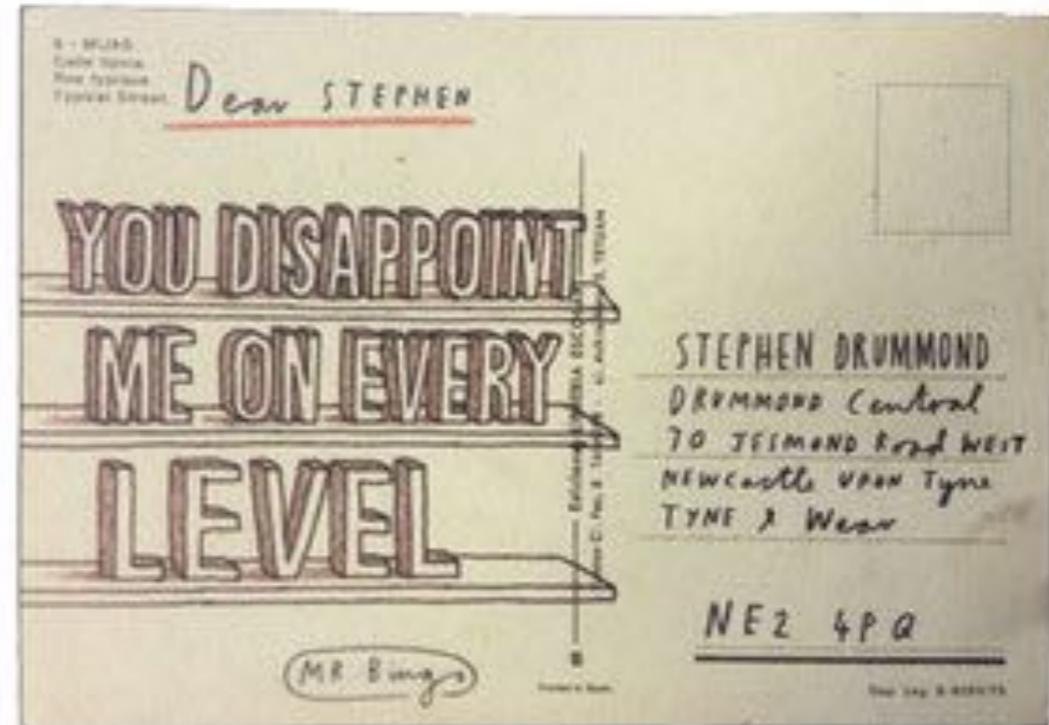
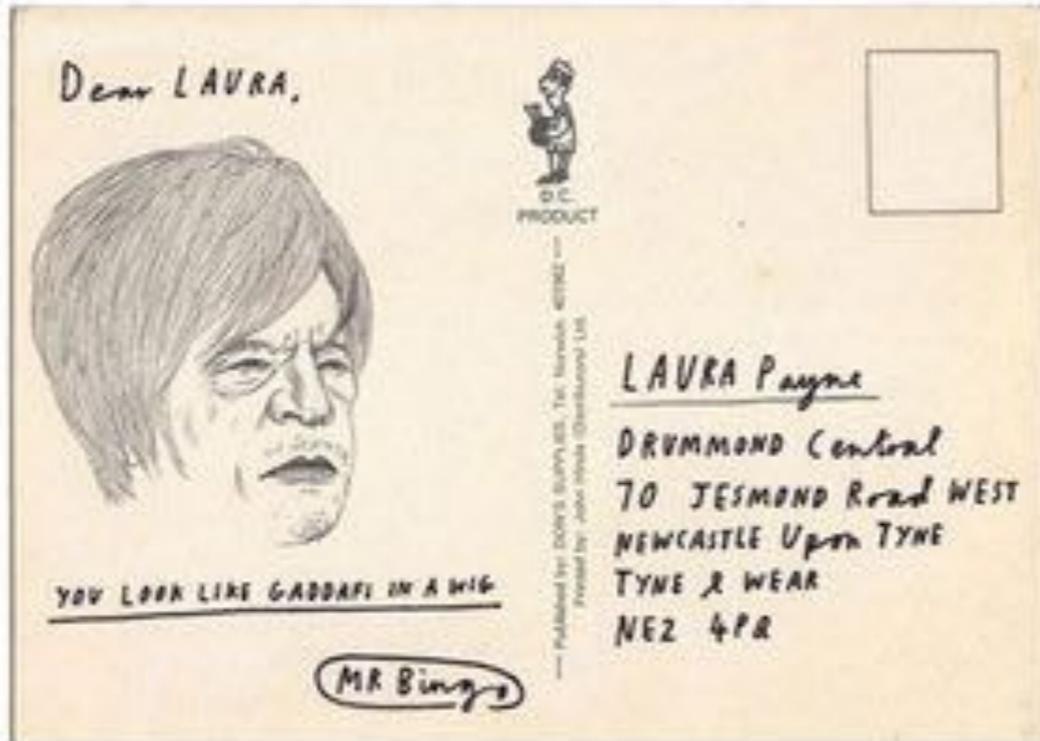
Who am I in 2050?



Timelapse phenomenon and disruption in 2050? - Research and iconographic documentation during workshop



Mapping his environment, for later...



Writing to yourself in 2050 - workshop exercise



Who am I in 2050?



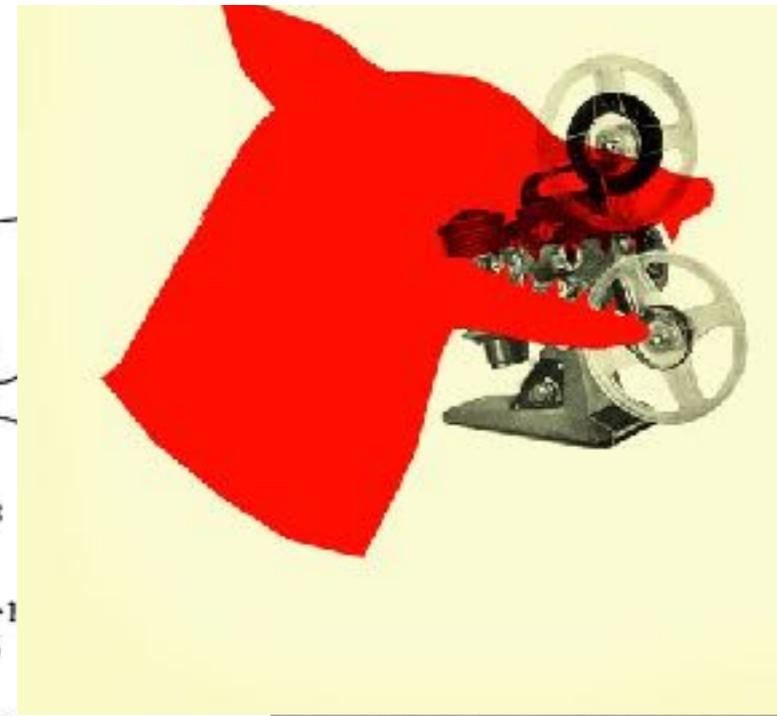
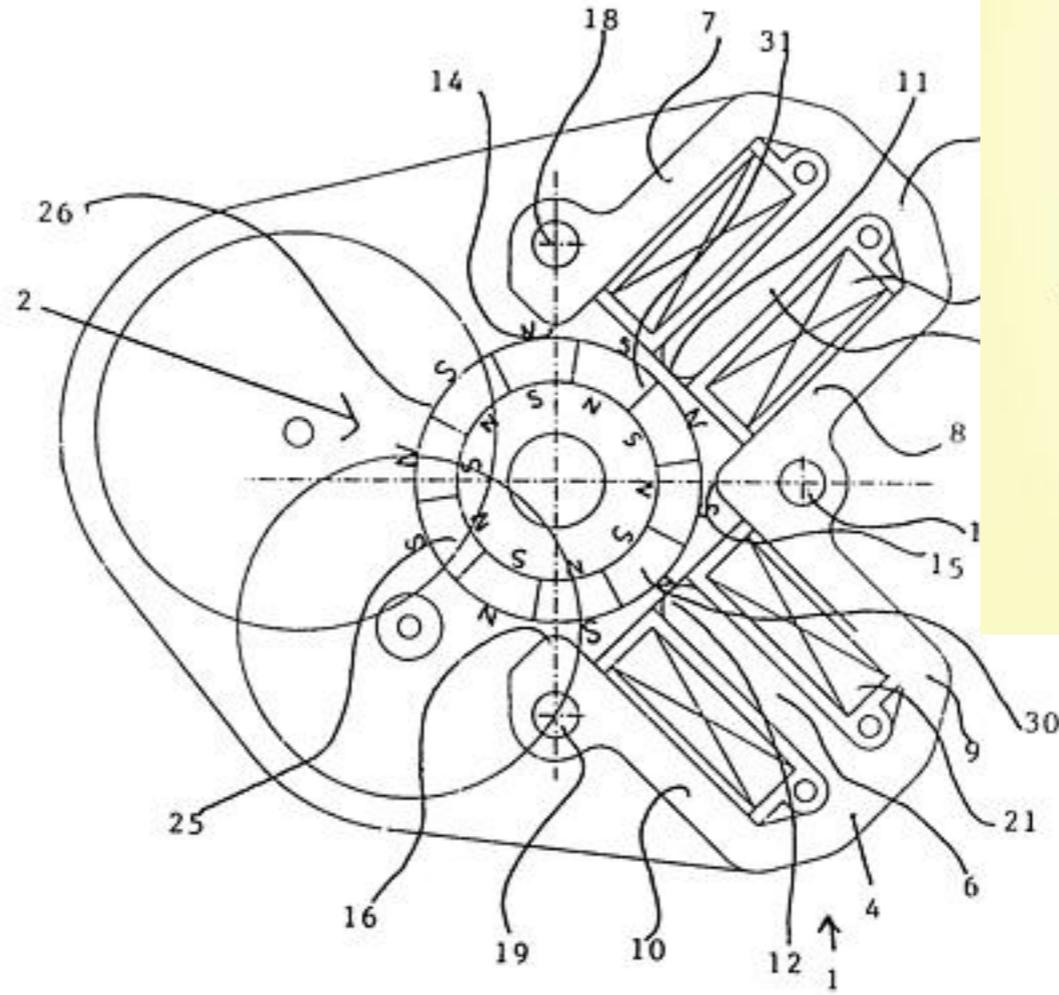
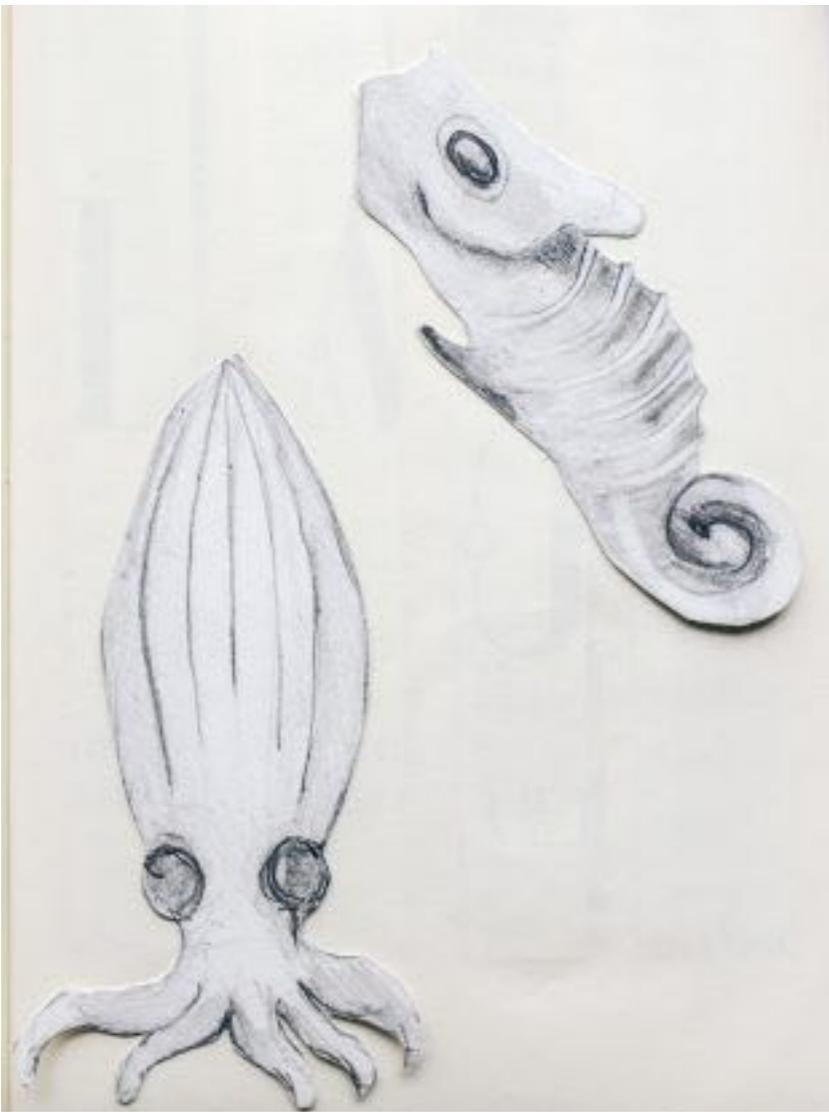
Driving in 2018 and 2050



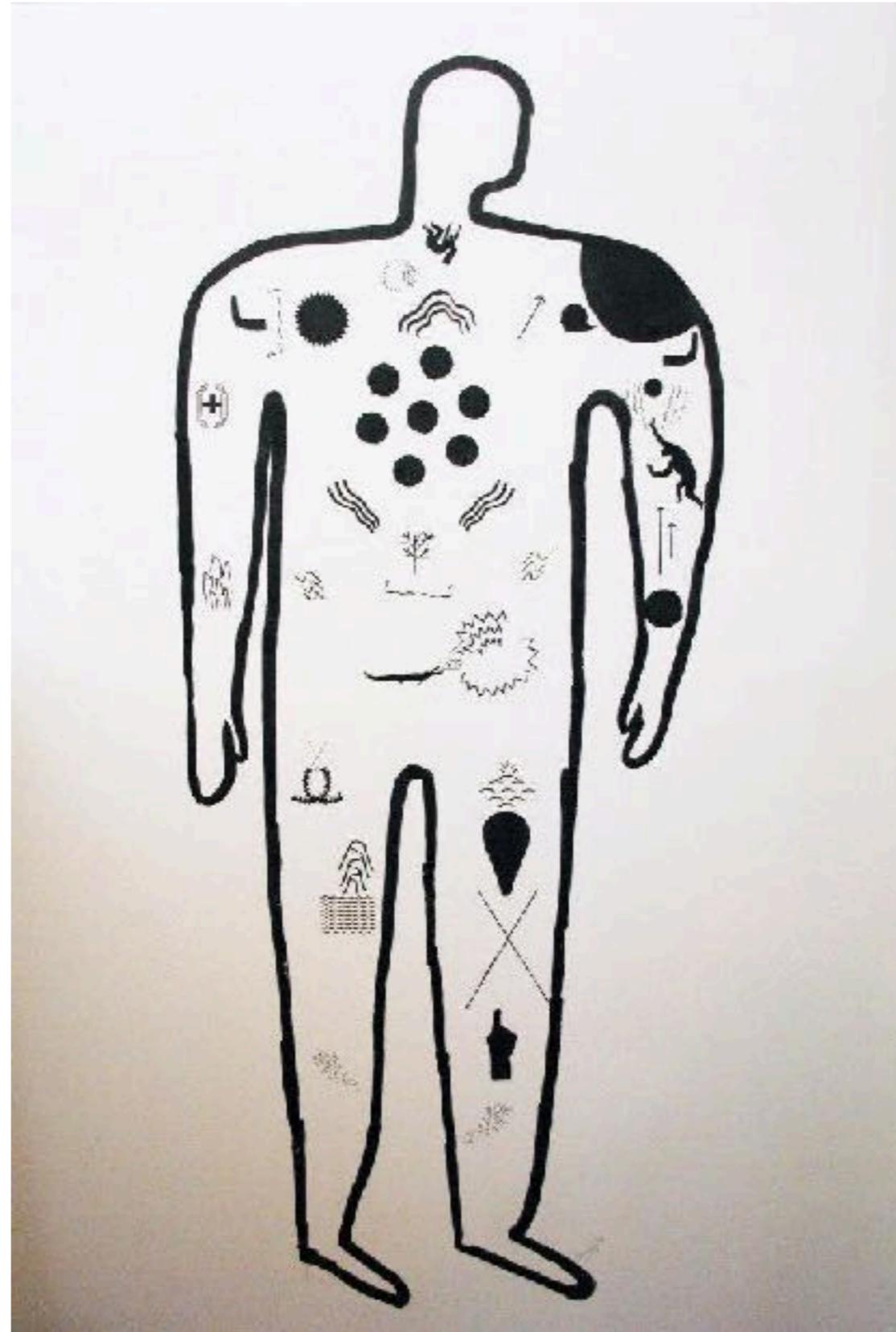
Living together in 2050 : Humans with animals !



Who am I in 2050?



Animal Hybridations, 2050



2050 : an improved man?

### III . PROTOCOL

The 2050 portraits intend to provide more than just summary information related to the actor. The self-portraits will bring a fictional element the daily life of a given actor in the future, though video or pictures (e.g. how does he or she commute, how does he or she eat or cook, etc.) or through his or her futuristic creations such as models of seawater propelled submarine, 2km high skyscrapers, groundbreaking hybrid marine animals which were once extinct or the latest fashionable gourmet food of this new era ....

We will thus receive "capsules of the future" in the form of episodes.

## IV . SETTING THE STAGE

### A LIVING SCENOGRAPHY

This creation can be mobile, which can be transferred in each partnering countries or regions.

The project will be multimedia, mixing video footage, objects associated with objects typically belonging on stage, or scientific, museum like or artistic material, as well a archive footage in 16 or 35 mm.

It will be scenographed live by two "operators" who operate the modules according to the movement and reaction of the public. Using optical systems and live video, they will also mix and create new live pictures echoing what is projected.

On a wall, an operator can reflect the silhouettes of the spectators and there superimpose another picture or graphic element that create a new and poetic meaning . It can also be blended on a screen the face of a "portrait" projected with that of a spectator who looks at this same screen.

We will work in this way the immediacy of the questions raised and also the notion of "presence" and inclusion of the spectators. They too will be placed at the heart of the installation and will become "actors" of what is being played in front of them.

## IV . SETTING THE STAGE

### SCENOGRAPHIC STRUCTURE

The scenography will be modular, enabling interaction between various persons and a multi-content display.

A vertical dimension through the timeline (2018-2050) as well as a horizontal dimension through themes.

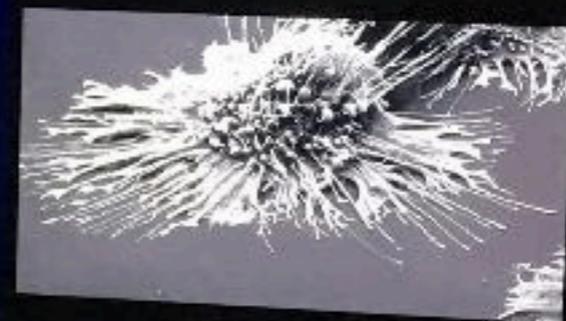
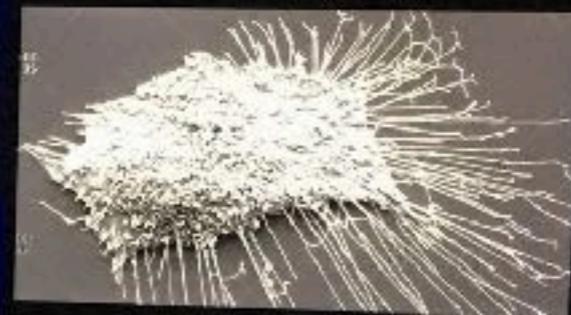
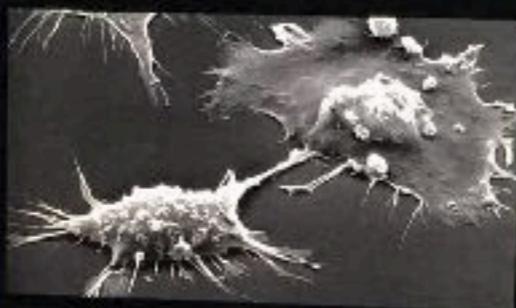
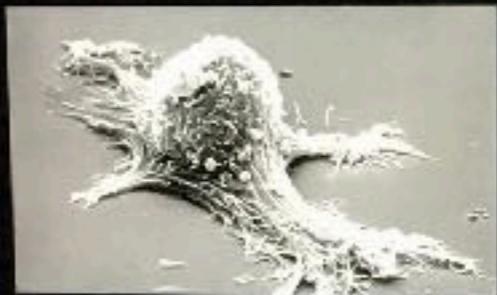
Certain modules will display the actors video portraits from 2018 linked to the objects from the stage, the scientific displays as well as the archive footage of Pierre Mollo in 16 mm format.. Other modules will display the 2050 portraits and will be associated to the same objects or media.

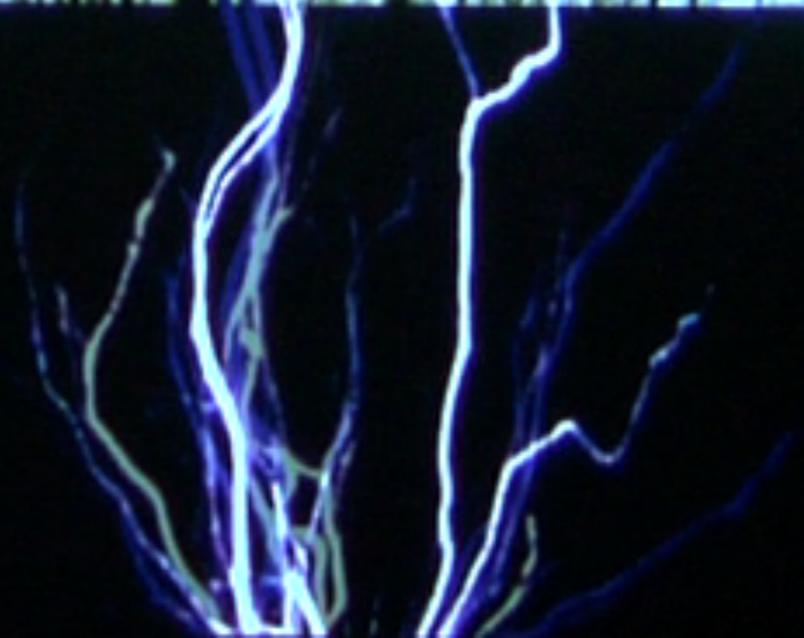
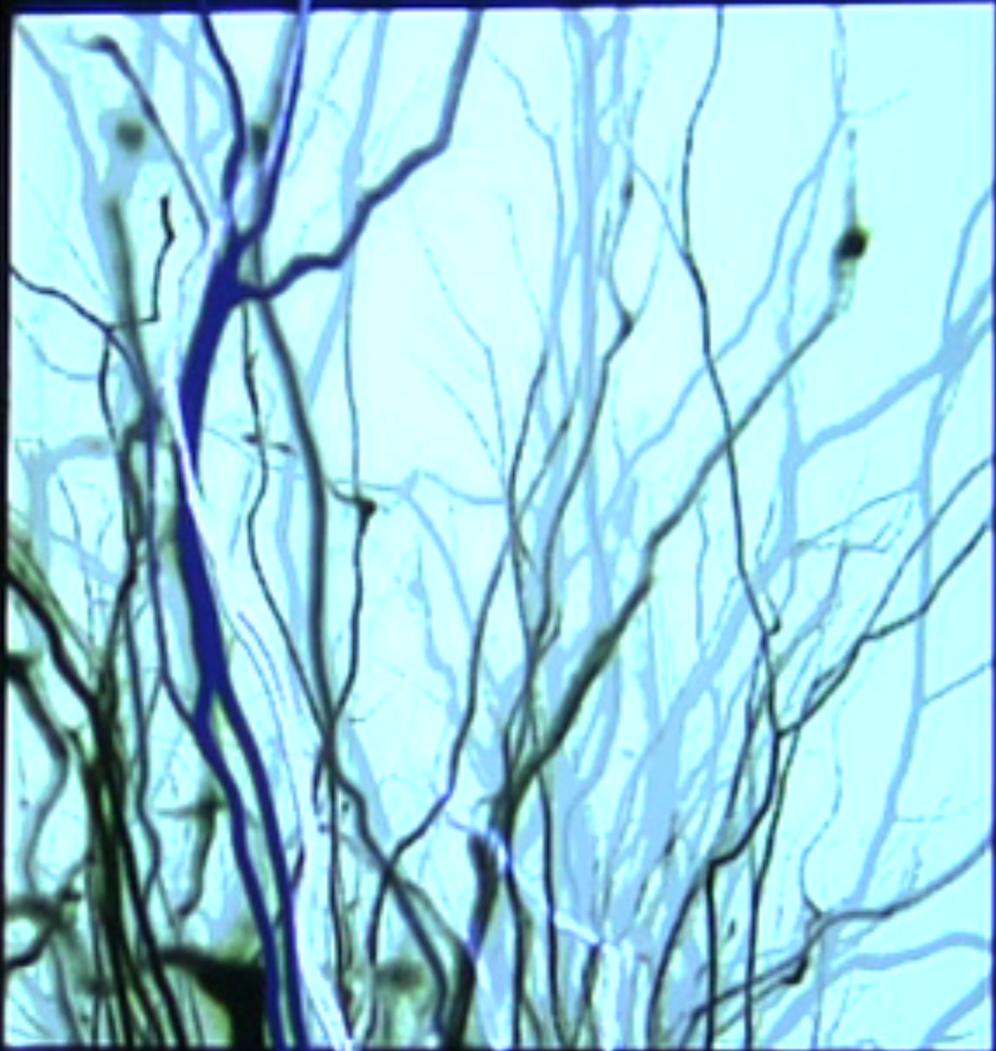
The journey between these modules will continuously immerse the spectator in the various dimensions, echoing the portraits of the same actors both in the present and in the future.

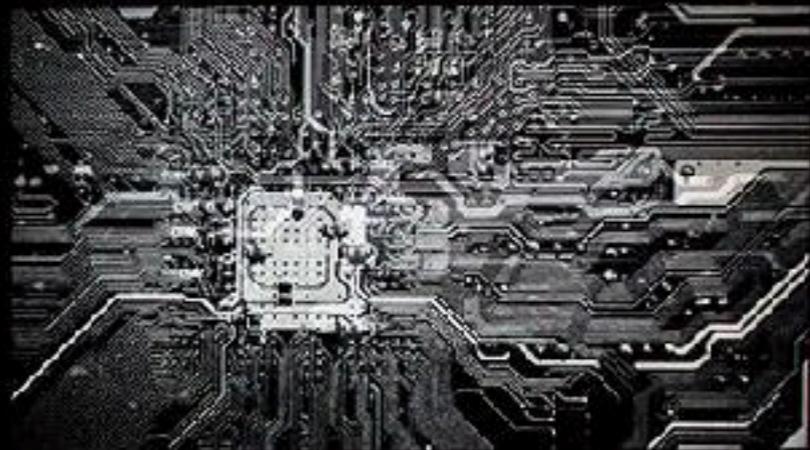
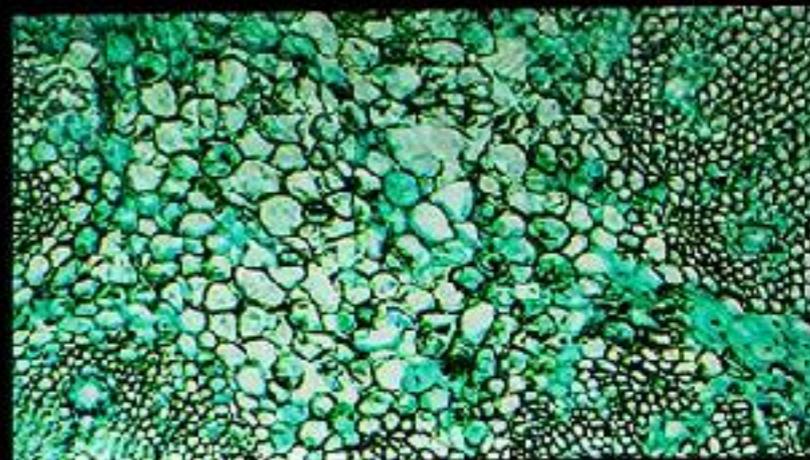
In addition to the exhibit itself, all recordable media can be made available and accessed through the project website.



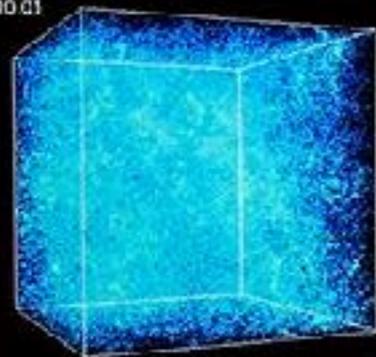




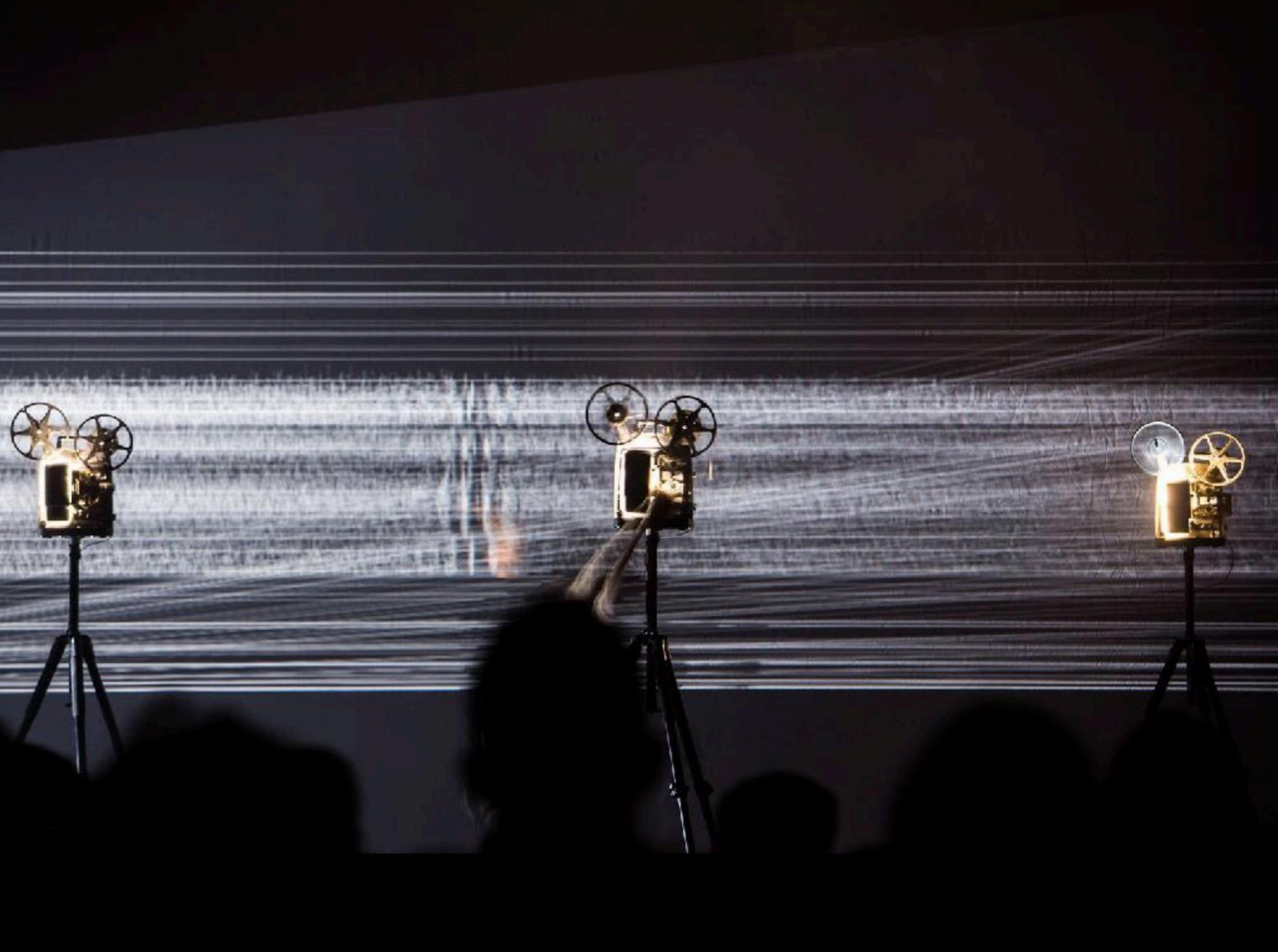




$Z = 10.01$



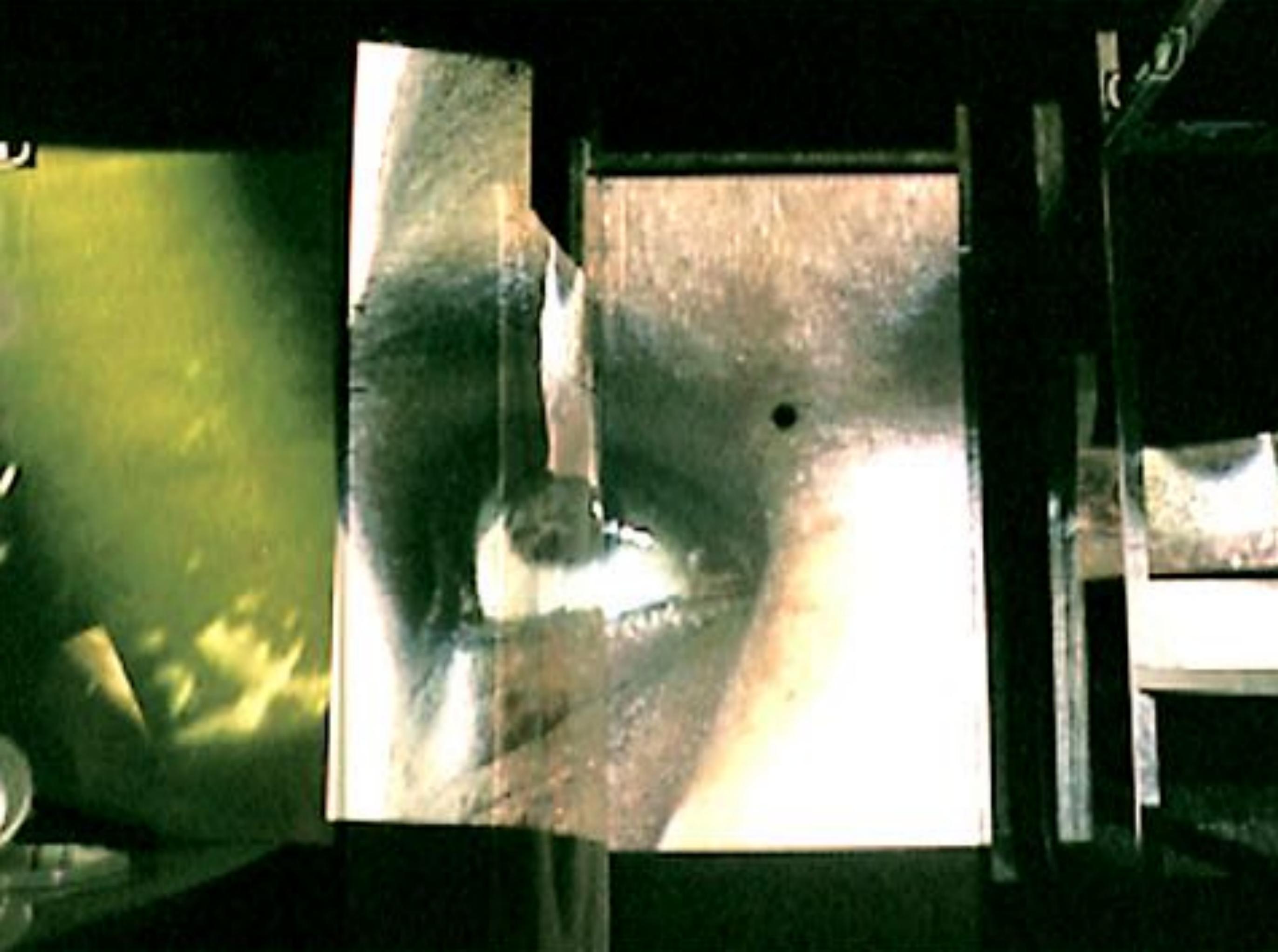








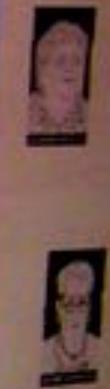






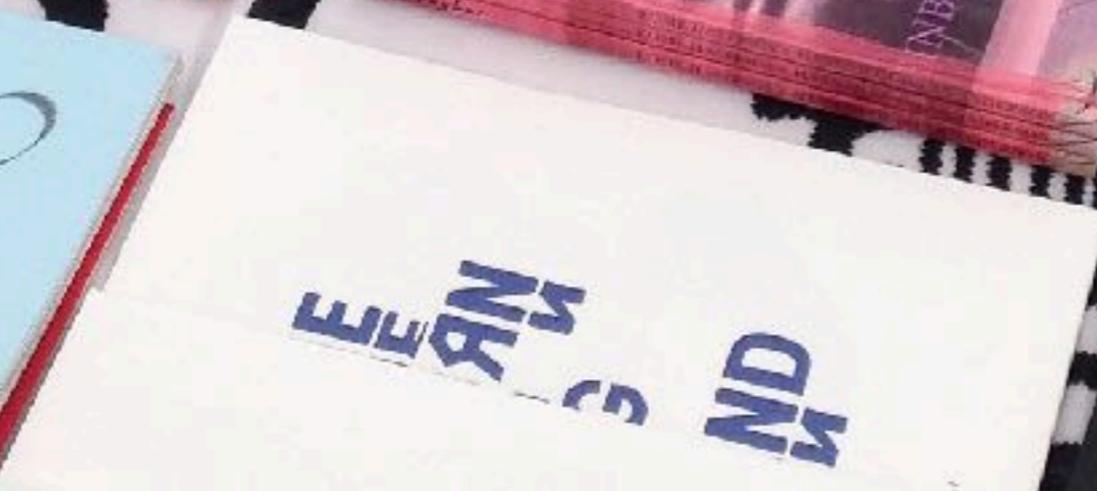
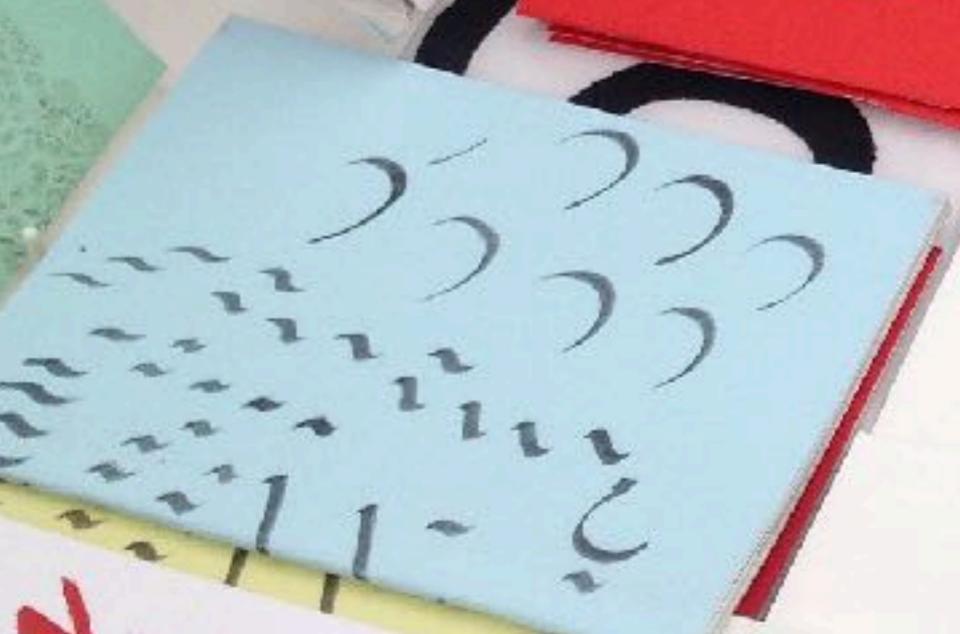
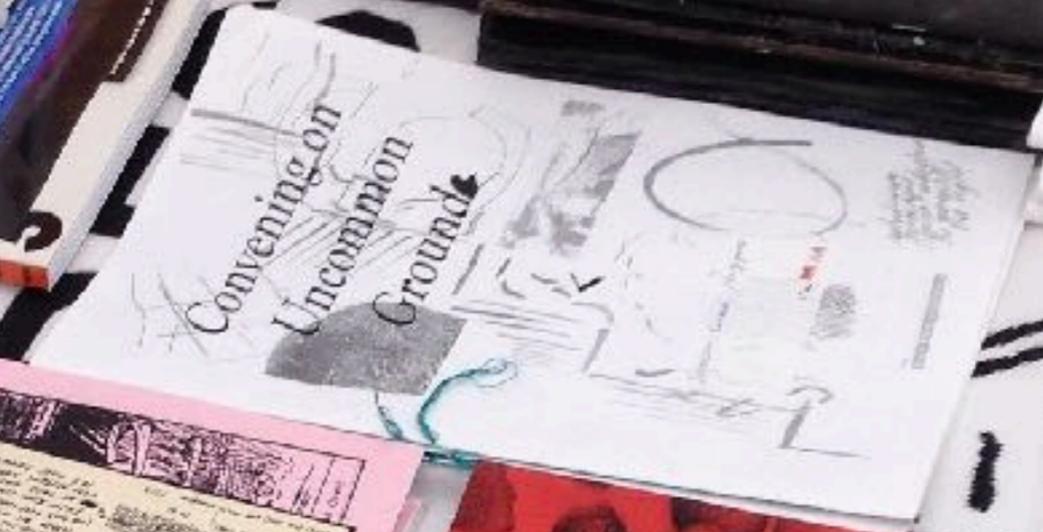












## V . UTOPIA

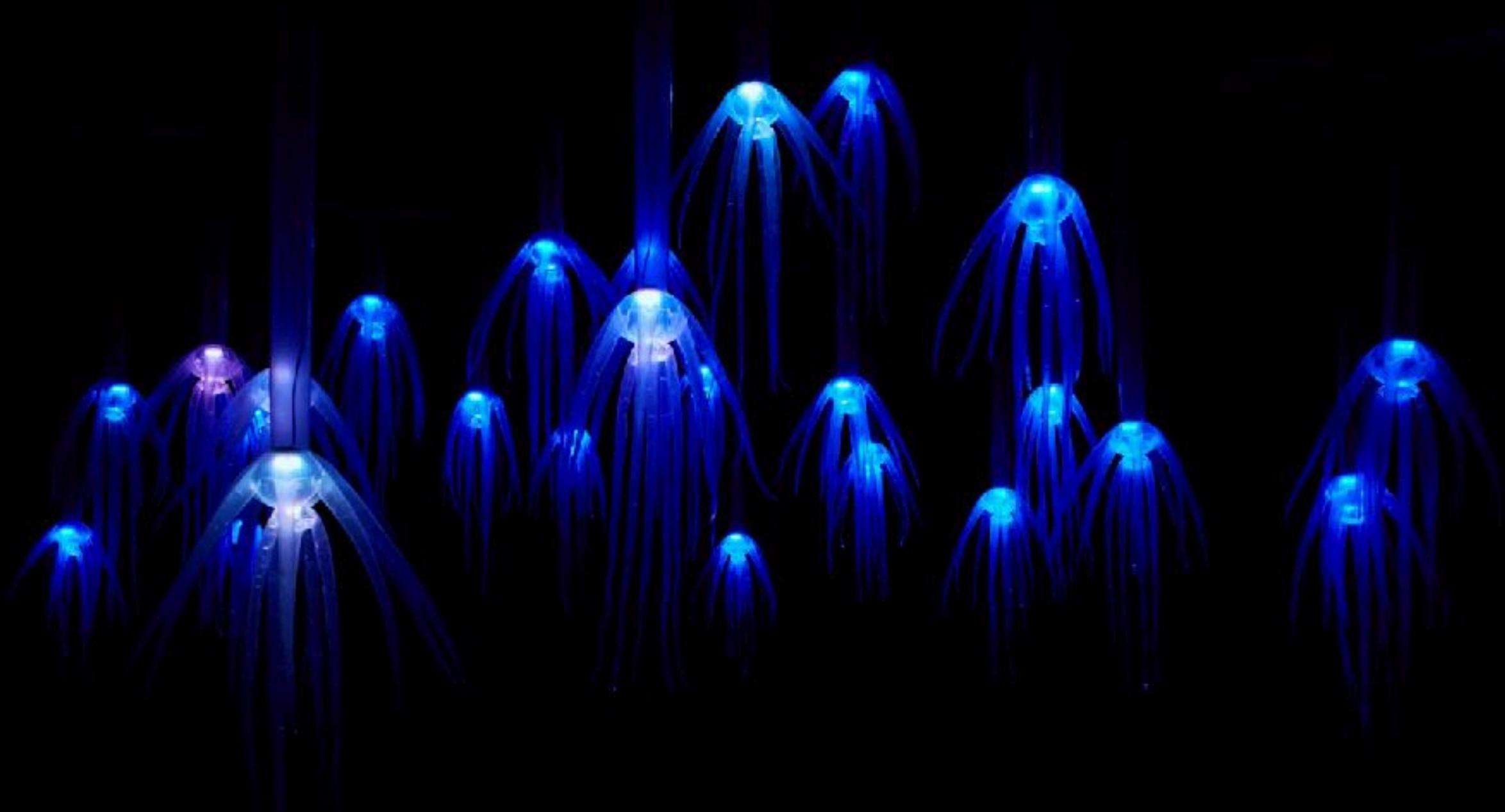
### A NEW REALITY

This creation is a collective performance but result from the intimacy of each portrait, it is both optimistic and resolved.

We conceived this creation as a medium to interact and to share as a message of hope to the isolation and despair of today's world.

We want to provide new dreams new avenues to be together in answer to the challenge of today's political instability and turmoil, even in Europe. This is the necessary corollary to a real awareness of the preservation of our common good; the sea, its resources, our planet, and ultimately our future.

As F. Hundertwasser once said: The dream of one individual is only a dream. But if many share the same dream, it then becomes a new reality.



**And what about tomorrow?...**