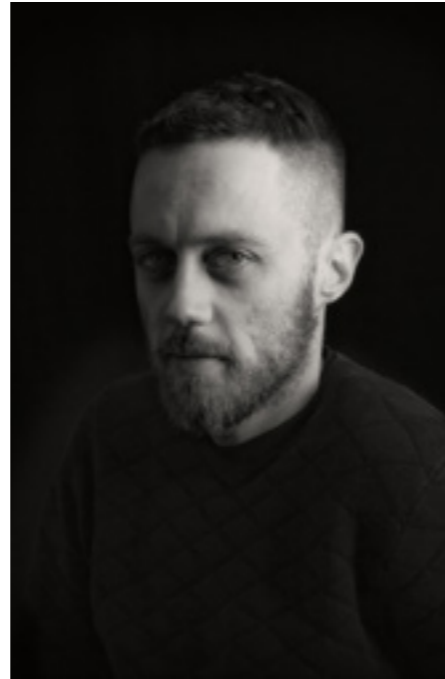


BIOGRAPHY

Born in 1978, Adelin Schweitzer lives and works in Marseille. He graduated in 2004 from the College of Arts in Aix-en-Provence and until then pursued a polymorphic artist career at the crossroads between immersive performances, audiovisual experiments and new technologies. Adelin takes part in the artistic avant-garde filiation of Rimini Protokoll, Tinguely, Marc Pauline from S.R.L, Stelarc. Drawing from science-fiction imagery and cognitive sciences, the artist designs over time the outlines of a singular and forward-looking universe.

He presented in 2005 his first installation “ VidéoPuncher 1.3” for the ARCO biennial in Madrid and in 2006 as part of La Villette Digital in Paris. These two experiences gave rise to the ININTERACTIF project : the artist built devices to question with irony the spectator about their place in processes of interaction with machines.



In September, 2008, Adelin left for England in order to put in place a foundation stone for his project A-Reality, as part of the Liverpool program as the European Capital of Culture. The artist organizes walks in public places equipped with a complex technological prosthesis of Augmented Reality (AR): the spectator experiences a metamorphosis of their perceptual surroundings thanks to computer filters generating randomly strong hallucinations evoking esthetics of the beat generation. It is on the basis of this project that he continued his research during the next five years. He travels a lot, exhibiting his work in various prestigious contexts in France and abroad.

In Quebec in 2013, while in creative residency at La Chambre Blanche gallery, he decided to put an end to this experiment to focus on the study of the machine perception of “reality” and methods for recording and broadcasting offered by new technologies. After that, he took a step back on his work and applied to the European program Civic City directed by Ruedi Baur (HEAD, Geneva) and graduated in 2014.

In 2015 he created deletere, a production and transmedia experimentation laboratory based in Marseille. It is now as an artist associated with deletere that he continues his research on technological deceleration, techno-shamanism and experiential art.

ARTISTIC APPROACH

It's my father, to occupy me, used to give me all sorts of machines to take to pieces. I would spend hours fixing them, breaking them up, exploring the mechanisms and the complex organs of the most diverse domestic appliances. I first started by reducing them to smithereens so as to, then, progressively learn how to build them again, and sometimes actually make them work again. An anecdote which actually happens to be a founding element in my artistic approach. This one could be summed up as a permanent and empirical experimentation of technique. A decomposition that is necessary for the development of my imagination. A perpetual game that enables me to build my artistic language and to draw perspective lines outside the global frame.

Beyond the technical processes set in motion in my work, I give particular attention to the relation established between the spectator and the object. The nature of this relation often illustrates the limits of the interactivity to produce an art piece. At the same time I am interested in the history of technologies, their influence on society and the place they now have in the collective imagination. This is the reason why I often rely on the recycling and hacking of algorithms, machines or pre-existing techniques. Even if I like machines, they scare me just as much; my position as an artist appears therefore as a sorcerer's apprentice.

The lines of research which I wish to develop next years articulate around the following three themes:

Theatricality : for a long time attached to express the idea of a sensitive experience of the technique without artifice, I attempt from now to insert a dramaturgic layer into my proposals. A story which comes to increase and to prepare the spectator for the technological experience as such. From the systematization of this process results a more intense experience which allows me to defuse the audience conditioning, even sometimes his aprioris on the artistic use of the technologies.

Human/machine relational modes : our relation to science and that it produces as potential rags (more or less complex sensors, mobile phones, social networks, etc. ...) and as mutation on the social and political body creates a paradoxically mystic scientific vision: a posthumanity accelerated at the speed of intelligent machines allowing to cross the challenges of the third industrial revolution. It is quite particularly this paradox which I wish to explore in my work through the use of abstract strategies such as the deceleration or the disnovation.

Virtualisation of the reality : the objective reality does not exist. It is only the sum of our subjectivity influenced by our géosocial paradigms. In opposition to this premise, there is in the perception of machines an objective dimension . So machines re-encode the reality which is for us perceivable and standardizes it. This process becomes similar to a computed reliable virtualization for formulating new imaginations.

LE TEST SUTHERLAND

Interactive experience, multiformats, 60min

<https://vimeo.com/deleteere/lts>

The Sutherland Test is an experience that takes the form of a performance for 20 spectators. It is organized in the public space around a given cultural place. The invitation is based on the promise to experience the BUD (Black Up Display), a polysensorial prosthesis of optical occultation. The BUD experience is based on letting go and listening. It is guided by a narrator who is off-screen but present in the landscape, ready to intervene live on the group and to improvise if necessary.

It is an invitation to an interior drift where what we see gradually gives way to what we feel. Through the smells, the touch of the materials and the benevolent guidance of the narrator, the group will move from the distant (the space of reality), to the near (the space of intimacy). With this project, the artist wishes to question the symbolic function of the immersion devices (HMD helmets, domes, cellars, etc.) that proliferate today and to propose a critical look at the promise of literally escaping from the common perceptive world via this type of interface.

La vision est un trouble de l'audition





THE SAFE SPACE (TSS)

Film VR, multiformats, 25min

META and HIM have known each other forever, but who met the other first? The story begins in a virtual environment, the sending capsule, where the user listens to instructions delivered by an artificial voice. Gradually, this sanitized universe is parasitized by images and sounds that seem to appear from nowhere. The user becomes a spectator and loses control of the situation; he/she finds himself/herself propelled in the middle of a group led by HIM and the META.

This is a scene from the show #ALPHALOOP. In this scene, participants equipped with VR headsets follow a shamanic trance ceremony at the end of which they are projected into another dimension. The story continues in a 360° universe composed of landscapes where we find our two characters. He begins to doubt his own existence and tries to gather his memories by crossing places he thinks he has visited and by reliving situations he thinks he has lived through. The spectator then becomes the witness of this journey until the final revelation orchestrated by the META.



#ALPHALOOP_EPISODES_SAISON 2

Mini-série, 3 épisodes, Laboratoire Modulaire residency, Caen, avril 2021

<https://vimeo.com/album/5551868>

#ALPHALOOP mixes different forms of narration and techniques to guide the viewer in a universe close to his own but yet unknown, the success of this enterprise based above all on the credibility of the fiction defended by the two main characters. Together with the performance, the project is developed in two other forms: web series and documentary installation. Each form is autonomous and carries within an angle of view on the global project, distilling information and testimonies about the characters and their quests. The objective of this approach is thus to offer the public a more persistent narrative than the duration of the show: the web-series allows it to contextualize this experience, to see that it is part of a broader fictional universe.





#ALPHALOOP_V2

XR multimedia show, 2020

<https://vimeo.com/378132595>

ALPHALOOP is a project led by the artist Adelin Schweitzer who approaches the theme of the sacred through the prism of the imagined techno-shamanism practice. This one asserting that there is no dualistic opposition between Nature and Technology, no structural difference between computers and other “natural” demonstrations of reality. It is freely inspired by Timothy Leary’s theories on cybernetic shamanism and is based on a research trip on myths and cultures of northern Quebec. This trip produced in Abitibi (Qc) between August and September 2018 reinforced the dramatic writing of a work that takes a critical and unique look at the technologies of Extended Reality (XR), the ideology of innovation, and spirituality.



ALPHALOOP_EPISODES

Mini-serie Prototype, 5 episodes, Writing residency Abitibi (Qc), 2018

<https://vimeo.com/album/5551868>

#ALPHALOOP mixes different forms of narration and techniques to guide the viewer in a universe close to his own but yet unknown, the success of this enterprise based above all on the credibility of the fiction defended by the two main characters. Together with the performance, the project is developed in two other forms: web series and documentary installation. Each form is autonomous and carries within an angle of view on the global project, distilling information and testimonies about the characters and their quests. The objective of this approach is thus to offer the public a more persistent narrative than the duration of the show: the web-series allows it to contextualize this experience, to see that it is part of a broader fictional universe. This “notebook” format fed on the road becomes the guarantor of diegesis and constitutes a formidable field of experimentation for artists.



ALPHALOOP_BETA

Multimedia performance, 2017

<https://vimeo.com/237453429>

Starting from the postulate there is no reality but rather a set of paradigms which condition our perceptions of the reality and define our relationship to the world, ALPHALOOP questions this conditioning by hijacking the “traditional” use of the mobile phone through a participative, immersive and ambulatory experiment. The telephone as prosthesis of communication becomes here organ of vision and audition, substituting itself to the perception of every participant. The public space becomes from there the theater of a very strange ritual, leading the spectators on the other side of the mirror. The performance takes 45 minutes for a maximum capacity of 10 people every hour and 6 at 8 times by days. It appears as a path which participants will have to take, guided by HIM and accompanied with these assistants.



THE DRONE BASTARD GROUP - GRD/BRS MISSION

9 videos, variables durations, video (HD), june 2017

<https://vimeo.com/255629451>

The drone bastard group is a multidisciplinary artists group established by Adelin Schweitzer in 2013. The group develops an artistic writing strongly influenced by the popular culture of science fiction and built since three years a singular approach on moving images and the video creation in the public place. This specific project arises from a hackathon organized in July, 2016 in Lyon on the theme of the Digital urbanities. Accompanied by two researchers in social sciences, they deployed their actions in the districts of Bel-Air/les Brosses and Grandclément to Villeurbanne. Going off to explore a territory and its inhabitants, they collected sounds and visual material and produced 9 videos presented to the public at the end of the residency.



**NON-FICTIONS
VIDEOS
-
by
LES DRONARDS**



PANORAMIC JOURNEY #ITERATION N°3

Multimedia performance, 2016

<https://vimeo.com/203794330>

Panoramic journey performance consists in a theatrical, sensory and 360° immersive experience. In the iteration n°3 the artist worked in partnership with the Museum of History on the historic way of Marseille. This one became the pretext to a dreamlike journey through time and space during which the spectators, accompanied by two strange characters could rediscover this major way of the Phocaean city based, 2 600 years ago.



PANORAMIC JOURNEY #ITERATION N°1

Multimedia performance, 2016

<https://vimeo.com/150277274>

Panoramic journey #Iteration n°1 consists in a theatrical, sensory and immersive experience during which the spectator perceptions are moved in a flying machine in wandering above the city. It is a pretext to dive into one of the most persisting dreams of humanity. Flying as a bird. By groups of four, spectators are invited to penetrate into a space fitted out for the occasion. They are installed at synchronized viewings posts and then equipped with immersive goggles. Before the beginning of the media experience they are going to be urged to concentrate on their body, the space, which this one occupies in the room, so cut of the world. To supervise the experiment, the artistic team designed a protocol of dramatization based on a character strongly inspired by an iconic figure of the beat generation Timothy Leary.





THE KING

Multimedia performance, 2015

<https://vimeo.com/130422280>

This performance arose from the meeting with Iacopo Fulgi, founder of the Tony Clifton Circus. The artistic proposal turns around an imaginary character, the King of the popcorn. This one feels depressed. He is trapped by a capitulation device supposed to make him happy but who goes to drive him crazy. In this proposal the camera is everywhere, in the air, on rails, in the computer. In spite of all his efforts he does not succeed in getting in touch with the guy who hides behind this technical device. This project is the first version of a larger one still in development inspired by the book of Joe R. Lansdale.



EXPLŌRĀTIŌ LŪNĀRIS

Multimedia installation, August 2014

<https://vimeo.com/119713116>

We walked on the Moon - by interposed screen.

The humanity - sampled at the level of 600 000 000 of the viewers - witness of its own exploit. Mediatized experience, trivialized delight, normal miracle, until the doubt.

Did we walk on the Moon? Does not mean any more: is it possible? But what interest? Did not the Moon disappear, moreover, from the first step, damaged in the first imprint?

Nostalgia: before being realized, the dream keeps all the wealth of the possible.

We can again imagine the rocket, all right, but also the spring grasshopper, the use of the evaporation of the dew or the strength of tides...

Let us not forget the scale, Jacob, the Moon cannot be more distant than the Paradise.

Or rather (and here): to go on the Moon, not the scale.



THE DRONE BASTARD GROUP

15 min, video (HD), 2015

<https://vimeo.com/155637236>

The drone bastard group is a multidisciplinary artists group established in 2013 by Adelin Schweitzer during the city of Vitrolles cultural program "Echangeur" as part of Marseille-Provence Capital of culture 2013. The drone bastard group develops an artistic writing strongly influenced by the popular culture of science fiction and built since three years a singular approach on moving images and the video creation in the public place. From remote-controlled machines, rover and drone, allowing the driver a backwardation of its perceptions and its means of communication via various organs embarked on robots and on himself, the collective acts in public place by realizing performances meeting people most of the time unconscious of what takes place. The machine protocol of use, which ensues from it becomes the means and the subject of realized movies. These movies are at the same time experience depictions, short fiction films but before any hybrid and participative projects on the scale of the territory explored by the artists.

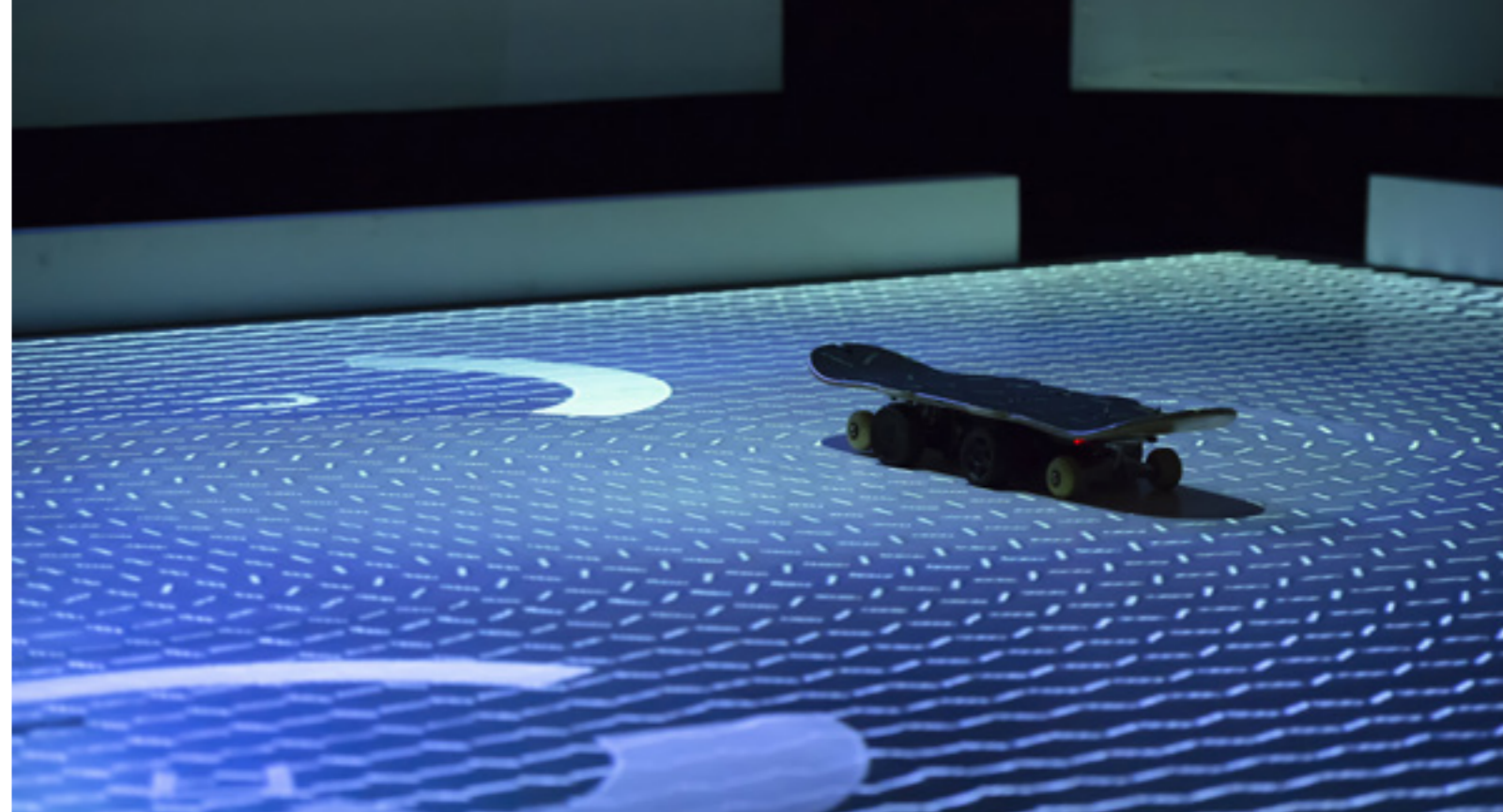


MOTOR CORTEX

Multimedia performance, 2015

<https://vimeo.com/268749648>

The performance articulates around a robot that is going to become during the performance the central character of the story. George the skateboard has a past and memories. He is trapped in a laboratory and looks for an outcome. Now that he is conscious, he wants to find his previous life, the one that he led when he had an owner, was at one with him and played in the city. This treatment since the point of view of the object and the implementation of a certain intimacy around this one evokes what would be a world inhabited by sensitive objects. The man's hand of is never directly represented making way for the spectator to anthropomorphize the object, to personify and to fasten to it. He feels fascination for what takes life under these eyes. A fascination that is soon going to make way for an anxiety. A world where machines would not need no more human to find a sense in their existence.





THE DRONE BASTARD GROUP IN VITROLLES

13 min, video (HD), 2013

<https://vimeo.com/88508401>

Video realized following a writing residency in Vitrolles city within the capital of culture 2013 framework. During two weeks the drone bastard group invested the city center and proceeded to several experiments integrating the notion of open-air laboratory.



GHOST N°1

Interactive robot sculpture, 2013

<https://vimeo.com/108567059>

A historic object, which returns to a former period when this machine, the desiccator gave full satisfaction. Dry up the wool, find the just weight, and begin again. This object has been half reincarnated, in Bardo (Thödol) with still an original part of its only appendix, the pendulum. And suddenly she/it moves, executing as a small repetitive and chaotic dance adrift and finally in search of a place in the space and the time which she/it will never find. As an obsolescence flavour.



DICHOTOMY #THE FISHERMAN

Multimedia installation, February 2013

<https://vimeo.com/60292436>

The Fisherman works with the notion of dichotomy and explores the possible layouts: from the perceptive and spatiotemporal halving to the technical halving of the stereoscopic image. One video sequences projected, archival of the performative wanderings of the artist, peels the idea of the double image, the double perception and one "was" performative of the artist who reappears in the « here and now » through the sensitive body of the spectator. It is from an IT program making up the reading randomly that the testimonies become muddled creating a story in perpetual evolution.



DICHOTOMY #EYEWALKING

Multimedia installation, January 2013

Eyewalking consists in a series of pedestrian wanderings produced by the artist using two cameras fixed to these feet. Even if it is him who produces the factual wandering, it is the body of the spectator that sees itself entailed, stretched, shrunk, vertiginous. And it is especially through his whole physical being that the spectator experience works that captivate him by their visual and sound rhythm, digging new spaces within the gallery. Even if it is the artist that produces the factual ambulation, it is the spectator's body, which is embroiled, stretched, shrunk, and breathtakingly high. The observer slips into a world in which the body consciousness becomes mitotic and oscillates between two "here and now, as real one than the other.



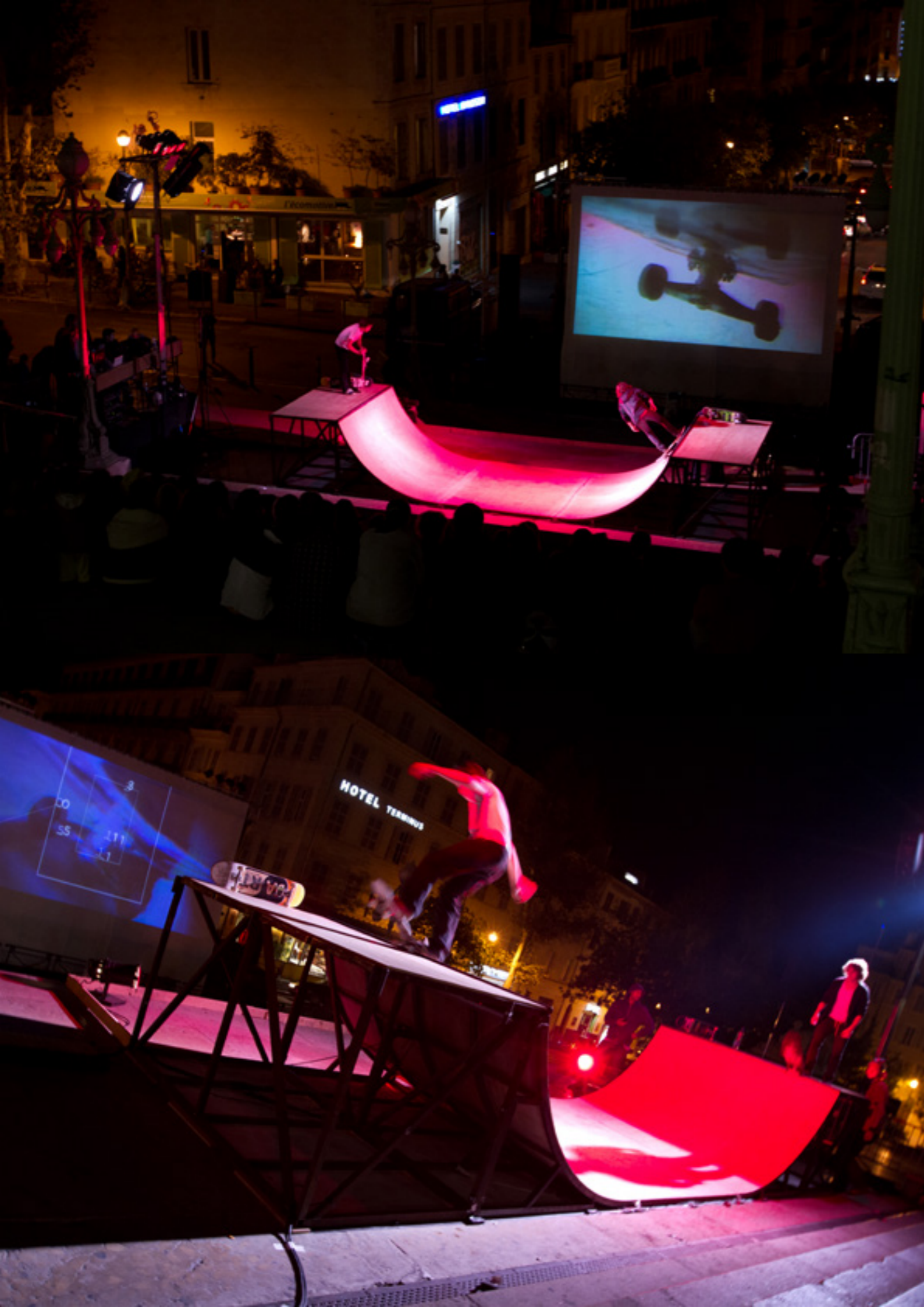
A-REALITY #SIMSTIM - DEVICE N°1

Multimedia installation, 2012/2013

<https://vimeo.com/86931874>

The device n°1 is a standalone installation in which visitors can collectively experience a dip simulation. This simulation consists as a subjective distribution of audio-visual fragments collected during each step performed with the P03. Visitors are invited to lie down, putting their bodies at rest. The objective here is to produce a spatial displacement and temporal inside the collection, inviting the audience to forget their own physicality to blend into this new digital memory.



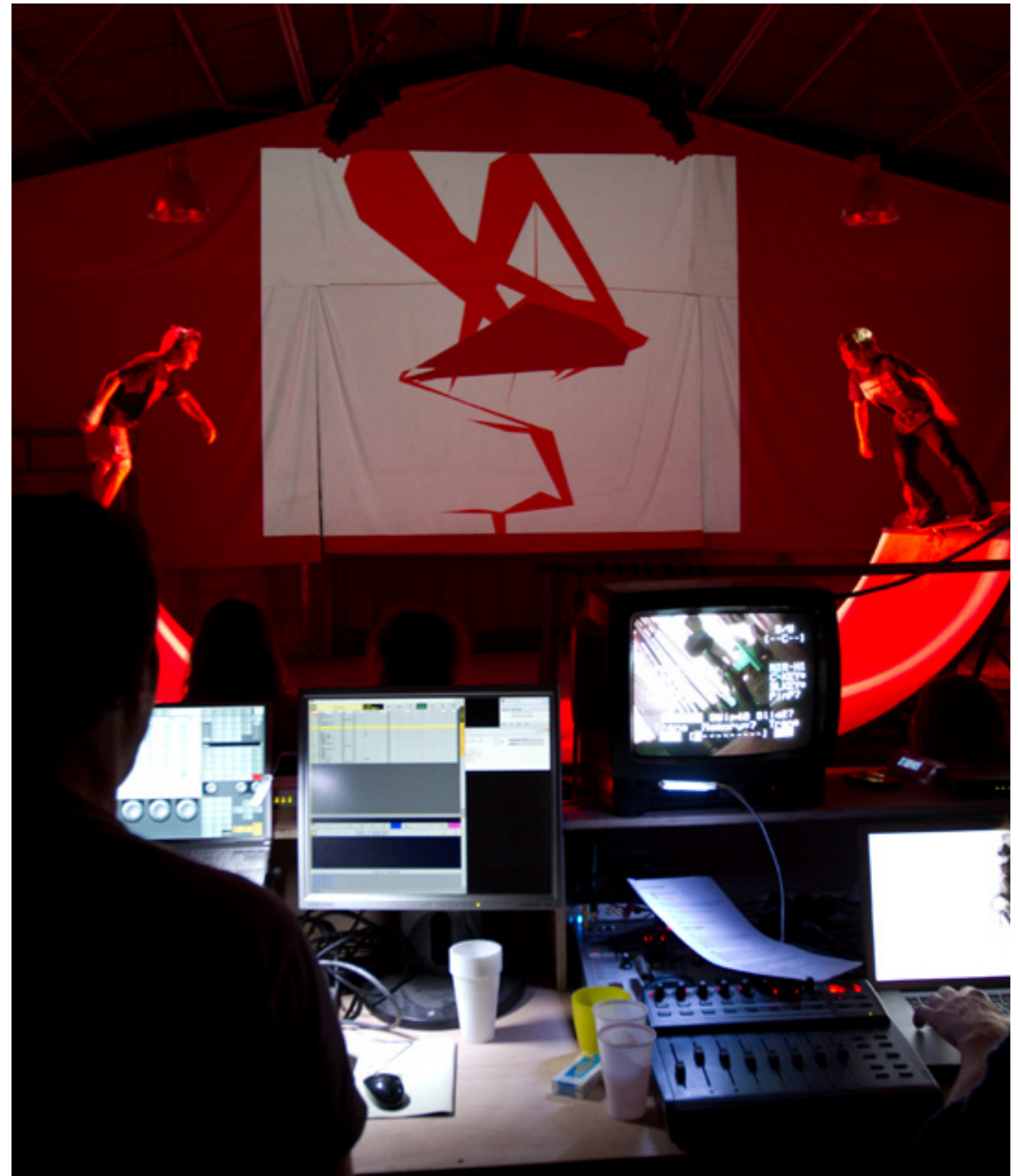


HOLYVJ

Multimedia performance in public space, 2014

<https://vimeo.com/34908055>

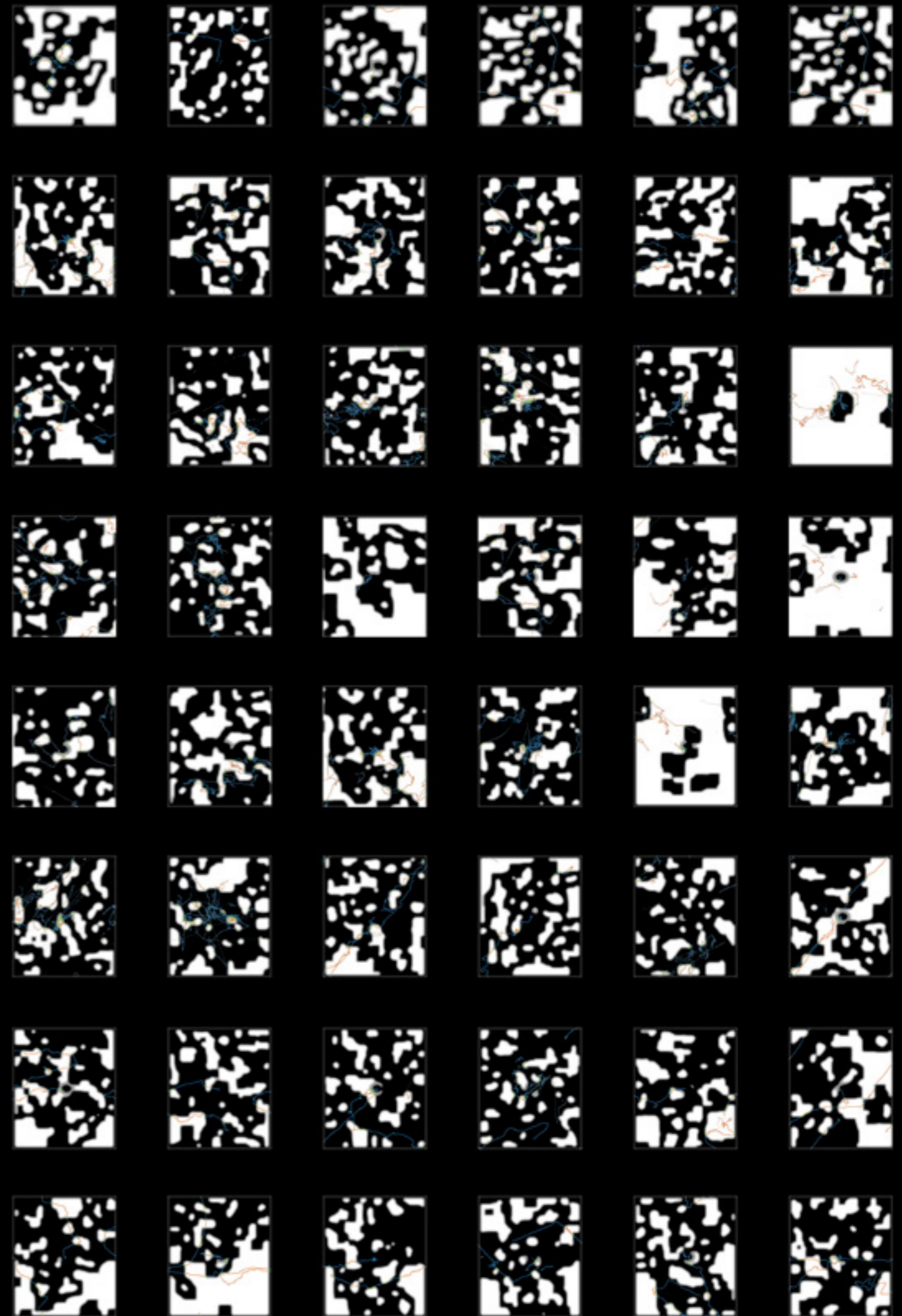
The project is based on a principle of impregnation, the stage of origin - the skate park, the banister or the bowl for example - is «increased» by the various flows emanating from equipped boards. The IT control is at sight and constitutes a scenographic element, in the same way as the action, the lights, the broadcasting device and the scene. It is at first by the progressive processing of the broadcasted flows that the audience is allowed to be absorb in the images and the sound before losing the thread of the action and the IT interaction by modifications of repeated rhythms. This writing allows building a story in three acts, birth, life, and died from an artificial entity.



A-REALITY #SIMSTIM - DEVICE N°2

Multimedia installation, 2012/2013

This installation uses three elements working inside a contextual scenography. The first one is based on a documentation made by Aurélien Durant, the video director of the project during the various phases of residencies and the deployment of P03 these last four years. Aurélien followed-up ballads, interviewed the participants and filmed the contexts in which the project moved. A documentary results from it, presenting the project and its questionings. The second is characterized by the object, which produced the media material of the first device and the third, the P03 itself. This one is museographed, presented to the public in a glass cabin. Finally the third element is constituted by printed pictures, which highlight the collection of collected fragments produced by P03 device.





A-REALITY #P03

Ambulatory performance in public space, 2008/2011

<https://vimeo.com/34908055>

A-Reality is an investigation into the real, involving multiple elements, all converging towards the impossible, the pursuit of an objective representation of the world. In order to make this representation, we create our own tools for analysing and collecting information, by means of a man borne computer rig. During each experience, the data that is recorded by the machine will be used to map out a new cartography of explored territories, as so many unique interpretations, domains of temporary liberty and transfigured geographical objects. A perceptive map, freed from the geographer's codes, in which the principles of representation are specific to each individual. The process, recorded and repeated ad infinitum, finally becomes a collection, like an unreachable goal.



UNINTERACTIVE #MACHINE TO GO OUT

Multimedia installation, 160x30x220cm, 2010

<https://vimeo.com/19759104>

"We therefore say that the cause of all things, which is beyond everything, is not without essence nor without life, nor without reason, nor without intelligence, and is not a body. It has no form, no figure, no quality, no quantity, and no mass. It is nowhere. It cannot be seen and we cannot understand it with our senses. It cannot be perceived by one's senses and in turn is not perceivable by them. It knows no disorder, no agitation; it is not troubled by worldly passions. It does not lack power, as if prone to sensitive accidents. It does not lack any light, it knows no alteration, nor degradation, nor division, nor deprivation, nor any flow. In brief, it is, nor possesses anything that is sensitive." Denys the Areopagite.



UNINTERACTIVE #CUTTING SEQUENCE V0.1

Multimedia installation, 2007

<https://vimeo.com/16766368>

This installation with the gossamer look, already dissuasive of any approach, has for only function to cut the fingers of the user who would like to test it by simple pressure of the hand. The public controls the descent of the blade on his fingers by using a pressure pick-up; the stronger the recorded pressure the faster the blade goes down.



UNINTERACTIVE #LUDOVICO V0.1

Multimedia installation, 150x50x220cm, 2007

This installation propels the public which is installed on the armchair in a machine whose name and operation takes as a starting point the famous treatment of Anthony Burgess in his book «A Clockwork Orange». Once the head inserted in a heating helmet of the Sixties, the apparatus launching a random flow of selected videos. The subject, trapped at more than a meter high, must then wait for the end of the sequence (also selected in a random mode) to be authorized to go down again. Among the various sources that nourished this work we will note the behaviourist experiments of the Fifties carried out by Burrhus F. Skinner.



COMPUTER IS NOT YOUR FRIEND

13 min, video (DV), 2007

<https://vimeo.com/16244933>

Promising a course without end, digital scenography look further to the disappointment to butt against limits, discovering that borders always limit these courses, their origins like their unfolding. The multimedia programs increase the disorder of finiteness while at the same time their principles consist in widening the field of possible (thousands of updatable images from a model, thousands of possible ways into a scene). From which anxiety induced by a reckless research of an increase in the degrees of freedom in internal displacement with the corpora, in a narrative or advisory matter! However, it is known, any new freedom secretes anguishes and defences. From this point of view, disappointment can be salutary, probably playing like reinsurance faced with the giddiness's of emancipation of the single course.



UNINTERACTIVE #SIMKF V0.0

Multimedia installation, 150x45x65cm, 2007

<https://vimeo.com/12404514>

This installation exploits again the performance process carried out in 2005, The Kung-Fu Simulator. This terminal now allows everyone to try out the process. With four buttons the public launches video samples extracted from Kung-Fu films and ad infinitum recomposes new combat «narrations». In this device, to press on each button requires a great effort because these resist the pressure. On the one hand the subject is quickly frustrated in front of the difficulty he meets to start the sequences and on the other hand deafened by the almost physical power of the sound. The machine then becomes nothing else than a pretext, a substitute of video game and the protocol described higher, an interactive trap.



UNINTERACTIVE #VIDEOPUNCHER 1.3

Multimedia installation, 2005

<https://vimeo.com/12404567>

Version 1.3 of VideoPuncher functions on the principle of the punch ball operated by remote control. The user surfs between a selection of heterogeneous videos collected on Internet, images which constitute a mirror of the various forms of «cultures» which are verging on the Web. It is not a question to draw up an exhaustive list of these various «cultures» but rather to install a «support-machine», a kind of distributor with phantasies, memories, curiosities. As the laboratory mouse, the user must choose, according to the power of striking, which it is given to him to look at. The more extremely he hits and the more the contents are harmless and burlesque; the more gently he hits, and the more violent and hard are the images sent by the machine. The step borrowed in this work is over all very sociological; indeed the reactions of the participating spectators constitute the information.



THE KUNG-FU SIMULATOR

Multimedia performance, 2005

The Kung-Fu Simulator is a suit allowing of «juggle» with video and audio samples by means of sensors located on all the parts of the body. The machine functions on two principles:

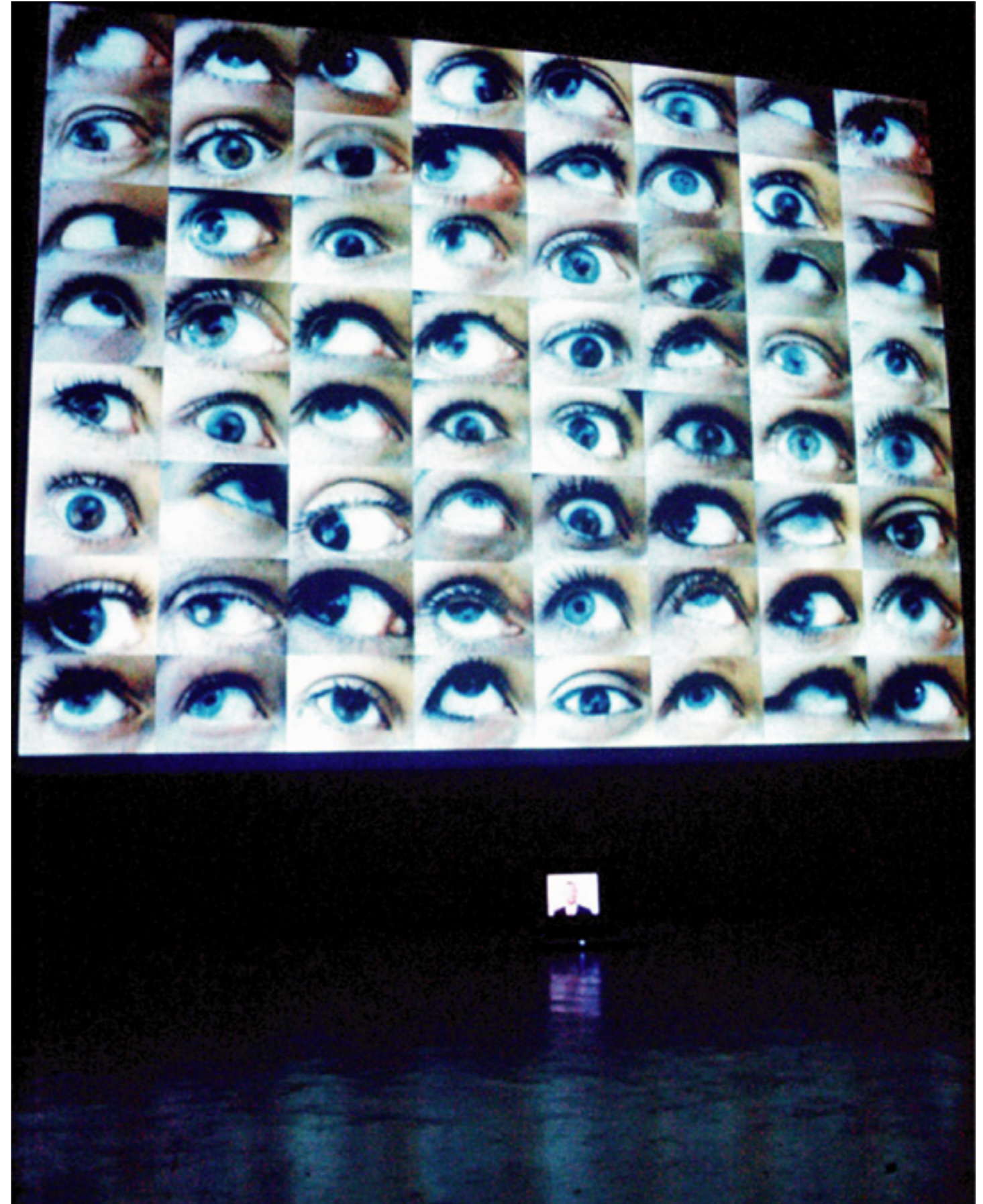
- Random: each movement involves the diffusion of a sample.
- Combinative mode: by connecting some movements we can start some «specials blows».



EYES

Multimedia installation, 2004

It's an installation in which the spectator confronts his glance with about thirty eyes projected on a wall. In front of him there is a monitor which diffuses in a random way and into continuous videos recovered on Internet staging catastrophes, clips, attacks, action film extracts, massacres. Gradually, through this flow of images, a kind of grotesque narration is being built by the glance of the eyes on the public and by the public's eye on the monitor.



THE CELEBRITY SIMULATOR

Multimedia installation, 2004

All things considered quite anecdotic, the starting point of this work refers to the sociological phenomena observation well known in our societies and which is, recently in full expansion: Voyeurism or the desire to see without being seen and celebrity or desire to be known/recognized by the mass. The realization of a «support-machine», allowing at first sight, to appease its desires/fantasies is only there to denounce the artifice used by the media and commercial world to handle the opinion. Indeed the helmet presented here like an additional and essential element of the modern man, has only one function: to make its user suffer.



THE DRUNKENNESS SIMULATOR

Multimedia device, 2004

Everyone would like to be able to drink like a fish without thinking of the following day...

Thanks to the drunkenness simulator you can, in any place, at any time, to make your friends laugh with your approximate walk, your bleary-gance, and your funny accent. And all of this without any loss of conscience, nauseas, and especially without the early mornings pain.



ROBOTBOMBER

Multimedia device, 2003

RobotBomber is an exoskeleton for painters badly in need of inspiration. Its carrier is fit out with miniaturized airbrush injectors, with a pressurized air tank, as well as pockets of paintings. The principle is simple: when the injectors are close to a plane surface and owing to ultrasounds sensors, they project painting.

