

ECTOCLARPUS

*A choreographed conference with visuals and sounds
around the international scientific research project
GEOCOLLAB*

Art and Science Project / French-Scottish
For non-dedicated spaces, all audiences
By Frichti Concept - Brendan Le Delliou
Premiere date : april 2024
Duration : 1 hour



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The origins of the project

The *Ectocarpus* project (seaweed and model organism for scientific research) originates from an encounter between the members of the GEOCOLLAB* research team and the artists of Frichti Concept, a dance company performing in public spaces.

On the one hand, we have **Marion Maisonobe** (geographer of science at the CNRS in Paris) and **Niki Vermeulen** (sociologist and historian at the University of Edinburgh), who jointly study the **geography of scientific collaborations in marine sciences within the framework of the French-Scottish project GEOCOLLAB**.

On the other hand, **Brendan Le Delliou** (choreographer, dancer and actor) and the **Frichti Concept** company. The company's work revolves around different notions such as borders, both geographical and intimate, as well as the notion of human relations, all the while questioning social norms, power struggles, personal identity ... By intermixing various artistic disciplines (dance, sound experiments, plastic arts and objects, ...), this work continuously strives to explore new horizons as shown by its recent evolution towards rediscovering the 'word' and the 'sound' in all their diversity (sound recordings, interviews, acousmatic diffusion systems).

Marion, Niki and Brendan cross paths in 2021 at the Festival International de Géographie of Saint-Dié-des-Vosges where Frichti Concept was booked to join in with its *Safaris Urbains*, in addition to the scientific conferences that the festival offered. The first discussions began, followed by a second meeting at Campus Condorcet during a creation residency for *extension personnelle* in february 2022.

As the exchanges went on, and as the subjects explored geographic, sociological as well as artistic issues, a common desire was born: the desire to bring to fruition this peculiar collaboration, taking the form of a danced conference and turning into its own piece of artistic creation.

The artistic basis of this project relies on important meeting points between us : the scientific collaborations choreography (agregation, circulation and oscillation), the mise en abyme of artistic materials and situations (acousmatic diffusion of sound recordings taken in residency venues and interviews with the researchers, choreographies created using the researchers' and lab technicians' movements and body language while working, the use of videoconferencing, ...), and scenography (invested public space, conference format indoors and spectacular diversion, video projections on the dancers and mapping, ...)

Thus the *Ectocarpus* project was born, along with the desire to elaborate a spectacular reproducible proposal.

*A project funded by the Royal Society of Edinburgh (RSE) and co-led by Three Science studies specialists : Niki Vermeulen (sociologist and historian of science at the University of Edinburgh), Marion Maisonobe (geographer of science at the CNRS in Paris), and Morgan Meyer (sociologist of science at the Ecole des Mines de Paris).



Artistic note

How to choreograph links between researchers? Between research centres?

How can we appropriate the subject of seaweed without being illustrative?

How to invent a common vocabulary between artistic and scientific research?

The most crucial aspect of this adventure is **how can we find a way to intermingle scientific and artistic research in an original creation?**

What are the common concepts? What vocabularies echo each other?

Niki Vermeulen herself speaks of choreography in her publications on the subject and uses the concepts of **aggregation, circulation and oscillation**.

The choreographic translation of these spatial concepts seems in turn quite evident to develop.

Starting from the observations and conclusions of the researchers and giving them an artistic translation is therefore at the heart of the project.

Firstly, it is the **relationship to spaces** that will be examined: research locations, spatial tensions between the various research centres scattered around the world.

What trajectories are taken by all the scientific connections, whether physical (travel, colloquia, meetings) or virtual (information exchanges, web communication, etc.)? What drawings or traces in space does this generate? What forms do these connections invent?

My goal is to use the maps' images produced by Marion Maisonobe as a part of the **scenography**, through their **projection on the dancers' bodies**.

Furthermore, it is **the relation to the body**, in the research and collaboration phases in the field of science that will be explored and become a source of artistic language. The postures of the researchers at work will evidently be retained, but what will also be interrogated is the acuity and tensions that take place when these parties interact.

I intend to develop a **choreography** using the **movements and gestures of scientists** at work (researchers and lab technicians). Their relation to the manipulation of objects as well as their relation to each other will offer some singular choreographic writing material.

The **mise-en-abîme of the issues of observation** is also at the heart of the project : researchers observing other researchers, artists observing researchers observing researchers, acousmatic diffusion of sound recordings taken in residency venues and interviews with the researchers, the use of videoconferencing, the projection of images, calling to other spaces by sound ... The result is a slight and constant gap, a sidestep as much as a polyrhythm.

The concept of **«choreography of scientific collaborations»** will also be examined and developed. Indeed, these notions of aggregation, circulation, and oscillation speak directly to me as a choreographer and will become a playground from which stunning original artistic material can emerge. Moreover, the political dimension underlying the notion of movement building and scientific thought will also be a valuable source of inspiration.

Finally, the **materials observed** will also constitute an important corpus in order to elaborate the final artistic translation: human relations and collaborations, marine algae with - as a flagship organism - the model organism used by French-Scottish scientists to better understand the evolution of life: Ectocarpus.

All this will lead us to the proposal of a **specific choreographed conference with sounds and visuals**. This format will invest an equipment, a "classic" conference venue, with a first choreographic and sound proposal taking place in the public space, which will then move towards the conference venue, exploring on its wake the hall, the stairs, the corridors, and appropriating any spaces that can be exploited by the artistic proposal.

CREATION PROCESS AND CALENDAR

The creation of the *Ectocarpus* project will take place over a period of two years, all through 2023 and 2024. It will be articulated into different phases : **phases of observation** and sound as well as visual recordings in order to create a **repertoire / glossary** of useful working materials. These phases will be interrupted by periods of research revolving around specific materials. A specific writing will also emerge from **phases of creation** with all the materials gathered thus far, mixing dance, theatre, in situ writing, the result of a scientific collaboration, plastic relation to cartography, sound writing ...

April - June 2023 : Phase of research - observation // Paris, Aubervilliers

A first **observation phase** with the Université Paris Cité researchers that will allow for a moment of research for the artistic team. Conducting interviews with the researchers on the meaning of scientific collaborations and how they are sustained over time or, on the contrary, come to an end. Observing Marion Maisonobe in her work with different researchers as well as with her lab's PhD student.
11 days of meetings and observation at the CNRS, Campus Condorcet, 93 > Done
1 day of discussions with Niki Vermeulen and Marion Maisonobe at the Villa Mais d'Ici, and at Campus Condorcet, 93 > Done

September 2023 : First creation phase // Paris, Edinburgh (Scotland)

Research phase around states of the body at work linked to the following themes : circulation, aggregation, oscillation, the relation to algae, the relation to the notion of collaboration.
Theatre research and states of play around the same notions in order to develop a speech with meaning and substance. **Showcase the different collaboration processes between scientists and artists.**
1 residency week at the Villa Mais d'Ici, 93 > Done
1 residency week at CRL10, 75 > Done
1 residency week accompanied by a presentation of a step in the creation process at *Curious Festival*, Edinburgh > Done

September - October 2023 : Mediation phase // Paris

Artistic interventions with young people and seniors from the Grange-aux-Belles neighbourhood in Paris, in partnership with the CRL10 and the seniors club. Restitutions of these interventions during *La Fête de la science* in Paris.

November 2023 - March 2024 : Second creation phase // Paris, Aubervilliers, Roscoff, Oban

The artistic team will enrich the creation and expand it in view to propose an artistic and sensible account of GEOCOLLAB's scientific research.
1 residency week at the Villa Mais d'Ici with the Fabrique Sonore, 93 > Acquired

April - October 2024 : Additional residencies and distribution phase // UK, France

This project is part of the "United Nations Decade of Ocean Science for Sustainable Development (2021-2030)" and "la Fête de la science 2024" dealing with the oceans

April: Performance at the French Institute of Edinburgh (UK); 1 residency week and premiere at the Science festival, Edinburgh (UK)

May : 1 residency week at Université Paris Diderot (FR)

June: 1 residency week at Campus Condorcet (FR)

July : performance at the Station biologique de Roscoff (FR) ; Performance at the UHI North, West and Hebrides university (Barra, UK)

September : Performance at Orkney International Science Festival (UK); Performance at Oban marine station (UK); Performance at the Field Station in Millport (UK)

October : Performance at Campus Condorcet, Aubervilliers (FR); Performance at Paris-Cité Université, Paris (FR)

The project will be carried out in close collaboration with Niki Vermeulen and Marion Maisonobe, two researchers who initiated the project.



Niki Vermeulen- Sociologist and historian of science at the University of Edinburgh :

Niki Vermeulen is a Senior Lecturer in the History and Sociology of Science in the Science, Technology and Innovation Studies (STIS) group at the University of Edinburgh.

She studies the ways in which scientific practice is organised, focusing on research collaboration. She has developed a particular interest in the spaces in which professionals work together, analysing choreographies of collaboration, for example movements such as circulation and aggregation to explore the spatial dynamics of research.

She is an Associate of the Centre for Science and Technology Studies (CWTS) at Leiden University, an Emeritus Fellow of the Young Academy Scotland (YAS) of the Royal Society of Edinburgh, a member of the Scottish Marine Science Delivery Group and a member of the ESRC/Innovate UK 'Innovation Caucus'. In 2018, she received the Tam Dalyell Award for Excellence in Public Engagement with Science for the mobile app 'Curious Edinburgh' (www.curiousedinburgh.org) which allows people to explore the city following specific science history tours.



Marion Maisonobe - Geographer of science at the CNRS in Paris :

Marion Maisonobe is a researcher at the CNRS specialising in the geography of science.

She wrote her thesis on the geography of the contemporary scientific system. She is interested in the structure of scientific cooperation networks. The publications resulting from her thesis highlight the ever-structuring role of national frameworks in the establishment of collaborations between scientists.

In order to shed light on our understanding of the relationship between geographical spaces and social ties, her work also focuses on the spatial logics of sociability. Using methods of network analysis and information visualisation, she works to make her approaches accessible and reproducible.

- **Primary artist of the project:**



Brendan Le Delliou - Choreographer, dancer, actor :

Since 2003, Brendan Le Delliou has created Frichti Concept's choreographic shows in public spaces with which he can be part of the polymorph landscape of Street Arts (cf the company). In parallel, he works around artistic action : choreographic workshops and in situ creations, interventions in libraries and hospital services, in school settings, traineeships, and artistic expression workshops ...

Brendan Le Delliou starts his artistic journey with contemporary dance. He trains with the Compagnie Arcane, which he joined professionally in 1996 and takes part in Maria Ortiz Babella's first creations for young audiences / Compagnie Arcane : Turêvoukoi? (1997), Un ticket pour Féerie (2000), and Bleu Nuit (2008), which was met with great success (more than 300 dates). In 1997, he starts exploring street arts by joining the Compagnie Voilà ! with Les Fotonauts, then the Compagnie Pied en Sol for Via (2004), Compagnie KMK for Jardins Migrants/Jardins Mobiles (2008), Compagnie Bouche à Bouche for Le Cri du Poète, Rue(s) Libre(s) n° 8 et 10 (2011), Les Tombés du camion, Roots (2014-2015), Compagnie Retouramont for Danse des Cariatides (2012) and Ktha Compagnie for the creation of (nous) as an actor (2016).

He is also involved in musical and theatrical experimentation, thanks to which he collaborated with the Théâtre du Filament for Hernani (2001) and the Compagnie Fonfrède & Becker for Marelle (2002). Since 2007, he has worked regularly for the Paris Opera in various productions such as Boléro - chor. M.Béjart (2007-2014) ; Tannhauser (2007) and Rusalka (2015 and 2019) - m.en sc. R Carsen, chor. Ph Giraudeau; L'italienne à Alger (2014) - m.en sc. A. Serban Moses und Aron (2015) - m. in sc. R. Castelluci, chor. C. Van Acker.

- ***In addition to Brendan Le Delliou as a performer in this creation, Ectocarpus will be portrayed by two other performers from the company (distribution in progress)..***

- ***Certain pieces of the show's soundtrack will be written by Stéphane Gasquet, a composer who has been a partner of the company since its inception.***



STÉPHANE GASQUET - COMPOSER AND PERFORMER :

Stéphane Gasquet is a performer and co-author of the musical creations. Pianist, keyboardist, composer and arranger, he started playing the piano at the age of 16 with a training course in jazz. After a classical music course, a first place prize in piano and musical analysis at the conservatory of Meudon in 2000, he continued his studies in jazz at the conservatory of Paris 9, then at the conservatory of Montreuil, and at the Bill Evans Piano Academy. Simultaneously, he taught himself guitar, bass, clarinet, harmonica, flute, and percussion. For 16 years, he created music for Frichti Concept's street performances.

As a musical adventurer, he has developed artistic collaborations with numerous bands ranging from jazz to rock, including French song, pop, and electronic music.

- ***Claudio Cavallari will bring his expertise in real-time video and sound.***



CLAUDIO CAVALLARI - DIRECTOR AND GRAPHIC DESIGNER :

Claudio Cavallari has been working for 20 years in the creation of images for cinema, documentaries, advertising, and live performances. His work is focused on pictorial research, and for the last 10 years approximately, he has specialised in the creation of « living murals ».

He has collaborated with Peter Greenaway for the project The Tulse Luper Suitcases, with Eva Ramboz for Blanca Li's show Le Jardin des délices, Les Petits Français for several monumental projections, but also for the Moscow Festival of Lights, the Royal Opera House in London or Mylène Farmer's last international tour. He created the video scenography for Lionel Hoche's last dance performance, as well as Gérard Lesne's concert.

His research has been increasingly focusing on the creation of interactive devices allowing actors to affect the images' creation in real time. In 2018, he directed the video creation for Faust (directors Raphaël Navarro and Valentine Losseau), produced by the Comédie Française. In 2019, he created Tablado, a multi-media concert composed by Januibe Tejera and performed by the TM+ Ensemble, for the IRCAM MANIFESTE Festival. For the past 18 years, he has been living and working in Paris, where he is the artistic director of Lumina, with Fabrizio Scapin and Franck Lacourt.

- **Julie Bossard from the company Méliadès will share her mastery of scenography in public spaces in order to elaborate the performance's specific arrangement.**



JULIE BOSSARD - SCENOGRAPHER, PROP MASTER AND VISUAL ARTIST :

Julie Bossard studied Applied Arts, Design and Space Planning at the IDAE in Bordeaux in 2003, then stage design at the INFA in Nogent sur Marne in 2005. She started out as a visual artist and prop master with the Méliadès company, a performing arts and street arts company currently resident and founder of the Villa Mais d'Ici (a local cultural centre based in Aubervilliers). Since then, she has turned to more strictly scenographic work. Mask maker and trained in piano wire, Julie Bossard is a multidisciplinary artist : scenographer (Méliadès, Liria, La Poursuite, Les Grandes personnes, Comédie des anges, Rêve mobile company, L'ombre de la lune company, Les Anges Mi-Chus), prop master, and visual artist. Julie Bossard has already collaborated with the company Frichti Concept for its project ***extension personnelle***.

- **Finally, the research and designing of the costumes will be developed with Léa Di Gregorio, with whom we have already collaborated for / (slash), ou l'Homme D and extension personnelle.**



LÉA DI GREGORIO - COSTUME DESIGNER :

Léa Di Gregorio has a degree in performing arts from Paris 8, St-Denis, and specialised in costume and joined the school La Générale in 2015 where she trained as a costume designer and dresser. Since 2017, she has been working with the street art company Les Goulus. With Les Goulus, Léa joined the association La Villa Mais d'Ici in Aubervilliers. This collective allows her to open her network to different street art companies with whom she collaborates, notably the dance company Frichti Concept with whom she worked, for the creation of the shows ***/ (slash), ou l'Homme D*** and ***extension personnelle***.

We are supported by the **Royal Society of Edinburgh**, the Academy of Science and Letters in Edinburgh, including co-funding from the Saltire Awards.



A partnership will be developed with the **Géographie-Cités research unit and the CNRS**, through close collaboration during the research stages.



A pre-research residency will take place in the **Université Paris Cité**.



The CRL 10, long time partner, will bring its financial as well as logistic support to the project, in addition to its support in mediation and communication.



La Villa Mais D'ici (Aubervilliers), cultural centre where Frichti Concept is a permanent resident since 2016, is also partnering with us for this project, bringing financial, logistic, mediation and communication support.



Décor sonore and La Fabrique Sonore bring us their expertise in sound creation and broadcasting.



Currently, we are still working on **finding additional funding**. As of now, we have been in contact with the **Institut Français d'Ecosse and the Institut Français de Londres**. We are indeed convinced that this project will offer a formidable opportunity to **promote bilateral relations between France and the United Kingdom**.



Created in 2003 around the choreographer Brendan Le Delliou, Frichti Concept is a dance company that performs mainly in public spaces. The themes induced by the work in the public space question each time the notions of borders, geographical and intimate, their porosity and their roots in the social norms that are linked to them. More recently, the company has been questioning and exploring the notions of free will, relations of dominance (social, between genders, etc.) and personal identity.

The company invents choreographic proposals where the dancer is embodied in the present, allowing them to develop a relationship with the space and the public which is renewed each time. The mixing of disciplines, influences, and cultures is the driving force behind the work of our artistic team.

After an initial period in which this blending focused on the relationship between dance and music (*Trace ta route, Ratatouille and Raille ta trouille* and *Fricassée de museaux franco sur le piment !*), Frichti Concept explored the links between dance and manipulation of objects (*Bric à Brac* and *Scène de Ménage*). Next, his research moved towards ephemeral forms blending interspersed writing and directed improvisations, placing the spectator at the heart of the play space (*Romances, Les Impromptus Chorégraphiques, IC#6*, and *Virgules Chorégraphiques*).

Through */ (slash), ou L'Homme D* and *extension personnelle* Frichti Concept continued its explosive mix of disciplines by developing shows that question a space in movement, the performance itself, the relationship between the dancers and the audience in the present time, and the relation to the text. With its new creation *Ectocarpus* the company intends to continue this artistic evolution while questioning our relationship to connected devices

The professional shows being presented:

extension personnelle, a 2022 creation (20 performances)

/ (slash), ou L'Homme D, a 2018 creation (34 performances)

Virgules Chorégraphiques, a 2018 creation (40 performances)

Réci(t)proque, a 2018 creation (7 performances)

IC#6, a 2014 creation (8 performances)

Les Impromptus Chorégraphiques, a 2013 creation (37 performances)

Safaris Urbains, a 2013 creation (37 performances)

Scène de Ménage, a 2011 creation (93 performances)

Bric à Brac, a 2009 creation (9 performances)

Romances, a 2008 creation (30 performances)

Fricassée de museaux franco sur le piment !, a 2007 creation (75 performances)

Trace ta route, Ratatouille et Raille ta trouille, a 2003 creation (75 performances)

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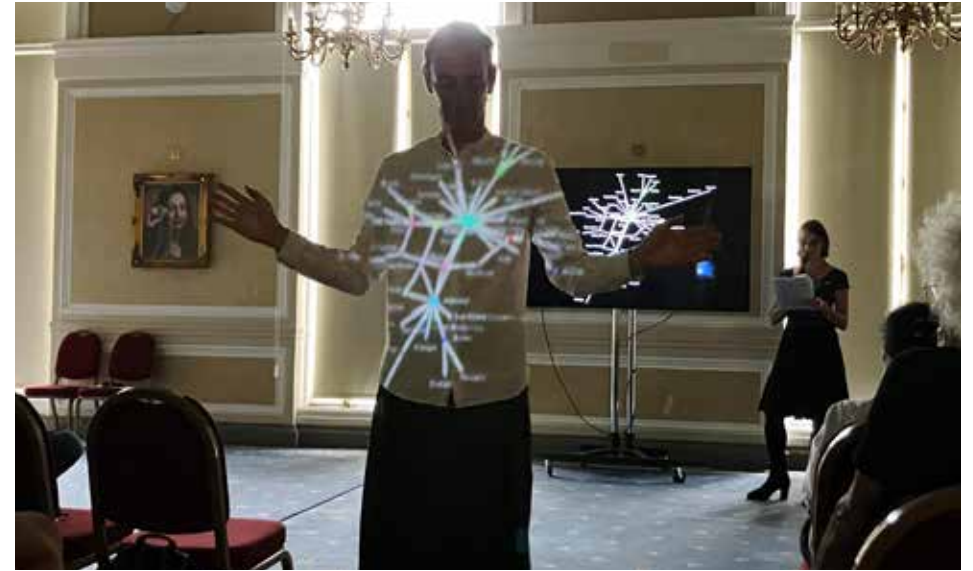
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• *Pictures of the first experiments*

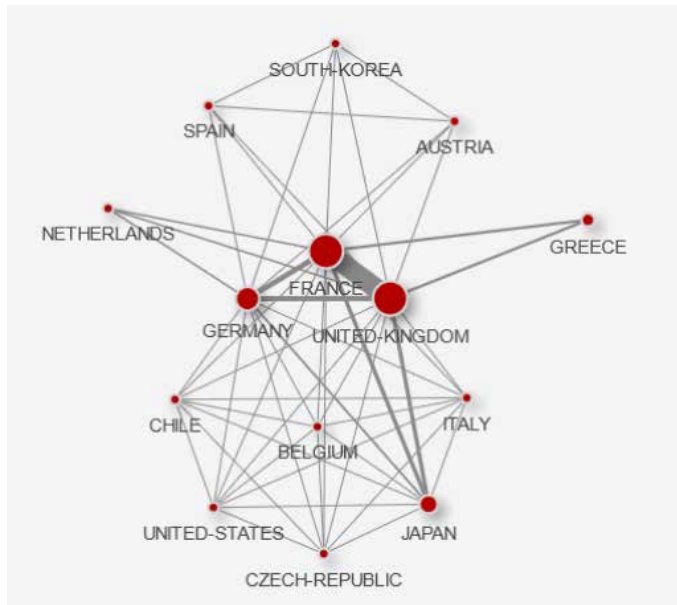


Ectocarpus at Edimbourg for the Curious festival, septembre 2023

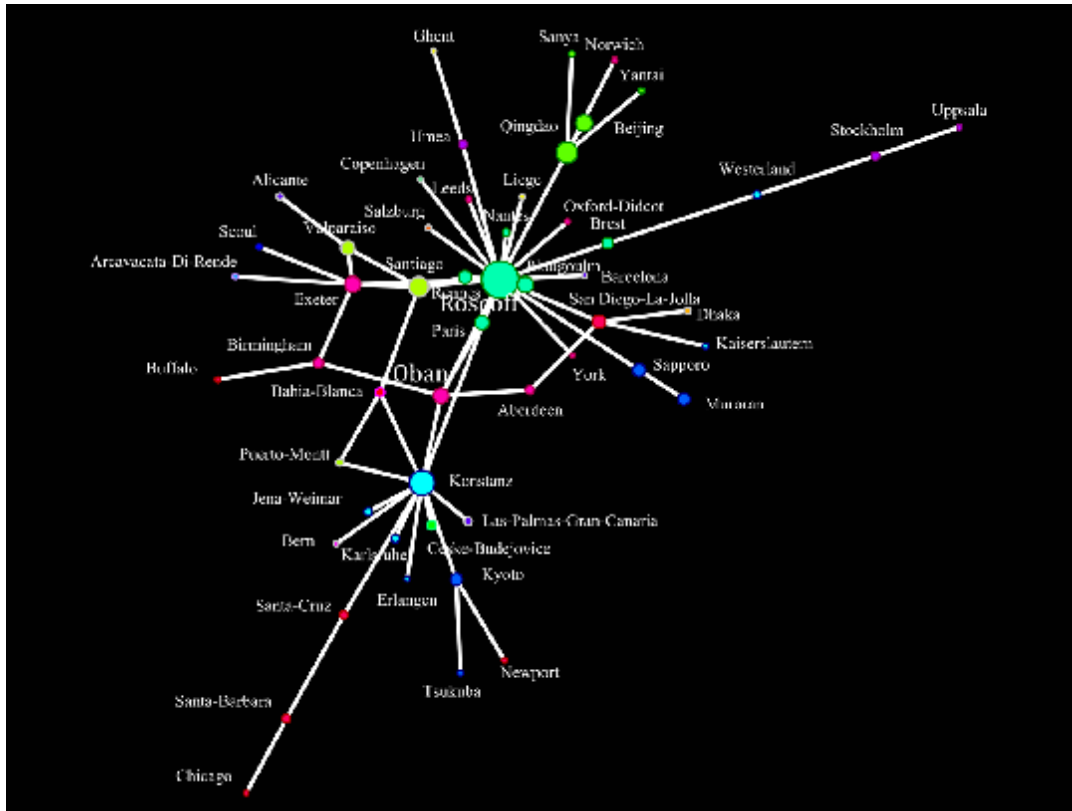


Ectocarpus at Paris during la Fête de la science, octobre 2023

- **Maps of the scientific collaborations between Roscoff and Oban revolving around Ectocarpus**

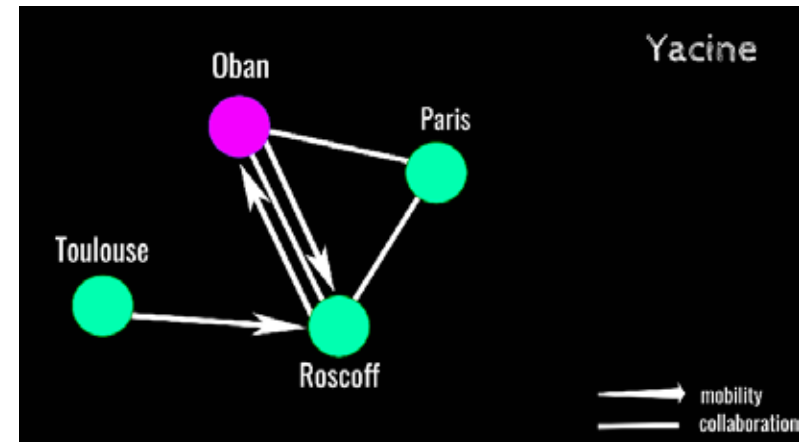
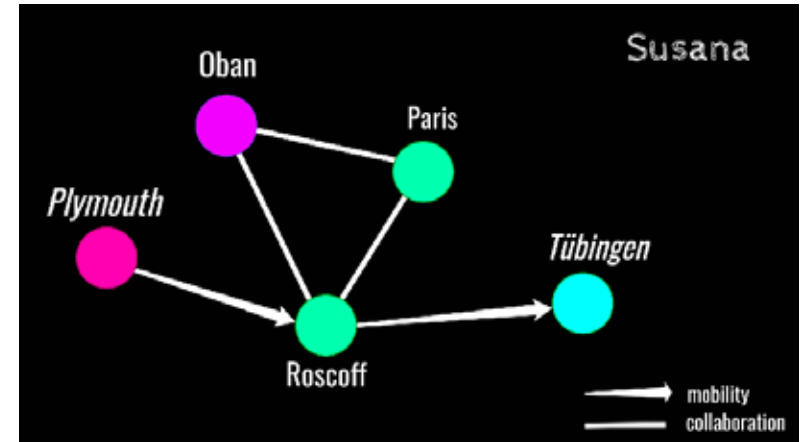


Map made by Marion Maisonobe with the software NETSCITY from a selection of 10 research articles mentioning the word “Ectocarpus” and gathering at least one co-author from Roscoff and another from Oban. These two maps present all the countries that collaborated on these 10 articles.



Giant component of the interurban network of scientific collaboration on Ectocarpus up until 2021

Data: Web of Science. Mapping: NETSCITY, R and Inkscape



Cartography of mobilities and collaborations of urchins working on Ectocarpus algae.

- Niki Vermeulen's article dealing with the Geocollab project

Seaweed research rooted in international collaboration

The Scottish-French RSE Saltire project *Geographies of Scientific Collaboration* (GeoCollab) aims to advance our understanding of international scientific collaboration and mobility.

The project brings together early career and senior researchers from the University of Edinburgh and the CNRS in Paris, working at the interface between geography, Science and Technology Studies and scientometrics. In short, the project is a collaboration between researchers who study collaboration: the geography of scientific work and its (inter)national relations.

This topic is timely, not only in light of Brexit, which challenges European connections, but also as current societal challenges – such as the interrelated pandemic, biodiversity and climate crises – are global problems which require international collaboration. As such, understanding the ways in which international research networks emerge and are maintained over time is key. One of the fields we focus on in our project is marine biology, which is relevant in the context of the current UN Decade of Ocean Science for Sustainable Development (2021-2030).

Marine biology is specifically interesting as it is connected internationally through its object of research – oceanic life is globally distributed – while it also links to conservation of biodiversity and applications, e.g. fisheries and seafood. During its

history, the field has gone through several transformations related to geopolitical events and technological developments, including the genomics revolution. Within the current context of environmental pollution and climate change, an analysis of marine biology helps to explore topical and geographic connections and we decided to further focus on an area of research, relevant for both Scotland and France – seaweed.

Through extensive coastlines, both countries are ideal places for the study of seaweed, its varieties and their roles in coastal ecosystems. Moreover, they both share a cultural history with seaweed providing humans with fertiliser, food and medicine, while at the moment seaweed is regaining popularity, as a source of sustainable innovation and through its role in blue carbon storage. Although much is known about seaweeds and the places they can be found, yet to be mapped is how seaweed research and its use has developed over time, what research is performed where and how (inter)national research networks are created and sustained.

In our project we found early traces of interaction between Scotland and France, including Patrick Geddes visiting Roscoff Marine Station, which specialises in seaweed research and recently played an important role in the creation of the *Seaweed Manifesto* (2020). Roscoff was connected

to the Scottish Marine Station, which was originally based in Granton but can be seen as the predecessor of the Scottish Association for Marine Research (SAMS) currently based in Oban and home to the Seaweed Academy. We are tracing these historic relations into the present, e.g. through the establishment of the European Marine Biological Resource Centre (EMBRC) – which the UK is no longer part of following Brexit – and entrepreneurial activity, including regional Blue Economy strategies.

To further explore these international movements over time and space, we are currently creating a choreography with dancers from French dance company Frichti Concept around the model organism *Ectocarpus* and the connections it generates. As such, seaweed is a great example of an organism that brings actors together – not only researchers but also artists, entrepreneurs, policymakers and those living in coastal communities.



Dr Niki Vermeulen

Dr Niki Vermeulen, Young Academy of Scotland alumni; Senior Lecturer, Science, Technology and Innovation Studies, The University of Edinburgh; co-authored with Dr Marion Maissonobe, Géographie-cités, CNRS, (The French National Centre for Scientific Research)

¹ oceandecade.org

“ To further explore these international movements over time and space, we are currently creating a choreography with dancers from French dance company Frichti Concept around the model organism *Ectocarpus* and the connections it generates”

Niki Vermeulen about the *Ectocarpus* project

«Seaweed research rooted in international collaboration» ; Niki Vermeulen. RSE Resource Spring 2023