

TOWARDS A VISUAL METHODOLOGY IN RESEARCH-CREATION: THE EXAMPLE OF SORODAS

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ABSTRACT

This text presents a methodology in operation at the Department of Hypermedia Communication at Savoie Mont Blanc University, France, which for many years has been based on close collaboration between the Information/Communication Sciences and Art Sciences, in order to enable the production of innovative devices in research-creation of digital arts, namely devices built in hypermedia. A testimony of this strategy is Carole Brandon's work named SORODAS, planned for the IDÉFI-CréaTIC Atelier-Laboratoire [S] Langue [S] & Patrimoine [S], which would be relocated to the Mayotte Islands in the Indian Ocean in 2018. Even if the trip by the project team was finally canceled two days before departure, due to events and demonstrations occurred in the island. This hypermedia and artistic device was accompanied by a long interdisciplinary preliminary work, research in visual anthropology and project methodology conducted jointly by Ghislaine Chabert and Carole Brandon team. With the collaboration of Digital Creation Master students, this territory of Mayotte, difficult to circumscribe due to its geographical remoteness and tumultuous past, could not be decently approached without several precautions taken in the meantime. The present text includes a sample of the results obtained, presented partially in a writing style inspired by the language of social networks and experienced in the project. For example, the authors write “@view” instead of “review” to underline the duality of the “(re)vision” process in time. Or sometimes they replace simple parentheses () with (-! !-), that is, they use an emoji notation, formed by ideograms and smilies, very common in cyberspace and digital social networks.

KEYWORDS

SORODAS; research-creation; digital art; hypermedia; Mayotte

PARA UMA METODOLOGIA VISUAL EM AÇÃO NA INVESTIGAÇÃO-CRIAÇÃO: O EXEMPLO DE SORODAS

RESUMO

Este texto apresenta uma metodologia em funcionamento no Departamento de Comunicação Hipermedia da Universidade Savoie Mont Blanc, França, que se baseia, há vários anos, numa estreita colaboração entre as Ciências da Informação/Comunicação e as Ciências da Arte, a fim de permitir a produção de dispositivos inovadores na investigação-criação de artes digitais, nomeadamente dispositivos construídos em hipermedia. Um testemunho desta estratégia é a obra SORODAS de Carole Brandon, planeada para o Atelier-Laboratoire IDÉFI-CréaTIC[S]

Langue[S] & Patrimoine[S], que seria deslocizado para as ilhas de Mayotte no Oceano Índico, em 2018. Mesmo que a viagem da equipa deste projeto tenha sido finalmente cancelada dois dias antes da partida, devido a eventos e manifestações ocorridos na ilha, este dispositivo hipermédia e artístico foi acompanhado por um longo trabalho preliminar interdisciplinar, de pesquisa em antropologia visual e metodologia de projeto, conduzida em conjunto pela equipa de Ghislaine Chabert e Carole Brandon. Contando com a colaboração dos alunos do Mestrado Digital Creation, este território de Mayotte, difícil de circunscrever devido ao seu afastamento geográfico e ao seu passado tumultuoso, não poderia decentemente ser abordado sem diversas precauções entretanto tomadas. O presente texto inclui uma amostra dos resultados obtidos, apresentados parcialmente num estilo de escrita inspirado na linguagem das redes sociais e experimentado no projeto. Por exemplo, os autores escrevem “@ver” em vez de “rever”, para sublinhar a dualidade do processo de “(re)visão” no tempo. Ou por vezes substituem os parêntesis simples () por (-! !-), ou seja, usam a notação *emojis*, formada por ideogramas e *smylies*, muito frequente no ciberespaço e nas redes sociais digitais.

PALAVRAS-CHAVE

SORODAS; investigação-criação; arte digital; hipermédia; Mayotte



Figure 1: This i+D/sign (! information + Design / Sign !-) is one marker sign of the SORODAS hypermedia artwork. Prepared for a possible tattoo on the skin of female pirates

Credits: Marc Veyrat, Société i Matériel, T i-LÉGAL—040-SORODAS-04, Tatoo i-T+O-O, 2018

INTRODUCTION & PIRATE/AGE

Our methodology at work in the Hypermedia Communication Department¹ of the University Savoie Mont-Blanc, has already been based for several years on a close collaboration between Information, Communication, and Art Sciences, in order to enable

¹ Department of Hypermedia Communication on Facebook available at <https://www.facebook.com/CommunicationHypermedia/>

the production of innovative devices² in creative research³. The artwork *Sorodas*⁴ by Carole Brandon, planned for the IDÉFI-CréaTIC Art[S] Language[S] & Heritage[S] Workshop-Laboratory⁵, that has to be relocated in 2018 to Mayotte is a perfect example. Indeed, this hypermedia and artistic device was accompanied by a long preliminary, interdisciplinary work of research in visual anthropology and project methodology conducted jointly by Ghislaine Chabert and Carole Brandon. In fact, considering the students of the Master in Digital Creation, this territory of Mayotte, difficult due to its geographical remoteness and its tumultuous past, could not decently be approached without precaution.

First of all, as everyone knows Mayotte is mainly made up of two islands, Grande-Terre and Petite-Terre, which are originally – geographically and historically – part of the Comoros archipelago located near Madagascar in the Mozambique Channel. But, unlike the rest of the archipelago, which voted 96% for independence, these islands preferred to remain French after two successive referendums (-! in 1975 and 1976 !-). These islands, now separated from the rest of the archipelago, which became an independent state – thus closing a parenthesis opened in 1841 – are constantly @-CREATING with their disappeared neighbours, a close *i-Love-u* and a distant *Me neither*, one here and there particularly uncomfortable. Indeed, if Mayotte becomes in 2011 a French overseas department and region and then in 2014 an outermost region of the European Union, tensions with the Comoros remain constant, numerous and seemingly irreversible, especially around immigration issues. And were the violent demonstrations, still topical, that have caused the cancellation *in extremis* of our trip/workshop IDÉFI-CréaTIC.

This choice to remain in the national bosom, approved, if not encouraged by France, which wants to maintain strategic interests in this region - political, economic and military - is made under the i+M/PULSION of the “ticklers”⁶, (-! of the women Carole’s inspiration for *Sorodas* !-) By strategically organizing together this refusal of independence around this referendum in 1976, these women take power and become willingly or unwillingly the mouthpieces of a feminist consciousness that continues, finally underlining what has already happened in 1971, in metropolitan France, with the *Manifesto of the 343*

² The interdisciplinary work produced between Information, Communication, and Art Sciences goes back to the obtaining of Franck Soudan’s CIFRE thesis, available at <https://www.academia.edu/20211446/Penombra>, under the direction of Jacques Ibanez-Bueno and Marc Veyrat, and the preliminary work carried out by the entire team of the Hypermedia Communication Department in Bourg-en-Bresse, for Les Chemins de la Culture, available at https://youtu.be/_dX1iyMb16A.

³ @-LOOK in that regard LLESETI | G-SICA Art Communication Image Research Group | 2015, available at <https://youtu.be/AbJymp-psrQ>

⁴ The artwork SORODAS continues the artwork SIRESSES, available at <https://www.carolebrandon.com/siressees>

⁵ Available at <http://idefi-creatic.net/fr/publications/catalogues/>

⁶ Carole Brandon writes in the document given to the students to prepare the workshop: «this is a significant episode in the history of the maintenance of Mayotte as a French department and region. Hundreds of women used tickling (not listed as an offence) against pro-independence politicians” (Brandon, preparatory document of a Department Communication Hypermedia workshop, 2018).

sluts. This text of the manifesto⁷, published on April 1, 1971 in *Politique Hebdo*⁸ under the title “The abortionists take the floor” (Parvard, 2010), then under the title “I had an abortion”, finally with the names and signatures in the *Nouvel Observateur* n.° 334 of 5 April 1971⁹, inaugurates what might be called a *decolonization of the female body*.

An i+M/PORTANT point to underline concerns the registration of this Art[S] Language[S] & Heritage[S] workshop – which follows on from the previous workshops-laboratories relocated to Malta - in the CréaTIC-IDÉFI Workshops-Laboratories.

At the end of 2011, the University of Paris 8 is submitting a project in response to the call for “Initiatives of Excellence in Innovative Training”, with partners such as the University Paris Nanterre, the Maison des Sciences Humaines Paris Nord, the Conservatoire National Supérieur d’Art Dramatique, the National Archives, and 37 foreign partners. At the beginning of 2012, the CréaTIC project is accepted and endowed with a budget of 5.2 M€ over eight years. The project is based on five fundamental principles: creation as an epistemological driving force for innovative pedagogies (-! within the framework of workshops-laboratories !-), the systematic use of advanced digital technologies for teaching and collaborative work, the personalized support of students (-! from recruitment to graduation !-) within the framework of project-based pedagogies, the evaluation and transparency of results, and professional integration. The project will start at the start of the 2013-2014 academic year with the 15 Masters courses and the five initial partners. Its contractual ambition is to extend as quickly as possible to a large number of students (-! objective of 5,000 students by the end of the programme in 2019 !-) within the framework of the labelled training courses and by integrating other masters courses requesting the label, such as the Master

⁷ In a France already in turmoil over the issues of contraception (Neuwirth law, 1967) and abortion, this manifesto was born under the impetus of an idea first put forward by Jean Moreau and Nicole Muchnik. The text was the initiative of Anne Zelensky and Christine Delphy, assisted in its drafting by Simone de Beauvoir. The Manifesto will be followed by the Bobigny trial in 1972. This led to a bill defended by Simone Veil, Minister of Health in 1974 in favour of decriminalising the voluntary interruption of pregnancy, but without recognising it as a right: the Simone Veil law of 17 January 1975 was passed. Available at https://www.legifrance.gouv.fr/affichTexteArticle.do;jsessionid=2C48426D1AD0031BAE312B1617DE9E2F.tpdila16v_1?idArticle=LEGIART1000006695557&cidTexte=LEGITEXT000006068506&dateTexte=20151230

⁸ Left-wing newspaper founded in 1970 by Paul Noirot until 1981.

⁹ It is thanks to a tale, that of a *Princess and her Mac*, written with the social network Facebook for three years, that we will travel through what these characters represent in the unstable and mobile zone of their encounters. *La Princesse et son MAC* refers to a fictional character, a real body and machines. The Princess opens on a female point of view, playing a becoming. The Mac refers as much to the Apple brand that sells Macintosh computers as to the French slang abbreviation. We will try to pose the hypothesis that art seems to materialize particular spaces, between bodies and machines. The title *L'entre [corps/machine]* characterizes these spaces that we call floating, in reference to the moucharabieh and the Japanese Ma. The understanding of this spatial organization and the oriental conception of space-time seem to be a way of considering this ‘between body/machine’ as a space of resistance. Above all, it would promote the understanding of our place in the world to act on the world. Starting from a personal artistic practice we will question the necessity of floating and extending spaces. Only our presences between body and machine make visible the relational links ‘between’ the information and the operated paths, ‘between’ our bodies and our identities. This research aims to show that the strength of social networks in my artistic practice accompanies and generates the variability of the body and our perceptions in real time. The between [body/machine] makes possible, according to the rhythms it produces, times of impregnation and encounters in which we now draw vital forces (Brandon, 2016).

in Digital Creation, Hypermedia Communication Department, University of Savoie Mont-Blanc, which will @-CONTACT this programme by the end of 2015. Today, CréaTIC has 17 training courses and 24 workshops-laboratories open to more than 5000 students.¹⁰



Figure 2: This i+D/sign (-! information + Design / Sign !-) is one marker sign of the SORODAS

Credits: Marc Veyrat, Société i Matériel, M-A+R-Y R-E+A-D_04, i+D/signé, 2018

THE ARTWORK SORODAS: *MOBILIS I-N MOBILE*¹¹

The artwork SORODAS (-! meaning soldier in Mahorais !-) is part of the continuation of the SIRESES artwork project on women pirates. SIRESES was born out of this fascination for these women expressing their desire for autonomy and freedom (-! obvious counterpoint to *La Princesse et son MAC*², chosen as the subtitle of the doctoral thesis of Carole Brandon !-) with the difficulty of mapping their lives and journeys as well as the inherent and ultimately very contemporary desire to go beyond the state protocol of borders. Moreover,

¹⁰ “Professional support and pedagogical supervision are also implemented to best meet the challenges of students’ professional integration. Each year, more than 90 professionals and teachers exchange, supervise and support students in the implementation of their project. Finally, particular attention is paid to the promotion of student projects and workshop-laboratories. Both on the Internet in specific sections and on the You Tube channel, and more generally at the Centre de Veille et d’Innovation during the presentation of productions and meetings with foreign partners”. Retrieved from <http://idefi-creatic.net/fr/creatic/>

¹¹ If the exact Latin script is *Mobilis in mobili* (-! *Mobile in the mobile element* !-), we will retain here the original transcript, *Mobilis in mobile*, found in *Vingt mille lieues sous les mers* in the first edition dated 1871 by Jules Verne, (-!the error is corrected in the 1880 edition, as well as in the 1880 novel *L’île mystérieuse* written in 1875 !-) and which also refers to the fourth album of *L’Affaire Louis’ Trio*, released in 1993. This entry on *The Nautilus* @-SEND directly to the i+D, remaining inevitably in motion in/between/on the FLUX and @-FLUX of the network – translated through the work SIRESES – in order to question or even counter any control or surveillance process, described for example by Michel Foucault *Surveiller et Punir* (1993) (-! See below !-)

¹² Available at <http://idefi-creatic.net/fr/publications/catalogues/>

the principle of their existence and survival depends totally on their invisibility through disguise, and then on their visibility, often embellished with stories. This fictional part fills the gaps and the initial choices of these women taking a particular destiny into their own hands. They owe their visibility to bits and pieces of documents that come to the surface in time. A huge collage of scattered pieces to reconstitute a character situated between a romantic heroine figure and a real woman emancipating herself.¹³

SORODAS is therefore more precisely interested in the way in which speech travels, maps itself, transforms itself into i-MIGRANT, thus creating floating links, immersing us in tragic ROAD-i between female bodies and the political machines of authority.

Also, when Camille Teyssier and Florian Plamont¹⁴ release the first version of their urban game Brickx in 2017¹⁵ following and thanks to the IDÉFI-CréaTIC “Hypermedia & Artistic Creation” workshop-laboratory relocated to Malta, while testing it,

I am immediately challenged by this journey stuck to the map and this navigation of wandering. On the mobile phone screen, from home, at a certain scale of vision (-! No possibility of zooming or unzooming i-MATERIAL bearing !-), the application offers an apprehension of the map in pieces, necessarily inaccurate and approximate and in an impossibility to contextualize his movements and his situation. An echo resonates very strongly in this experience with the lives and stories of the female pirates.¹⁶

In addition, the Brickx application subjects us more particularly to a pictorial vagrancy, because of the bugs still present in the display due to map layer shifts. In these finger swipes,

I encounter a new way of seeing and experiencing the world map. This i+M/POSED scale, ®-DOUBLED by the drawings, the colors, proposes to us to seize a world ®-PRESENTED only regulated by a sensitive search of color zones, of rubbing layers, patterns, strange icons and drawings. Incongruous, colours, lines and Icons cross buildings, water surfaces and whole swathes of glitchy deserts telling both individual and collective stories. Using the Brickx application (-! with the kind permission of the creators !-), there is ®-CREATING a poetic wander between my remote but real experience with

¹³ Excerpt from the document written by Carole Brandon to present the CréaTIC-IDÉFI Art[S] Language[S] & Heritage[S] workshop-laboratory (Brandon, preparatory document of a Department Communication Hypermedia workshop, 2018)

¹⁴ Camille Teyssier and Florian Plamont in the continuation of their Masters 2 HEI Hypermedia and Intelligent Spaces, from the Hypermedia Communication Department / Savoie Mont Blanc University, are developing this project initiated both within the framework of a CréaTIC-IDÉFI workshop-laboratory of Paris 8 relocated to Malta, created and coordinated by Marc Veyrat, and simultaneously within the framework of their M2 thesis. Today accompanied by different structures, they received, at the Centre de Veille et d'Innovation in 2017 at the Tour Montparnasse, the Grand Prix du Jury “Jeune Création d'Entreprise” set up by CréaTIC-IDÉFI in partnership with Paris & Co.

¹⁵ Facebook page with all the news available at <https://www.facebook.com/brickxProject/>; site of the application and the project available at <http://www.brickx.fr/>

¹⁶ Jornal de esquerda fundado em 1970 por Paul Noiroto até 1981.

technology and these fascinating, legendary stories of female pirates. Within the framework of the IDEFI-CréaTIC workshop-laboratory of Mayotte (-! created and coordinated by Marc Veyrat !-) with students of the Masters 1 Création Numérique of Chambéry and Paris and the Masters 2 2ID, I proposed to question the continuation of this project on the fabrication of stories via *sensitive cartographies*¹⁷, by connecting this time, the map resulting from this network of travel by fragments (-? i+M/POSSIBLE swim leaks?-) interpreted through Brickx, with the physical territory of Mayotte. Also, again from the application, I recorded screen prints of my trip to Mayotte via a mobile phone. Each screenshot is listed by 100 pieces on Pinterest boards. Each Pinterest painting is dedicated to a woman known to the *Commando des Chatouilleuses* from 1966 to 1975. (Brandon, preparatory document of a Department Communication Hypermedia workshop, 2018)¹⁸

It is also necessary to underline here the question – pivotal in our Hypermedia Communication Department – of the creation of a device in research and creation associated with art. We place it in the line of Michel Foucault’s analyses. He uses the term “device” in *Surveiller et Punir* (1975), because this term is used to emphasize that

the art of governing emergency situations and undesirable behaviour is based on relational arrangements, encounters of sociotechnical, human and non-human, discursive and material objects, which are articulated in architectures adapted to maximize the technical disciplinary effects that take place there. (Foucault, 2001, p. 229)

Then in his *Histoire de la sexualité* (Foucault, 1976) in three volumes, he specifies in *La Volonté de Savoir* (1976) the notion of sexuality device: as a set of discourses, medical practices and architectural arrangements to restrict onanism and sexuality; or it demonstrates the emergence of sexuality devices (-! archaeology of discourses since the XVIIth century !-) replacing alliance devices (-! an existing I subject by its genealogy and alliances !-)

We voluntarily register any device in creative research on the porous, unstable limit of an *ENTRE [CORPS/MACHINE] ®-ACTIVATED* by biological, societal and economic systems. In a certain way, if these devices first allow the emergence of complex artistic processes – magnetized by and around an I reflective subject including/learning to speak – they also inform us about the relations of ONE body to the Other. These relationships, maintained and shaped with/by a constraining external moral, social and political i-&-U, are thus superimposed on the fragility, the emotion and my ME-&-i of a soft and fluid internal corporality. Concretely this melancholic osmosis, the radiant warmth of these relations of exchanges

¹⁷ ®-VOIR the call for papers for the colloquium and the exhibition «!Art et les Cartographies Sensibles», planned for May 2020 in Chambéry, available at <https://www.facebook.com/events/2434907713295790/>

¹⁸ The interdisciplinary work produced between Information, Communication, and Art Sciences goes back to the obtaining of Franck Soudan’s CIFRE thesis (2010), under the direction of Jacques Ibanez-Bueno and Marc Veyrat, and the preliminary work carried out by the entire team of the Hypermedia Communication Department in Bourg-en-Bresse, for Les Chemins de la Culture, available at https://youtu.be/_dX1iybm16A.

directed towards the Other, constantly in ®-CONSTRUCTION, are shaken by this invader, a hard and cold aggressive external eSPACE. As a consequence, we can only imagine any device in creative research through an experimental and innovative artistic practice; this device remains without a preliminary model because it is situated through the phenomenological experience of an unstable territory: an interface border zone, a beach constantly discovered and ®-COVERED of new information, a little like quicksand more or less ®-COMPOSED formally, definitively by/in this place SEX-i of the STRANGE® OTHER (-! this great Other of psychoanalysis defined by Jacques Lacan !-)

This device necessarily escapes thus, in/through this elastic mobility generated at each movement, from the I supposed to be ®-PLACED under the yoke of control. Moreover, opening an operation of resistance between I and ME; this device naturally provokes - and this even if the tools are of course known - a form of escape, of systemic evaporation¹⁹, of singular disorder (-! between I and ME !-) which cannot ®-PRODUCE (-! because it is of course necessary, through this operative practice, to constantly PRODUCE and ®-PRODUCE from what has already been PRODUCED !-) without trial and error, without wandering, without conflict.

MILLE SABORDS (BRANDON, 2002)

Any ®-SEMBLANCE with a boarding action is not really fortuitous !+) And the association to the artwork SIRESSSES or SORODAS is probably not accidental: if in short, any artistic approach at work in this creative research – or necessarily the resulting communication, in fact hypermedia by networks – is thus set up prior to its construction, by a study of the grounds, *a recording of traces*²⁰, this pedagogical and conceptual equipment is based, *takes root on territories of use*. The Information and Communication Sciences (ICS) thus structure and question, in the same way as the Art Sciences, the conception, the imagination, the formal rendering and the theorization of these complex devices. Sometimes crossing some foggy oceans of certain certainties, leaving – not without a certain pleasure – to attack borders thought to be unshakeable, these seem to weaken from time to time entire armadas of established territories, of invincible fortresses that are intended to be invincible. So, these *single machines*²¹, which are further exacerbated by the digital environment and which are first and foremost open critical processes, logically achieve their goal...

¹⁹ The famous *voie lactée* by Marcel Duchamp, *Le Grand Verre* or *La Mariée mise à nu par ses célibataires, même*, 1915-1923, 1991-1992, 277.5 x 175.9 cm, replica by Ulf Linde, Henrik Samuelsson, John Stenborg, under the supervision of Alexina Duchamp, Oil, lead foil, lead wire, dust and varnish in glass plate, aluminum foil, wood, steel, 321 x 204.3 x 111.7 cm, Moderna Museet, Stockholm.

²⁰ “For the researcher, the danger is to assimilate this trait to the phenomenon itself – what René Magritte explained in his painting *Ceci n’est pas une pipe*. Assimilating this trait to the phenomenon can lead to considering the record as irrefutable proof of the existence of the phenomenon. However, if such a trait does not constitute proof, it allows for multiple pertinent uses in a scientific context» (Lamboux-Durand, 2017, p. 29).

²¹ Small nods to the notion of the *single machine* i+M/PULSÉE by Francis Picabia and Marcel Duchamp.

MAYOTTE: ANTHRO/SOCIO²²

In this workshop-laboratory four teacher-researchers and artists will be involved: Carole Brandon (art), Edwige Lelièvre (ICS), Ghislaine Chabert (ICS), Marc Veyrat (art). The final work is initially planned around a hypermedia device designed during a week-long workshop at the Cité des Arts de Chambéry with the students. The latter, by applying to this map – these three strips of 90 x 300 cm – would express from a distance during one week a sum of data – a new word collected on the spot – lived by the students in Mayotte and by the interviewees, ®-PLAYING probably (-! at least we suppose so !-) the cultural gap, the fragility of identities, while reviving a common history of inequalities, *in/visibility...*²³



Figure 3: Brandon. Carole. “3 lés, tirages numériques sur papier”, 90 x 300 cm, 2018. This image was created for the hypermedia artwork SORODAS

Source: <https://www.pinterest.fr/siresse/boards/>

²² Little winks to Bruce Nauman, *Anthro/Socio* (1991), video installation. “Anthro/Socio (Rinde Facing Camera) shows in giant projection and on monitors the face of a man who continuously shouts a violent melody: “Feed me, eat me, anthropology”, “Help me, hurt me, sociology” et “Feed me, help me, eat me, hurt me”. <https://www.letemps.ch/culture/bruce-nauman-libere-corps-cadre>

²³ “Help me, hurt me»: the question of the STRANGE-® body is indeed at the centre of the work SORODAS. For the process of *in/visibilisation* maintained by the media places *i-MIGRANT* bodies on the threshold of political visibility. “At the heart of the presidential trip to Mayotte, the question of immigration. Nearly one out of every two inhabitants is of foreign nationality. In Mamoudzou, the prefecture, the rate is close to 60 per cent. A situation that weighs heavily on the demographic, economic and social situation of the department. The imbalance increased further between 2012 and 2017. The migratory deficit of Mayotte natives has almost doubled compared to the period 2007-2012, due to departures, particularly of young people, to Réunion or metropolitan France, as a result of inadequate school, university or health facilities. Over the same period, net migration of foreign-born persons increased tenfold. Some go so far as to evoke the fear of a ‘great replacement’ of the population. In the European elections in May, the National Rally (RN) obtained 46.1% of the votes in Mayotte”. (Roger, 2019)

But to do this, students must also discover Mayotte from a distance... The news, which reaches us from this distant and fantastical landscape, relates through social networks rumours of road blockades, even riots and strikes. The anger of the mahorais.e.s is apparently linked to issues of illegal immigration (-! mahorais.e.s / PAS mahorais.e.s ?-), insecurity, a lack of infrastructure and a feeling of abandonment by the metropolis... The information circulating is contradictory. Moreover, the sending on the spot of gendarmerie reinforcements such as the parachuting of the Overseas Minister Annick Girardin who is meeting local actors, on March 12 on Mayotte the 1st without any sound on the screen,²⁴ even after the cancellation of our trip scheduled from March 11 to 19, The i+D of this constant fragility, of an *extraordinary destiny* provoked by ticklers, associated here with SORODAS to a story of resistance, pirate women and a geolocalised map where you get lost (-!), is not going to help. With the Brickx application !-) is particularly exciting. Moreover, on Chambéry, we walk in the footsteps, i-REAL or not, of mythical journeys, even fears such as illusions or the difficulties of immigration. And this is where our anthropological adventures will begin... The methods of discourse imagined around them as well as all the problems and issues related to these documents collected by the students that will very quickly interfere with politics...



Figure 4: This i+D/sign (-! information + Design / Sign !-) is the third marker sign of the SORODAS hypermedia artwork

Credits: Marc Veyrat, Société i Matériel, CréaTIC- IDÉFI Art[S]
Langue[S] & Patrimoine[S] Chambéry, i+D/sign, 2018

The students of the Master's degree in Digital Creation are divided into four research groups. KARIBOU "Be Welcome" in Mahorese, WAMI, EPISODIUS and S3K DANSE. In order to start the work in visual anthropology, the instructions given by Ghislaine Chabert are simple: 1/ to think about the links, communication, exchanges between the two territories; 2/ to bring out cultural issues, spaces and temporalities, languages,

²⁴ Available at <https://www.facebook.com/mayottela1ere/videos/1700037426701954/>. The comments are particularly significant about the state of siege that prevails at that time.

3/ to allow to do something impossible before, in the device which will then be proposed in creation research. The four groups must thus decide on a research axis before starting to film the interviews. This axis is naturally articulated around notions questioning their own practices, their reciprocal interests by imagining the context of each capture, which is a determining factor for the collection of information.

HELL-O KARIBOU

KARIBOU will focus on life stories related to *migratory flow*²⁵. To carry out our anthropological study, we chose to conduct filmed interviews. Indeed, by our willingness to meet people, to let them tell about their territory and their relations between the department where they were born and the one where they live today, this format became obvious. Meeting these Mahorais living in Chambéry, allowed us to exchange with them: whether in a café or in a more private setting, they were always delighted to exchange with us about this culture that is so dear to their hearts. The filmed interview is indeed a fact of speech supported by images. They give us information that sound alone would not have conveyed. Moreover, it has contributed to our desire to discover Mayotte through real stories, personal accounts told and shared.

Thus, we used a qualitative method to collect our data. These individual or couple interviews allowed us to construct stories and scenarios in relation to the territory of Mayotte. Thus, our study is based on the same foundations as Durkheim (quoted in Pharo, 2000): an exploration of life experience that collects the actors' discourses and brings to light thoughts, social behaviours and mental states. These very personal interviews, sometimes almost intimate, allowed us to discover, beyond words, these young Mahorais. According to the author, all elements of society, including morality and religion, are products of history, part of the natural world and can be studied scientifically. He proposes a study of society itself, before studying its institutions.

So we conducted semi-directive interviews: we had themes that we wanted to address, but the order varied according to the conversations. After having asked a question, or asked a new theme, we let the interviewee express himself in order to have a truer, more authentic discourse: a life story, spoken tales. Thus, despite our personal interests (culture and immigration), we favoured life experiences and spontaneous speech. This

²⁵ "Taking one step forward, two steps back, the laws will only reverse the privileges granted to migrants. Nowadays, in metropolitan France, the question of identity seems so sensitive for the second and third generation (and children and descendants of immigrants), trapped in thick fog, a carpet of uncertainty and concealment. their foreign origins. Neither here nor there, as if trapped in an in-between. In this societal storm, a little one from France is inundated with the same problem of migratory pressure as (if not more) important than in mainland France. Mayotte is a French department of which 40% of the population is foreign. The *kwassa-kwassa* fishes little, it brings from the Comorian, it's different: with this awkward sentence, our president Emmanuel Macron points to Mayotte, the 101st French department since May 2011, submerged by illegal immigration" (Georges, Gervais, Carmona, Tagliafferi & Vassileva, document related to the field study, unpublished, 2018). (! The *kwassa-kwassa* (or *kwasa kwasa*) is the Comorian name for fast fishing canoes, 7 to 10 m long and 1 m wide, with a flat bottom and today equipped with one or two motors. We also speak of the *kwassa drama* to speak of the people who perish each year trying to go to Mayotte whose crossing of 70 km in an arm of the sea reputed to be particularly perilous between Anjouan and Mayotte ("Kwassa-kwassa": les Comoriens exigent des excuses de Macron, qui prône 'l'apaisement"', 2017). With this phrase, Macron wanted to mean that these fast boats allow an even more intense and risky emigration to Mayotte.

method is a way of confronting the otherness of the other. The interviewee is different and can bring us a new vision on research themes. Indeed, if this mode of interview requires the establishment of a precise field, we must also accept the unexpected, the hazards of dialogue.

We only had the opportunity to interview Mahorese men, the women being more shy about revealing themselves in front of strangers and their cameras. Although very disappointed not to have had a feminine vision, this general refusal shows a strong will to remain discreet, not to show oneself.

From an artistic point of view, which concerns us more particularly, we can observe here the determining processes of a future implementation of the creative research devices. A *fictional report* is constructed by the operational distance immediately put in place at the time of the anthropological harvest, through the staging of the recorded dialogue (- ! in sound and images !-) *La Fabrique des histoires*²⁶, although authentically produced from sincere interviews, filmed in places that provoke people to speak, provokes what Umberto Eco calls from a Kantian®- READING, a *specious synthesis*:

how can I also understand, when I see a red apple or a white stone, that the apple is white on the inside and juicy, or that the stone is hard on the inside and heavy? Let's say that the difference is that the perceived object is either the effect of a previous segmentation of the *continuum* or an unknown object. When we see a stone, we know, in the very fact of understanding that it is a stone, how it is made inside. Whoever sees a coral skeleton for the first time (something that is shaped like a stone, but red in colour) does not yet know how it is made within it. (Eco, 1997, p. 111)²⁷

Among our *KARIBOU* students, *an imaginary world is at work*, a *synthesis speciosa* from attitudes, bodies in presence, given words, hesitations, silences. Imagination is productive. It's the same process at work in the hypermedia issue: we are continually in front of new coral skeletons... which we always discover for the first time. We are thus going to produce meaning by extrapolating a fiction on a synthesis of elements always extracted from what we call a *i-REAL*,²⁸ that is to say, a realized set of information that becomes artistic material. It is in a way a fiction of fact[S], constructed from *d'eSPACES*²⁹ interconnected with the territory under observation, but for a limited period of time. However, far from minimizing this productive gap for us between the collection of this

²⁶ *La fabrique des histoires* (-! responsable: Marc Veyrat !-) is one of the three sub-axis of axis two of the Laboratory LLSETI : Texte Image & Arts Numériques, directed by Ghislaine Chabert, Carole Brandon, Alba Marin and Jacques Ibanez-Bueno are also taking part.

²⁷ Umberto Eco adds in page 115: "in the preface to the second edition of the first review, Kant evokes Thales who, starting from the figure of an isosceles triangle to discover the properties of any isosceles triangle, understands that he must not follow step by step what he sees in the figure, but that he must realize or construct the isosceles triangle in general".

²⁸ The *i-REAL* is only a transitory state of information in circulation, constantly interacting between several media.

²⁹ The networked artwork is always confronted with a spatial and temporal distortion. Between the physical space-time of the users and the space-time of the programme and the networks, this new territory that is taking shape is a hybrid place - *eSPACE* - now made up of virtual AND *i-REAL* spaces, associated with superimposed temporalities (Veyrat, 2015).

information and the context of the experience, we have to take into account the fact that the information is not always available in a timely manner³⁰ and since all reality is simply i+M/POSSIBLE, like what happened with *La Princesse & son MAC* we will experience, amplify it in the act of creation.

Our creative process is built in two stages: first we accumulate fragments taken from everyday life, which we organize in relationships of leafing and nesting. To do this, we create autonomous systems in a closed circuit or in a loop that unfolds around a central figure (-! object, person, character, animal, shape, colours !-): this collection acts as a landmark or a knot. The accumulation within the device (-! upstream or not !-) creates a random form of diary. The work is an instant t of the device that we disperse under other forms afterwards. Carole Brandon³¹



Figure 5: Présentation of the project Master 2 2iD, workshop SORODAS, Hôtel de Ville, Salle des Délibérations, Chambéry, 2018

Credits: Marc Veyrat, Société i Matériel

CONCLUSION & I-REVERENCE

The fragments taken from the interviews will mix, infuse, i-MIGRER to other forms in the devices in creative research like these collages. And this is where the elastic gap, and not the opposition, between Information and Communication Sciences and Arts and Art Sciences lies. The artistic process order, without complex but also without credulity, a

³⁰ «Influence of the context on the recording: in experimental sciences, the context of the experiment influences the experiment itself, so one of the researchers' objectives is to identify and minimise, if possible, these impacts. Understanding and taking into account the context of the research, the socio-technical system and the influences potentially produced thus makes it possible not to neglect bias. When recording testimony, the presence of the socio-technical recording device, the attitudes of the recording team, the conduct of the interview influence the testimony as well as its reception during the broadcast. (Lamboux-Durand, 2014). In addition, all non-recordable elements, the afilmic elements, are to be taken into account» (Lamboux-Durand, 2017, pp. 37-38).

³¹ Available at <http://idefi-creatic.net/fr/publications/catalogues/>

distancing from the *factual fact*, a *fictional transposition* undoubtedly necessary in order to allow the work to make us @-ACT, to give it the i+M/POSSIBLE of an autonomous place of art then to install us there by @-CREATING its own territory of politics.

However, in spite of this inevitable distancing through this artistic propulsion into a beyond of the i-REEL, anthropological study - which plays a primordial role in the installation of the devices - will quickly allow other problems to emerge. In Mayotte, a residency was previously set up around the documentary *Sisygambis*. In relation to the links between the atelier-laboratory Art[S] Langue[S] & Patrimoine[S] through the University Centre which is supposed to welcome us, the DAC which supports the *Sisygambis* project³², the local political actors, these anthropological studies carried out however in Chambéry by the students in complete freedom are going to settle in a climate of mistrust and tension, further exacerbated on the spot by the roadblocks and the various incidents which are going to increase gradually, until the moment when our potential departure... is not going to be possible.

Films will be modified, several information will have to be removed from the social networks...

With hypermedia, l'i+D proven *program-landscape*, produces in @-TOUR inevitably a diffuse implication, a question translated here by a propaedeutic of eSPACE. Where the spectator can only become aware, through his or her own phenomenological experiences, of the gap that brings him or her closer to or opposed to the constantly changing elastic forms of information @-PERCEPTIONS. Jorge Luis Borges writes in *The lottery in Babylon*:

in many cases, the belief that certain joys were the work of chance would have diminished their virtue; to counter this disadvantage, the agents of the Company used suggestion and magic. Their steps, their maneuvers, remained secret. In order to know the intimate hopes and terrors of each one, they had astrologers and spies at their disposal. (Borges, 1983, p. 65)

There is no point in demonizing our relationship to social network flows, to the Internet... because the information itself would therefore be neither right nor wrong. But it would convey, through the effects of its manipulation and use, a potential power that is out of all proportion to *the intimate hopes or terrors of each of us*; its danger being simply to exist under different appearances and through multiple connections. The combination, in our Hypermedia Communication Department, of a constant assemblage of visual methods of investigation in Information and Communication Sciences, in order to serve as phenomenological bases for the devices in creative research produced in Art Sciences - as we have seen - provokes explosive mixtures. It will be necessary to (-@-) MEMBER: the i-REAL is a Pandora's box.

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³² Available at <http://www.7portes.net>

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