Globale Surveillance

2012

Theatrical project by fabric | ch and Eric Sadin

Client: Eric Sadin and the Centre National Dramatique de Normandie (CDN), Caen (FR)

Locations: Caen (FR), Montbéliard (FR)

Joint production: Comédie de Caen – Centre Dramatique National de Normandie (CDN), École supérieure d'arts et médias de Caen (ESAM), France

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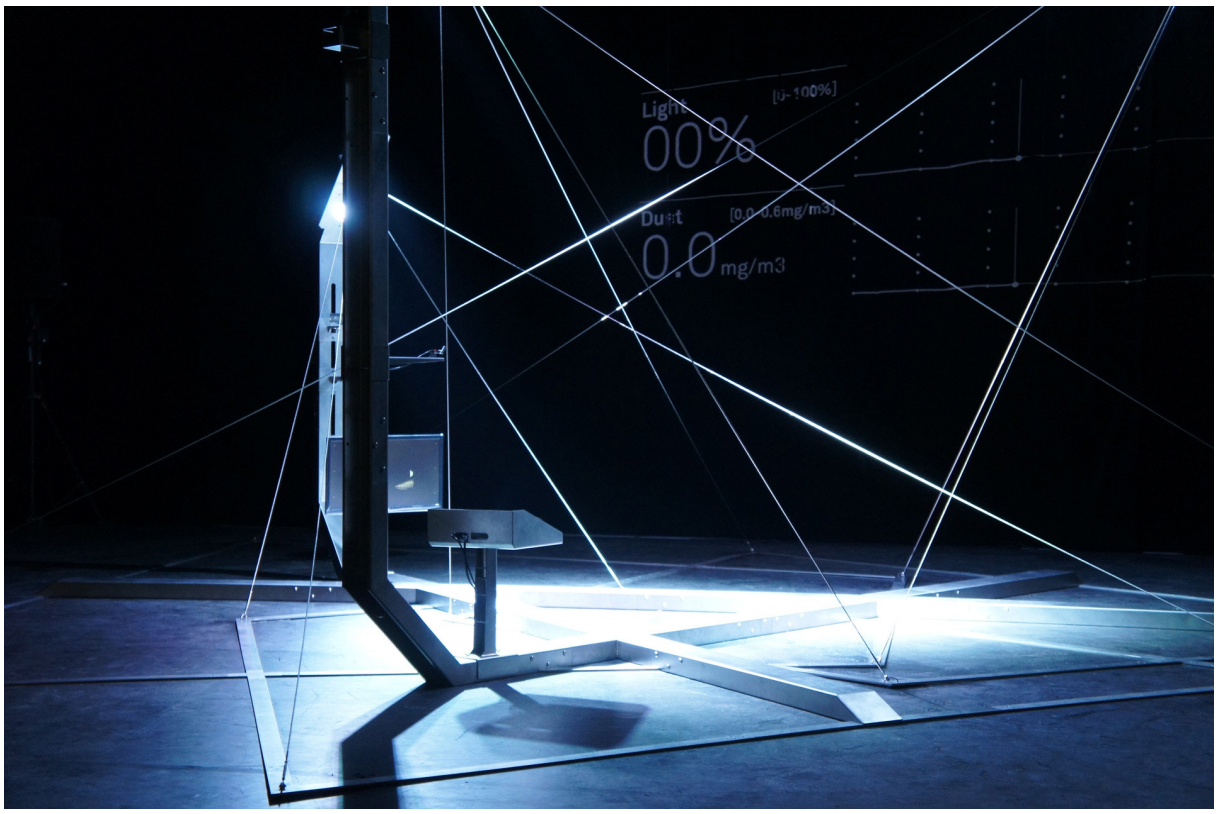
With the support of DICRéAM (FR), Pro Helvetia, Sitemapping/Mediaprojects (Swiss Federal Office for Cultural Affairs), Ville de Lausanne and Canton de Vaud (CH)

Performed at the Comédie de Caen (Caen, FR) and the MA Scène nationale (Montbéliard, FR)

- *Paranoid Shelter* (2012) in use as a theatrical device, on stage
- Autonomous vs. "mechatronics" use of *Paranoid Shelter* (2012)
- A fiction driven by monitored data
- A play about contemporary surveillance

- Interfaces & software Globale Surveillance


Light
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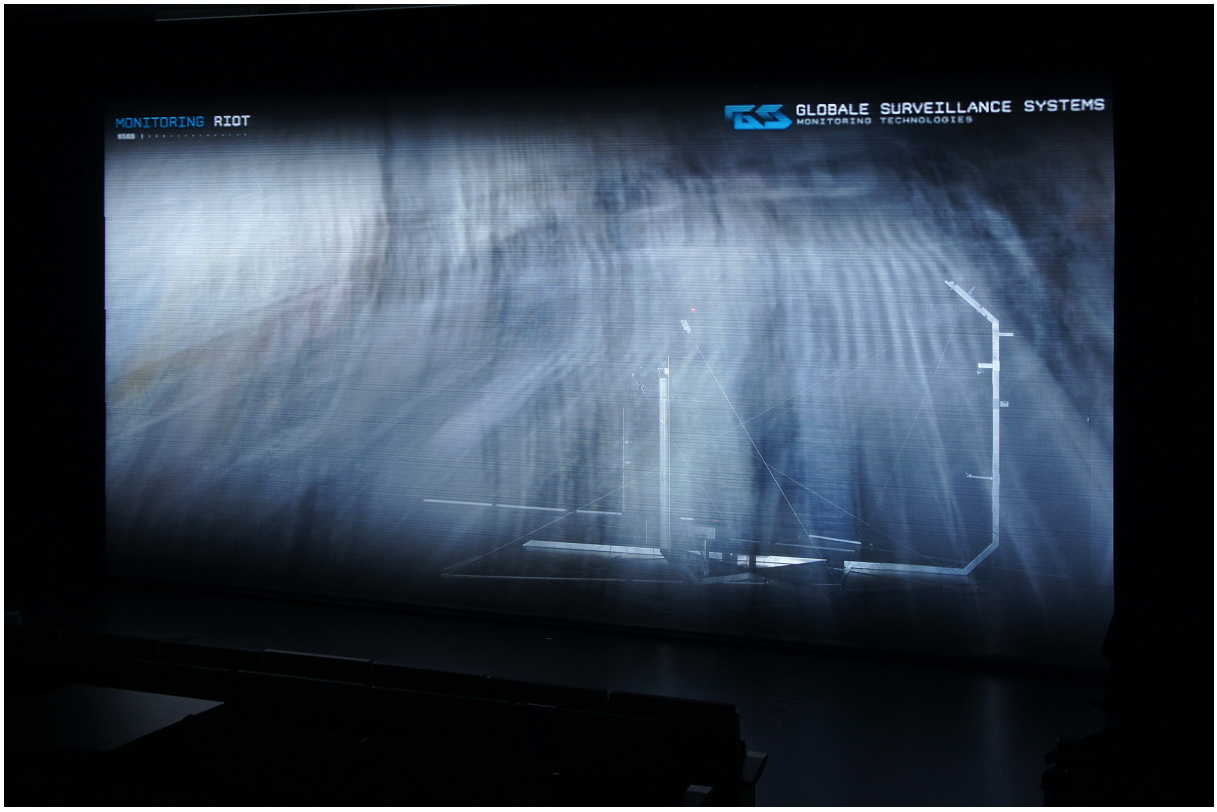
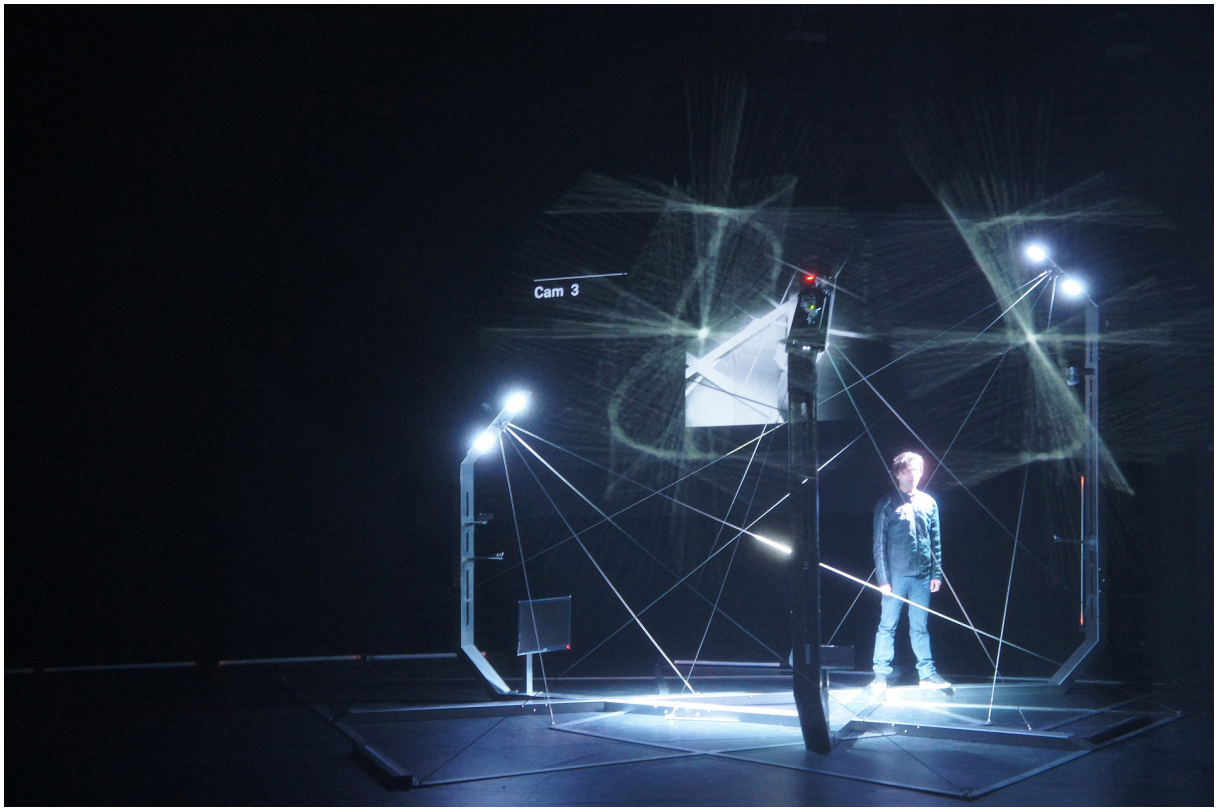
0.0 mg/m3

[Img. 1]

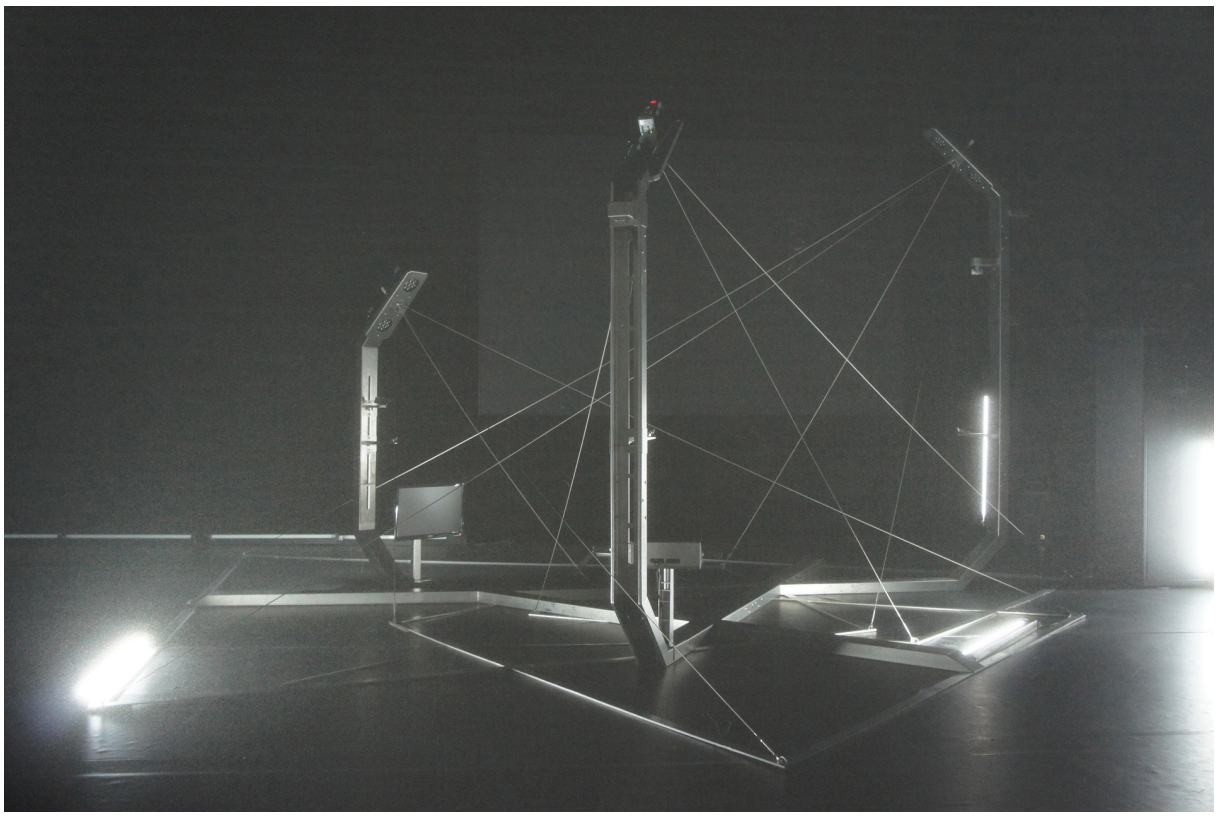

MONITORING RIOT
GLOBALE SURVEILLANCE SYSTEMS
MONITORING TECHNOLOGIES

[Img. 2]

[Img. 3]

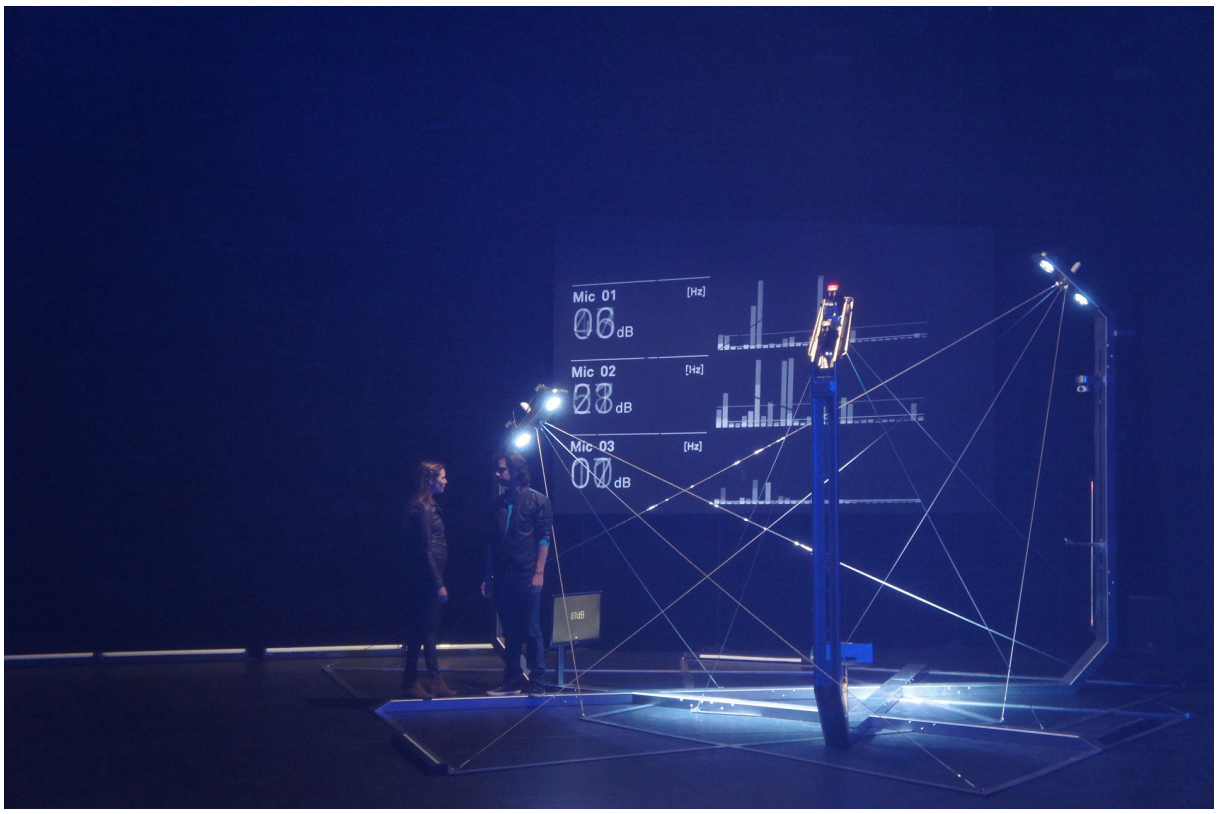


[Img. 4]



[Img. 5]

[Img. 6]


Mic 01
[Hz]
dB
Mic 02
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dB
Mic 03
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[Img. 7]

WWW.GS.COM/PUBLIC
HOTSPOT WIFI: GLOBALESURVEILLANCE
Cam 1

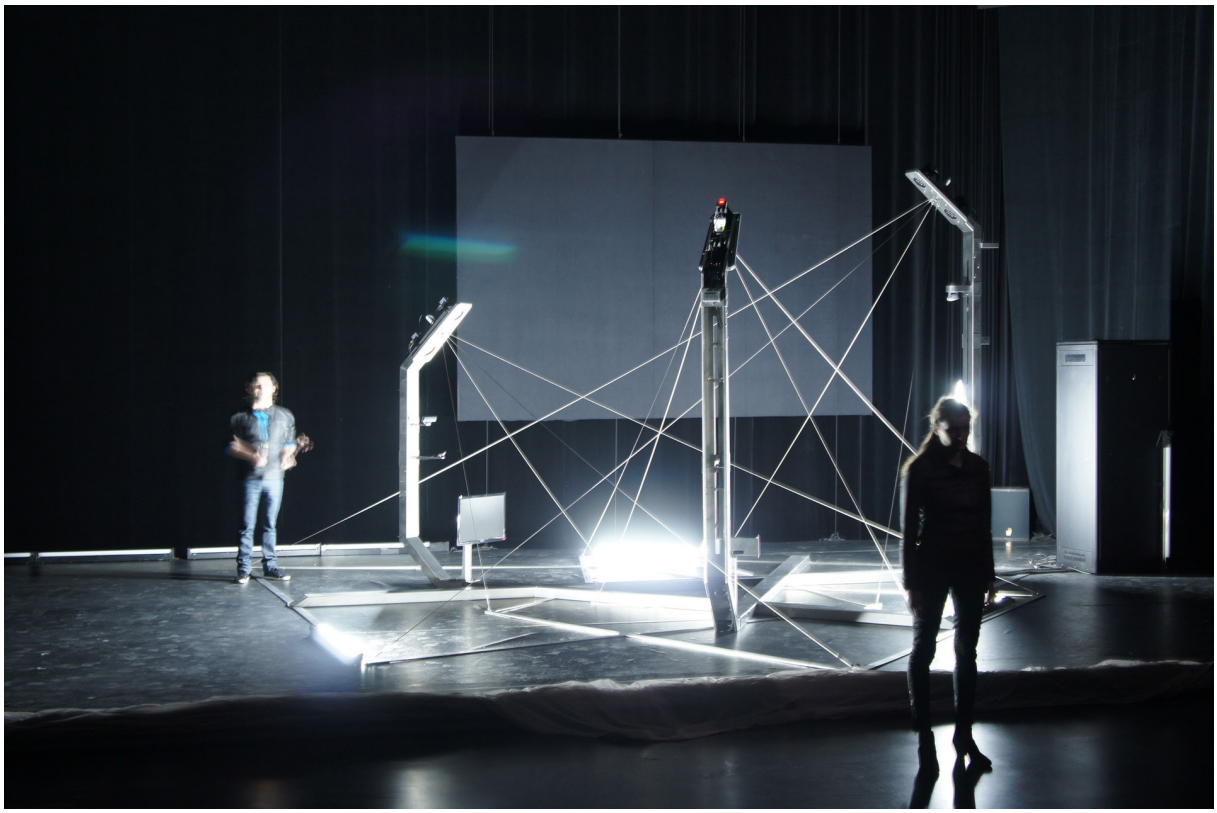
[Img. 8]

MON GLOBAL SHOPPING
CREDITS GS 1200 PTS
SIMUL_01
10 000 EUROS
PROMO DU JOUR

[Img. 9]

[Img. 10]

[Img. 11]



[Img. 12]

[Img. 13]

Image captions:

[Img. 1] *Paranoid Shelter*, the spatial installation used as a theatrical device. On stage at the Comédie de Caen (Caen, FR) during the performance of Globale Surveillance, a play by Éric Sadin, based on his own writings.

[Img. 2] *Paranoid Shelter*, installed behind a transparent curtain on which live video projections are mapped by video artist Nohista.

[Img. 4] Interaction between Gurshad Shaheman (actor) and the architectural device.

[Img. 5] On stage in Caen (FR), with the lighting behaviour driven by data.

[Img. 6] Laure Wolf and Gurshad Shaheman (actors) interact within the data-driven architecture and fiction.

[Img. 7] Laure Wolf and Gurshad Shaheman (actors) interact within the data-driven architecture and fiction.

[Img. 8] Public access is given through *Paranoid Shelter* (access point) to the spectators, who can then check surveillance camera and software activities on their own from within the device, as well as overall analytics of the play. While logging into the system through the dedicated wireless network, the audience contributes to the accumulation of data about the performance.

[Img. 9] Laure Wolf discusses the colour of her skirt with the system.

[Img. 12] The last minutes of Globale Surveillance.

[Img. 13] The architectural device stands in its black and white environment. The system starts to work again as an autonomous installation at the end of the play.

Txt

Globale Surveillance

About the play (notice from the Comédie de Caen):

We live in a world under surveillance, no one would dispute that point anymore. But what configurations do the new devices of control take, in what forms and in what way are they different from the practices of the last century? How do they alter our relationship to the world and to others? Do they reach the point of threatening the right to privacy? Globale Surveillance sets up a hyper-monitored zone, within which actors and spectators are subject to a quantity of traceability procedures, in this case made visible — conversely to the many scary mechanisms at work daily that are affected by the phenomenon of invisibility.

Text & staging: Éric Sadin

Scenic architecture, responsive spatial device: fabric | ch

Sound & video design: Nohista
Light design: Abigail Fowler

Actors: Laure Wolf & Gurshad Shaheman

Note: read the *Paranoid Shelter* pdf for information about the device itself.

Contact

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