

REPORT

Chélanie Beaudin-Quintin
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Biography

Chélanie Beaudin-Quintin is a visual artist, filmmaker and a doctoral student. Through her research entitled “Technological animism: thinking the body in relationship with humans and social robots through 360° videodance”, she is interested in investigating our increasing cohabitation with artificial agents and more precisely our animist behaviors towards those agents and the transformation of corporeality in human-machine relationships. She has produced audio-visual installations, sometimes interactive, video art, short films, as well as films and a virtual reality documentary. Over the past two years, she has devoted herself to exploring the language of virtual reality and producing 360° works that have given rise to hybrid films that combine fiction, videodance and documentary. Her work has been presented in several exhibitions and events in Quebec, Toronto and abroad, in Belgium, Germany, Italy and the United States.

Phantom Sensations

Short description

The Phantom Sensations project explores the meaning of touch through a tactile environment and a 360° film designed for virtual reality headsets. This research-creation project allows me to think the body in the relationship between humans and new technologies.

Project and research results

Research-creation

My residency in Linz, at the Atelierhaus Salzamt, allowed me to explore technically, artistically and to pursue a research project initiated around Ghost Sensations in Virtual Reality. Part of my research was based on reading scientific books and articles, visiting exhibitions and participating in various art festivals. Linz is full of varied cultural activities that allow you to quickly find what you are looking for.

During these two months of residency I conducted several explorations on the sense of touch. First, I created tactile environments linked to 360-degree movies designed for virtual reality headsets. The 360-degree shoots I made visited the relationship between sight through film and touch through installation. I filmed with a subjective camera actions that I performed, which allowed me to be the body that the spectator would virtually embody. I encouraged the user to reproduce my gestures and discover textures that could correspond or be out of touch with what he saw. I was interested in the effects of the visual and tactile correspondence of textures and conversely in the sensory rupture between what is seen and touched.

Following these few explorations, I decided to explore other avenues. While making some recordings with the 360-degree camera in Linz, I came across a bronze model of the city at the end of the 18th century, near the Schloss Museum. The images captured through it were revealing for the rest of my research. I was greatly inspired by the game of scale that seemed

to be a rich source of exploration for my 360-degree films. I then built a cardboard house to accommodate my camera and video projections thanks to numerous openings made of semi-transparent material. Then, I superimposed a rotoscope animation over the 360-degree images. Thus, I oriented my approach towards a more allegorical than scientific approach. I completed this universe by adding a scientific interview recorded in German with two local artists, a reconstruction of an exchange between a patient and a researcher from a case study of a supernumerary phantom limb.

Interchanges and collaborations

These two months of research-creation were an opportunity to create transformative collisions with other local and international artists. These opportunities are the cornerstone of my thinking around an interdisciplinary approach. By modifying my creative environment and provoking discussion, I could develop my approach and shake up certain ideas to bring out new ones.

This residency allowed me to exchange with the artist Marie-Andrée Pellerin, based in Linz and Chloé Turpin, based in London, for few days with the aim of starting a long-term collaboration and possibly creating an artists' collective. We first familiarized ourselves with our various interests and artistic approaches, then we carried out a series of sound exercises and performative gestures to learn how to work together and then we set up a working method for our future correspondence.

Conclusion

In addition to allowing me to perfect the research and artistic explorations I had already begun; this residency was an opportunity to let my mind run free. This precious time, coupled with constructive exchanges with several artists, allowed me to sketch two new ideas for video projects, which I hope to develop in a near future.

In short, this residency was a great opportunity to create, but also to meet, discover international artists and projects that have nourished my research and future creations, especially in virtual reality.



