COMPOSIT
Collective

Catalogue

Introduction

COMPOSIT is an art collective created in 2010 based in Europe, gathering four members from unique backgrounds. We play within the field of media art, using programming, sound design, video and interactive electronics. We consider our work as an experimentation of new technologies, applied to the creative field. We love to develop new materials of our own, hacking systems and spaces, creating new types of interaction between things. Your imagination is our playground!

Projects

Canopia

Canopia
Part I: tree stump, black ink, pumps, fog machines, electronics, computer
Part II: fabric, wooden sound machines, motors, electronics, computer
Institut Français Milano, Italy
2019

When a tree disappears, a vacuum is created in the canopy. The small part of the world that enjoyed its protection must now adapt and find alternative solutions. Humans don't escape this rule, they even have the incredible capacity to transcend horror, create an ersatz of what they loved or even idols, to keep living as before, and deny reality.

The viewer stands between two spaces facing each other: a pool on one side, comprising tree stumps bleeding a black liquid, and an orchestra on the other side, populated by machines reproducing the whistle of the wind.

With eyes closed, it feels like being in a forest during a storm, at the mercy of the elements.

Opened, the viewer will notice the stark reality and be surprised by the artefact.

Mixing sculptural elements and sound effects, Canopia depicts a secret garden, engineered and multi-sensorial, an end-of-the-world landscape, fictive, in which both natural components and artificial ones, immerse the viewer in an intimate, contemplative aura, questioning the relation between humans and nature, artifice and reality, technology and simplicity.

Canopia Part I – General view of the tree stumps in an ink pool with smoke

Canopia Part I – Close up of the bleeding stumps

Canopia Part I – Close up of the smoke

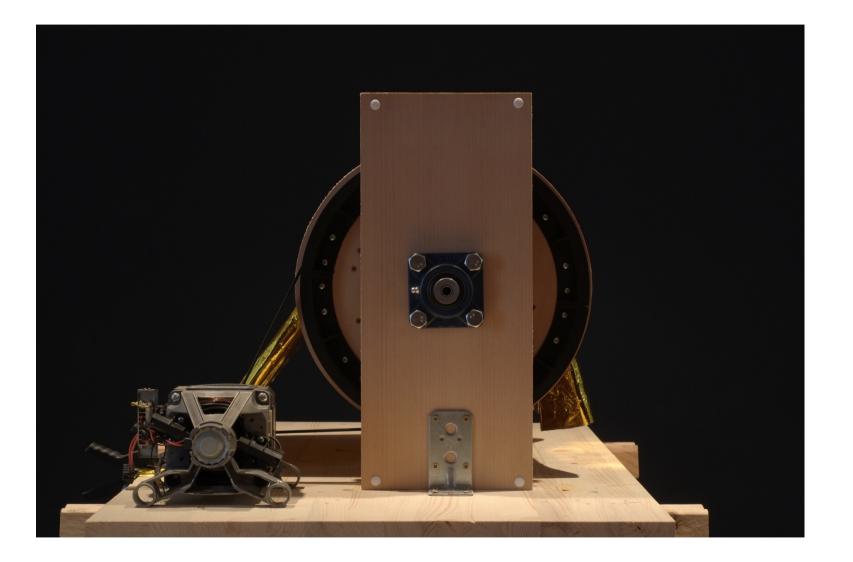Canopia Part II – General view of the mechanical wind mills controlled by computer

Canopia Part II – Close up of the electric motor driving the drum

Missing Things/Missing Places

Missing Things / Missing Places
Bust, computer, light system, sound system
Castello di Lajone, Italy
2017

Whispers, shadows, missing parts and interstices. Deep in the basement of an Italian Castle in Lajone, this work stands out because of its absence. Through the gaps in the walls, floors and a door left ajar, a sharp light emerges. Behind the door, loud mechanical sounds and the singing of cicadas echo in turns, suggesting a fictitious immensity. This installation plays with the ambiguity between the frustration of a hidden art piece buried in a nook which one can only see through a tiny gap in a doorway, by sounds that fade and resonate through the walls, and the pompous and ceremonious environment it lies in. The spectator must get close and hunt for what COMPOSIT has created in order to catch but a glimpse of it all.

Missing Things / Missing Places — General view

Missing Things / Missing Places – General view

Missing Things / Missing Places – General view of the light beams emitted by the installation

Missing Things / Missing Places – Partial view of the inside

Elementa

Elementa

Computer, sound system, metallic structure, sensors

Efest, Tunis, Tunisia

2016

Arche Bab El Bhar, in the heart of old Tunis, close to the Medina. It's 7 p.m. A honking bus, the constant hum traffic in the background.

Two massive black monoliths are placed in the public square. People pass by, come home from work, carrying their shopping. Some ignore the object. Others stop, challenged by the light which emanates from below the monoliths, shimmering randomly.

Intrigued, they touch the surface. A bright flash comes from the arch accompanied by a sound. The sound differs from those of the city. An inorganic sound. So they touch a little more, to see. A child also notices. He joins. The interaction is different for two. The sound becomes more crystalline.

Beams of light flicker across the dark night sky.

Soon, a handful of people push on the touch screen, sending the children to join in via the second monolith...

The beams are at their peak, the sounds coming from the arch are now those of nature in flourish; cheerful chirping crushing the sound of traffic.

The disappearance of these natural sounds in the city causes, in addition to an ecological tension, the disappearance of a link, of the possibility of what Michel Hulin calls "the Wild Mystic". By finding ourselves confronted with a natural element greater than ourselves, over which our control seems greatly reduced, Elementa questions the divide created by the city through potential Wild Mystic experiences.

In a dialogue with the public, the installation raises the question of the place of individuals in a city. By reacting according to the number of people touching the monoliths, the work, akin to a luminous heart, puts the idea of the collective back in the focus of the urban art of living. The responsibility of the individual towards his environment becomes palpable.

Elementa – General view

Mnemo Machina

Mnemo Machina

Collected objects, computer, sound system, light system, fabric

Ibaraki Kenpoku Art Festival, Uwaoka School, Daigo city, Japan

2016

As people walk by the old music room, Mnemo Machina reassembles fragments of memories, taking the audience back to a time when Uwaoka Elementary School sang its melodies, its anthem. Phantom like, Mnemo Machina hides secrets from the past; abandoned musical instruments, a forgotten music stand, once esteemed school possessions, all come to life as the audience steps near it. Proximity sensors activate, lights shine, revealing silhouettes of the bygone treasures under a draped white sheet. The softened sounds are soon replaced by the angelic voices of former students chanting their beloved anthem. This installation is like a time machine giving visitors, regardless of their age or their origin, a chance to reunite with their primary school selves.

Mnemo Machina – General view

Mnemo Machina — Close up of shades

Forêt de Léthé

Forêt de Léthé (the Forest of Oblivion)
Wallpaper, sliced wood piece, turntable, computer, sound system, light system
Multimedia Art Museum of Moscow, Russia
2016

In 1959, a novel written by Seicho Matsumoto, 'The Tower of the Waves', was published in a Japanese women's magazine. The novel is an impossible love story between Inspector Onogi and his lover Yoriko. The latter realizing that their love is impossible, disappears in the Aokigahara Forest at the foot of Mount Fuji. Very quickly, because of the success of the novel, the forest became known as the ideal place to end one's life. This forest is like the river Lethe (the river of oblivion), in Greek mythology. It marks a border between the present moment and the beyond, between materiality and nothingness, between hell and the Garden of Eden. It is the ideal place for those who want to be forgotten, those who want to disappear from the memories of others, in silence. But this forest is also inhabited by this incredible force of nature which tries to survive despite the topology of the terrain. The duality between life and death, forgetfulness and memory, inevitably stays with walkers and the curious. This forest is fascinating. This forest is unique because it contains the memory of those who are lost there, it protects them within it, transforming their distress into vital sap. As you walk around, you face gaping holes in the ground, like an invitation to enter its centre. These holes, these caves, are hiding places, a half-open door where you try to see a backdrop that may not exist.

Forêt de Léthé – General view

Forêt de Léthé – Close up of sound system

Forêt de Léthé – Close up of sound system & computer

Forêt de Léthé – Close up of wallpaper

Euphoria Red (Silencio)

Euphoria Red (Silencio)

Computer, sound system, light system, engineered sound track from Mulholland Drive

Shibuya Art Egg, Tokyo, Japan

2015

"Silence"

"Silence"

"There is no band"

"There is no orchestra"

"It is all recorded"

"Listen to the trumpet"

"It is all an illusion"

In the former office of a government employee, four spotlights, the heavy breathing of a woman emanating from a suitcase, the voice of a man speaking of illusion, a trumpet and a song: together, they fill the space.

A scene from David Lynch's 'Mulholland Drive' inspires this installation. In the footage, a man says it's all an illusion. Through his monologue, we understand that he questions the sincerity of films, and that for him everything is only premeditation and staging.

In life we go back and forth between only reality and illusion. The same goes for art. We don't just see art, we immerse ourselves in it, and we navigate between its realities and its illusions. When Foucault speaks of heterotopia, as an existing, real utopia and disconnected from all normality, he describes these spaces as separate entities. This work is also an illusion, created in a historic place that will soon be gone, and which, in turn, will be transformed into an illusion, in the cloud of unconsciousness.

This installation is a tribute to his memory.

Euphoria Red (Silencio) — General view

Euphoria Red (The Playlist)

Euphoria Red (The Playlist)
Computer, sound system, light system, music streaming service
Festival RED, Fujiyoshida, Japan
2014

A computer is connected to an internet music streaming service. Viewers can search for their favourite songs and add it to the rolling playlist. The system plays the playlist repeatedly, but day after day, the playlist becomes longer and longer as viewers add their own choices. The lighting is synced to the beat of the song, and illuminates the former ice factory where the exhibition took place.

Euphoria Red (The Playlist) — General view

Pole Dance

Pole Dance
Pole dance stage, sensors, 4 computers, sound system, LED
ArtScience Museum Singapore, collaboration with Eisa Jocson
Produced Belarmino & Partners
2015

Using different sensor devices, this interactive installation stages a new sport discipline, pole dance. This dance, which comes from a nine-century-old traditional Indian dance, was rehabilitated during the 1920s in Canada at funfairs. The popularity of Exoticism dwindles and it is then that this dance finds its place in bars in the 1950s. The pole – the central iron bar – is then only used as a simple support. As the dance progresses, it becomes more sensual; the object transforming into a phallic metaphor. In the '70s, a vocabulary and techniques were invented, and spread through the nightclub scene. Today, pole dance is considered a dance in its own right, and finds its members all over the world.
In this installation-performance, the usual logic was reversed by the introduction of technology.
This version 2.0 of pole dance adapts the 'music' according to the parameters of the dance. Speed, intensity, pause, acceleration are all factors that modify the sound, freeing the body from the usual constraints of phrasing and rigid rhythms and offering the experience of ultimate spontaneity.
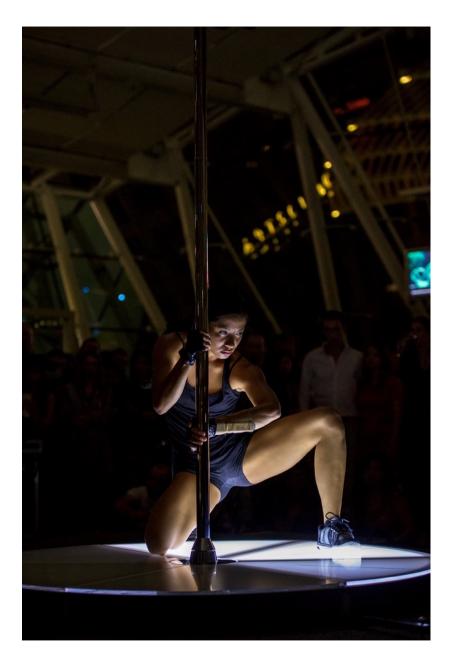
Pole dance – Eisa Jocson performing

Dasein Phantom
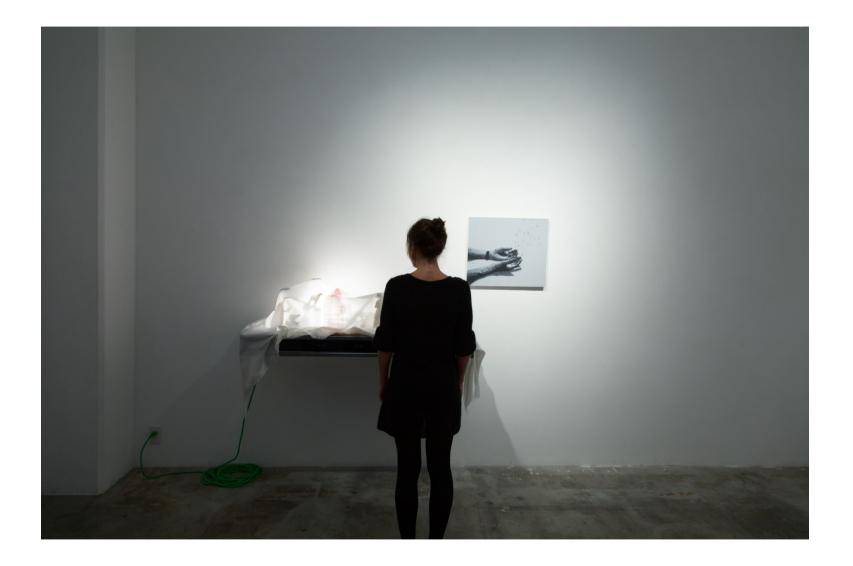
Dasein Phantom
Part I: Collected objects, computer, light system, fabric
Wada Fine Arts Gallery, Tokyo, Japan
2013

This installation was created following the hospitalization of the grandfather of a member of the collective. This incident generated a desire to remember, to crystallize a memory in a tribute piece.

The objects used are souvenirs the elderly man brought back for his wife throughout his life when away for business trips. Each object was witness to a moment in life binding a man and a woman.

The spectator is invited to speculate, through the projected outline of the objects on the canvas, the fragments of memory.

The detection system gradually decreases the light intensity as the visitor moves away from the installation, creating the image of the progressive erasure of an existence.

Dasein Phantom Part I – General view

Dasein Phantom Part I– Close up of shades

Dasein Hypermnesia
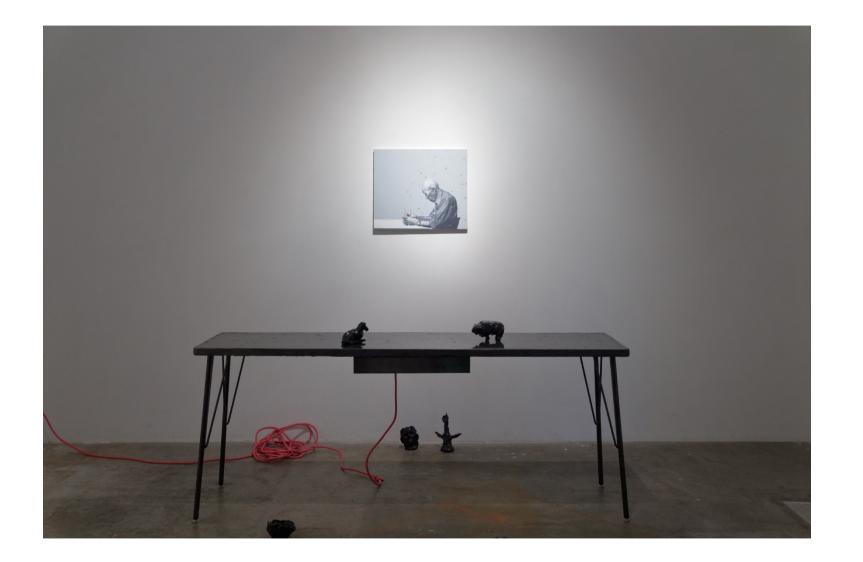
Dasein Hypermnesia
Part II: Hand-made clay sculptures, computer, sound system, table
Wada Fine Arts Gallery, Tokyo, Japan
2013

This installation was created following the hospitalization of the grandfather of a member of the collective. This incident generated a desire to remember, to crystallize a memory in a tribute piece.
The objects used are clay sculptures made by the elderly man from his memory.
On contact with these forms, a sound emanates from the sound system, inviting the viewer to imagine the fragments of memory.

Dasein Hypermnesia Part II – General view

Dasein Hypermnesia Part II – Close up of hand-made clay sculptures

Fantôme

Fantôme
Museum collection, computer, engineered paint, sound system, light system, fabric
Exhibition 'The Memory of Absence', Museum of Art And Archeology, Aurillac, France
2010

From the impressive collection of artefacts at the Museum of Art and Archeology, a selection of agricultural tools and little-known or forgotten historical furniture have been selected. Arranged and assembled into several large-scale sculptures, like souvenir islands, they are thus hidden under large white sheets. The room plunged into darkness, subtle plays of light from the islands are activated as the visitor approaches, drawing in shadow to the contours of these heterogeneous aggregations. The twinkling and breathing of the lights enlivens the shadows, seeming to give life to all this apparatus usually stored away.
Fantôme evokes ideas of the cinema screen or magic lanterns and children's games, who like to build forts from incongruous objects, or to scare one another by disguising themselves as a ghost under a single sheet.

Fantôme – General view

Fantôme – General view with lighting turned off

Hypermnesia

Hypermnesia
Computer, engineered paint, sound system
Museum of Art and Archeology, Aurillac, France
2010

"The floor was cluttered in marble pieces. I bent down; I picked up a shard. It was sheer white heavy, shiny, still warm from the sunlight, pure. I weighed it in the palm of my hand, I looked at it for a long time and I felt my hand shaking a little."

Henri de Régnier, 'Escales en Méditerranée'

This project marks the beginning of the collaboration between the members of the COMPOSIT collective.
Hypermnesia invokes the past of the location through sound, broadcast in the room of the old stables, when the visitors touch the columns.
The various past functions of the building resurface through ghostly sound fragments, accumulating to recreate the time when horses were in the heart of the space that now houses the thousand-and-one objects and relics kept in the museum reserves.

Hypermnesia – General view of the touch-sensitive columns

About us

Shunsuke François Nanjo

Born in Tokyo, Japan, living and working between Europe and Japan. As an established solo artist, Shunsuke François Nanjo is interested in two concepts. First, the notion of Utopia, suggested by both philosophers and anarchists; and by extension the idea of Heterotopia, studied by Michel Foucault as well as the Urbanists. The second concept is memory, of men, and also of the environment surrounding them; including objects and architecture. He likes to intervene with site specific projects, in different countries and cultures; in Tokyo at the No Man's Land exhibition, in Multimedia Art Museum of Moscow in Russia, at the Performance Jam in Bencab Museum in the Philippines, as well as in other galleries all over the world. At the moment, he is working with complex systems, of sculpture, installation, sound and multimedia, collaborating with other artists.

Christophe Kensuke Nanjo

Born in Japan and raised in Aurillac, France. Christophe is a mechanical engineer, specialised in aeronautical design. A self-taught programmer, Christophe connects the physical aspects of the works to the immaterial; and thrives on solving new technical challenges. Enabling audience interaction through connectivity, he enjoys seeing the end result, co-created by the people in the space.

Nicolas Charbonnier

Nicolas Charbonnier's work is originally based on a double aspiration: that of using a computer not as a practical tool but for its calculation power, paradoxically leading to a very organic aesthetic result. He wishes to challenge aesthetics, usually associated with technologies. He therefore created his own arrangement tool, a real network not only inspired by the internet but also by biological ecosystems (each element is interconnected and the transformations of the information and the sound material are constant and unstable). So instead of focusing on a fixed entry, with each new interpretation/installation he redefines the borders in which the tool will shift, giving the audience an opportunity to discover new pathways within the same artwork. Each man-made impetus can drastically alter the path of the work's development. It is therefore a matter of setting up a sound flow, full and dense, vivid and organic, constantly evolving in unexpected ways. Recollections may arise from the flow but will remain vague and polyvalent. The lack of obvious markers will entice us to focus on a present instant that is constantly evolving. Each sound, each event, is born and dies almost instantly, hence alluding to the ephemeral nature of things. From this, an uncertain beauty results, which calls on both our memory and our sensations, and relies on the codes of the collective unconscious.

Guillaume Léger

Ever since childhood, Guillaume has had a habit of disassembling stuff in order to understand « how it works ». He then went on to study mechanical engineering and worked in both the automotive and aeronautical fields. Around the same time, he was part of an organisation whose goal was to initiate people into audiovisual communication and live performance recording. Today, he devotes his spare time to contributing to the making of art performances through the technical development of COMPOSIT projects.

Artography

2019:

    Institut Français Milano, Italy => **Canopia**

2017:

    Castello di Lajone, Quattordio, Italy => **Missing Things / Missing Places**

2016:

    Efest. Tunis, Tunisia => **Elementa**

    Kenpoku Ibaraki Art Festival. Daigo city, Japan => **Mnemo Machina**

    Multimedia Art Museum of Moscow. Moscow, Russia => **Forêt de Léthé**

2015:

    Piggy Bank Foundation. Fujiyoshida, Japan => **Euphoria Red (The Playlist)**

    Shibuya Egg. Tokyo, Japan => **Euphoria Red (Silencio)**

2014:

    Art Science Museum. Singapore => **Pole Dance**

2013:

    Wada Fine Arts Gallery. Tokyo, Japan. Dasein => **Phantom | Hypermnesia**

    Musée d'Art et d'Archéologie d'Aurillac. Aurillac, France. La Mémoire de l'Absence => **Fantôme | Hypermnesia**

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