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Cosmogony by Gilles Jobin at MEET in Milano: «dance enhances the body experience in the digital world»

written by [Elisa Massoni](#)

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Wednesday 23 February Swiss choreographer **Gilles Jobin** is at MEET in Milan to talk about his latest work between imaging and virtual reality presented at the Sundance Film Festival 2022: **Cosmogony** ([watch it partially here](#)).

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Dance is the art destined to bring the body into the digital universe. It's what emerges from [Cosmogony](#), the latest work by the Swiss choreographer [Gilles Jobin](#), just presented at the **Sundance Film Festival 2022** ([read an independent review here](#)) and now explained by the author at MEET in Milan.

Cosmogony is a performance in which the body appropriates, in the true sense of the word, a virtual place, becomes the

protagonist immersing the spectators in a immersive digital universe. The how (and also the why) of this individual and collective experience together will be told by Gilles Jobin at Meet in Milan on February 23rd as part of the Meet The Media Guru series.

Technology as a new way to experience immersive theater

Cosmogony was presented both in a metaverse space (where viewers are avatars) and in a real theater. The reality XR in this case becomes the drive to explore the body and space in a totally new way. According to **Gilles Jobin** the meaning of theatrical performance is to live an experience *together*. And nothing like technology is capable of creating an immersive reality in which dancers, audiences, technicians, choreographers and musicians share the same moment and distances cancel each other out.

Theater has been trying for some time, in different ways. Here is a new one.



Cosmogony by Gilles Jobin stages the question that scares everyone in the face of technology

Jobin's idea is exactly this: to experience space and time differently. A hypnotic sub-reality, where the movements of the dancers are captured by motion capture technology in real time and transferred into the bodies of avatars. Saying it is not like watching it. Even on your computer screen it becomes clear how dance is a way to address the dichotomy between body and virtual reality.

Because what Jobin stages is exactly **the question that scares all of us human beings in front of technology** : will we be creative enough to “survive” digital while remaining fully human? The experience of life in the body is sacred to everyone. So the solution to keep our nature intact in this time of technological leap is to create new rituals.



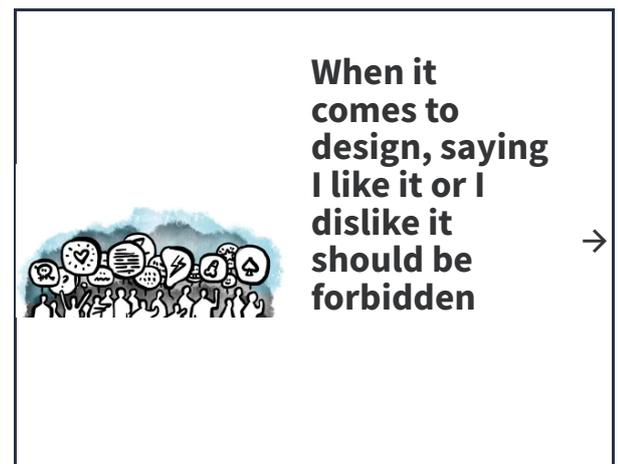
The body between reality and metaverse

Gilles Jobin tries. His creatures watch us from the metaverse. They are curious, or perhaps perplexed. Or they are giants moving in any megalopolis, among the skyscrapers. Or they are bipedal cats strolling around an oriental market. The point is, those bodies respond to the movement of the dancers' bodies, which could be anywhere on the planet. As well as the spectators. Together with

them there is an audience physically present, immersed in an augmented reality. But everyone is together in that moment, interacting, they are connected by the performance.

Art, says Gilles Jobin, responds to the doubts and fear of technology

Art looks far ahead, always one step ahead. And from art come solutions that no one else, besides the performer, dares to imagine. Gilles Jobin is considered an uncomfortable figure in international dance . But perhaps the Swiss choreographer has found a way to make us human, perhaps more human, while sharing the same experience. A multitude united by wonder. So there is less fear.



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