

Lola and Yukao Meet

Lola and Yukao Meet

<http://lolaandyukaomeet.com/>

Lola and Yukao Meet (LYM) is a couple of European artists, who explore the association of free hand drawing through interactive digital graphics with augmented electric cello and urban and organic soundscapes. Ambitious, beautiful and inspirational, LYM performance opens the way to a new approach for live digital graphics where the graphic artist can combine imaginative graphical expression with instrumental music performance. Lola Ajima's soundscapes build on urban or industrial sounds and transform them into calm and intimate sound layers. Her cello/bass strokes sculpt melodies about birth, loss, fear, tenderness, and sadness. The emotive graphics of Yukao Nagemi reflect a world of fantasies, dreams, and inner visions. Enhanced by particles and generative effects, they reach a level of abstraction that opens to the onlooker's own imaginary.

Lola and Yukao Meet's intricate association of soundscapes, music, graphics, and digital effects carries the audience through initiative journeys with references to human myths and dystopian artifacts of our contemporary lives.

Presentation of projects: [LYM_portfolio.pdf](#)

Lola Ajima is the artist name of a singer/bass/cello player and composer. In her former band activity she amused herself with indie rock and dreampop/industrial. She has also composed soundscapes for contemporary dance performances and soundtracks for short movies. Currently she is following the electroacoustic composition education at Conservatoire Pantin, Paris.

<http://lolaajima.com/>

Yukao Nagemi is a visual artist who combines figurative hand drawing with abstract generative digital effects. He questions our relationships to science and technology and their dramatic syndromes. As media, he uses ink and tablet drawing, live graphic performance, programs for generative graphical effects, and video.

<http://yukaonagemi.com/>

interaction QT / sound analysis PureData / graphics Porphyrograph

CONTACTS

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<http://lolaandyukaomeet.com/index.php/contact>

Völuspá — live audio & visual performance 35'

ABSTRACT

Völuspá is an audiovisual performance inspired by a dramatic Northern tale that relates the birth of the world and its violent destruction through the fight of giants and gods. The octophonic electroacoustic composition overlaid with expressive cello laments, surrounds a hybrid performative digital and physical painting in a circle on the ground. The visuals, projected on the floor and mixed with paintings, and the surrounding composition immerse the audience in a primitive ritual, evoking circular ceremonials of the ancient times around a fire.

INTENT

In the Northern pagan religion Norse, we find *Vølvén*. She was a sacred woman who could enter a shamanic trance and look into the past and the future. Sometimes she had young women around her to help her enter the trance by singing. She sat on a chair and had in her hand her special wand, while speaking out the images of the cosmological tale she saw in her trance.

In the poetic Edda, a very famous poem of one of these trances is found. It is called *Völuspá* and consists of 60 stanzas, which can roughly be divided into three parts. Here *Vølvén*, on the request of Odin, one of the most well-known northern gods, describes 1) the myth of how the world was born 2) how the world is now with conflicts and challenges between the gods and how the world will succumb and then 3) a newborn world will arise again, as a circle of an ever-appearing order born from chaos.

Our artistic intention is to transform *Völuspá* into a live digital audio-visual performance. The atmosphere is intense, dark, expressive and the performance is semi-narrative. We propose a hybrid performance which echoes the ancestral myth through our contemporary concerns. The fight of the giants and gods and its disastrous effects can be paralleled with the fights between politics and economy and the potential dystopian destiny of our planet. The titans can also be seen as a prefiguration of post-humans and highlight the blurry border between humanity, augmented perception and so-called artificial intelligence. The seeress plays a crucial role in the story, she is a medium between the human world and the divine cosmology, announcing future redemption. Is such an ending still possible today in our de-enchanted world?

The space of the performance is designed to have the audience sitting in a half circle so that it can be immersed into the octophonic composition and the stereo live cello performance. The members of the audience sit on the floor or stand close to the round area where the visual performance of augmented drawing takes place, and guides them through this cosmological tale, filled with drama, suspense and movements in space.

Video teaser and description <https://lolaandyukaomeet.com/index.php/voluspa-2018>

Graphics: Video-projected computer graphics, Real-time digital processing, PC, Wacom tablet, USB controller, drawing machine.

Audio: Spatialized octophonic electroacoustic composition, Cello and effects

Next page: 4 visuals of *Völuspá*



terrains vagues wandering — live audio & visual performance 32'

ABSTRACT

terrains vagues wandering brings together live electric cello, speech and sound samples together with graphics augmented with generative effects, and object manipulation. The project is based on the collection of tweets sharing common hashtags. It displays and questions the ambivalent role that the spread of ideas in society has. On these information wastelands, the performance offers an audiovisual poetry made of drawings about the dystopian social pressure and despaired cello laments. The bonobo toy shares the graphics scene, sacrifices its fragile innocence of endangered species and mirrors our own vulnerability.

INTENTION

As the title suggests it, *terrains vagues* (wasteland) *wandering*, is a stroll inside a somehow unorganized and unowned space, the polyphonic and non-structured space of the tweets. Despite its lack of structure, this information space offers threads that we can follow such as the hashtags shared between posts. They provide loose cues about the contents of the tweets. We have algorithmically found a path inside this data by following associations of shared hashtags between tweets. This path illustrates the spread and connection of ideas in tweets. During the performance we follow this path made of 32 hashtags from #lets go to #stateofemergency.

The visual narration starts with #lets go and flashes of social climbers combined with advertising or counseling speech samples. It then traverses conflicts and wars to end up in a surveillance society controlled by the state of emergency. The wasteland, the noisy information space from which the tweets were extracted, is represented visually by mixed moiré images from the media. These micro-kinetic images show ambivalent but evocative scenes of the news. Through augmented performative drawing on these images, we give our visual and symbolic interpretation of these tweets, and show our own reflection on these social concerns. A bonobo toy is associated to most graphic scenes as a kind of fragile and innocent alter ego of humanity. It is eventually made up, as a primitive mask, and sacrificed in a final and tragic scene.

The cello's lamenting and melancholic loops symbolizes the human emotional life which is searching for harmony, tenderness and coherence. However, it is constantly interrupted and affected by the noisy loops of microsamples extracted from corporate speech or mainstream music collected from the hashtags. Like a never-ending flow between human heart / machine beats, the two loops dance, struggle and weasel their way around each other in a polyrhythmic race. The cello sometimes follows, sometimes resist the insistent voice from the microsamples. The audio performance is a constant attempt for the cellist to find her way through sound events that can either be unpredictable beguiling or unapproachable. The end accumulates in destruction and beauty.

Video teaser and description <https://lolaandyukaomeet.com/index.php/terrains-vagues-2016>

Graphics: Video-projected computer graphics, Real-time digital processing, PC, Wacom tablet, USB controller, drawing machine.

Audio: Sample-based sound synthesis, Cello and effects

Next page: 4 visuals of *terrains vagues wandering*



@JLo according to @UN #ApartheidIsrael slaughtered 501 children last aggression on #Gaza 2014



#Piquemal #desplanques Desplanques le collabo qui a arrete le general. Retwettez son nom a ce c

generative nights — live audio & visual performance 36'

ABSTRACT

generative nights is an audio-visual performance about the exploration of a dark urban world in which humanity struggles with infinitely replicating micro-machines. Their growth and bursts are hypnotic and scaring. The visuals and sounds are rhythmically coupled by equipping the visual display with sensors. They capture the "light" on the surface and convert it into sounds according to their positions on the display. Just think of the graphics as a huge sequencer of one million interconnected cells with light sensors that capture the activity in some selected places of the image.

INTENTION

generative nights is an exploration of a dark urban world in which humanity struggles with infinitely replicating micro-machines. Their growth and bursts are hypnotic and scaring. It is your choice whether to enter the mob... or not!

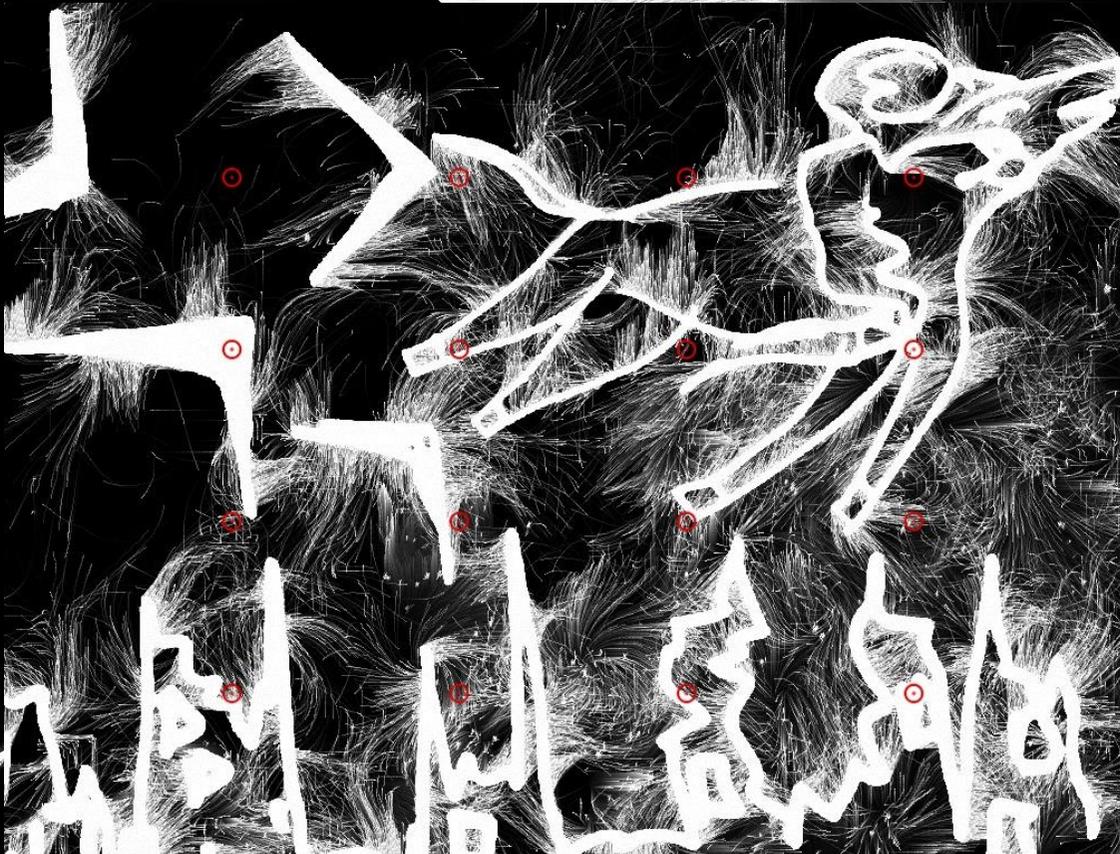
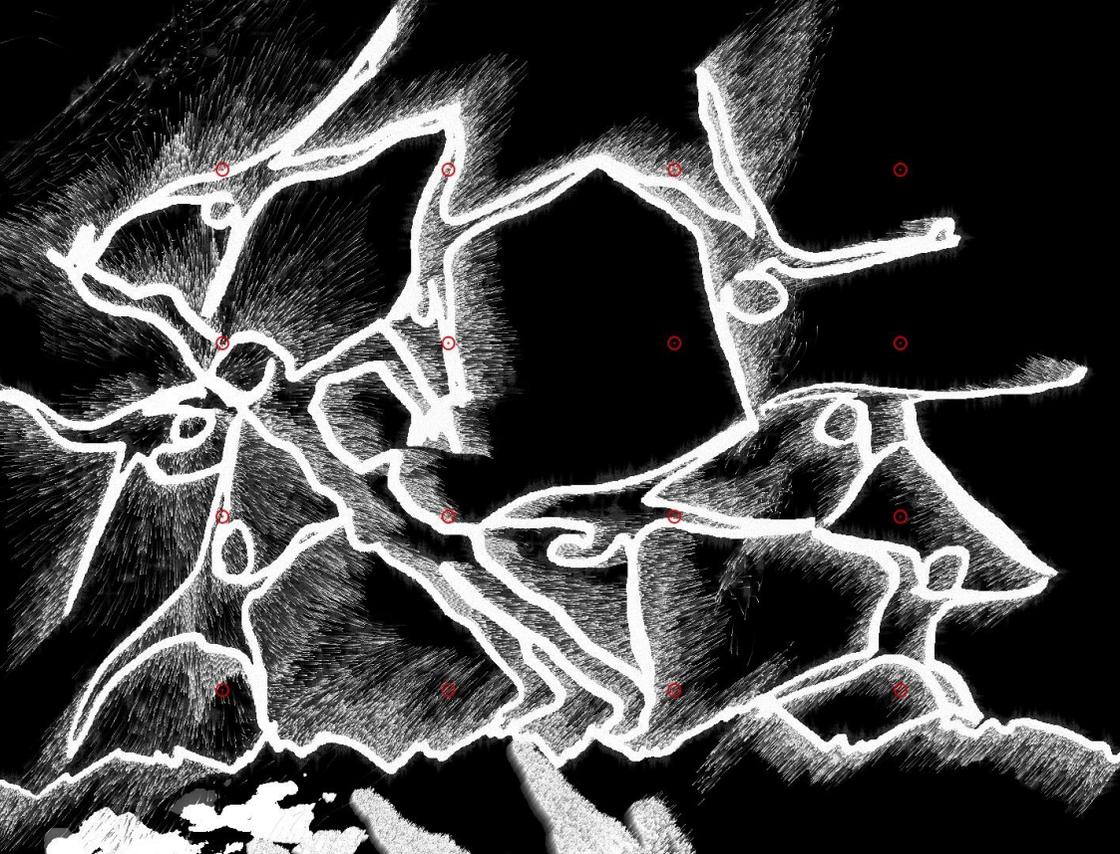
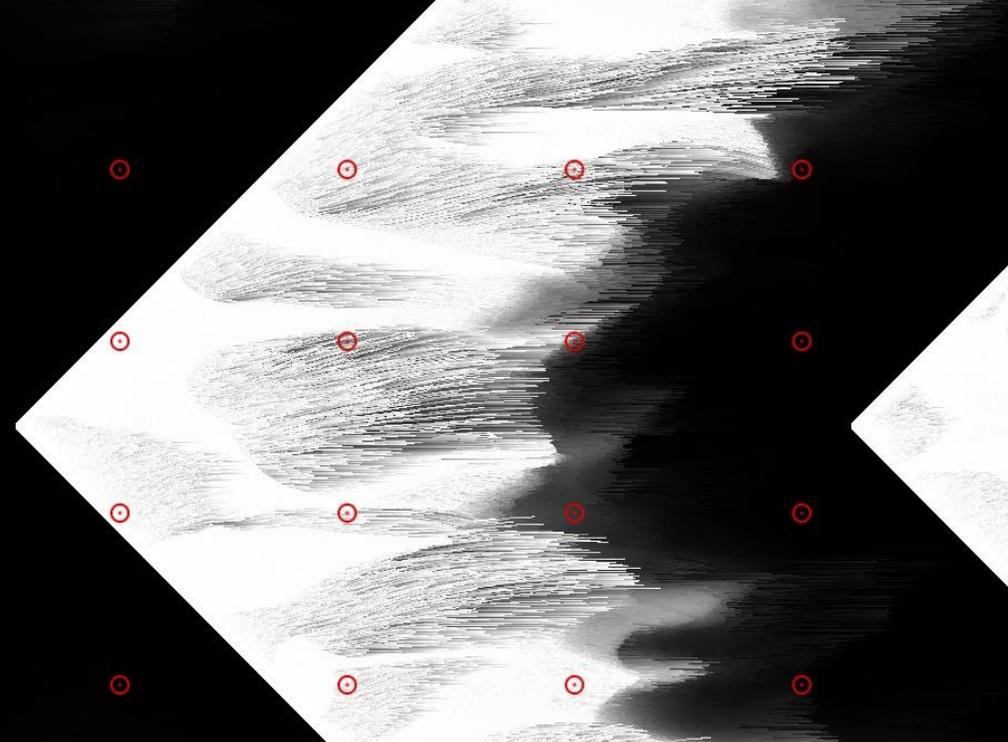
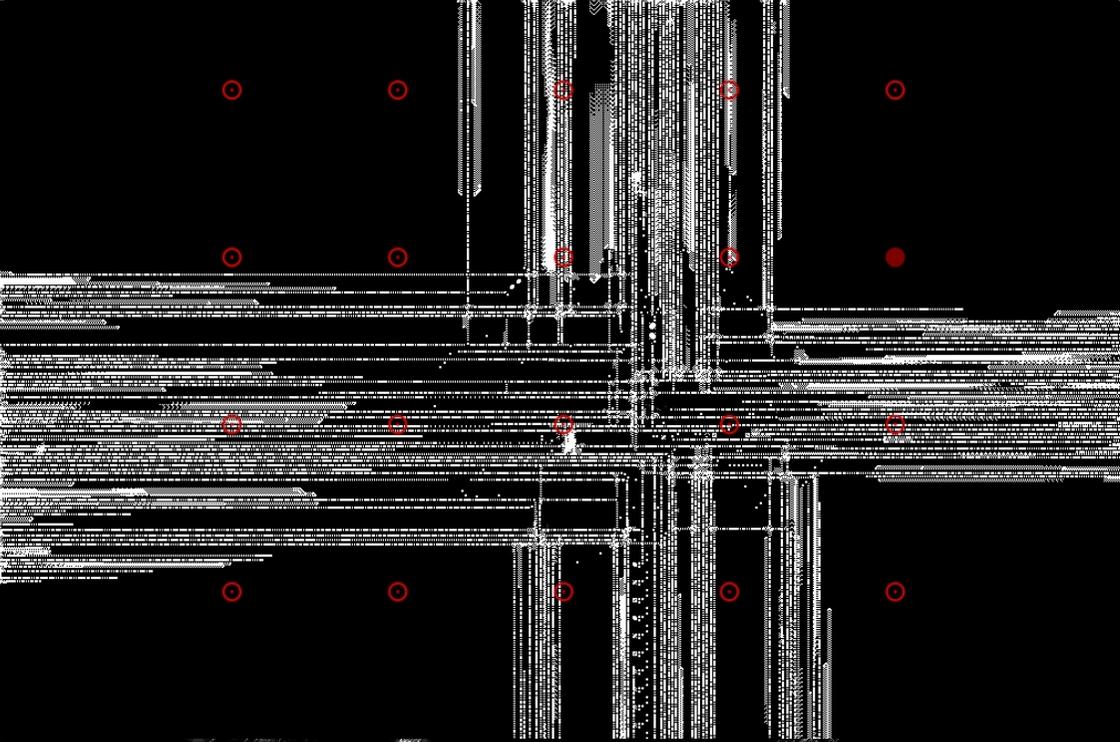
Based on cellular automata, the first part of *generative nights* is a unique experience of mechanical audio and graphical patterns. The steady rhythms and the pixellized visuals combine into pictures that evoke industrial halls, cities at night, or a biologist's lab bench. Humanity progressively takes control over the machine in the second part. The haunting vocals turn gigantic primitive totems into goddesses who take care of the city at night. Moved by the shamanic rhythms of the loops, luminous vestals and flying guardians, half yamasaki/half angels, haunt the buildings while the sleeping city traverses its dreams of fame and wrath. Alas! mankind freed from its mechanical slavery is caught back by its demons of power and vanity in the last part of the piece. Huge machines with long traces traverse the screen and seem planned to cause death. The drawing machine brings the performer's limbs into play but fails as Deus ex Machina. The hand of fate traps the melancholic solitary wanderer, while scaring shadows are cast over burning ruins. A flying horse carries the loner's soul towards better skies and the landscape disappears progressively under tumorous shapes. The chant for a better life is hopelessly covered by an uproar of uncontrolled mechanics.

Video teaser and live video (2'35 & 2'24): <https://www.lolaandyukaomeet.com/index.php/generative-nights-2015>

Graphics: Video-projected digital graphics, Real-time effects, PC, Wacom tablet, USB controller, drawing machine.

Audio: Digitally augmented music & voice. Microphone, Pedals for sound effects, Loop-station, PC, USB controller.

Next page: 4 visuals of *generative nights*



La maison sensible — interactive installation

Collaboration: Scenocosme (Grégory Lasserre & Anaïs met den Ancxt) / Lola and Yukao Meet

INTENTION

Did you ever feel deep emotions for your home, and ever considered it as a living person with sensitivity and awareness? Did you ever realized that your behaviors, whether harsh or abrupt, whether caring or soothing, could have a deep impact on inhabited spaces? *La maison sensible* (The Sensitive Home) is an interactive installation in a room stuffed with sensors like the human tactile system. When the visitor enters the empty room, the walls are covered with breathing particles, and a quiet and relaxing soundscape invites to contemplation and attention... When facing noisy and brusque behaviors, the particles disappear swiftly, and the sound becomes loud and choppy. Such behaviors leave deep scars on the room's surface. Only slowly, and in the presence of empathic behaviors, the particles progressively repopulate the room, offering stunning mesmerizing patterns and warm sound atmospheres. Then, if visitors turn to a caring relationship, gently caress walls and softly scratch furniture, the room becomes a communicative organism, eliciting further attentive behaviors.

Through *La maison sensible*, the built environment is not considered any more as a dead object. Because of its very intimate relationship with its inhabitants, it makes visitors experience a room as a living organism which requires attention, support, observation, empathy... Just to remind us that not so long ago, the home played a huge role in human spirituality, and certainly with good reasons! Moderns have to rediscover its major function, and if not worshiping it, at least give it the attention it deserves...

TECHNICAL DETAILS

This artwork is situated in each place. It is adapted to the space in which it is displayed, to its the physical, auditory, and visual environment. Such an adaptation requires more human resources than a 'one fits all' approach, but has the advantage of offering the visitors an immersive ambient environment in which the digital world perfectly matches the physical one.

We use several video-projectors, computers, and an audio system to create digital imaging and sound, and offer the viewers the illusion of interactive walls, furniture and floor. The visuals are calculated in 3D so that they look as if they were overlaid on the walls and the floor. Sensors sensitive to noise and vibrations and wireless interfaces capture the visitors' interactions.

Video teaser (4'29) <https://lolaandyukaomeet.com/index.php/la-maison-sensible-2015>

Next page: 4 visuals of *La maison sensible* (Photo & video credit: Scenocosme)

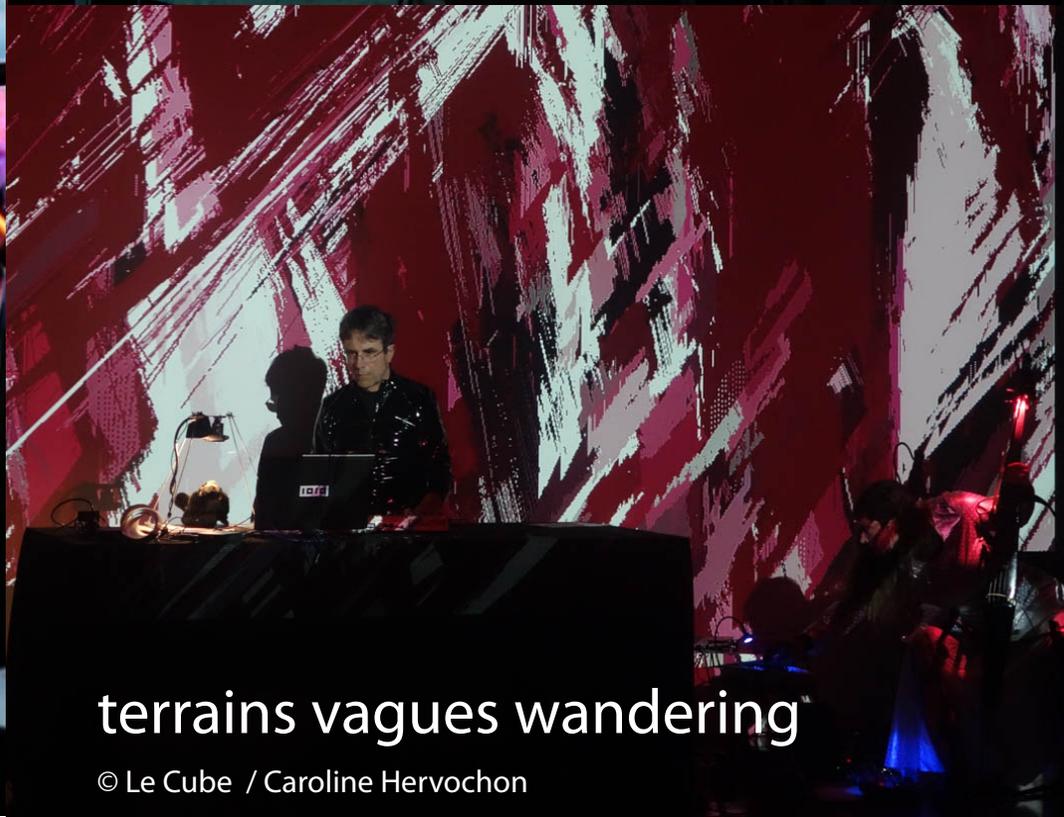




alKemi



generative nights



terrains vagues wandering

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Lola and Yukao Meet

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PROJECTS

Völuspá — <https://lolaandyukaomeet.com/index.php/voluspa-2018>

terrains vagues wandering — <https://lolaandyukaomeet.com/index.php/terrains-vagues-2016>

La maison sensible (collaboration with Scenocosme) — <https://lolaandyukaomeet.com/index.php/la-maison-sensible-2015>

generative nights — <https://lolaandyukaomeet.com/index.php/generative-nights-2015>

alkemi — <https://lolaandyukaomeet.com/index.php/alkemi-2014>

d-cONT — <https://lolaandyukaomeet.com/index.php/d-cont-2013>

CityWalk Paris #1 — <https://lolaandyukaomeet.com/index.php/lola-and-yukao-meet-citywalk-live-performance>

NINE (9) — <https://www.lolaandyukaomeet.com/index.php/nine-9-2011>

CONTACT

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CREDITS

Ville de Les Ulis, Studios musicaux, Radazik

SCAN

Château Éphémère

CV LOLA AJIMA, MUSICIAN AND COMPOSER

Born 1979 in Denmark
Electric Bass/Cello, Voice, Electronics, Electroacoustic, OpenSource
software

LOLA AND YUKAO MEET: CONCERTS & INSTALLATIONS

<http://www.lolaandyukaomeet.com>

- 2017 Patchlab Festival Krakow (PL)
Festival Composite (with Scenocosme), Compiègne (FR)
Festival Safra'Numériques (w. Scenocosme), Amiens (FR)
- 2016 Festival Photophore, Tremblay-en-France (FR)
FILE Media Art, Sao Paulo (BR)
Musée des grands causses (with Scenocosme), Millau (FR)
Fair_Play, Café Pas si loin, Pantin (FR)
Digital Exartcise, Le 100, Paris (FR)
Festival Vision'R, Le Cube, Issy (FR)
Digitalni Rendez-Vous (with Scenocosme), Zagreb (HR)
B-Seite Festival, Mannheim (DE)
Mirage Festival (with Scenocosme), Lyon (FR)
- 2015 Ausklang Festival, Hörbar, Hamburg (DE)
Kasseler DokFestl, Kassel (DE)
Festival Photophore, Tremblay en France (FR)
e-fest, Tunis (TU)
Horizons Numériques, Abbey of l'Escaladieu (FR)
Vision'R, Berlin (DE)
On Da'Phone, Les Ulis (FR)
Fete de la musique, Boris Vian, Les Ulis (FR)
Videoformes Festival, Clermont-Ferrand (FR)
- 2014 Radazik (with Nوسفell), Les Ulis (FR)
Festival Vision'R, Paris (FR)
Fete de la Musique, Les Ulis (FR)
One Night Only Gallery, Oslo (NO)
Spikersuppa, Oslo (NO)
- 2013 Natkirke Semi-electronic Night, Copenhagen (DK)
renew festival, Copenhagen (DK)
Horizons Numériques, Abbey of l'Escaladieu (FR)

Sydhavn Night Gallery @ Copenhagen Art Week (DK)
Natkirke Electronic Night @ Strøm Festival, Copenhagen (DK)
Empreintes Numériques, Toulouse (FR)
Hörbar, Hamburg (DE)
Loophole, Berlin (DE)

LOLA AJIMA : CONCERTS & ELECTROACOUSTIC COMPOSITIONS

<http://www.lolaajima.com>

- 2018 Solo performance at Lieu Multiple in Poitiers, as part of Fair_Play's
Carte Blanche.
Acousmatic piece (...) interpreted at Pantin Conservatory Spring
Student Concert.
- 2017 Promo Flash #2, Supérieure and Mains d'Œuvres, electroacoustic
improvisations with Daphné Tsiouni
Mixité, OPERA, Nouveau théâtre de Montreuil (FR), composition for
flute, trombone, violin and electroacoustic composition (Title :
Isskjutning)
Contest "Espace du son", Bruxelles, 1. Prize by Jean-Baptiste
Zellal (Title: Isskjutning)
Radia, Show 648 (FR), (Title: SHE)
Pantin Conservatory (FR), student concert (Title:
Victim(self)blaming)
Dimanches Stationnaires (Carte blanche by Fair Play and collectif
34) at La Station Gare des Mines, Paris (FR)
Delete-TV Festival (Title: Par l'Oeil de la Cyclope Enceinte) (LYM
video work)
Musique Mixte, student concert, composition for 3 cellos and
electroacoustic composition (Title: Fall), Pantin Conservatory (FR)
- 2015 Pantin Conservatory (FR), student concert (Title: Isskjutning)
Festival Futura, Crest (FR) (Title: Hausfrau)
Fimu Festival, Belfort (FR) (Title: Hausfrau)
Pantin Conservatory (FR), student concert (Title: Par l'Oeil de la
Cyclope Enceinte)

Musiqe Mixte, student concert, Pantin Conservatory (FR)
Pantin Conservatory (FR), student concert (Title: Hausfrau)

DANCE AND MOVIES

- 'Foot Beat Machine' short movie by artist Charlotte Petersen, displayed at Bornholm Museum (DK) 2014. www.kunstmaskinen.dk
- 'Rush' dance movie by coreographer Lise Lønsmann RØRSTRØMSK, displayed at Bora Bora, Aarhus (Kulturnatten) (DK) 2011. Dansens Hus, Copenhagen (Kulturnatten) (DK) 2011. Dansehallerne (foyer), Copenhagen (DK) 2012 / presented by ScreenMoves. Norsk Festival for Dans og Film, Haugesund (NO) 2012. Godsbanen Åbent Hus, Aarhus (DK) 2013. Move to be Moved, Stockholm (S) 2013. Cinedans, Amsterdam (NL) 2013. Godsbanen, Aarhus (DK) 2014. www.vimeo.com/45097793
- 'Note to Self' dance performance by dance coreographer Lise Lønsmann

RØRSTRØMSK displayed at The nordic embassy, Berlin (DE) 2010.
AroS, Aarhus (DK) 2010. <http://www.rorstromsk.com>

EDUCATION AND COURSES

- 2017 Electroacoustic Composition (DEM) with Marco Marini and Jonathan Prager, Pantin Conservatoire, Paris (FR)
- 2016 Electroacoustic Composition (CEM) with Marco Marini and Jonathan Prager, Pantin Conservatoire, Paris (FR)
- 2014 Electroacoustic Composition (BEM) with Christine Groult and Marco Marini, Pantin Conservatoire, Paris (FR)
- 2014 Co-arranging monthly SuperCollider Meet-Ups with Vincent Rioux, Paris (FR)
- 2012 SuperCollider course by Marinos Koutsomichalis, Paris (FR)
- 2011 SuperCollider course by Nick Collins, Oslo (NO)
- 2001-02 MGK, Higher Preparation Music school (bass), Ishøj (DK)
- 1998-2002 KKA, Music school and private lessons (bass), Copenhagen (DK)

Résumé Yukao Nagemi — visual artist

Yukao Nagemi, born November 19, 1956

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<http://yukaonagemi.com/>



Education

2003: Post-diplôme in 3D animation, Ecole Nationale Supérieure des Arts Décoratifs (ENSAD), Paris

1991: PhD in Computer Science, University Paris 7, Paris

Collective exhibitions

2018: FILE Media Art, Sao Paulo (BR) (Jul-Aug)

2017: *Digital Exartcice II*, 100ECS, Paris (June 2-10)

2011: *FAX*, New Galerie, Paris (January)

Visual performances

2019: *Treffpunkt Speech(Less)* a choreography by Annika Kompart, Baadteatret, Copenhagen (DK) (Jan 19-23)

2019: *Redefining Space* an audiovisual project of F. Dähn and T. Maos, Kulturzentrum franzK, Reutlingen (DE) (Jan 8)

2018: *Light and resonances of Stambeli* an audiovisual performance with F. Bahri, S. Ouergli, S. Molki, Tunis (TU) (Sep 6-9)

2017: *Ateliers Portatifs* a composition of J. Malaussena for 2 accordions by XAMP ensemble, Espace des Arts sans frontières, Paris (FR) (May 25)

2017: *Fragility/Crime/Satisfaction* with J. Huber, J. F. Kurth, K. Niggemann, & Y. Robova, CAMP Festival, Waschhaus Postdam, (DE) (Aug 12)

2017: *Sie haben es rausgerissen* with Aymen Gharbi, Maelle Ludwig & Thomas Maos, CAMP Festival, Waschhaus Postdam, (DE) (Aug 12)

2017: *Composites* with Soundinitiative ensemble, Espace des Arts sans frontières, Paris (May 25)

Audio-visual performances as Lola and Yukao Meet (Lola Ajima & Yukao Nagemi) – from 2015

2019: Gilleleje Bibliotek, Gilleleje, (DK) (Jan 26).

2018: Espace Roger Pastourie (Fête des Lumières), Bron, (FR) (Déc 8).

2018: Espace Culturel Boris Vian, Les Ulis, (FR) (Oct 18).

2018: SPIR Festival, Holbaek, (DK) (Aug 4).

2018: Afterwork #39 at Château Éphémère – Fabrique sonore et numérique Carrières sous Poissy, (FR) (July 5).

2018: Portes Ouvertes 2018 at 100 ECS with video duo Konpyuta / dasein Paris, (FR) (June 23)

2018: Video screening during *FILE Media Art* at Fiesp Cultural Center - Ruth Cardoso (Sao Paulo, BR)

2018: Escale Numérique - RVBn à La médiathèque Jean Prévost Bron (FR) (June 28)
2017: Patchlab festival at Hevre, Krakow, (PL) (Oct 27)
2016: Festival Photophore, Tremblay-en-France (FR) (Oct 10-15)
2016: FILE Media Art, Sao Paulo (BR) (Aug) (Jul 11-Aug 28)
2016: Digital Exartcise, Le 100, Paris (FR) (June 10-12)
2016: Festival Vision'R, Le Cube, Issy (FR) (June 09)
2016: Fairplay, Café Pas si loin, Pantin (FR) (March 12)
2016: B-Seite Festival, Mannheim (DE) (March 12-20)
2015: Ausklang Festival, Hörbar, Hamburg (DE) (Dec 29)
2015: Kasseler DokFest, Kassel (DE) (Nov 13)
2015: Photophore Festival, Tremblay en France (FR) (Sept 7)
2015: Horizons Numériques, Abbey Escaladieu (FR) (Sept 5-6)
2015: Vision'R, Scope sessions, Café Panke, Berlin (DE) (June 27)
2015: Videoformes festival, Clermont-Ferrand (FR) (March 18-Apr 4)

Installations as Lola and Yukao Meet with Scenocosme (Gregory Lassere & Anaïs met den Ancxt)

2019: Cité by Night (with Scenocosme), Cité des arts, St Denis, La Réunion (FR) (Jan 24-25)
2017: Festival Composite (with Scenocosme), Espace Jean Legendre, Compiègne (FR) (March 7-April 2)
2017: Festival Safra'Numériques (with Scenocosme), Le Safran, Amiens (FR) (Feb 7-11)
2016: Musée des grands causses (with Scenocosme), Millau (FR) (June 17-Sept 12)
2016: e-fest (with Scenocosme), Palais Abdellia, La Marsa (TU) (Oct 3-10)
2016: Digitalni Rendez-Vous (with Scenocosme), Zagreb (HR) (May 4-8)
2016: Mirage Festival (with Scenocosme), Lavoir Public, Lyon (FR) (March 2-6)

Residencies

May-June-July, 2018: 4-week residency at Château Éphémère – Fabrique sonore et numérique for *Völuspá* an audiovisual project that combines octophonic electroracoustic composition, live cello with effects, hybrid digital and physical performative drawing.

Publications - Conferences

2018: presentation of *porphyrograph the "electric pen"* at Technarte Conference at *Bizkaia Aretoa*, Bilbao (ES) (April 18)

Bio Yukao Nagemi — visual artist

Yukao Nagemi

Contact: yukao@lolaandyukaomeet.com / +33 (0)6 45 980 089

Yukao Nagemi is a performative visual artist using digital media. He received a PhD in Computer Science in 1991 from University Paris 7 and a Post-diploma in 3D animation from ENSAD Paris. He has mostly shown his work through audio-visual performances in collaborations with live musicians. Together with Lola Ajima (voice, cello, electroacoustic composition, live digital sound), they form the audiovisual duo Lola and Yukao Meet, and have presented their work in many European festivals.

Yukao's drawings are generally figurative and symbolic, inspired by myths, tales, and fictions. For his digitally augmented performative drawings he uses digital tablet, camera-recorded ink on paper or object manipulation, and painting on the projection surface. Through live-controlled digital effects and large-scale projections, his works reach the dimension of mural art while keeping the strength of performative expression.

Artist statement

Yukao Nagemi's artistic research gives a central role to gesture, instant and presence in digitally augmented performative drawing. Through the collaboration with singer, musician and composer Lola Ajima, in the duo Lola and Yukao Meet, he has developed a singular practice in which performative drawing is closely linked to the temporal dynamics of music. He has also collaborated with other contemporary music ensembles such as SoundInitiative or the XAMP accordion duo for creating collaborative audiovisual works. Digital processes are at stake, not as an end, but as a means of amplification and expressive augmentation of the graphic gesture.

Yukao Nagemi explores themes about human condition by seeking elevation, sublime, and transcendence. The visual scenes are most often inhabited by human beings with symbolic functions, Adams and Eves escaped from a lost paradise, either angels or shamans as intermediary of the divine, caring for an androgynous community. Yukao Nagemi is also interested in abstract art to evoke the contemporary urban and media world, its dystopian fate, its ephemeral and fragile encounters, its atomized mechanics. Though free from a political mission, these frescos however offer an alternative look at our daily life.

Technically, Yukao Nagemi's graphic research covers a wide range of practices from China ink sketches to digital compositions. Even in digital works, the hand stroke and its gesture, remain the source of the graphic production. The generative processes are purposely controlled by hand stroke, sound, interaction, and algorithmic competition. His latest work Voluspa combines video-projection with action painting on the floor in a physically engaged manner. The rivalry between manual traces and generative processes illustrates a contemporary artistic struggle to defend the force of human engagement in a mechanized and robotic universe, sometimes saturated to obfuscation.

Portfolio (excerpts) — Yukao Nagemi visual artist — <http://yukaonagemi.com/>

Live Audiovisual Performances



[Völuspa](#)

by Lola Ajima and Yukao Nagemi (Lola and Yukao Meet)

Live musical and visual performance (30'), 2018

Link:  



[Ateliers portatifs](#)

Music composition Julien Malaussena, Interpretation XAMP microtonal accordion duo,

Graphic composition and interpretation Yukao Nagemi

Live musical and visual performance (12'), 2017

Links:  



[terrains vagues wandering](#)

by Lola Ajima and Yukao Nagemi (Lola and Yukao Meet)

Live audio-visual performance (32'), 2016

Links:  



[Generative Nights](#)

by Lola Ajima and Yukao Nagemi (Lola and Yukao Meet)

Live audio-visual performance (36'), 2015

Links:  



Photo credit LightProd

[alkemi](#)

by Lola Ajima and Yukao Nagemi (Lola and Yukao Meet)

Live audio-visual performance (35'), 2014

Links:  

Installation



Photo credit Scenocosme

[La maison sensible](#)

by Lola Ajima and Yukao Nagemi (Lola and Yukao Meet) and Gregory Lasserre & Anaïs met den Ancxt (Scenocosme)

Interactive situated installation, 2015

Links:  

Videos



[Par l'Œil de la Cyclope Enceinte](#)

by Yukao Nagemi and Lola Ajima

Video 8'09 & Digital prints (dimensions variable), (c) all rights reserved, 2016

Link: 

[Hausfrau](#)

by Yukao Nagemi and Lola Ajima

Video 7'12 & Digital prints (dimensions variable), (c) all rights reserved, 2016

Link: 

Digital Artworks

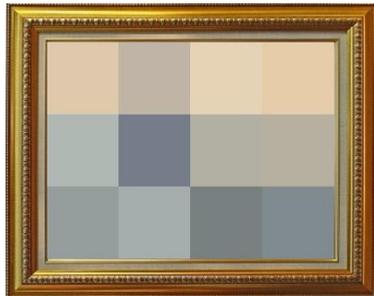


[terrains vagues mirror](#)

by Yukao Nagemi

Video 32' & Digital prints (dimensions variable), (c) all rights reserved, 2016

Link: 



[Master Pixels](#)

by Yukao Nagemi

9 Digital prints (dimensions variable), (c) all rights reserved, 2013

Link: 

Drawings

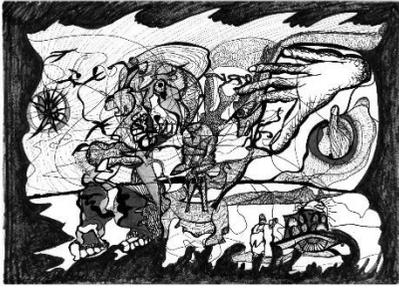


[Les Grylles](#) (10 drawings)

by Yukao Nagemi

Le Sacrifice des Louves, 25cm x 20cm, Pen and Indian ink on paper, (c) all rights reserved, 2016

Link: 



[Streams](#) (7 drawings)

by Yukao Nagemi

Desert Passion, 30cm x 20cm, Pen and Indian ink on paper, all rights reserved, 2016

Link: 

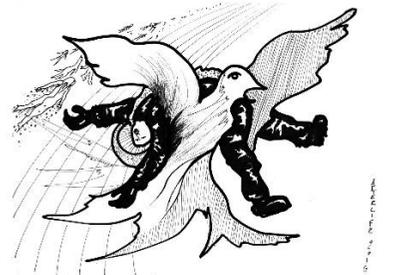


[Songs of Songs](#) (4 drawings)

by Yukao Nagemi

Song of songs #2, 30cm x 20cm, Pen and Indian ink on paper, all rights reserved, 2016

Link: 



[Afterlife](#) (7 drawings)

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Afterlife, 30cm x 20cm, Pen and Indian ink on paper, (c) all rights reserved, 2016

Link: 