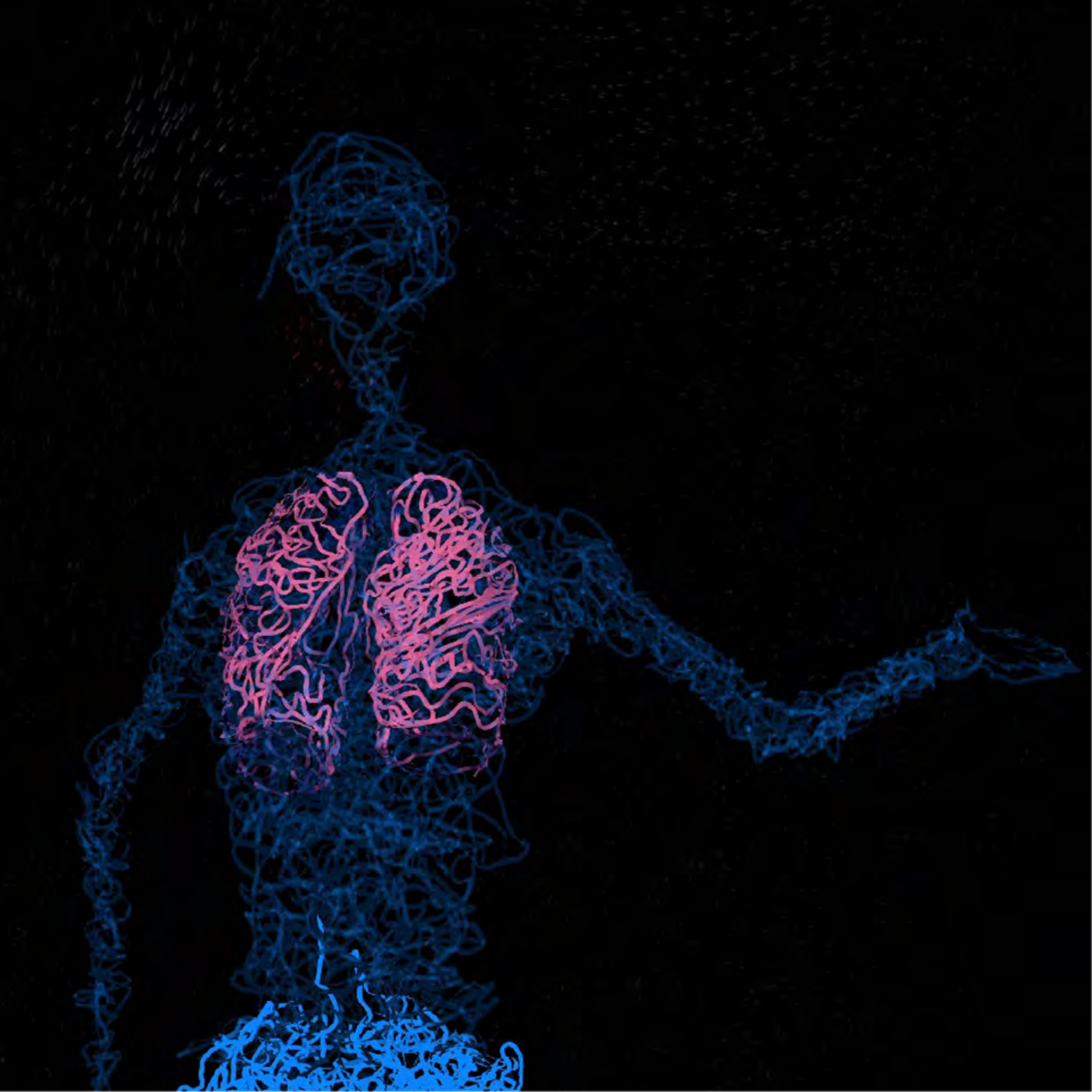


Respiration

Long | Breathing



d'eau

Ikse Maître | des *Vues* de l'esprit →

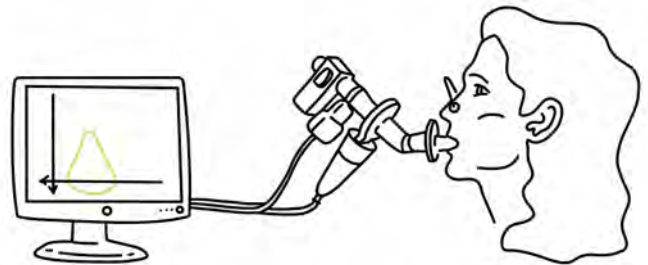
bodies

Context



VILF-Spiro3D is a EIC Pathfinder European project aims at developing and validating a new modality for spatially resolved, 3D lung structure and function characterization using cost-effective small-footprint, low and very-low MRI technology. 3D MR spirometry is to provide an accessible tool for the early diagnosis, staging, and treatment follow-up of patients suffering from respiratory diseases.

Lung function is a central concern in the fight against covid-19. Beyond the pandemic heavy losses and long-term health implications, respiratory diseases represent a major threat for the World Health Organisation. It is one of the leading causes of death worldwide, associated with our way of living and impacting all of society. In VILF-Spiro3D, reference datasets are being acquired at standard MRI field to produce large sets of normative and training data covering six major respiratory diseases: asthma, chronic obstructive pulmonary diseases, bronchopulmonary dysplasia, cystic fibrosis, and bronchiolitis obliterans syndrome in transplant recipients. VILF-Spiro3D will then redesign the current MRI architecture to perform 3D MR spirometry at low and very low field by highly-processed MRI throughout the lung while the patient is freely breathing, either lying, sitting, or standing in a light VILF-MRI system. By prioritizing both technology transfer and innovation, VILF-Spiro3D aims to build up a one-stop-shop imaging standard for the unrestricted assessment of lung pathophysiology.



EU Chest MRI Advanced School



The COVID years were a wake-up call for the community, showing how important it is to diagnose lung diseases and monitor treatments safely and affordably. Today, lung diagnosis still relies mainly on X-ray-based methods, which are not ideal, especially for repeated scans or for use in children.

The Chest MRI Advanced School – organised by the European consortium VILF-Spiro3D funded by the European Innovation Council and Innovate UK, with support from the University of Aberdeen – will bring together international experts and attendees to learn about the basics of lung anatomy, physiology, and function through the current diagnostic tools and the latest research in high- and low- field MRI. The event will offer a chance to engage with academics, NHS consultants, industry partners, anthropologists, radiographers, and patients to identify unmet needs and decide on the best path forward to improve safe lung diagnosis using MRI technologies.

The conference aims to attract International delegates and has a unique art element, with the Breathing Bodies works being displayed across different venues in the city in the months leading up to the conference, and will be visible and accessible to the general public as part of this event.



EU CHEST MRI Advanced School and associated artworks

15-17 September 2026
University of Aberdeen, Scotland (UK)
For clinicians, radiographers and MR physicists

www.v-ilf-spiro3d.eu



Discover the program, register now!



Funded by
the European Union



VILF Spiro3D

UNIVERSITY OF
ABERDEEN

An art-science perspective



Art and science sometimes provide a mirror into which it is possible to see the world that immerses us beyond our own senses. It is as if the world were extended through the looking glass. In some sense, in some depth, art and science can make the world intimately more visible, with augmented knowledge.

In *Breathing Bodies*, medical imaging is an extraordinary mirror for the living, capturing both its morphology and its physiology. We can see through as we walk throughout the city of Aberdeen. We trace the kinetic, exploded inner view of an embrace, *Deux d'en d'eux*. As we walk towards one of the black monoliths, a mirror of its kind, *Première Intimité de l'être*, a surprise at the corner, we face unexpected reflections. We enter the depth of the bodies as X-rays, MRI, or nuclear imaging can probe them. As we continue walking, we breathe. In the mirror, *Tout passe*, the image of the respiration is ours. We can see and hear ourselves breathing in and out, our heart beating fast and slow, in synchrony. As we continue walking, the world keep breathing.

This art-science research is part of V|LF-Spiro3D Work Package 4 (WP4). It supports the philosophical and social studies on the objectivation and alienation of 3D MR spirometry in the experience of patients and practitioners. It takes the research out of the clinic and into public spaces.



On the snow

*The
Uncontrollability
of the World
(Polity, 2020)*

Hartmut Rosa
Sociologist and
philosopher

Do you still remember that late autumn or winter in your childhood when you first saw snow falling?

It was like the irruption of another reality. Something fierce, rare, that comes to visit us, that bends and transforms the world around us, through no will of our own, like an unexpected gift.

Snow is literally the pure form of the manifestation of the unavailable: we cannot cause it to fall or dictate its arrival, not even plan it in advance with any certainty, at least not over the long term. Moreover, we cannot take control of the snow, we cannot make it our own. When we pick it up, it slips through our fingers; when we bring it home, it melts; and if we put it in the freezer, it ceases to be snow. Perhaps that is why so many people long to see it fall...

Vous rappelez-vous encore cette fin d'automne ou cet hiver de votre enfance où vous avez vu pour la première fois la neige tomber ?

C'était comme l'irruption d'une autre réalité. Quelque chose de farouche, de rare, qui vient nous visiter, qui ploie et transforme le monde autour de nous, sans que nous y soyons pour quoi que ce soit, comme un cadeau inattendu.

La neige est littéralement la forme pure de la manifestation de l'indisponible : nous ne pouvons pas entraîner sa chute ou dicter sa venue, pas même la planifier à l'avance avec certitude, du moins pas sur la longue durée. Et plus encore : nous ne pouvons pas nous rendre maîtres de la neige, nous l'approprier. Quand nous la prenons en main, elle nous glisse entre les doigts, quand nous la rapportons à la maison, elle fond et, si nous la plaçons dans le congélateur, elle cesse d'être de la neige.

C'est peut-être pour cette raison que tant de personnes éprouvent l'ardent désir de la voir tomber...



In resonance

This unavailability is inherent in every resonance we experience.

Whether in our relationship with nature, with other living beings, with a human creation, whether material or immaterial, or with a simple object, resonance is a mode of relationship that, according to the sociologist Hartmut Rosa, is determined by three moments: contact or affection when we are reached, touched or animated; personal effectiveness or the response we give when we express the emotions that animate us in return; assimilation or transformation when we tame or appropriate the relationship.

Like snow, the occurrence of such resonances cannot be willed and the resulting transformation cannot be predicted.

This is where we see art and science in resonance.

Cette indisponibilité est propre à toute résonance qu'il nous arrive d'éprouver.

Que ce soit en lien avec la nature, dans nos relations aux autres êtres vivants, face à une création humaine, matérielle et immatérielle, ou avec un simple objet, une résonance est ce mode de relation que trois moments déterminent selon le sociologue Hartmut Rosa : le contact ou l'affection lorsque nous sommes atteints, touchés ou animés, l'efficacité personnelle ou la réponse que nous donnons lorsque nous exprimons en retour les émotions qui nous animent, l'assimilation ou la transformation lorsque nous apprivoisons ou lorsque nous nous approprions la relation.

À l'image, de la neige, l'occurrence de telles résonances ne peut être voulue et la transformation qui en résulte ne peut être prédite.

C'est bien là que nous envisageons l'art et la science, en résonance.

Ikse Maître



Medical transparency

*"Du fragst, was
das schwerste
sei von allem,
was Dir das
leichteste
dünket, mit den
Augen zu
sehen, was vor
den Augen Dir
lieget."*

*"The hardest
thing to see is
what is in front
of your eyes"*

*J.W. Goethe,
Xenien*

Jens Wuerfel

Principal Global
Medical Director
Neuroscience
F. Hoffmann-La
Roche

During a medical exam you involve all your senses: you will observe stature, movements, gestures, colour and appearance of skin. You will listen to the patient's history, to the voice, the breathing of the lungs, the sound of the bowels. You palpate the body, you smell and feel. And – you imagine...

Medical Imaging or Radiology is the discipline that visualizes what you cannot perceive with your naked eye, enhancing your imagination, allowing a look under the skin, inside your body, a look inside your brain. Functional imaging (fMRI) may even reveal some shades of your mind.

Imaging allows us to detect also the unwanted, the causes of disease. It enables us to quantify and measure what we cannot determine with our senses. And it lets us assess the mechanisms of action behind diseases and the efficacy of cures.

Such insights let us resonate, providing a guideline and trigger to develop and advance our understanding of new imaging modalities.

Lors d'un examen médical, vous impliquez tous vos sens : vous observerez la stature, les mouvements, les gestes, la couleur et l'apparence de la peau. Vous écouterez l'histoire du patient, la voix, la respiration des poumons, le son des intestins. Vous palpez le corps, vous sentez et ressentez. Et – vous imaginez...

L'Imagerie Médicale ou la Radiologie est la discipline qui visualise ce que vous ne pouvez pas percevoir à l'œil nu, améliorant votre imagination, permettant un regard sous la peau, à l'intérieur de votre corps, un regard dans votre cerveau. L'imagerie fonctionnelle (IRMf) peut même révéler certaines nuances de votre esprit.

L'imagerie permet de détecter aussi les indésirables, les causes de la maladie. Cela nous permet de quantifier et de mesurer ce que nous ne pouvons pas déterminer avec nos sens. Et cela nous permet d'évaluer les mécanismes d'action derrière les maladies et l'efficacité des traitements.

De telles idées nous permettent de résonner en proposant une ligne directrice et une amorce pour développer et faire progresser notre compréhension des nouvelles modalités d'imagerie.



Transparent pathways

Since the first *picture* taken with X-Rays in 1895, echography, nuclear imaging, magnetic resonance imaging (MRI), optical imaging but also, more recently, magnetoencephalography (MEG) and electroencephalography (EEG) daily go through the frontier of our skin. All those medical imaging techniques discover what is happening inside our bodies and are able to follow live our organs in function. With functional MRI, it is even possible to visualize the activity of our brain itself.

see beyond human perception

With their underlying physical principles, the works by Ikse Maître - des Vues de l'esprit call for what those techniques give us to see beyond human perception. They investigate what we perceive in the bodies medical images exhibit. They gently arouse what we feel through those images of the human inner being. This intrusion of our privacy invites us to think about the way these educated eyes are able to transform the representation we have of our own body and our own mind. Used as a diagnostic tool, medical imaging sets the frontiers between normal and pathologic; it conditions the relationships between the clinician and the patient; and it brings light onto each one's apprehension of the disease.

Visiting a human being, passing through, is treading on several living places.

Depuis la première photographie par rayons X en 1895, l'échographie, l'imagerie nucléaire, l'imagerie par résonance magnétique (IRM), l'imagerie optique mais aussi, plus récemment, la magnétoencéphalographie (MEG) et l'électroencéphalographie (EEG) franchissent quotidiennement la barrière de notre peau. Toutes ces techniques d'imagerie médicale découvrent ce qui se passe à l'intérieur de notre corps et peuvent suivre en direct le fonctionnement de nos organes. Avec l'IRM fonctionnelle, il est même possible d'enregistrer l'activité propre de notre cerveau.

Avec les principes physiques qui les sous-tendent, les travaux de Ikse Maître - des Vues de l'esprit convoquent ce que ces techniques donnent à voir au-delà de la perception humaine. Ils explorent ce que nous percevons des corps qu'elles représentent. Ils stimulent précautionneusement ce que nous éprouvons à travers ces images de l'intérieur du corps. Cette intrusion dans notre intimité nous invite à réfléchir à la façon dont ces regards savants peuvent transformer la représentation que nous avons de notre propre corps et de notre propre esprit. Utilisée comme outil de diagnostic, l'imagerie médicale délimite les frontières entre normal et pathologique, conditionne les relations entre médecin et patient, et met en lumière l'appréhension de chacun sur la maladie.

Visiter un être humain, c'est passer dans plusieurs lieux de vie.

Ikse Maître



Ikse Maître – des Vues de l'esprit

The interactions between us and our environment come first. We arrive later. Ikse Maître uses reality shifts to challenge the relationships we maintain with the world around us. Ikse Maître mainly works on site, grasping the outer environment and processing the acquired data, while adding video projections and computer-controlled sounds.

shift a living reality

As Ikse Maître has worked with sand, stone, statues, threads, fabrics, human bodies, and even monitors locally to shift a living reality, no single material defines his work. Ikse Maître has made use of medical imaging to reveal our internal depth and to enhance human reality. He has worked on the meticulous extrapolation of general reality, on its projection onto distorted videos, and on experimentation with the inter-relationships between visitors and visited places.

Ikse Maître gathers scientists and developers, technicians and sound designers, actors and dancers for collective works and performances within des Vues de l'esprit. In 2014, Ikse Maître founded Le sas, a science-art-society group at the University Paris-Saclay. Since 2025, he has been spearheading a pilot project for an art-science Chair through the Paris-Saclay art-science Resonances initiative.

Les interactions entre nous et notre environnement sont premières. Nous arrivons ensuite. Ikse Maître se fie aux glissements de réalité pour questionner les relations que nous entretenons avec le monde autour de nous. Capter le monde extérieur, traiter les données acquises, Ikse Maître travaille principalement in situ avec l'ajout de projections vidéos et sons générés et contrôlés par ordinateur.

Il n'y a pas de support particulier dans son travail puisqu'il a exploré aussi bien le sable, la pierre, les statues, les fils, les tissus, les corps humains, ou encore les moniteurs pour décaler localement une réalité vivante. Il a également utilisé l'imagerie médicale pour révéler notre profondeur intérieure et augmenter la réalité humaine. Il a travaillé à extrapoler abusivement la relativité générale sur des projections vidéo perturbées afin d'exacerber les effets réciproques entre visiteurs et lieux visités.

Ikse Maître collabore avec des scientifiques et des développeurs, des techniciens et des concepteurs sonores, des acteurs et des danseurs pour des œuvres collectives et des performances au sein des Vues de l'esprit. En 2014, Ikse Maître fonde Le sas, un groupe science-art-société à l'Université Paris-Saclay. Depuis 2025, il porte un projet de Chaire art-science en préfiguration à travers les Résonances art-science Paris-Saclay.

Stealing fire

The work of Ikse Maître - des Vues de l'esprit answers a crucial and very old question: what is inside us?

Communicating vessels between art and science, both painters and doctors have tried to bridge the gap since the Renaissance to answer this question. One can think about Leonardo da Vinci who dissected corpses to carry out his studies on the human body. One can think of the flayed figures by Vesalius or The Anatomy lesson of Dr. Tulp by Rembrandt.

These masterpieces remind us that the body was a real *Terra incognita* at the time. A mind open to research and exploration was required to venture into this territory. Vigilance was also required because the religious restrictions made such adventures both complicated and dangerous.

Stealing fire while defying the Gods... The figure of Prometheus speaks for itself.

At the same time artist and scientist, doctor in quantum physics, Ikse Maître extends with des Vues de l'esprit the research of his predecessors using digital technologies.

By unveiling our bodies laid bare, it is this same form of delight and fear that runs through our being.

To protect their modesty, women veil their breasts and men their genitals. Many retreat after this first disturbing contact.

For those who persevere, we then discover with an obvious pleasure the place and the relief of each organ. With a smile on the face, we thoroughly mirror ourselves... Perturbing mirror... We were not used to seeing ourselves like that.

And for those who still prolong the relationship with the artwork, a deeper questioning takes place. So that's what I am: a mass of flesh, muscles, tendons, and nerves... Can I be just that?

What about my conscience? Where do my thoughts of the moment float? Confronted with our anatomical reality, we wonder about our psychic reality.

And here we are caught in a reverie where works like those of Ikse Maître - des Vues de l'esprit would one day reveal the shape of our thoughts.

Any breakthrough in matter leads to the immaterial.

The religious authorities, five centuries ago, were mistaken to forbid their contemporaries from exploring the mysteries of the human body.

Little science leads to materialism, much science frees us from it.

Hugo Verlinde

Artistic director
Le Pixel Blanc



Voleur de feu

Le travail de Ikse Maître - des Vues de l'esprit répond à une question cruciale et très ancienne : qu'y a-t-il à l'intérieur de nous ?

Jeu de vases communicants entre art et science, les peintres comme les médecins se sont donnés le mot depuis la Renaissance pour tenter de répondre à cette interrogation. On pense à Léonard de Vinci qui disséquait les cadavres pour réaliser ses études sur le corps. On pense aux écorchés de Vésale ou encore à La Leçon d'anatomie du docteur Tulp par Rembrandt.

Ces œuvres de maîtres nous rappellent que le corps était à l'époque une véritable Terra incognita. Il fallait un tempérament de chercheur et d'explorateur pour s'aventurer sur ce territoire. La vigilance était de mise car l'interdiction religieuse compliquait l'aventure et la rendait même dangereuse.

Voleur de feu tout en défiant les Dieux... La figure de Prométhée s'impose d'elle-même.

A la fois artiste et scientifique, docteur en physique quantique, Ikse Maître prolonge la recherche de ses prédécesseurs à l'aide des technologies numériques.

En découvrant nos corps mis à nu, c'est cette même forme de ravissement et d'effroi qui parcourt notre être.

Par pudeur, les femmes voilent leurs poitrines et les hommes leurs parties génitales. Beaucoup se retirent après ce premier contact dérangeant.

Pour ceux qui persévèrent, nous découvrons alors avec un plaisir non dissimulé la place et le relief de chaque organe. Avec un sourire aux lèvres, on se mire alors sous toutes les coutures... Miroir perturbant... Nous n'étions pas habitués à nous voir ainsi.

Et pour ceux qui prolongent encore la relation avec l'œuvre, une interrogation plus profonde prend place. Voilà donc ce que je suis :

un amas de chair, de muscles, de tendons et de nerfs... Mais ne serais-je que cela ?

Qu'en est-il de ma conscience ? Où flottent mes pensées du moment ? Confronté à notre réalité anatomique, nous nous interrogeons sur notre réalité psychique.

Et nous voilà pris dans une rêverie où des œuvres comme celles de Ikse Maître - des Vues de l'esprit donneraient à voir un jour la forme de nos pensées.

Toute percée dans la matière mène à l'immatériel.

Les religieux d'il y a cinq siècles avaient tort de ne pas autoriser les recherches artistiques et scientifiques de leurs contemporains sur les mystères du corps humain.

Un peu de science mène au matérialisme, beaucoup nous en libère.

Hugo Verlinde
Directeur artistique
Le Pixel Blanc





Tout passe Everything goes

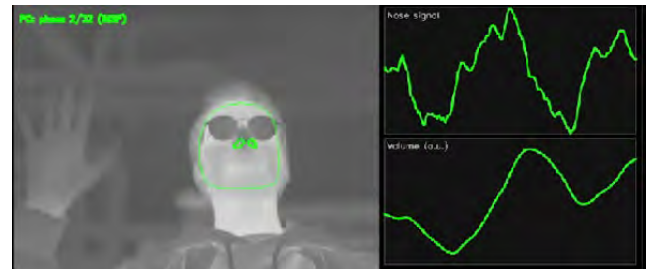
Double mirror augmented by physiological rhythms with sensors, gender recognition, computers, and 85" displays
Lacquered glass and oak (275 × 150 × 80) cm³

The first breath expels the liquid in which life developed to let the air go. In and out. Regularly and surprisingly along more than half a billion times in a human lifetime. Most of the time, most people do not pay attention to it. Breathing is autonomous and goes its way. Silently. The air goes in and out. Discretely. *Tout passe* is a behavioural work in which the three-dimensional reflection of visitors' features reveals their lungs breathing and air passing through their bodies. *Tout passe* is a mirror augmented by visitors' respiratory rhythms, who appropriate them and could play with them. *Tout passe* is a testing ground for the influence of this virtual self on our own behaviour by attaching itself directly to our physiology, where everything passes.

Tout passe is an opening of the sas, a science-art-society group; a production by La métonymie, in partnership with BioMaps, Cervval and LISN, EnsadLab and Foch Hospital, with the support of the Graduate School of Engineering and Systems Sciences, Paris-Saclay University, and La Diagonale Paris-Saclay. *Tout passe* is supported by the European project VILF-Spiro3D.

des *Vues de l'esprit* →

[Concept] Ikse Maître
[Real-time graphic rendering] Matthieu Courgeon
[Drawings and 3D graphics] Sophie Larger, Gaële Misiak
[Music composition] Vincent Hulot
[Physiological signals] Adrien Duwat, Tim Schneider
[MRI data] Adrien Duwat
[Pulmonology] Hélène Salvator
[Physical medicine and rehabilitation] Nicolas Barizien



Tout passe, Adrien Duwat (Le sas) – real-time thermal detection of the respiratory signal at Le sas, Paris-Saclay University, Orsay, France (2025)



Tout passe

Technical specifications

Double mirror augmented by physiological rhythms with sensors, gender recognition, computers, and 85" displays
Lacquered glass and oak (275 × 150 × 80) cm³

Tout passe is presented as a freestanding monolith made of black lacquered glass measuring (275 × 140 × 80) cm³. The whole thing weighs 660 kg. The work is powered from above or below by 220 V (or 110 V) and requires 7000 W of power. It can be placed in the darkness of night or the light of day. However, it is sensitive to direct sunlight, whose infrared emissions compete with those it emits and which it needs to track visitors and capture their movements.

Self-supporting steel system

Lacquered glass and oak

Setup: 2 days | 3 people

Strike: 1 day | 3 people

↳ 2 × Dell 5820 workstation + NVIDIA RTX A5000

↳ 2 × 85" LCD display Philips 86BDL3511Q/00

↳ 4 × 37" LCD display Philips 37BDL3050S/00

↳ 2 × Kinect one motion sensor

↳ 1 × Thermal camera FLIR A655SC W/45° lens

↳ 1 × Thermal camera FLIR A325SC W/6° lens

↳ 4 × Sipro 4k 60fps camera

↳ 4 × USB 3.0 extenders

↳ 6 × 4k DisplayPort-HDMI cables

↳ 2 × Tascam US-16x08

↳ 1 × Ampli Sinbosen D4-3000-DSP4

↳ 2 × the t.racks DSP 4x4 Mini Amp

↳ 18 × TC5FC07-04 speaker 4.41 Ohm

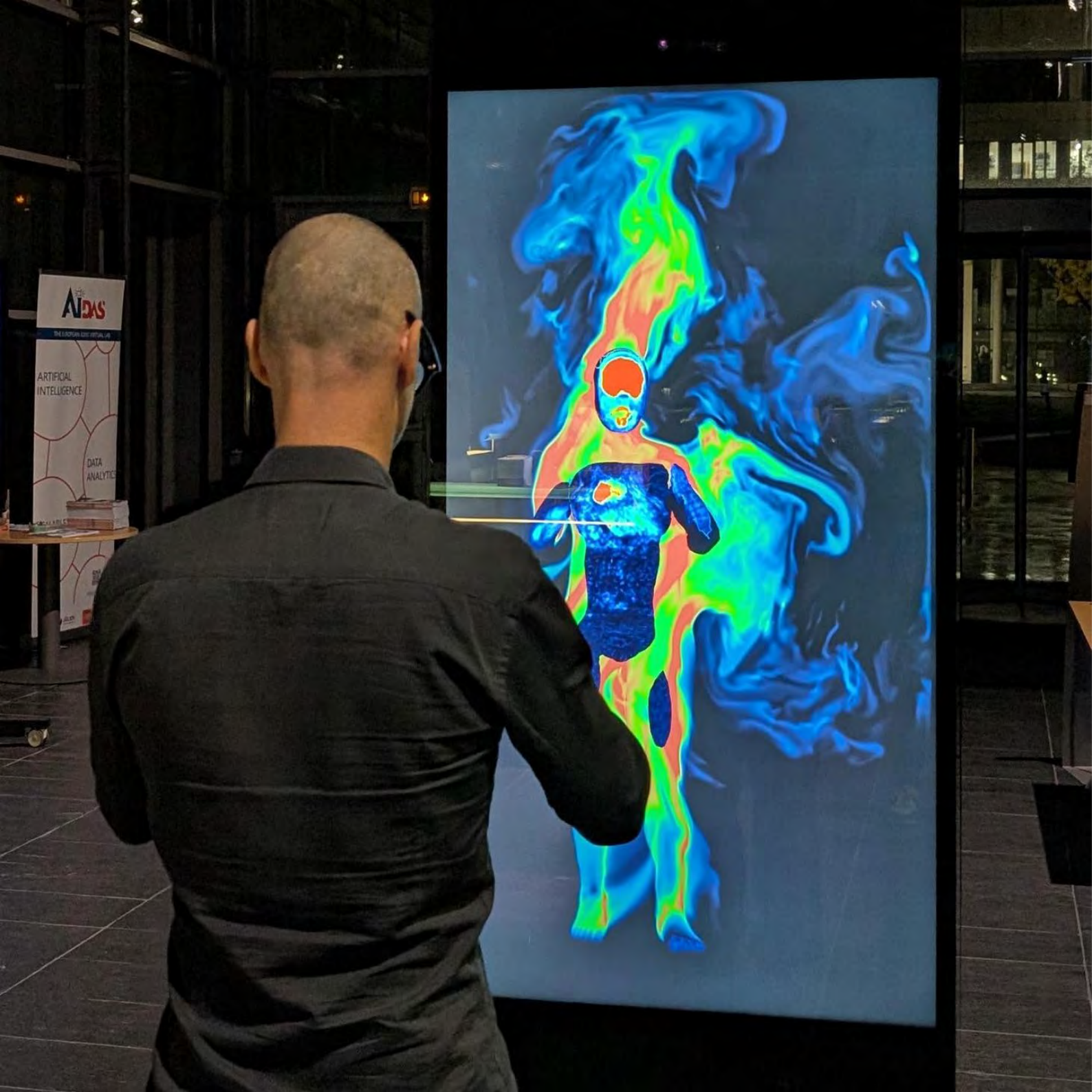
↳ 8 × Fostex FE103En 8 Ohm

↳ 2 × B&C speaker 18DS115 4 Ohm 18"

Size: (275 × 150 × 80) cm³

Weight: 660 kg

Power: 7000 W



AIDS

THE EUROPEAN LEAD IN ARTIFICIAL INTELLIGENCE

ARTIFICIAL
INTELLIGENCE

DATA
ANALYTICS

Première Intimité de l'être | TEP

Primary Intimacy of being | PET

Mirror augmented by positron emission tomography with sensors, gender recognition, a computer and a 75" display out of a triptych in lacquered glass and oak 3 × (275 × 100 × 56) cm³

A mirror reflects a human being, a female, a male, as positron emission tomography can probe them. It is the visitors' image in depth, a peculiar primary avatar of the looker. Their image is augmented by medical imaging. If the visitors stand in front of this mirror, get closer or farther, they enter or exit the PET body that is reflecting them. They discover by their own means an intimacy that was hidden so far to them, the energy, which deep inside animates them.

Première Intimité de l'être is a production by La métonymie, in collaboration with BioMaps, LISN, SHFJ, the Departement of Art and Music of the University of Evry Val d'Essonne, CNRS and University Paris-Saclay, with the support of DICRéAM French Ministry of Culture and Communication, CNC, CNL.

des *Vues de l'esprit* →

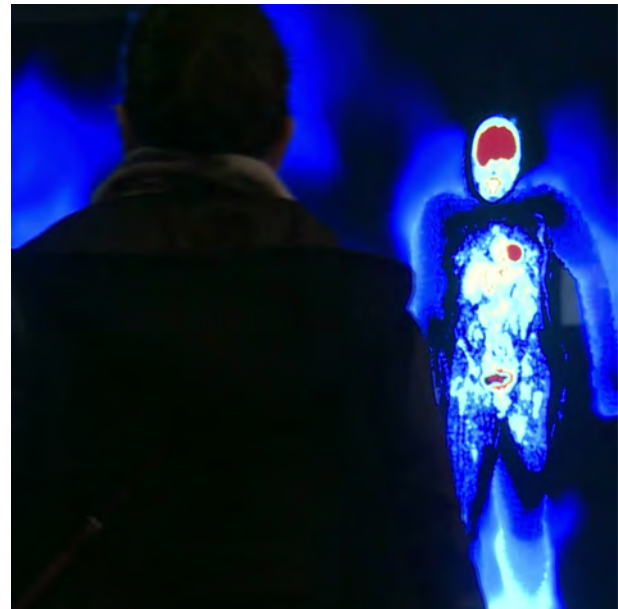
[Concept] Ikse Maître

[3D real-time graphics] Matthieu Courgeon

[3D avatars] Gaële Misiak, Marion Tardieu, Bruno Freyssinet

[Gender and motion capture] Matthieu Courgeon, Tom Giraud

[Electroacoustics] Michel Bertier



Première Intimité de l'être | TEP – SPARKOH! Mons, Belgium (2014-2026)



Première Intimité de l'être | IRM

Primary Intimacy of being | MRI

Mirror augmented by magnetic resonance imaging with sensors, gender recognition, a computer and a 75" display
out of a triptych in lacquered glass and oak 3 × (275 × 100 × 56) cm³

A mirror reflects a human being, a female, a male, as magnetic resonance imaging can probe them. It is the visitors' image in depth, a peculiar primary avatar of the looker. Their image is augmented by medical imaging. If the visitors stand in front of this mirror, get closer or farther, they enter or exit the MRI body that is reflecting them. They discover by their own means an intimacy that was hidden so far to them, the hydrogen, which substantiates them.

Première Intimité de l'être is a production by La métonymie, in collaboration with BioMaps, LISN, SHFJ, the Departement of Art and Music of the University of Evry Val d'Essonne, CNRS and University Paris-Saclay, with the support of DICRéAM French Ministry of Culture and Communication, CNC, CNL.

des *Vues de l'esprit* →

[Concept] Ikse Maître

[3D real-time graphics] Matthieu Courgeon

[3D avatars] Gaële Misiak, Marion Tardieu, Bruno Freyssinet

[Gender and motion capture] Matthieu Courgeon, Tom Giraud

[Electroacoustics] Michel Bertier



Première Intimité de l'être | IRM – NeuroSpin, Saint-Aubin, France (2025-2026)



Enquête de
IMAGERIE
IMAGE

Première Intimité de l'être | X

Primary Intimacy of being | X

Mirror augmented by X-rays with sensors, gender recognition, a computer and a 75" display
out of a triptych in lacquered glass and oak 3 × (275 × 100 × 56) cm³

A mirror reflects a human being, a female, a male, as magnetic resonance imaging can probe them. It is the visitors' image in depth, a peculiar primary avatar of the looker. Their image is augmented by medical imaging. If the visitors stand in front of this mirror, get closer or farther, they enter or exit the MRI body that is reflecting them. They discover by their own means an intimacy that was hidden so far to them, the hydrogen, which substantiates them.

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des *Vues de l'esprit* →

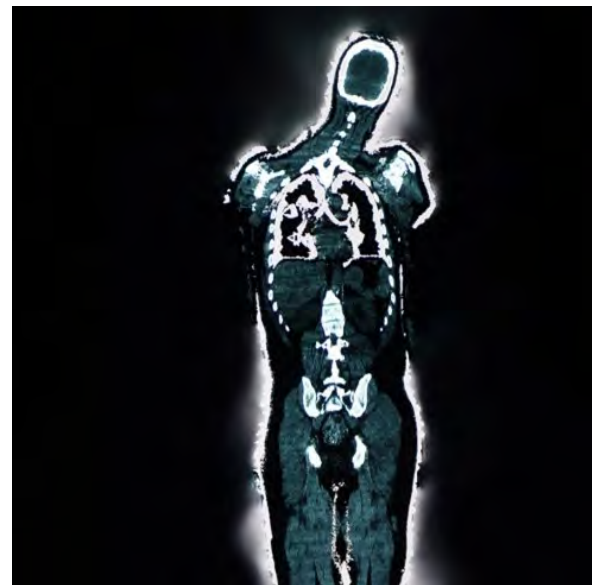
[Concept] Ikse Maître

[3D real-time graphics] Matthieu Courgeon

[3D avatars] Gaële Misiak, Serge Desarnaud

[Gender and motion capture] Matthieu Courgeon, Tom Giraud

[Electroacoustics] Michel Bertier



Première Intimité de l'être | X – Science&You, Nancy, France (2015)



Première Intimité de l'être | TEP, IRM, X

Technical specification

Mirror augmented by PET, MRI, or X-rays with sensors, gender recognition, a computer and a 75" display out of a triptych in lacquered glass and oak 3 × (275 × 100 × 56) cm³

Première Intimité de l'être is presented as three freestanding monoliths made of black lacquered glass measuring (275 × 100 × 56) cm³. The whole thing weighs 317 kg. The work is powered from above or below by 220 V (or 110 V) and requires 3000 W of power. It can be placed in the darkness of night or the light of day. However, it is sensitive to direct sunlight, whose infrared emissions compete with those it emits and which it needs to track visitors and capture their movements.

Self-supporting aluminium systems

Lacquered glass and oak

Setup: 4 hours | 2 people

Strike: 2 hours | 2 people

↳ Dell 5820 workstation + NVIDIA RTX A5000

↳ 75" LCD display Samsung ED75D

↳ Kinect one motion sensor

↳ DisplayPort-HDMI cable

↳ 3.5 mm jack-XLR cable

↳ 75 W amplified speakers Prodiptec TDC 8

Size: (275 × 100 × 56) cm³

Weight: 317 kg

Power: 1500 W



Deux d'en d'eux

Into two

Magnetic resonance on foliated glass
Polyptych 21 × (240 × 60 × 60) cm³

Nudity of body under the clothes; Intimacy of being under the skin; Deux d'en d'eux explores the inside of two people to share it out; to untangle their mutual entanglement; to catch their common dynamics and let those fragile hearts beat.

Deux d'en d'eux is the exploded portrait of an embrace giving back to space what it stole from time during the tiny measurement duration of the free induction decay signal emitted by the nuclear spins of the hydrogen atoms in water molecules making living organisms.

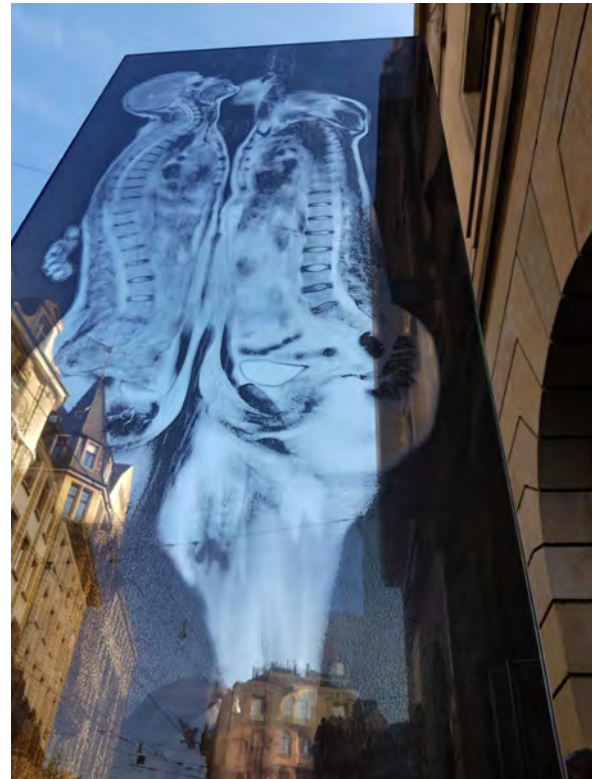
Deux d'en d'eux is a living hand-to-hand in suspension.

Hearts are still beating and the world is still breathing.

Deux dans d'eux is a production by La métonymie, in collaboration with BioMaps, CNRS and Université Paris-Saclay.

Deux d'en d'eux stands over a two-hundred-and-seventy year-old oak tree from the campus of Université Paris-Saclay. It is supported by the Environment and Landscapes Department (Nicolas Huchelou, Laury Verderosa, Delphine Albert, Céline Riauté, Silvestre da Silva) and Artisanat Méline (Laurent Burrus).

[Conception] Ikse Maître



Deux d'en d'eux – Marktasse, Basel, Switzerland (2018)



Deux d'en d'eux

Technical specifications

Magnetic resonance on foliated glass

Polyptych 21 × (240 × 60 × 60) cm³

Deux d'en d'eux is a self-supporting installation comprising 21 foliated glass pieces, which are inserted into 21 wooden stands, along with 12 additional wooden beads. Together, they form an oak tree lying beneath two embracing figures.

Deux d'en d'eux can be installed indoors in large venues or outdoors as the art pieces can withstand winds of up to 70 km/h.

The installation is transported on wheels in 9 large flight cases, each weighting around 600 kg.

Self-supporting glass on wood

Prints on foliated glass and oak beads

Setup: 1 day | 2 people

Strike: 1 day | 2 people

↪ 21 × foliated glass (600 mm × 22 mm × 1950 mm)

↪ 31 × oak beads (from (60 × 150 × 60) cm³ down to (35 × 65 × 30) cm³)

Weights: From 250 kg down to 23 kg

Total weight: 4,600 kg



Le Bruit de l'air

The Sound of the air

Aerial virtual reality using headsets and computers

Without us really knowing it, without willing it, a couple of sextillion diatomic nitrogen, diatomic oxygen, argon, water and carbon dioxide rush into our air highways every few seconds, before dashing away from us a few seconds later.

We do not see it. Usually, we do not feel it. We barely pay attention to the life cycle of breathing. But as long as we live, we breathe.

Something like a billion times.

Breathing sounds smooth and soft. But then we sigh, we cough, we snore, we gurgle, we whistle, we squeak, we crackle, we rale, we rub, we sniff. Here, you will hear all that and you will see the air through you. The air around. Around the Earth. The air we all share. The air still goes in and out. As long as you live.

The Sound of the air is an opening of Le sas, science-art-society group, a production by La métonymie in collaboration with BioMaps, Cervval, CNRS and Université Paris-Saclay.

des Vues de l'esprit

[Concept] Ikse Maître

[Real-time graphic rendering] Matthieu Courgeon, Déborah Lebert

[Drawings and 3D graphics] Sophie Larger, Gaële Misiak



Le Bruit de l'air – NewImages Festival, Paris (2026)



Le Bruit de l'air – Possible set up

Le Bruit de l'air

Technical specifications

Aerial virtual reality using headsets and computers

Le Bruit de l'air can be set up in many different indoor spaces. The experience is an invitation to simply breathe. It is both intuitive and inclusive. No training is required, and the only onboarding step is to wear the headset. Only one person is needed to welcome visitors and help them get started – they just need to breathe.

Local based environnement

Collaborative VR experience for 8 people

Setup: 4 hours | 2 people

Strike: 2 hours | 2 people

↳ 1× Dell 5820 workstation + NVIDIA RTX A5000

↳ 8 × HTC Vive Focus 3 VR headset

↳ 8 × Replacement battery

↳ 2 × VIVE Focus 3 Multi battery charger

↳ 8 × Roll-up HTC Vive trackers

Room size: 80-100 m²

Power: 1500 W



52 features for a portrait - Feature 01



52 features for a portrait - Feature 02



52 features for a portrait - Feature 03



52 features for a portrait - Feature 04



52 features for a portrait - Feature 05



52 features for a portrait - Feature 07

52 Traits pour un portrait

52 features for a portrait

Video art - black and white - 4:3 - 7 × 1"

The image in the mirror is you.

52 features for a portrait presents the features of a human being through three units: time, 1 minute, place, 1 video, action, 1 MRI. This first series of 7 features tends to pique the onlookers' curiosity and need for knowledge about a human being who is thus discovered by successive features.

But you are not the image in the mirror.

52 features for a portrait is a production by La métonymie, in collaboration with BioMaps.

Creation in 2008

<https://vimeo.com/reviews/4ec132d6-2918-44ae-9639-d179e0b14e35/users/25646229/folders/1570722>

Video indoor installation

Setup: 2 hours | 1 person

Strike: 1 hour | 1 person

↻ 7 × 22" monitors

↻ 7 × miniPCs

des *Vues de l'esprit*

[Concept] Ikse Maître

[Actors] Neta Landau, Bruno Freyssinet

[MRI data] Émeline Boriassse, Ikse Maître



52 features for a portrait - Feature 06

Patronage



Operation



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