



# FIELD OF ENCOUNTERS

## Le champ des rencontres

Multi-screen video installation  
Stéphane Bissières, 2026

*Detect. Connect. Quantify.  
Then lose control.*

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# 1. Statement

Correlation has become a way of seeing. Behaviors are no longer perceived as actions, but as measurable relationships. To understand is to detect, connect, quantify. This legibility creates an illusion of control. As relationships multiply, it tips into saturation. Field of Encounters operates within this contradiction.

Field of Encounters applies a simple protocol: fixed overhead shots of public spaces, processed identically. Bodies are detected and reduced to points, proximities become connections, trajectories organize into evolving networks.

Filmed locations become instances of a single reading system. To understand is to correlate. Behaviors no longer appear as individual actions, but as continuous variations within a relational field. Reality is not denied; it becomes equivalent to what could simulate it.

Presented as a multi-screen installation, the work extends this logic to its breaking point. Flows multiply and the overall vision becomes unstable: legibility dissolves into fragmentation.

The work reveals its limit: systems that promise legibility produce their own opacity. Field of Encounters does not explain flows; it exposes the conditions of their capture. What appeared to be a tool for reading becomes an experience of saturation and loss of control.

## 2. Context & Positioning

### Starting point

Contemporary public space is shaped by systems of capture and behavioral processing. Human flows are no longer only organized by architecture: they are recorded, analyzed, and transformed into data. Field of Encounters operates within this perceptual regime.

The system performs a translation: presences become measurable relationships. It corresponds to a mode of reading reality where understanding means quantifying and correlating, in a context where images are no longer just seen but produced to be processed, as highlighted in the work of Harun Farocki.

In this perspective, behaviors are no longer perceived as individual actions, but as continuous variations within a relational field. This aligns with what Gilles Deleuze describes as a logic of control—a system of continuous modulation rather than stable organization.

The aim is not to show flows, but to make perceptible the framework that converts them into structures. The produced legibility is inseparable from this operation: the visible is constructed.

### Serial logic

Field of Encounters develops as a series. Each sequence rigorously applies the same protocol to different locations. This repetition does not aim at comparison, but at standardization. By imposing the same reading grid, the project absorbs contextual differences.

What varies from one sequence to another is not the conditions of reading, but the configurations produced within the same system. The algorithmic gaze establishes itself as a stable structure capable of integrating heterogeneous situations.

The series thus asserts continuity: distinct spaces become equivalent as soon as they are subjected to the same process of translation. Field of Encounters does not highlight diversity, but the capacity of a system to homogenize it.

### 3. The installation

#### Capture, visual processing, and multi screen

The system is based on a constrained protocol: fixed overhead shots applied to public spaces. The camera height prevents identification and suspends individuality. Bodies become comparable presences, inscribed within the same plane. The absence of framing or focal emphasis removes any perceptual hierarchy.

Each site introduces variation, while the analytical grid remains identical. The aim is to capture spaces where circulation patterns are sufficiently structured to be made visible. Algorithmic processing operates a reduction: bodies are translated into points, proximities into connections, trajectories into evolving structures. This operation produces an image entirely organized by measurable relationships. Luminous connections materialize this process and generate a coherence specific to the system.

The system does not simulate; it transforms recorded situations into operative configurations. Reality no longer holds a privileged status—what matters is its “processability.”

The installation extends this protocol into space. Each screen presents a variation drawn from a different context, according to the same grid. An isolated sequence remains partial; it is their coexistence that reveals the system.

The arrangement of screens—linear, angular, or semi-circular—physically engages the viewer’s gaze. It opens up an expanded perceptual field without stabilizing its reading.

## 4. Viewer experience

The viewer is confronted with a system whose rules are identifiable: detection, proximity, correlation. The image structures itself, flows become readable, configurations emerge. This first level produces a sense of control. The gaze adapts, recognizes its logic, anticipates its developments. The image seems to offer a clarified access to usually diffuse dynamics.

But this control remains partial. As soon as attention expands—from one screen to several, from one sequence to the whole—legibility deteriorates. Flows multiply, configurations overlap, attention disperses. What is understandable at one scale becomes unstable at another. Global vision does not increase control—it weakens it.

The viewer oscillates between these two regimes: focusing allows understanding but isolates; stepping back allows seeing but prevents grasping. This oscillation forms the core of the experience.

The overhead perspective reinforces this tension. It offers a dominant position, immediately undermined by the multiplicity of flows. The reading capacity promised by the system encounters its own limit.

The work does not stabilize a way of seeing collective behavior—it exposes the conditions and limits of interpretation. The viewer is not only placed in front of a system, but experiences its functioning and instability.

## 5. Artist Biography



Stéphane Bissières is a composer and New Media artist whose works reflect the dynamic interplay between the living and technology. His creations aim to materialize the virtual and capture the complex transformations that society is undergoing, while also prompting observers to question their relationship with technology and the world around them. Inspired by the minimalist movement, Stéphane Bissières employs sound and kinetic creations to explore the repetition of patterns, influencing the perception of time and space. He draws inspiration from mathematical models and their expressions in nature, and transposes musical writing mechanisms to his kinetic works, envisioning them as algorithms rather than traditional scores.

Stéphane Bissières generative approach to exploring the concept of artificial life involves building dynamic systems capable of generating infinite variations with a recognizable common character, akin to a genetic code. His works have been exhibited at numerous international venues, including the Shenzhen Museum of Contemporary Art, Nuit Blanche in Paris, and the Nemo Biennial at 104 in Paris. Through his art, Bissières seeks to provoke a sense of wonder and encourage viewers to witness and engage with the technological and societal transformations unfolding around them.

## 6. Technical sheet

### A. Multi-screen installation

- Number of screens : 3 to 9 (depending on space)
- Screen type : LED Monitors or projection
- Recommandé dimensions :
  - Monitors : minimum 55 inches
  - Projection : base minimum 2.5 m width per image
- Layout :
  - Linear, angular, or semi-circular
  - Screen center height : ~150 cm
- Sound : Individual playback per screen

### B. Exhibition conditions

- Semi-dark space
- Neutral walls (white or dark)
- Minimum viewing distance : 2 to 4 meters depending on size
- Standard power access

### C. Required equipment

- 3 to 9 screens or projectors
- Media players (same number as screens)
- Active speakers (same number as screens)

## 7. Contact

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