

HUMAN LIKES

Art numérique
Stéphane Bissières, 2026

Detect, connect, correlate : The visible is constructed.

HUMAN LIKES is an artistic project that takes three distinct forms: an interactive installation, a multi-screen installation, and a sculptural installation. Each explores, through its own specific approach, how human presences can be transformed into networks of relationships

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1. Statement of intent 3
2. Context 3
3. The dispositive 4
5. Artist Biography 6
6. TECHNICAL DOCUMENTATION 7
HUMAN LIKES « Interaction » 7
7. IMPLANTATION - HUMAN LIKES « Interaction » 8
8. TECHNICAL DOCUMENTATION 9
HUMAN LIKES « Flux » 9

1. Statement of intent

Correlation has become a way of seeing. Behaviours are increasingly understood as measurable relationships. Detect, connect, quantify: human presences become data, proximities become connections, and movements become configurations.

HUMAN LIKES is an artistic project that takes three complementary forms: Interaction, an interactive installation; Flux, a multi-screen installation; and Trace, a sculptural installation. The first connects the faces of spectators in real time. The second extends this logic to public spaces, where bodies become elements within evolving networks. The third extracts a configuration generated through interaction and materialises its trace after the presences have disappeared.

From one form to another, the relationship to space, time and human presence shifts. The project reveals a tension: every system of representation selects and reduces elements of reality in order to make them legible. Yet as relationships multiply, this legibility can give way to saturation. The system continues to generate its configurations, while they become increasingly difficult to read.

HUMAN LIKES does not seek to reproduce the complexity of human relationships, but to expose the processes through which they are detected, modelled and represented. What appears to reveal an underlying organisation of life ultimately exposes the limits of translating it into data.

2. Context

Contemporary spaces are increasingly shaped by systems designed to capture and process human behaviour. Human flows are no longer organised solely by architecture: they are also recorded, analysed and translated into data. HUMAN LIKES emerges from this context, engaging with the images produced by technological systems. Images are no longer intended solely to be viewed; they become operational material, capable of being analysed, segmented and transformed.

From this perspective, behaviours are no longer understood solely as individual actions, but as variations within a field of relationships. They become elements of a system that continuously measures, organises and reconfigures them.

The aim is therefore not simply to show flows, but to make perceptible the technical and algorithmic framework through which they are constituted as objects of analysis. The visible is not given: it is constructed.

3. The dispositive

HUMAN LIKES brings together three autonomous installations. Each relies on its own method of capture, processing and presentation. Their continuity is conceptual rather than technical: each explores a different way of producing a representation from data derived from human presence.

1) Interactive installation : « Interaction »

A camera captures spectators standing in front of the installation. A face detection and tracking system, developed using OpenCV and TouchDesigner, identifies their presence and position. This information feeds a graphic network in real time, connecting the detected faces.

The connections evolve in response to movements and changes in position. The projected image thus overlays the faces with a constantly changing relational structure. The spectator is not simply facing the image: their presence and movements directly contribute to its creation.

2) Multi-screen installation : « Flux »

Flux is based on a constrained capture protocol: fixed overhead shots of different public spaces. This viewpoint shifts the way bodies are perceived: they are registered according to their positions and movements through space, rather than their individual characteristics.

Each location introduces a variation, while the analytical framework remains unchanged. The protocol is applied to spaces where patterns of circulation are sufficiently structured to be translated into spatial configurations.

The algorithmic processing reduces these observations: bodies are translated into points, proximities into connections, and trajectories into evolving structures. Reality is thus approached through its capacity to be captured, segmented and processed.

The installation extends this protocol across multiple screens, presenting sequences recorded in different locations. Their arrangement, linear, angular or semi-circular, physically engages the viewer's gaze and confronts them with the multiplicity of flows.

3) Sculptural installation : « Trace »

Trace draws on a configuration generated by HUMAN LIKES during its presentation at the Museum of Contemporary Art in Shenzhen on 17 March 2019. The faces and human presences have disappeared; only the network generated at that moment remains.

The relational structure is extracted from the image and transferred into physical space. The distances between points become a materialised cartography, notably in the form of ground anchors connected by marine ropes, or prints on vertical or inclined surfaces.

Each realisation constitutes a sculptural variation of the same artwork. The underlying relational principle remains unchanged, while its physical form adapts to the characteristics of the space and the choices made for its presentation.

The configuration, initially dependent on real-time interaction, thus acquires an autonomous existence. It becomes the physical trace of a past event: the data preserve its spatial organisation without retaining the people who produced it.

4. The viewer’s experience

1) Interaction : Becoming part of the Image

In Interaction, the spectator discovers that their own presence contributes to the construction of the image. Their face appears in the projection, integrated into a network of connections that evolves in response to the positions and movements of the people detected.
They look at an image of which they are simultaneously an element. They can observe the network taking shape, while also seeing how their own movements alter its configuration. The boundary between observation and participation becomes uncertain: the spectator is both the one looking and one of the elements within the observed system.

2) Flux : Experiencing the limits of perception

In Flux, the spectator does not intervene in the situations being represented. They observe public spaces transformed into networks of points, connections and trajectories.
Looking at a single screen, they can identify the system’s rules and follow certain configurations. But as their gaze expands across multiple screens, the flows multiply and the relationships become harder to grasp. Focusing on one sequence makes it possible to follow its development, but isolates it from the others. Stepping back provides a broader view, at the expense of precision.
The arrangement of the screens physically engages the viewer’s gaze in this oscillation. The spectator experiences the gap between the local legibility of individual configurations and the difficulty of apprehending the whole.

3) Trace : Observing what remains

In Trace, the spectator no longer encounters the people or the interaction that produced the configuration. Instead, they discover an autonomous structure, materialised in space, whose points and distances are the only visible elements.
The human relationship is no longer directly visible: it remains as an imprint. The spectator is confronted with a cartography without actors, with the material presence of a past event.
A QR code integrated into the installation provides access to the original video, allowing viewers to rediscover the presences behind the structure. The juxtaposition of the physical trace and the recording brings two states of the same event into view: its unfolding and the abstract persistence of its configuration.

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.

Selection of exhibitions : Biennale Némo (Paris), Contemporary art museum de Shenzhen (Chine), The Exchange Gallery, Falmouth (UK), Station Beirut (Liban), Nuit Blanche (Paris) galerie Plateforme (Paris), Le Cube (Issy), etc.

6. TECHNICAL DOCUMENTATION
HUMAN LIKES « Interaction »

Accessories

- 1 microphone stand (to mount the camera)
- 1 five-outlet power strip with on/off switch

Video

See installation plans on the following page.
(Projection onto an LED screen is also possible.)

- 1 video projector
- 1 rear-projection screen, minimum width: 2 m
- 1 HDMI cable of sufficient length to connect the computer to the projector

Lighting

- 2 spotlights (PAR, F1 or profile type)
- 2-channel dimmer

Faces must be slightly illuminated to ensure optimal detection. Depending on the characteristics of the venue, spotlights will be positioned above or below the screen to provide subtle lighting for the audience without interfering with the video projection.

Sound (optional)

- 2 active speakers + subwoofer
- Mixing desk
- Cables

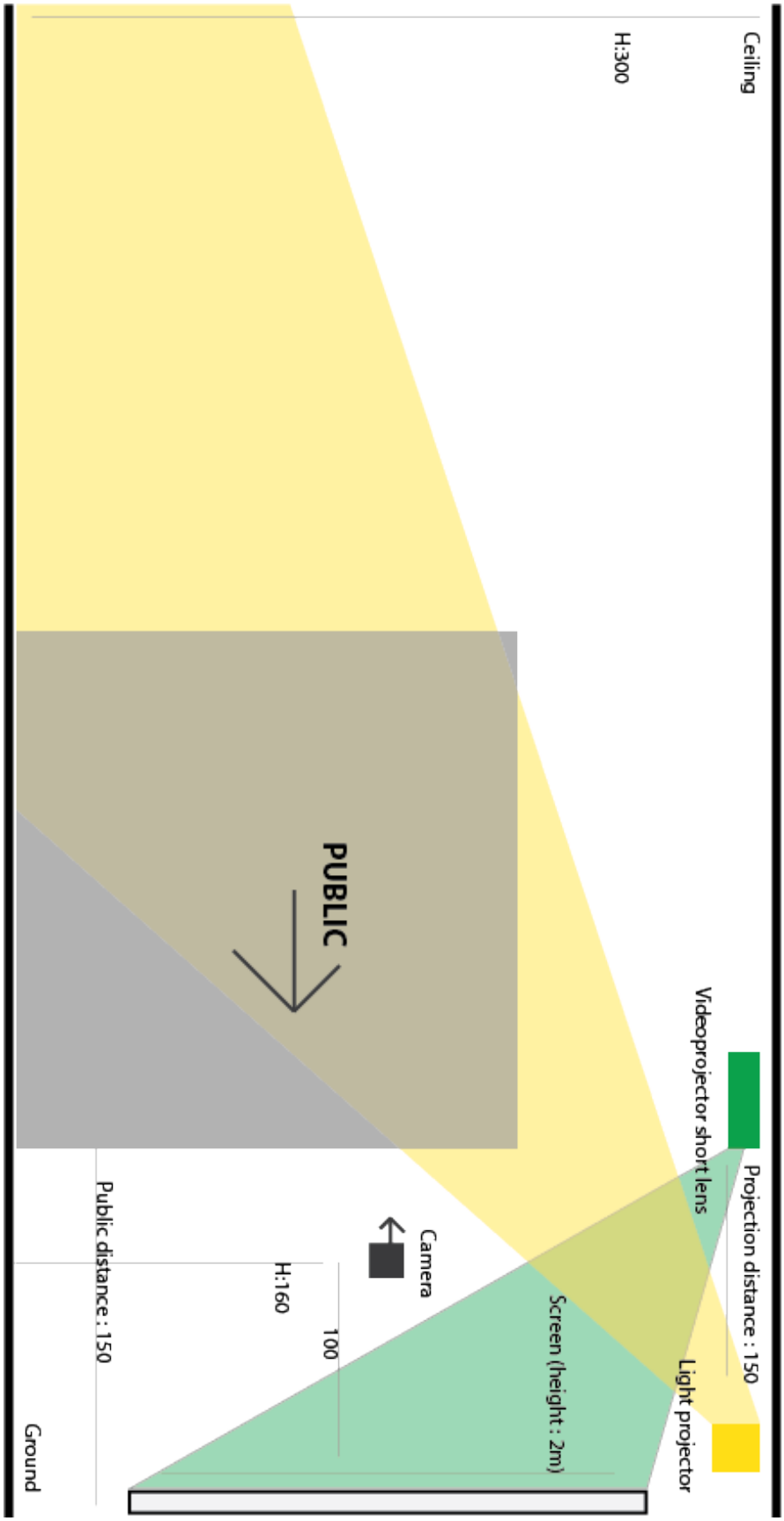
Computer equipment

- 1 recent Mac or PC with sufficient processing power, running TouchDesigner
- 1 HD USB webcam, Logitech HD820 type
- 1 5 m USB extension cable
- 1 straight stand for mounting the camera at a height of 1.5 m (microphone stand type)
- 1 enclosure large enough to conceal the computer

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7. IMPLANTATION - HUMAN LIKES « Interaction »

The ambiant light of the room shouldn't exceed 5/10%.
Light projectors are placed to light up faces of the public for better face recognition.
The camera is installed on a stand in line with the center of the screen.
The distance of camera from the screen is calculated so the beam of videoprojection doesn't hit the camera.



8. TECHNICAL DOCUMENTATION
HUMAN LIKES « Flux »

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
- Neural 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)

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