

Carré

A physical-virtual performance
bringing human-avatar sculpture to life

Created by Lisa Jamhoury
Featuring Choreography by Hybrid Movement Company

CREATED BY (Lisa:
{(Jamhoury)*

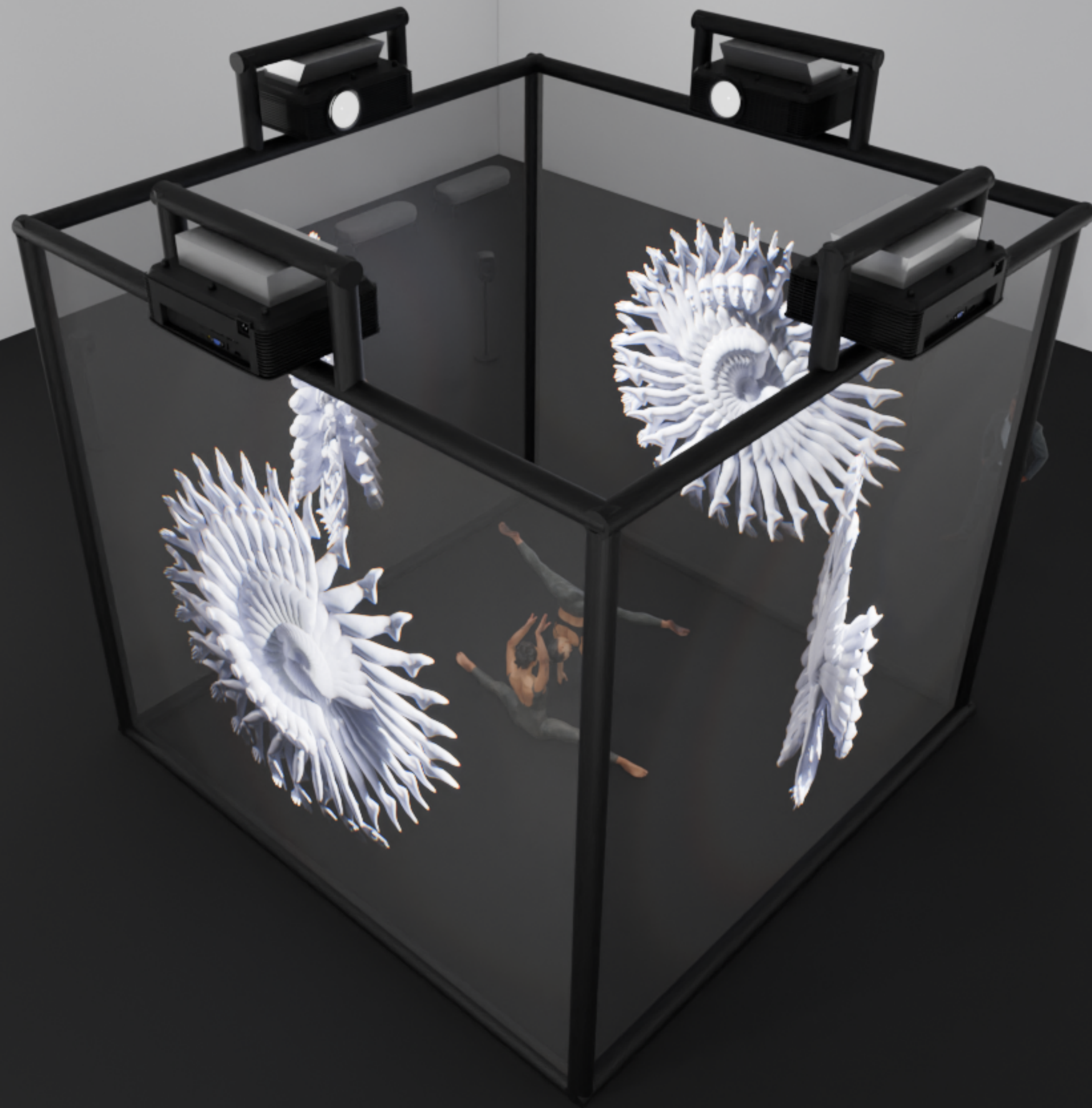
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ABOUT / OVERVIEW



Carré is an installation performance blending motion capture, contemporary circus, and Unreal Engine to bring live human-avatar sculpture to museum and gallery audiences worldwide. The duet presents two women inside a translucent projection cube, seamlessly merging their physical and virtual bodies as they take audiences on a kaleidoscopic journey through materiality in three scenes.

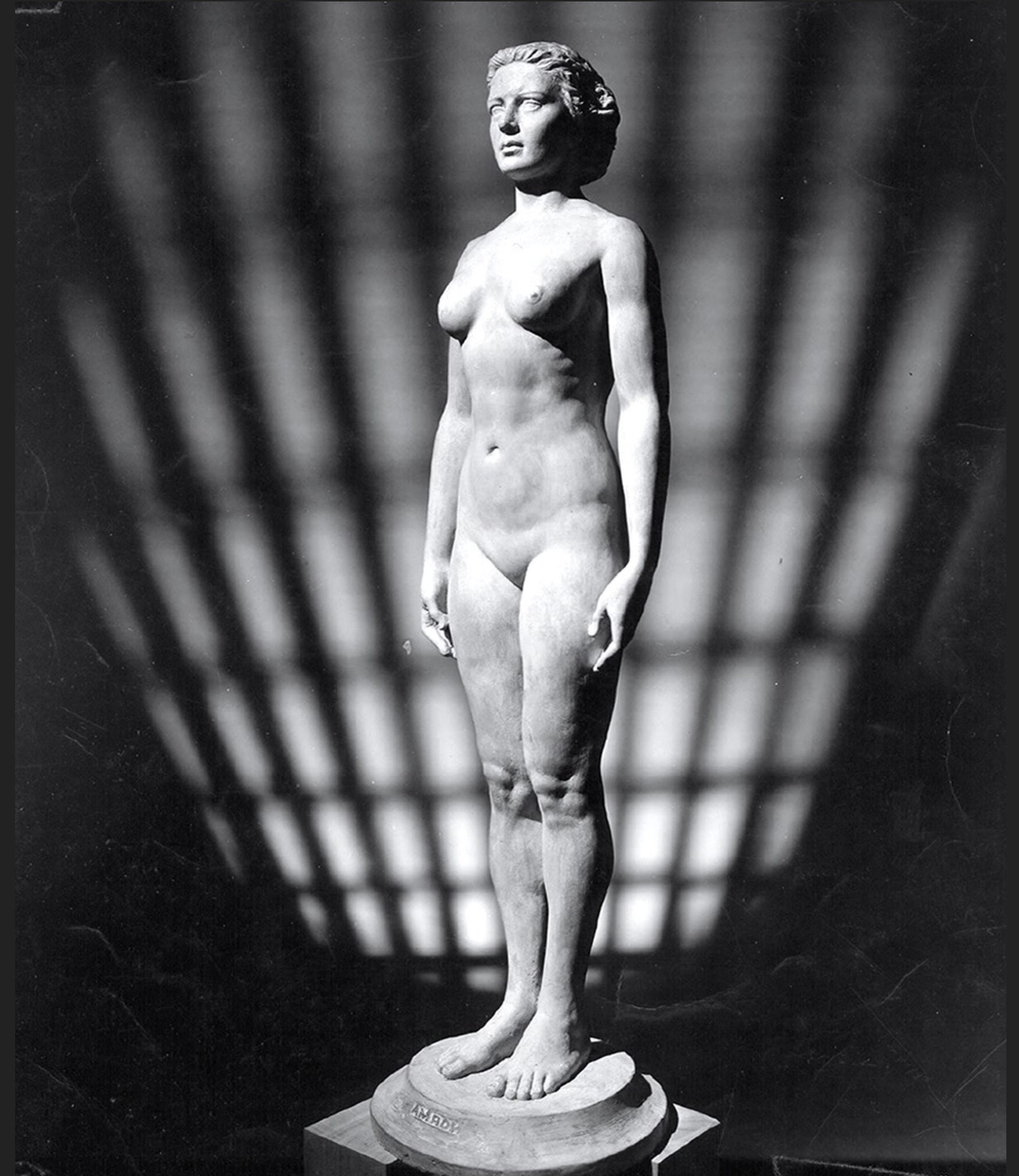
Supported by spatial audio, the physical-virtual choreography evolves through avatars of stone, mesh, and water exploring how virtual representations can complicate and expand human physicality and creativity. When the cube is not activated by the dancers, it displays projected reverberations of their previous performance.

An intentional subversion of overtly-sexualized representations of women found in digital content, *Carré* centers two bold, strong women uplifting each other. Contemporary research into embodied and situated cognition shows that natural environments lead humans to be more creative, socially-minded, and open to tackling complex problems. Drawing on this, *Carré* models how digital bodies can reflect the natural world and extend the nuances of physiology.

ABOUT / NARRATIVE

Inspired by research in figurative sculpture, design principles, and algorithmic bias, *Carré* draws on the unsettling legacy of the 1940s sculpture *Norma*—a statue created by American gynecologist Robert Dickinson. Constructed from the averaged measurements of 15,000 white women aged 21-25, *Norma*'s "ideal body" was celebrated by prominent scientific and cultural institutions, demonstrating how physical standardization becomes embedded within social structures.

Carré begins with two women in duet, creating their own living sculptural avatar based on *Norma*. Over time, they break free of the weight of the sculpture's legacy, evolving through digital meshes into natural, elemental forms that allow them to fluidly blend with each other and their environment.



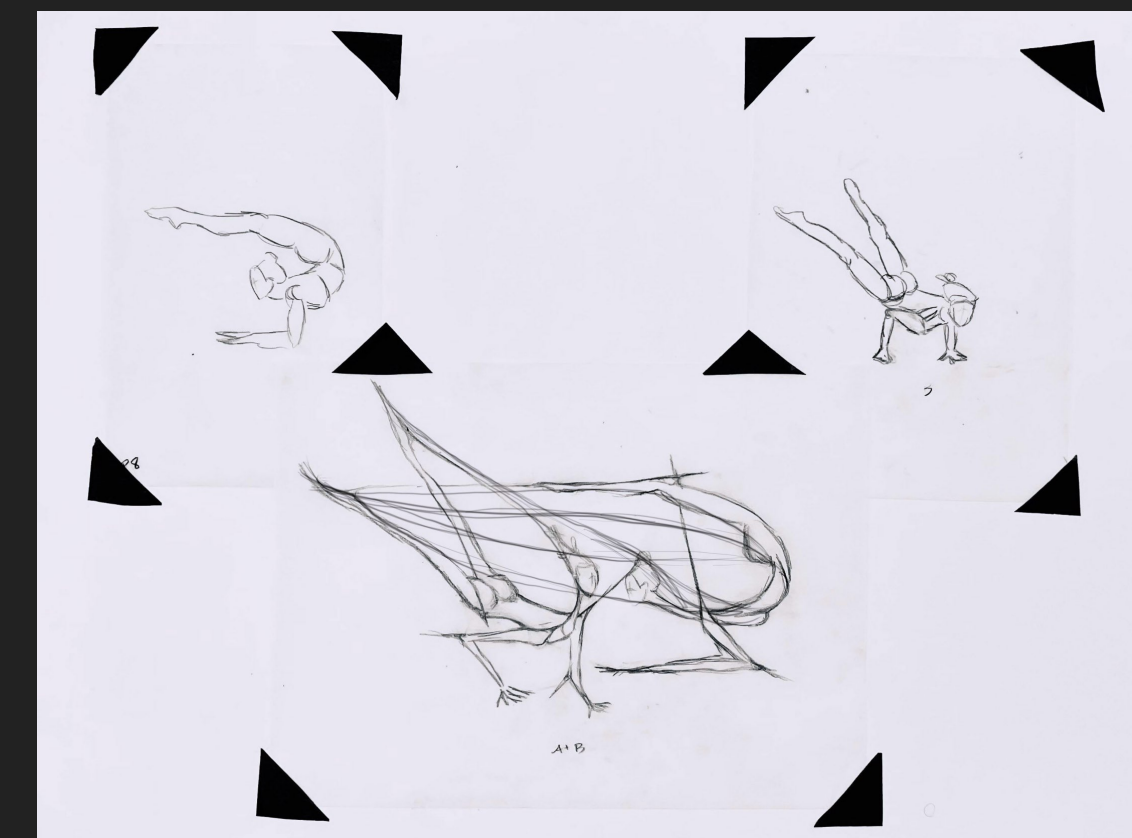
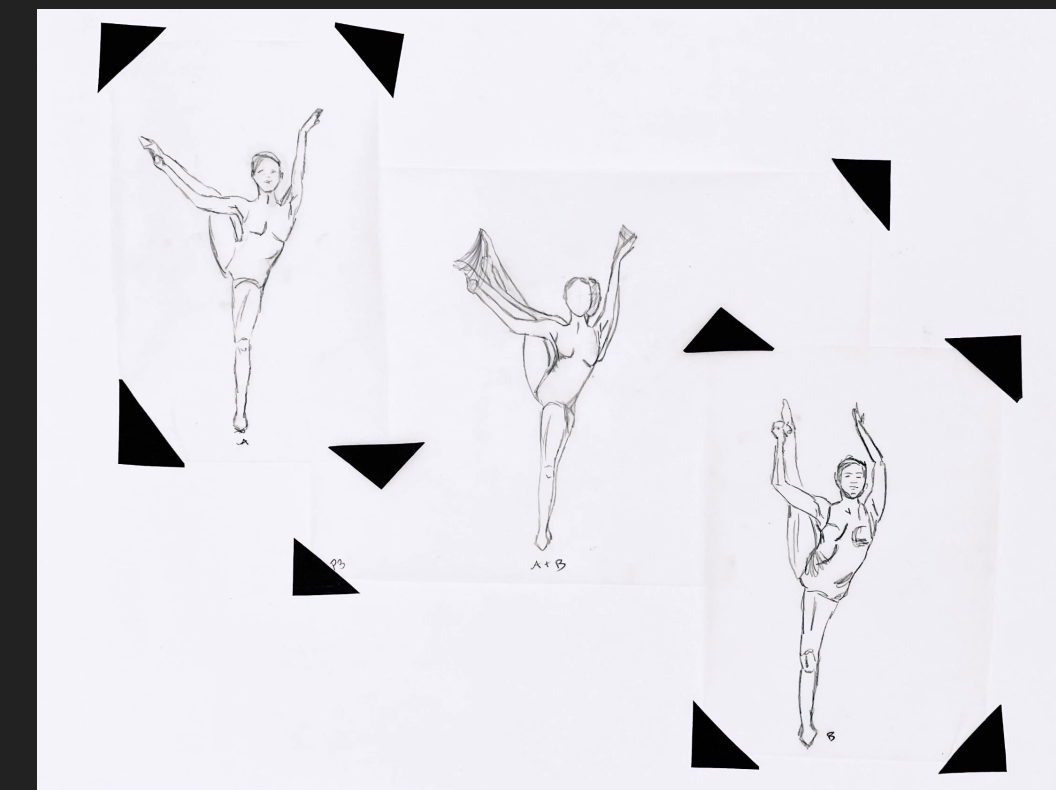
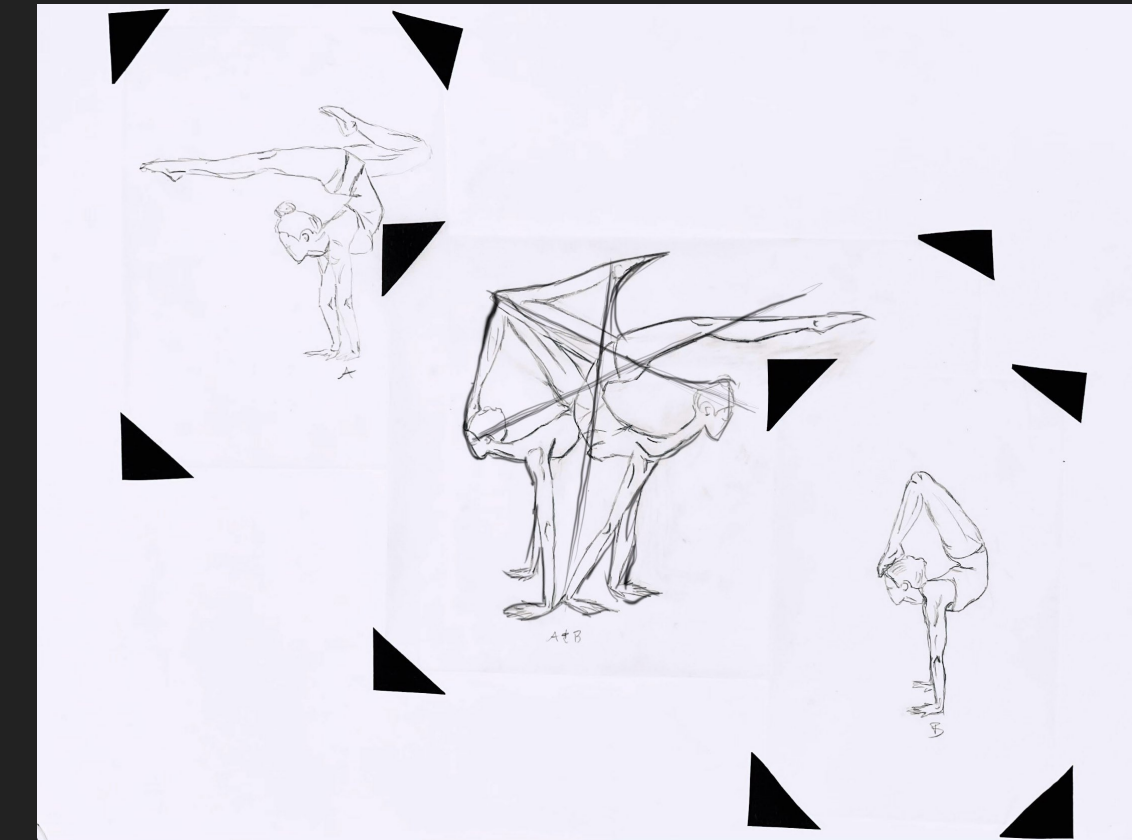
ABOUT / ARTIST STATEMENT

The art of "capture" is not new; it has long allowed humans to immortalize aspects of themselves beyond the limits of their physical bodies. What is new is that these artifacts now constitute our primary mode of communication, as we are increasingly represented by digital profiles, avatars, and online personas that distill or amplify certain aspects of our identities. Captured representations are inherently "lossy" and will never identically represent our physical selves, yet they have their own affordances that can extend the complexity and nuance of our humanity. It is the artist's crucial role to challenge norms and present new narratives at the pivotal moment of creation of new technologies, when ideas are most malleable and open to influence. Focusing on the dynamism of human physicality, *Carré* is exemplary of how new digital tools can expansively approach representation.

Conceptually, *Carré* draws on the creative tradition of reverence for the human body and a desire to capture its vitality. The French contemporaries, sculptor Auguste Rodin and scientist and physiologist Étienne-Jules Marey, are particular inspiration for the project: the former for his masterful capture of movement in stone; the latter for harnessing photography—his era's cutting-edge technology—to artfully capture the body in motion. *Carré* presents a novel approach to this tradition by combining three state-of-the-art technologies—motion capture, photogrammetry, and Unreal Engine—to create movement-inspired sculpture in performance. *Carré* extends its reach into art history by drawing from iconic movements such as classicism, deconstructivism, and brutalism in its design. In this vein, *Carré* purposefully leans into Unreal's Nanite technology, creating environments and materials that exemplify today's era-defining artistic medium.

Creatively, *Carré* reflects my fascination with both body movement and creative uses of technology. It is imbued with concepts from contemporary research into embodied and situated cognition, which posit that our thinking and learning are rooted in our physical experience and our environment. Further, it leans on research into how exposure to natural environments leads us to be more creative, relaxed, socially-minded, and open to tackling complex problems. By bringing these ideas into Unreal Engine, I hope to creatively model new ways for our digital representations to reflect and extend the nuances of our natural physicality.

—Lisa Jamhoury



Early research, Figurative drawings (2022)

INSTALLATION



INSTALLATION / OVERVIEW

An "installation performance," *Carré* is designed to be installed within museums, galleries, and festivals, rather than on a traditional theater stage.

The work has two modes: Live Performance and Installation.

Both modes feature four-sided projection arranged in a square with translucent projection screens, as well as spatial audio played back on either a multichannel Genelec sound system (pictured), or through motion-tracked headphones (to be decided in R&D).

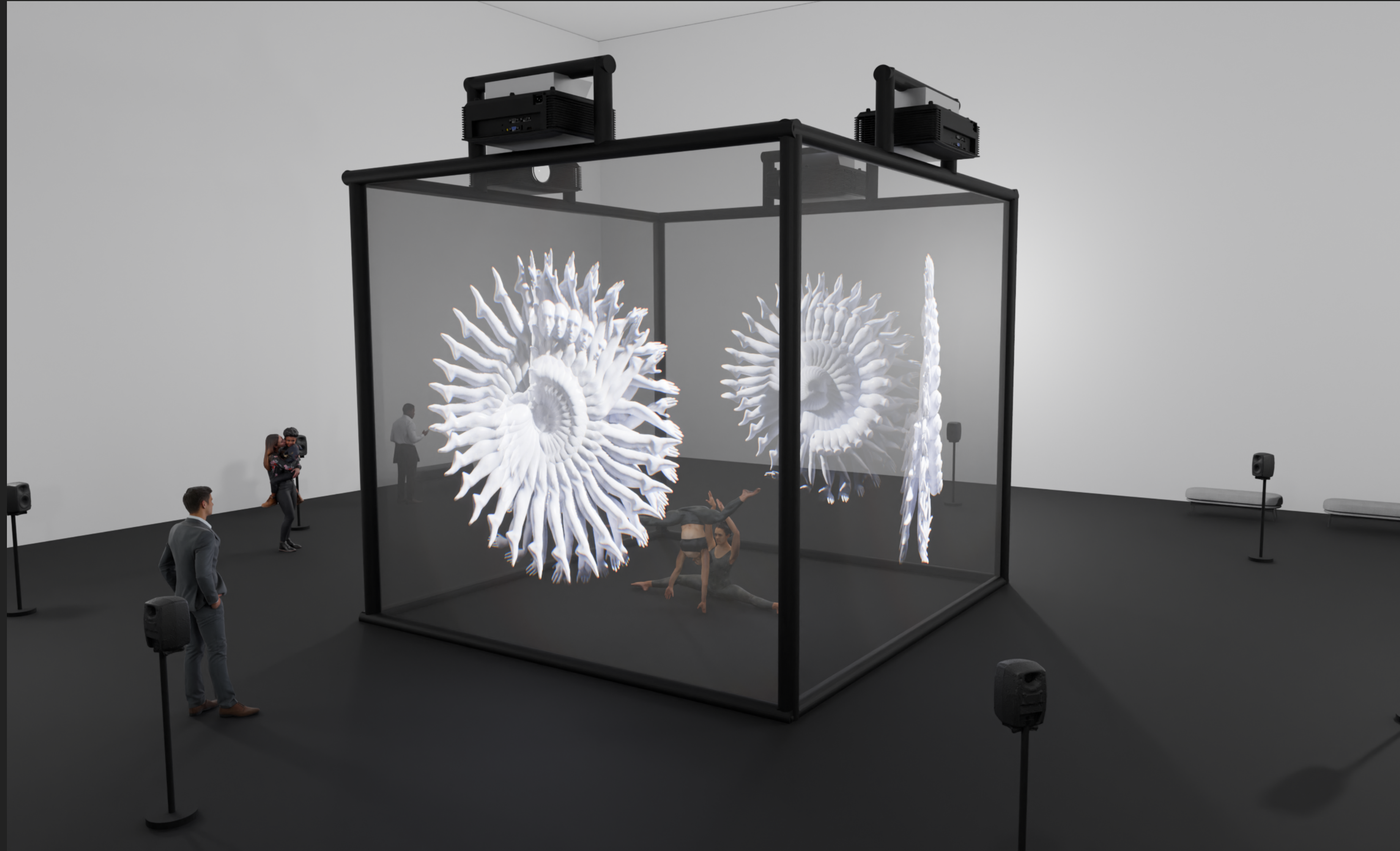
Live Performance mode integrates motion-captured movement artists in the installation.



INSTALLATION / LIVE PERFORMANCE MODE

In Live Performance mode, two performers are situated at the center of the four projection screens. Their performance is tracked with a motion capture system that sends real-time movement data to Unreal Engine. The mocap data activates the sculptural avatars in real time.

The avatars are projected using four virtual cameras in Unreal Engine to correspond with the front, left, right, and back views of the sculpture, which are then placed on their physical pairings—front, left, right, and back screens. The work is accompanied by custom spatial audio.



INSTALLATION / INSTALLATION MODE

Installation mode runs between live performances.

In this mode, the projection cube remains empty. Each of the four sides are projected with animations of digital sculptures created in Unreal Engine from motion capture and avatars used in the performance. Each sculpture is accompanied by a spatial audio soundscape and poem.



INSTALLATION / AUDIENCE EXPERIENCE

Visitors have freedom of movement around the installation in either mode. As they move around the installation in Live Performance mode they will see four sides of the sculptural avatar; in Installation mode, the four sides project four different sculptural animations.

As audience members move, the spatialized sound moves with them. For example, in Installation mode, moving closer to one of the projection screens reveals the sound associated with the sculpture projected on that screen; stepping back from the projection brings in more of the poem and ambient audio.



ARTWORK
/ DETAIL



ARTWORK
/ CONTEXT
/ CAPTURE SERIES

Carré extends a series of works on the theme of “digital capture” in progress since 2021. Works in this series include *Maquette* (2023), a live motion-capture contemporary circus performance, and *L’Entrée* (2024), an augmented reality (AR) experience that situates virtual sculptures in public spaces.



Maquette

Live motion capture performance, 2023

Maquette is a hybrid physical-virtual performance combining motion capture, contemporary circus, and gaming technology to explore how the human body is perceived, interpreted, and reimagined by both the physical and the programmed eye. Orchestrated, captured and rendered in real time, each performance is unique, providing *Maquette*’s audience with a never-before-seen experience.

Select performances

MAXlive 2023, Onassis ONX, New York
DEMO 2023, Onassis ONX, New York
ONX + IDFA DocLab MoCap Stage 2022, De Brakke
Grond, Amsterdam



L’Entrée (The Opening)

Site-specific augmented reality, acrylic sculpture, 2024

Amid a global migration between physical and virtual worlds, *L’Entrée (The Opening)* explores the increasingly complex relationship between human bodies and digital representation. An augmented reality installation, *L’Entrée* reveals virtual sculptures in pedestrianized areas, creating a dialogue between organic movement and computational interpretation.

Select exhibitions

The Space Between, Sellasia Laconia, Greece, 2025
PROGRESS, Onassis ONX, New York, NY, 2025
Digital Body Festival, London, UK, 2024
Forum LAB7, Montreal, Canada, 2024
Glow: Illuminating Innovation, Kings College, Strand /
Aldwych, London, 2024

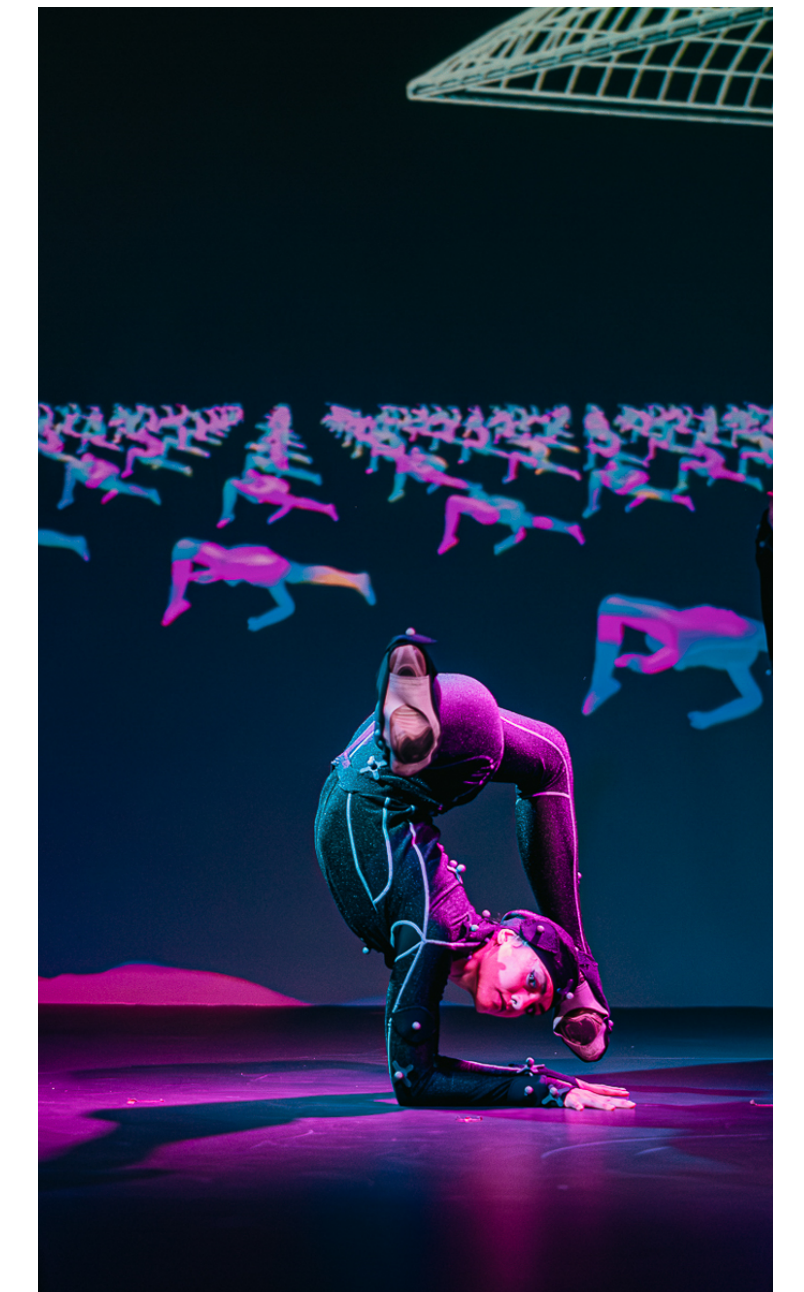
ARTWORK / CHOREOGRAPHY

Carré is choreographed and performed by members of Brooklyn-based performance group, Hybrid Movement Company, which marries ballet, circus, martial arts, bboying, and yoga asana together in a novel movement style.

Carré features two performers in duet. The choreography moves away from pedestrian, biped forms challenging normalized ideas of what “human” looks like.

Rather than the familiar movements of running, walking, jumping, and sitting, *Carré* features contortion handstands, backflips, and kaleidoscopic shapes formed by contorted bodies coming together.

Pictured: Choreography from earlier work *Maquette* that is indicative of the choreography for *Carré*



ARTWORK / MATERIALS

Carré presents a kaleidoscopic journey through materiality in three scenes.

The live visuals generated in Unreal Engine feature avatars of stone, mesh, and water exploring how virtual representations can expand human physicality and creativity.

Pictured: Work in progress stone, flesh, mesh, and water materials on custom photogrammetry avatars built for *Carré*.

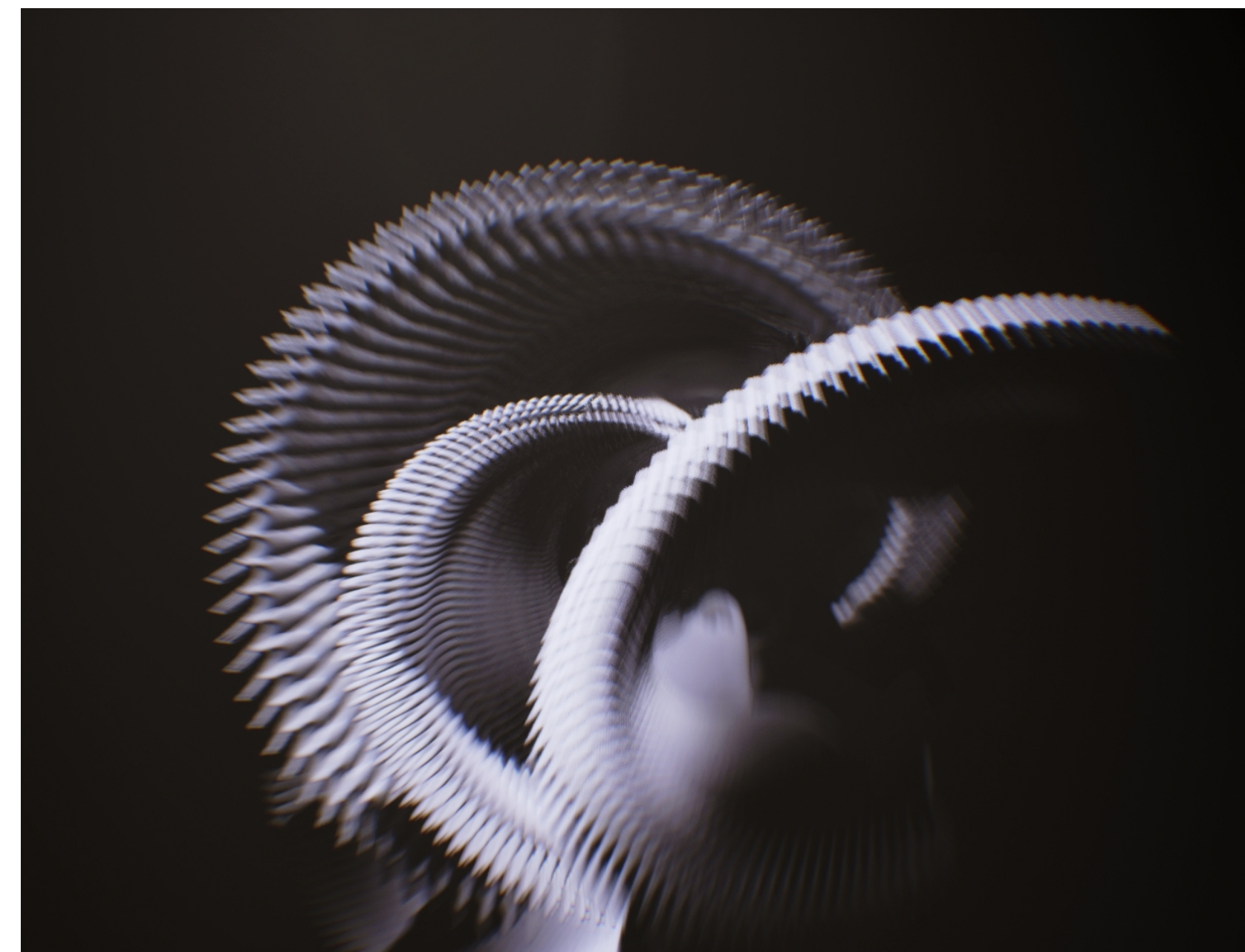


ARTWORK / SCULPTURE DETAIL

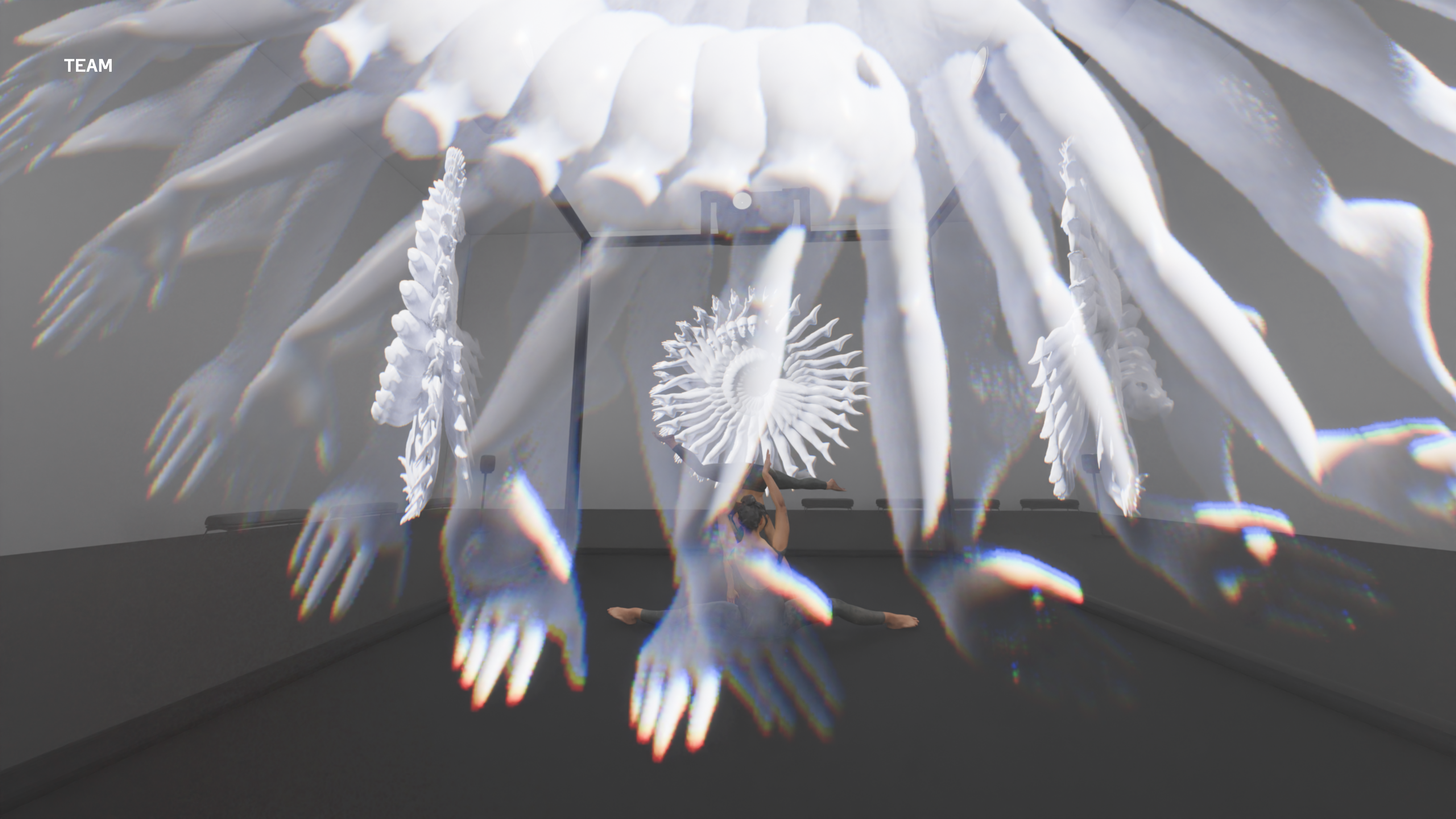
Carré's Installation mode features sculptures created from a live motion capture performance using Unreal Engine, photogrammetry, motion capture, and computational averaging. The sculptures manifest as digital echos of human movement, where technological accuracy meets physical expression.

Each sculpture is formed from a fraction of a second of a duet performance captured with sub millimeter precision, then sculpted in a custom program built by the artist in Unreal Engine.

After the sculpting process, the forms are placed in a new virtual world where they perform “dances,” showcasing their extraordinary sculptural detail—a testament to the precision of the cutting-edge tools used in their creation process.



TEAM



TEAM
/ LEAD ARTIST



Lisa Jamhoury
Creator

Lisa Jamhoury is a Lebanese-American movement artist and programmer creating embodied, computational experiences. Her practice combines contemporary circus, somatics, and experimental software programming to probe a consensual, complementary approach to human physicality.

An aerial acrobat, Lisa has performed across the United States, including in commissions for the Streb Lab and TEDx. Her extensive physical practice informs the breadth of her transmedia work, which includes performances, installations, and websites.

In 2024, Lisa was selected for GLOW: Illuminating Innovation at King's College London, which showcased groundbreaking artworks by leading women artists working with cutting-edge technologies; she contributed to Digital Body Festival (London), Forum LAB7 (Montreal), and the Innovation, Culture, and Creativity initiative, advising the National Science Foundation on innovative creative investment (New York and Los Angeles). Her work has been recognized by Ars Electronica Concrete House, EY Intelligent Realities Lab, Google xStory, The Lumen Prize, Meta Open Arts, Conference on Movement and Computing, Media Art Xploration, CultureHub, and others.

Lisa is a 2025-2026 Royal Shakespeare Company Interdisciplinary Fellow, and a member at Onassis ONX and at NEW INC, the New Museum's incubator for art, design and technology. She teaches at New York University's Interactive Telecommunications Program (ITP), where she completed her masters degree.

Earlier in her career, Lisa worked at Adobe Design as a senior designer for machine intelligence, where she integrated AI/ML into creative tools and workflows. Previously, she was founding chief digital officer at boutique nonfiction media company, Blue Chalk Media.

Lisa lives and works in Burlington, VT.

TEAM / COLLABORATING ARTISTS



Françoise Voranger
Choreographer
Performer

Françoise Voranger comes from generations and a lifetime of dance and acrobatic expression. Her performance work has appeared with Universal Circus, Cirque Du Soleil and Benois de la Danse. She has created work for Lincoln Center, the New Victory Theater and the Hanover Theater. Françoise is the founder of Hybrid Movement Company where she creates visions, makes movement choreography, animations, and collaborates. Françoise studied at Royal Ballet and Columbia University.



Andrea Nikki Ortiz
Choreographer
Performer

Nikki Ortiz began exploring movement through dance, rhythmic gymnastics and yoga. In 2015 Nikki won the USA National Yoga Asana championship under the mentorship of Jared McCann. Nikki works as a contortionist and hair suspension artist. Her performance work has appeared at The Brooklyn Museum, The Whitney Museum, Little Cinema and The House of Yes among others.



Matt McCorkle
Sound Artist

Matt McCorkle is an Emmy nominated artist working at the intersection of sound, art technology, the natural world and mental health. Using augmented audio, foley, forensic audio isolation, spatial audio processing, XR technologies, and game engines his work seeks to help people experience the world in new ways.



Sneha Belkhale
Visual Effects

Sneha Belkhale is a real-time graphics engineer with a background in mathematics and game development. She works professionally in the XR space on projects ranging from VR Immersive Theater to Live Motion Capture Performances. Sneha started her career interning with organizations like Nasa and Apple before co-founding her own visual effects company, CoderCat.



Emily Reilly
Dramaturg / Voice

Emily Reilly is a British/Irish dramaturg, curator, and performance-maker based between Ireland, U.S.A and Sweden. She has presented work internationally at The Project Arts Centre, Dublin; The Samuel Beckett Theatre, Dublin; The Tron Theatre, Glasgow; The Volksbühne, Berlin; The Invisible Dog Arts Center; The Baryshnikov Arts Center, and the Brooklyn Academy of Music. She holds an M.F.A in Dramaturgy & Dramatic Criticism from The Yale School of Drama.



Wladimiro Woyno
Projection Design

Wladimiro A. Woyno R. is a projection designer passionate about live performance. Originally from Bogota, Colombia, he holds an MFA in Design from Yale School of Drama and a BFA in Design and Production from the University of British Columbia. He is currently an Assistant Professor in Theatre Production and Design at Simon Fraser University, and a Technical Artist at The Wooster Group.

TEAM
/ FULL CREDITS

Credits

Created by
Lisa Jamhoury

Choreography and Performance
Hybrid Movement Company
Françoise Voranger, Andrea Nikki Ortiz

Sound and Music
Matt McCorkle

Audio concept and script
Lisa Jamhoury

Unreal Engine Development
Sneha Belkale, Lisa Jamhoury, Matt Romein

Dramaturg / Voice
Emily Reilly

Technical Development
Lisa Jamhoury

3D Modeling
Woraya Boonyapanachoti, Guðjón Örn Lárusson,
Lisa Jamhoury, Huascar Acosta, Neil Jakeman

Photogrammetry
NYCAP3D

Animation/ Motion Capture
Technician
Lisa Jamhoury

Technical Production
Astro Lee

Producer
Maia Sauer

Special Thanks
Elliott Hall
Sophie Kahn
Becky Schutt
Christopher Strawley
Ashley Zelinskie

Supporters

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THANK YOU!

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