

## L'AUDIBLE FESTIVAL

**Friday 16th, Saturday 17th & Sunday 18th, 2016.**

**Théâtre L'Echangeur / LULL (Bagnolet – France)**

Curated by Jérôme Noetinger in collaboration with Instants Chavirés

Organized by Instants Chavirés.

Coproduction Instants Chavirés, L'Echangeur, Motus.

The 2016 edition of L'Audible Festival will be immersive : plunging into the sonic, a mixture of audio and visual flux, the dissolution of frontality, submersion into the space of vibration.

Emblematic artist of this immersive genre, **Francisco Lopez**, will create this total plunging into sound by cutting all relations with the visual and the sounds' origins - even asking the audience to mask their eyes to accentuate this sensation.

**Jana Winderen** also explores the sonic environment but concentrates more on the oceanic world which conceals unexpected sonic scapes. Her work is at the frontiers between the artistic and the scientific.

**Barbara Ellison** researches sonic forms in repetition and in micro-details. She interrogates a form to decompose it and extract from it sonic spectres, phantoms.

**Xavier Charles** is a clarinetist. For L'Audible his proposition is "Impédance clarinette déluge", an infinite accumulation where the acoustic instrument becomes a sound and frequency generator. Flux, blockages, the echo of oceans.

Wherever we may be, we are surrounded by waves. And the radio allows us to hear them. But it can also be an instrument of transmission, that is to say as a loudspeaker, as in the work of **Anne-Julie Rollet** and **Anne-Laure Pigache**, who interrogate the body, speech and soundwaves.

Immersion is also the social with the project 'Home' by **Jean-Luc Guionnet and Eric La Casa** : wherein an audio portrait of a residence is made, and given back to be heard at the scene, to then be reinterpreted by actors and musicians.

Sound is listened to, felt, by the body - but it can also be an object of discussion as in the improvised dialogue between **Bastien Gallet** and **Rudy Decelière** where philosophy and sound art meet by way of an exchange of questions. The sound installation for this edition of the festival will also be by Rudy Decelière.

We have not forgotten to delve into the repertoire of musique concrète with the principal work of **Michel Chion**, 'Requiem' of 1973, which remains an important piece in this genre. Michel Chion will diffuse his piece Sunday morning at 11am OR 11:30am !!!!!!!!!!!!!!!

The closing of the festival will be loud and intense with **Aaron Dilloway** and **Lettera 22**, two examples linking noise and electroacoustic. Total immersion !

As for every year, the festival commissions two artists unexpected in this domain but whose practices are close to that of the electroacoustic. For 2016, **Felix Kubin** and **Angelica Castello**.

**FRIDAY 16**

**> 20h00**

### **FELIX KUBIN**

"Max Brand Studie IV", commissioned by L'Audible.

Born in 1969 in Hamburg, Felix Kubin began his musical career at the age of 11. He liked to make recordings of the everyday, adding commentaries, with his brother. It was the discovery of the Korg MS20 synthesiser which was to push him further into the electronic realm. Today, he works in radio, live shows and the cinema. His solo concerts have a cabaret dada edge. For L'Audible, he will compose a piece for loudspeaker from sounds realised via the synthesiser of Max Brand (1896-1980) an Austrian composer, who emigrated to the USA in 1937, where he met Robert Moog and from him ordered a synthesiser – the Max Brand Synthesiser, also called Moogtonium.

### **JANA WINDEREN**

Jana Winderen trained in fine arts and has a background in chemistry and ecology. Her work straddles both the arts and sciences.

Jana Winderen researches the hidden depths with the latest technology; her work reveals the complexity and strangeness of the unseen world beneath. The audio topography of the oceans and the depth of ice crevasses are brought to the surface. She is concerned with finding and revealing sounds from hidden sources, both inaudible for the human senses and sounds from places and creatures difficult to access.

### **JEAN-LUC GUIONNET + ERIC LA CASA**

Home - Montreuil

With **Klaus Filip, Claire Bergerault, Will Guthrie, Cyprien Bussolini, Marc Baron, et Elisabeth Saint-Jalmes.**

Amongst their numerous activities, Jean-Luc Guionnet and Eric La Casa do field recordings at people's homes, the starting point for their musical documentaries.

They interrogate everyday domestic sound dimensions while also exploring the 'musical'. Their project, 'Home', started in 2001, is characterised by two consecutive phases. Firstly, Jean-Luc and Eric go to the participant's home. According to a predetermined recording protocol (eg a questionnaire, a pair of microphones, a time framework...) they record each home space, each inhabitant, including all aspects, to create an audio portrait series.

The second phase consists of a handover of the raw recordings to musicians, with whom another version is created using techniques of dubbing, imitation, re-interpretation etc. For L'Audible, the final concert is a montage and mix of these two phases : a documentary of the 'musical' and vice versa – a musical documentary...

**Saturday 17**  
**>15h30-19h00**

*Films and music, alternating*

*Music :*

Three inscapes (1972), from **Douglas Lilburn** (1915-2001) – 12'04"

Luz underground (2015), from **Céline Périer** – 9'00"

L'île verte (2014), from **Christophe Ratier** – 13'47"

Etude 1 (1960), from **Mireille Chamass-Kyrou** – 5'09"

Elytres (2005), from **François Dumeaux** – 11'11"

Impossible grey (1997), from **Bernhard Günter** – 18'34"

Sie (1978), from **Max Keller** – 15'08"

*Short experimental films :*

Kyldex condensé, **Nicolas Schöffer** (1973) – 3'00", 16 mm sonore

Music by Pierre Henry

Berlin horse, from **Malcolm Le Grice** (1970) – 9'00", 16 mm sonore

Music by Brian Eno

All that rises, from **Daïchi Saïto** (2007) – 7'00", 16 mm sonore

Music by Malcolm Goldstein

Au bord du lac, from **Patrick Bokanowski** (1993) – 6'00", 16 mm sonore

Music by Michèle Bokanowski, with Joëlle Léandre

Day tripper/Le voyageur diurne, from **Etienne O'Leary** (1966) – 9'00", 16 mm sonore

Music from Etienne O'Leary

Kindering, Christ mass sex dance, Crack glass eulogy, and Loud visual noises,

from **Stan Brakhage** (1987-1992) – 18'00", 16 mm sonore

Eponine, from **Michel Chion** (1984) – 13'00"

> 20h00

### **ANGELICA CASTELLÓ**

mu//et/ (2016) for 8 audio cassettes, 8 cassette players and 8 loudspeakers

The sounds are being recorded in very different ways: from old cassette recorders, mobile phones and dictaphones to high quality studio recordings. The material is, on the one hand, all kinds of voices saying microscopic poems (by Castelló) and on the other hand lots of field recordings / objets trouvés / sound diary... and will be recorded and re-recorded and re-re-re-corded until they die and transform.

The dramaturgy of the piece is strict: the performance of the piece will be on 8 particular cassette players, with slightly different speeds, moods and bugs. This will destroy the balance of the piece, and so be it.

Angelica Castello (1972) studied music in Mexico City, her birthplace, before continuing her studies in Europe. Based today in Vienna, Austria, she practises composition and improvisation with cassettes, radios, electronics and paetzold recorder. She is more and more interested in electroacoustic composition and the recording of natural phenomena. For her latest composition, 'sonic blue', she travelled to the Far North to hear and capture the sounds of ice and whales.

### **XAVIER CHARLES**

"Impédance\_clarinette\_déluge"

'I have had this dream several times. I am walking in a clarinet, in this tunnel, the sound is everywhere. In this composition, realised in the studio, the clarinet is the generator and the filter. The sounds heard will all pass in some sense or another through the instrument. It will be a question of impedance : the volume of air contained in my respiratory system, connected by the volume of air in the clarinet, between the two, the reed resists. The reed's vibratory capacity and the deluge : the great tumult and the damp air in the clarinet's tube. The impedance of being ? '

Clarinetist Xavier Charles essentially practises improvisation and has numerous collaborations with many musicians in France and abroad, from The Ex to Thomas Lehn, and also including Frédéric Le Junter. He has developed his extended techniques inspired by the material, the sounds of the everyday, the living and contemporary musical language. His latest release with Unsound, '12 clarinets in a fridge' mixed in the studios of l'InaGRM opens listening towards a new universe where the acoustic instrument becomes a generator.

### **BARBARA ELLISON**

"Drawing phantoms" and "Underwater phantoms"

Irish artist based in the Netherlands, Barbara Ellison is a composer and sound artist whose works explore the presence of phantoms in the domain of sound. She searches for them in the Arctic or the Amazon, in the decomposition of human language, the manipulation of instruments or the sonic intricacies of certain objects. Her work sometimes unites sound and image.

### **FRANCISCO LÓPEZ**

Previously professor of biology and sound ecology at the University of Madrid, Francisco Lopez is a composer with a precise and radical approach. He seeks to question us on the process of listening, rendering us 'virgins' in the face of his music (most of his works are 'untitled', the covers black or without a directly evocative image. In concert, he asks the audience to cover their eyes to be in complete darkness, in the absence of visual cues, in a space unique and personal), and finally we are included in the creative process. In his productions he gradually creates a 'sonic landscape made of acoustic imprints and electronic minimalism.' Internationally renowned, he has created more than 300 discs, given concerts the world over and organised sound-recording workshops in the Amazon and South Africa.

**Sunday 18**

**> 11h00**

**MICHEL CHION**

Requiem (1973)

Recognised worldwide for his work about the relationships of sound and image in cinema, Michel Chion (1947) is an author of musique concrète, of books and of films ; an independent researcher ; a teacher. He was a member of GRM from 1971 to 1976. He divides his time between writing and composition of fixed sounds. His entire compositional œuvre is a statement of fixed sound.

We have invited him to interpret his composition of 1973, 'Requiem', which remains for us one of the most striking of his catalogue, as of the epoch.

'Le Requiem was composed whilst thinking about the troubled minority of the living, rather than the silent majority of the dead. To the listener, it takes the form of an uneven dramatic course, the turnings and defections telling of a fundamental uncertainty in the face of life, death and faith.

With the Requiem, my intention was not to deliver a message or manifesto, whether pro-or anti-religious. Rather, the piece is a personal testimony, in which I invite the listener to project themselves, if they want to dwell in this music of their experience and sensibility.'

**> 15h30**

**ANNE-JULIE-ROLLET + ANNE-LAURE PIGACHE**

"Parlophonie"

Anne-Laure Pigache, performer, vocalist and improviser, places noise in her mouth and explores the borders between sound and sense. She plays with the plasticity of speech and is interested in the musicality of language.

Anne-Julie Rollet is a composer and electroacoustic improviser. She is in several different artist collectives or musical projects which mix music, projection and choreography. The sources which make up her musical material are recorded or found sounds, or again re-contextualised, 'détourné'.

'Parlophonie' is a duo of voice/sound treatment in relation to language and the radiophonic universe. It concerns a conversation, a flow which circulates, a voice treated directly via a tape recorder and effects, the material projected on radio waves. In this performance, they play on the multi-dimensionality of what a voice is recounting and a body beyond the strict sense of the word. They seek to render audible the plasticity of the voice, of speech, and sounds between words.

> 17h30

## **BASTIEN GALLET + RUDY DECELIÈRE**

"Chercher un son"

An artist and a philosopher improvise in the form of a sonic exquisite corpse game. The first proposes a sound, the other responds either with words or another sound. To which the first responds with a sound or a word. And so it continues, until exhaustion either of possibilities or physical. The participants must respect three rules : 1 Responding in the same manner more than twice in a row is not allowed ; 2. The sounds and the words must be produced by the participants themselves, no quotations are allowed (with some exceptions) ; All types, styles and registers of speech are allowed.

Bastien Gallet was a producer at France Culture, chief editor at Musica Falsa and also director of the Archipel festival. Today, he teaches philosophy and art theory at la Haute école des arts du Rhin, and directs les éditions MF. His written œuvre is at the same time fictional and philosophical : essays on music and the visual arts, novels and even opera libretti.

Rudy Decelière, artist. Born in 1979 Tassin-la-Demi-Lune (FR) he lives and works in Geneva. He studied at the School of Fine Arts, Geneva with Carmen Perrin (1999-2003) and explores sound art principally through the medium of installation, working as much with interior spaces as exterior, constantly in relation to their situations, their architectural components and their native sonic landscapes (Archipel 2003, Bex & Arts 2011, Abbatale de Bellelay 2012, Musée Jenisch 2013, Lausanne Jardins 2014). He also creates sound pieces for interdisciplinary shows and music for cinema. Informed by his cinematic experiences (Donatella Bernardi, Marco Poloni), Rudy Decelière works principally from sound recordings rendered abstract, also putting into play the perceptual limitations of the listener.

> 20h00

## **LETTERA 22** (Riccardo Mazza et Matteo Castra)

This Italian duo unites noise and electroacoustic music. They work with magnetic tape, rudimentary electronics and field recordings. They have no fear of feedback and reinjection, tape hiss nor static interference. There is a sense of permanent danger in their work.

## **AARON DILLOWAY**

Aaron Dilloway (1976) is a founding member of Wolf Eyes with whom he worked from 1998 to 2005. He is a famous manipulator of magnetic tape which he combines with slow effects and dynamic electronics. He also uses his voice as a sonic element which he transforms in concert. Each show is a genuine performance, slickly handled. He creates an enthralling bridge between noise and electroacoustic.

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Translated by Liz Racz  
Thank you.