

ARRAYS Extension



Live electronic performance

length : 40'

Hervé Birolini – François Donato : composition / live music

Olivier Irthum : scenography / lights + video

Production : Compagnie Distorsions

"Arrays Extension" is a machine, a digital body which comes to life under the eyes of the public. Its peculiar singing awakens, evokes, provokes, manages, lists, all our memories and our metaphors and soon, if we are not careful, our future and maybe we there even

H.B.

Questioning on technology / poetics of the Machine

The origine :

This project arose from the meeting of Hervé Brolini and François Donato, and from the sharing of their reflections on the methods of creation and on the role of technology in music / sound art.

The system :

If the work has logically begun for two, defining the musical and sounding rules of this project, it quickly seemed to us obvious that we could not leave aside the visual and scenic aspect which must be approached on the same optics as the sound.

This is the way Olivier Irthum joined us and this is the way we developed this project, the three of us, with the concern to embody at best its problem. The devices which we use are appreciably identical and establish a global machine, a body the main organs of which are interconnected to organize coherent sound and visual answers in front of requests of our own physical bodies, committed in a performance of instrumental type.



Arrays setting up at 104 Grande Nef (Paris) Festival Présence électronique 2012.

Meaning :

We try to question in this project the relation which we establish with the digital tools in the production of art and, consequently, the place of these technologies in the future of the humanity. Or even the place of the humanity in a future managed by these technologies... For that purpose, our approach is clearly the one of the confrontation with tools. We chose certain interfaces to manipulate them, we built certain programs to force them and, in a way, we try to challenge them by setting against their frozen virtuosity our unpredictable organic gestures.

On the other hand, an essential dimension of the digital world is the organization of the information in the form of fields of data (arrays) which allow the machine to cut them in variable-sized units to make them accessible to the calculation, to the detriment naturally of their initial sense.

We lean on this process to work as well the sound materials as the visual materials with the will to replace them in a specific human context.



"Arrays extension" playing / Photo : Emilie Salqu bre

The work :

Arrays appears in a version show of about forty minutes which integrates a scenographic developed dimension (video and lights). The scenic setup is made with a lighting structure hung above the artists and made up of 144 LED. All the electronic devices and computers used by the artists are set on platforms under the structure. This area is immersed in the video projection managed directly during the performance by Olivier Irthum.

Arrays can happen in two arrangements of space. One is standard, audience is looking at the stage, the other places the audience in a three-sided style around the artists.

The only constraint is to be able to suspend the structure at the ceiling.

(See rider)



"Arrays Extension" May 2015 at Music Action Festival (Nancy) / Photo : Jacky Joannes

Media

Video Teaser :

<https://vimeo.com/82197859>

Introduction to the project followed by an excerpt of the work

Christian Zanesi - France-Musique channel | program : Électrain de Nuit.

http://www.hervebirolini.com/Presentation_extrait_Arrays.mp3

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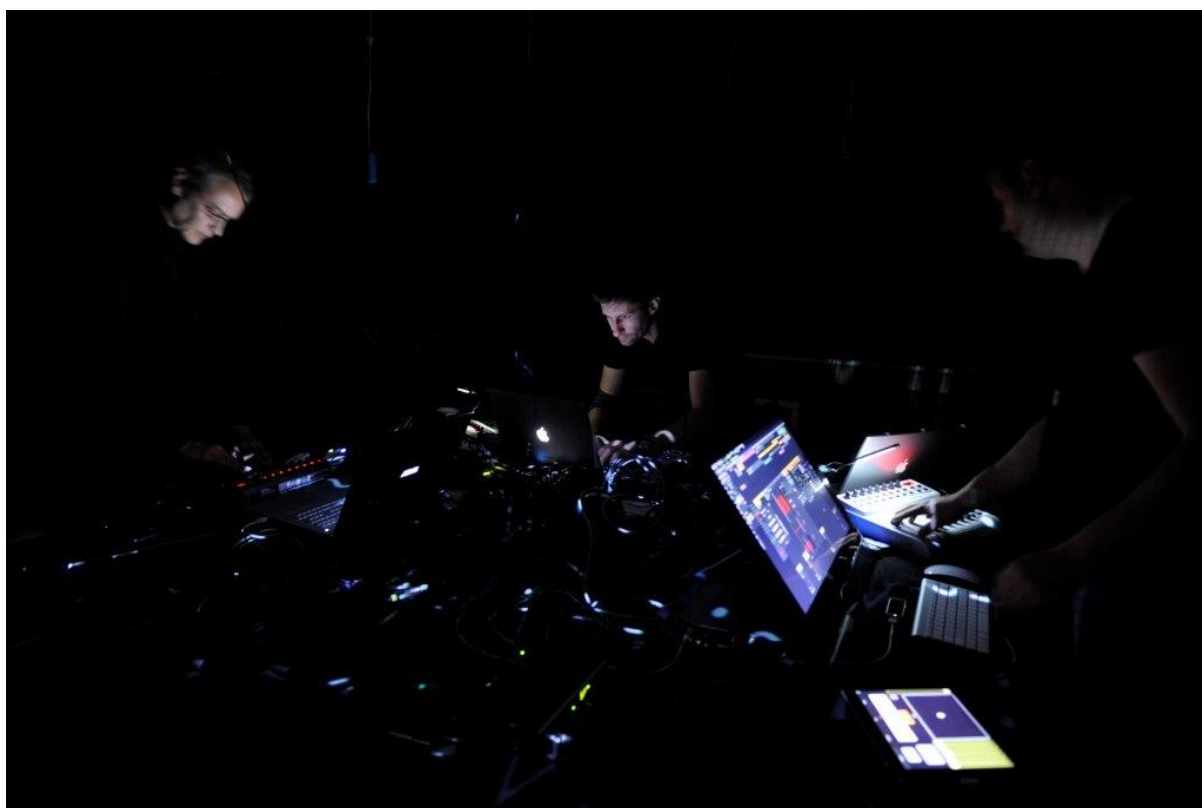
Compagnie Distorsions Production manager

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Partnerships

Arrays, in its initial version, is a commission by Radio France for Présences Électroniques Festival 2012 by [Ina-GRM](#)

This project has been supported by the Regional Council of Lorraine, C.C.A.M. Vandœuvre-les-Nancy, Studio éOle and Bellegarde Cultural Center (Toulouse),

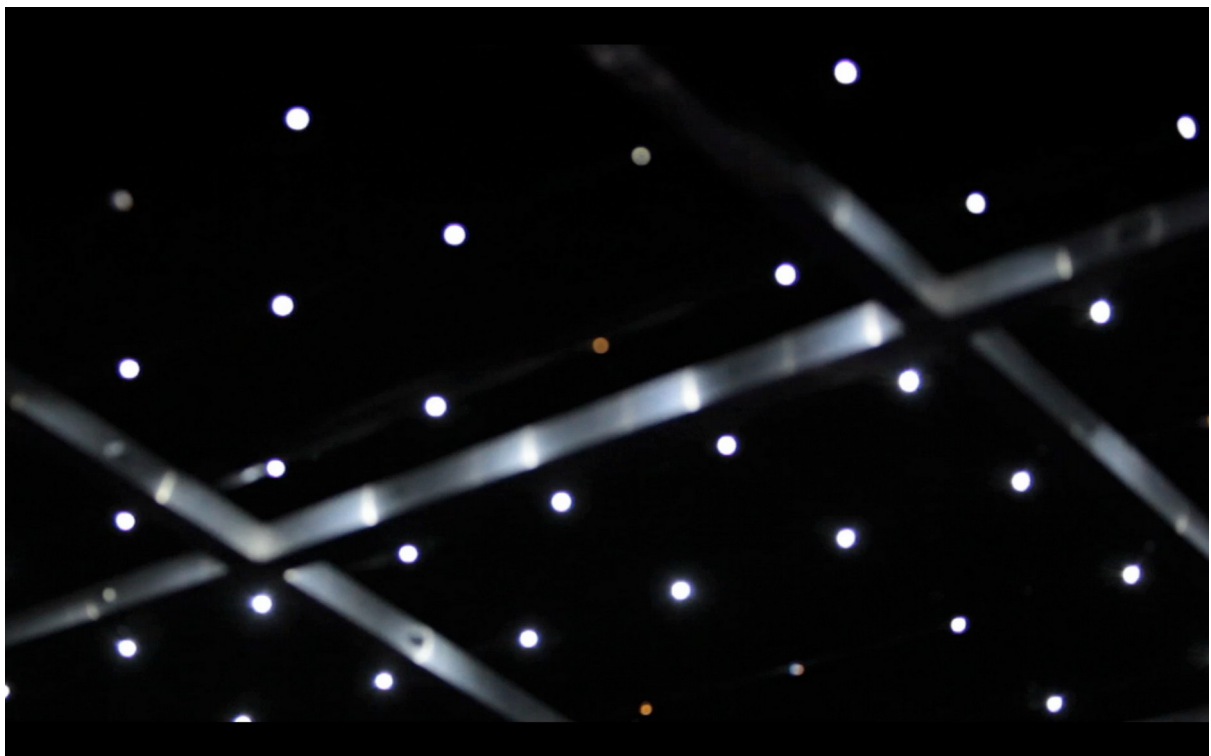


"Arrays extension" playing at festival Musique Action 2015 / Photo Jacky Joannes

Arrays program note :

We are in a phase today in which every element of our physical environment is on the way to digitalization to reconstitute a context of life in the space of the virtual data.

This phase announces that of our migration as singular entities made by flesh and by intelligence towards agents' state of the Network enslaved in the binary logic of some lines of code. Gradually, our species gives up its embodiment in this reality of constraints and possible which allowed it to develop since its birth up to the advent of the New Technologies. Gradually, our meadow tangible sense in this world fades, our tracks disappear little by little because we transfer them within a cloud of data which we want to build just like that we believe to be the Creation. Gradually, we give up the uncertainty, the doubts and the questionings which our presence in the analog universe always aroused in us. Gradually, we are engaged, soul then body, in the Manicheanism and in the rough efficiency of the Machine. Is it because our humanity is unbearable for us that we tend inexorably to merge with the Device ?



"Arrays Extension" Gros plan du dispositif lumineux / Photo Emillie Slaquère



Hervé Birolini explores all the domains of the sound. From acousmatic concert to installation, live electronics performance to music for stage play, movie, radio Art or mixed music, his grounds of experiment feed each other and question ceaselessly his position as a composer.

Mainly based on the electronic paradigm, his music develops from all kind of sound materials, but also from sound objects produced by a personal computer lutherie constantly evolving.

The technological level in his works is at the same time a tool and a way to question the

contemporary artistic production. His taste for the live performance, and more particularly his links with contemporary dance, leads him to produce musical works which also commit space, body, gesture and scenography. His works refer to the electronic, concrete, experimental and contemporary musics in their most open aspects.

His productions were presented in numerous festivals, in France and abroad, as AKOUSMA, Live at CIRMMT, Signal and Noise (Canada), Présence électronique, Reevox, Electricity, Futura, Entre cour et jardins, Musique Action (France), Archipel (Suisse), and on the occasion of residences : Festival d'Avignon, Arsenal-Metz, Césaré-Reims, GRM-Paris, GMEM-Marseille, CCAM-Nancy, La muse en Circuit-Alfortville.

They won several national and international awards and are regularly broadcasted on radio and television programs.

He teaches for several years sound Art and musical creation, in particular at french National Institute for Audiovisual (I.N.A.) and at the National High School for Theatrical Arts and Technics.

In 2013, Hervé Birolini started his own company, Distorsions, to backup and promote his projects.

François DONATO



At first self-taught, he deepens his musical knowledge to the University of Pau, to the Academy of

Gennevilliers and to the Higher National Conservatory for Music of Lyon.

In charge of the musical production at the Groupe de Recherches Musicales (Paris) from 1991

to 2005, he is settled in Toulouse today where he manages the technical coordination for the collective of composers *éOle*.

From 2007 to 2012, he was a speaker on sound and interactivity at the University of Toulouse Jaurès, Arts department.

His works are firstly dedicated to acousmatic music and he received commissions by G.R.M ., D.A.A.D. (Berlin), the French Ministry of Culture...

Grant holder of the DAAD and the Technical University of Berlin in 1999/2000.

He collaborates repeatedly with dance and theater (Cie Pal Frenak. Cie Coda Norma, Cie Hypothèse Théâtre) as well as with visual artists (Golnaz Behrouznia, *Organix* and *Lumina Fiction* interactive installations, Claire Sauvaget, *J'attends ton souffle* interactive installation).

Olivier IRTHUM



Having begun a program to the school of architecture of Nancy then the diploma of theatrical studies of Nancy 2 University, Olivier Irthum quickly goes to the learning on the ground of light managing. In the course of the experiences, he becomes a lighting engineer and a scenographer.

Olivier Irthum works as lighting engineer for the theater, the puppet and the dance with several companies. To the theater, he collaborates for several years with Michel Didym (National Arts center for theater of Nancy Lorraine).

He gets involved in puppet shows with in particular Cie Trois Six Trente (Bérangère

Vantusso). In dance, he works for Cie Tapage (New York, Olivia Rosenkrantz/Mari Rosenkrantz/Mari Fujiyabashi) and Cie Ormone (Nancy). He also worked with Jacky Achar, Marie-Noëlle Brun, Philippe Dubos, Benoit Fourchard, Sandrine Gironde, Christine Koetzel, Gilles Losseroy, Denis Milos, Laurent Vacher.

His light turns recently to an almost pictorial shape of digital light, based on the use of the video and the new technologies as source material for lighting.

His work of lighting engineer and his interest for the management of space as well as for the architecture drive him to take care of the scenography of several shows.

In parallel, he develops a project of interactive light installations, based on the relationship of the man in the science and in the nature. His installations invite the spectator to take time to put his look, facing paintings made of lights which he sees, if he takes time, evolving and developing, in particular in reaction to his movements.