

creation 2018

EXARTIKULATIONS

Cie Distorsions / Hervé Birolini

MANIFESTO SOUNDS SPACES MOVEMENTS #2

Indisciplinary Concert



«Through Exartikulations, we have a great discovery:
contemporary music is for everyone»

Aurélia Salinas / La Semaine

«The group is creating a new multisensorial dream»

Odile Morain / CULTURE BOX

«At the crossroads of concrete music and contemporary installation, *Exartikulations* offers a synaesthetic adventure where the body and the machine, the sound and the light, the space and the movement answer each other by breaking down the barriers of the traditional genres. We cannot imagine better ambition for a cross-border price.»

Thomas Creusot / PRO/PROSE MAGAZINE

«Ambitious, inspired and harmonious at the same time»

Julia Nemesheimer / Volksfreund.de

TEASER :



Cover photo © Alexis Bellavance

EXARTIKULATIONS

MANIFESTO SOUNDS SPACES MOVEMENTS #2

Indisciplinary Concert

Producer : Compagnie Distorsion

Co-producers : Arsenal - Cité Musicale (Metz), Césaré - Centre National de Création Musicale (Reims), La Muse en Circuit - Centre National de Création Musicale (Alfortville)

Supports : DRAC Grand Est, Région Grand Est, Ville de Nancy

Sound design & scenography - development, composition & light design : Hervé Birolini

Kinetic instrument : Aurore Gruel

Double Bass : Louis-Michel Marion

Drums : Michel Deltruc

Duration : 50'

World Premiere : 2018 - Festival Reims Scène d'Europe

RECEPTION CONDITIONS :

5 people on tour / D-1 / end-stage / stage
min. : 8m large, 6m deep, 5m high

HERVÉ BIROLINI & AURORE GRUEL

Since 2008, an artistic collaboration is developing between the choreographic artist Aurore Gruel and the composer Hervé Birolini. This encounter questions the relationships between music, dance, live performance and technological device. The issues of interaction and movement-generation produces new composition processes. Through various creations, performances and residencies, A.G. and H.B. have experimented different installations and writing processes, leading to the elaboration of a specific and evolving vocabulary shared by the sonorous body and the choreographic body.

In 2015, with the creation of *Speakers*, they create together an instrument played through gesture – a Kinetic Instrument, through which the confusion between dance and music becomes literal.

The development of this kinetic instrument and of a numerical musical instrument-making constitutes a field of musical and choreographic research, which they include into a global and collective dramaturgic and scenographic approach: dance is music, music is dance.

From this form of friction between simultaneous languages was born what they now call the Indisciplinary Movement. En 2016, they come up with the idea of a *Sounds Spaces Movements Manifesto*, produced by both their structures, *Ormone* and *Distorsions*.



© Alexis Bellavance

Meeting with the audience after having performed *Exartikulations* at CIRMMT of Montreal on 4th of October 2019

MANIFESTO SOUNDS SPACES MOVEMENTS

Sounds – Spaces – Movements, three words which allude to the relationships between music and dance.

Who reacts to what? Who influences whom? Who directs what? Who controls whom?

If there is music, we dance: a relationship apparently engraved in History?

And yet...

Sound moves, and traces invisible movements; the dancing body moves and traces ephemeral lines.

Would the space of dance be close to the space of sound?

How do they meet?

How and why is sound moving in space? Towards what?

The question of spatialization is one of the main research themes of composer Hervé Bicolini.

How and why is dance music? The question of the body's musicality is one of Aurore Gruel's main research theme.

MANIFESTO

AN ESTHETIC UNFOLDING THROUGH
THREE PRODUCTIONS

CORE

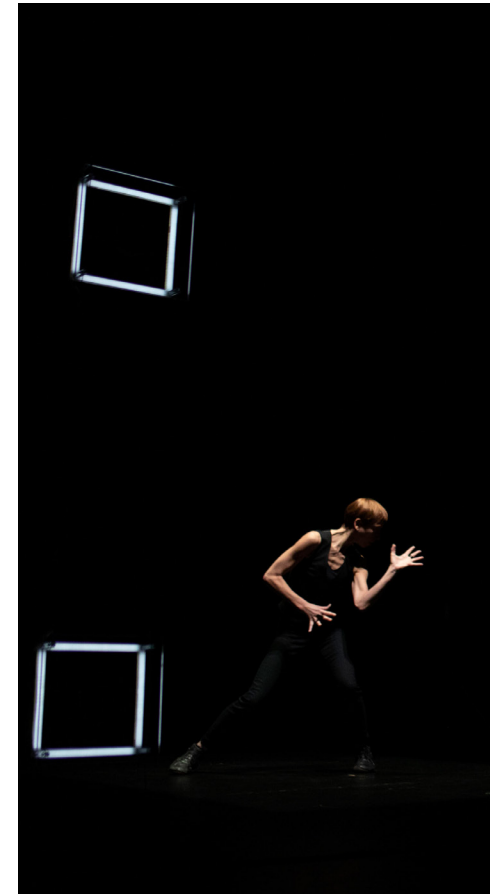
CIE DISTORSIONS/CIE ORMONE
PREMIERE MAY 2017
SAT - MONTREAL

EXARTIKULATIONS

CIE DISTORSIONS
PREMIERE FEBRUARY 2018
FESTIVAL REIMS SCÈNE D'EUROPE

MANIPULATION

CIE ORMONE
PREMIERE JANUARY 2019
ARSENAL - CITÉ MUSICALE (METZ)

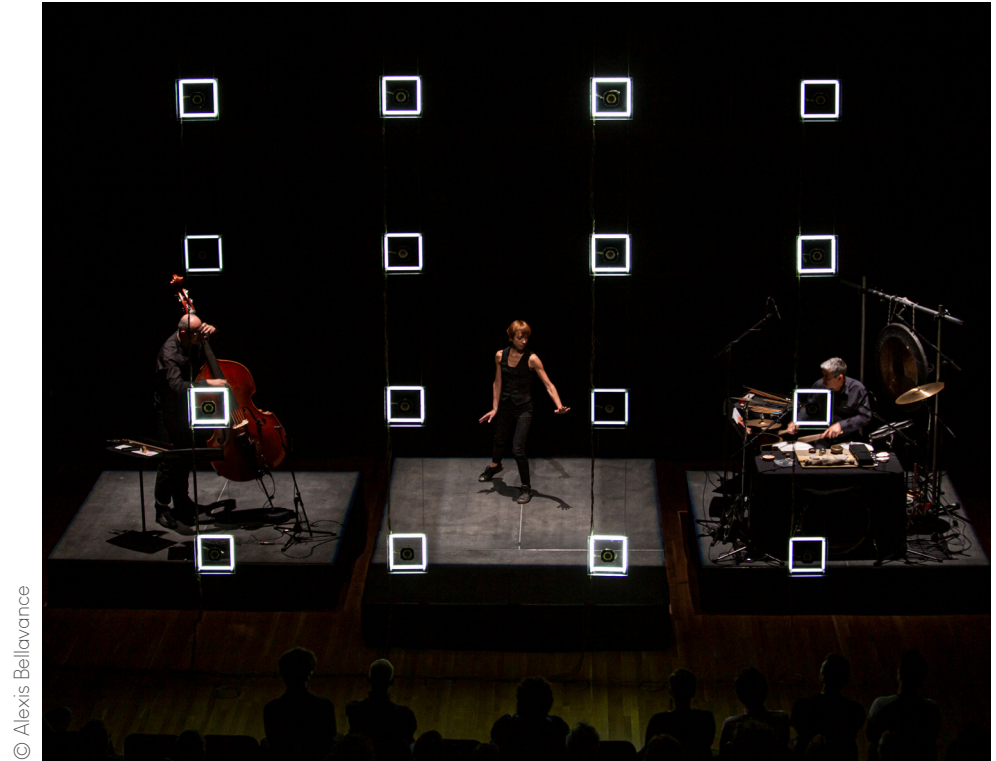


EXARTIKULATIONS

In EXARTIKULATIONS, the second interdisciplinary experiment of the *Manifesto*, the implemented matrix enables the exploration of the sonorous and visual print of forms, gestures and movements within a concert scenographed by bodies.

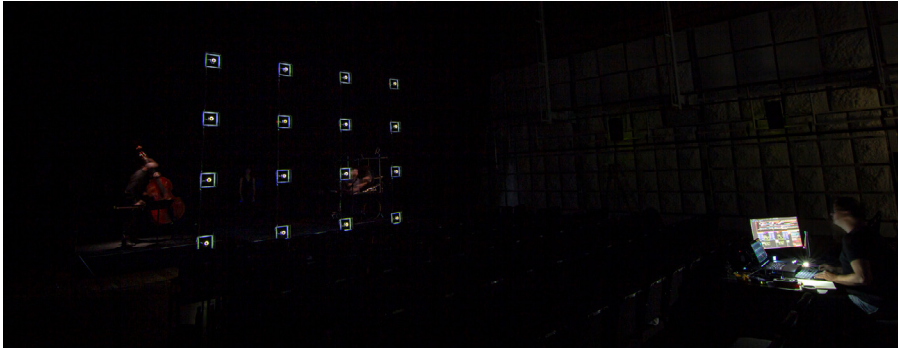
Behind a sound-screen made of 16 luminous speakers, is a one-of-a-kind ensemble constituted by a double bass player, a drummer and a body transformed into a kinetic instrument. This body's movements are immediately transposed onto the wall of speakers, as would a painter's on a canvas.

EXARTIKULATION offers a reinterpretation of Rainer Wehinger's graphic version of György Ligeti's *Artikulation*, in an instrumental, gestural, electronic and, more importantly, collective re-reading. Here, everyone translates in their own language an interpretation of the original scores or of one's own imagination.



© Alexis Bellavance

EXARTIKULATIONS at CIRMMT, Montreal on the 4th of October 2019



© Alexis Bellavance



HERVÉ BIROLINI

www.hervebirolini.com



Hervé Birolini explores all areas of sound. From the concert piece to the installation, from electroacoustic performance to stage or film music, radio art or mixed music, his fields of experimentation enrich each other and constantly question his position as a composer.

Essentially electronic, his music is elaborated from real, concrete or instrumental materials, but also from sound objects produced by a computerized lutherie, personalized and in perpetual reinvention. This technology, which integrates his works, is both a tool and a way of questioning the contemporary production of the sensible. His taste for live performance, and more particularly his links with dance, leads him to produce musical pieces that also engage space, body, gesture and scenography.

His music fiirts with electronic, concrete, experimental and contemporary music in their most open sense. His productions have been presented in many festivals, in France and abroad, such as for example: AKOUSMA, Live at CIRMMT, Signal and Noise (Canada), Présence électronique, Césaré, Electricity, Reims Scène d'Europe, Futura, Entre cour et jardins, Musique Action (France), Archipel (Switzerland).



© Arnaud Hussenot

AURORE GRUEL

www.ormone.net

Aurore Gruel, a lengthy muscular thing, stretchable ad libitum, a living and mutable arch. A moving sculpture. Swayings, aborted movements, broken momentums, taken back and inverted, continuous backwashes...

Anne de Rancourt

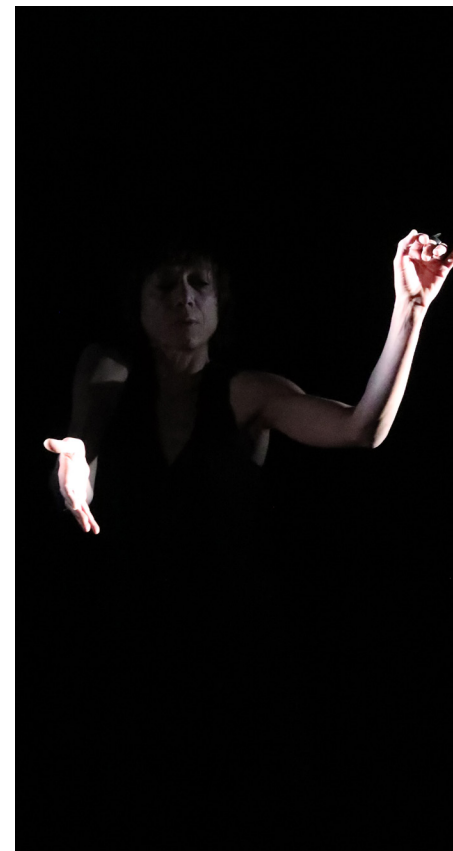
After a classical cursus, she gravitates towards contemporary dance while pursuing her degree in Philosophy. She develops a work which engages the body in a poetic act. Her dance, instinctive, musical and reflective, is a journey through which she cultivates her passion for paradox. Choreographer of her own body, Aurore Gruel always comes back to a form of fundamental, finding in chaos her centre of gravity. Her artistic process is constructed through encounters and mentoring, and her creativity thrives with connection, although she is of solitary temper.

In 2004, Aurore Gruel creates Compagnie Ormone, which she places at the meeting point of different disciplines – dance, music, visual arts, film... She perceives the encounter between these multiple disciplines as a weaving. This notion is fundamental, and constitutes the basis of her different creative processes : a mutable identification, which draws into the ideas of process, momentum and life.

A polymorphous movement playing on instinct, incidences, resonances; made of encounters, and at its heart, poetry.

The explorations, reflexions, actions and forms developed by the weaving between sensitivities and artistic disciplines constitute a movement she calls «indisciplinary movement».

She also works as an interpreter and choreographer within different projects.



LOUIS-MICHEL MARION

www.louismichelmarion.wixsite.com/louis-michel-marion

After débuts as a rock and blues bassist and a degree in language sciences, Louis-Michel Marion studied double-bass with Jean-François Jenny-Clark and Pierre Hellouin. To this day, he keeps on learning and diversifying his practices by playing with Jacques Di Donato, Vinko Globokar, Joe McPhee, Steve Potts, Paul Rogers, Annick Nozati, Keith Rowe, Malcolm Goldstein, Le Quan Ninh, and many others.

He approaches his instrument without preconceptions, merely as a generator of sound. His improvisation work has been shaped by the music of such artists as Joëlle Léandre, G. Scelsi, Barre Phillips, Daunik Lazro, I. Xenakis, S. Sciarrino, Morton Feldman, and many others.

For the last twenty years, he has been focusing mainly on improvisation within ensembles of all sizes: from the duo to the 15tet, he has worked with Système Friche / Jacques DiDonato (improvisation 15tet ensemble), with choreographer Aurore Gruel in the long-term duo Hay Que Caminar, and has explored many solo pieces for double-bass (Scelsi, Scodanibbio, Donatoni, Bussotti, Goldstein...).

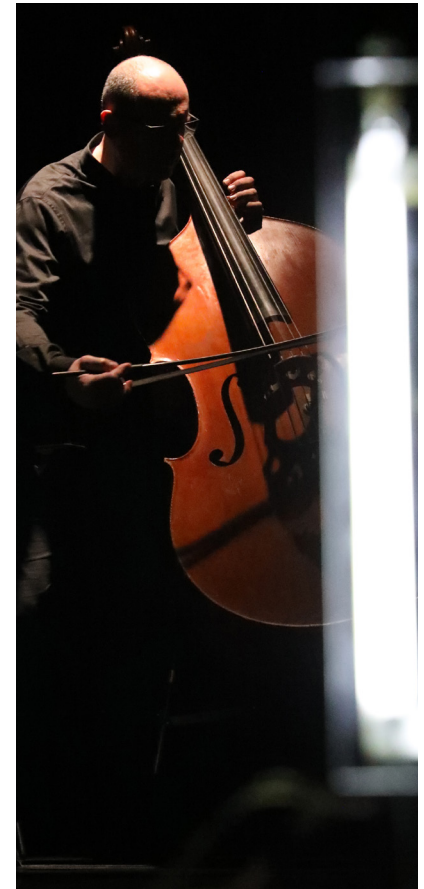
Fascinated by Eliane Radigue's music, he meets her in 2014 and creates « Occam Océan XIX » for five-strings double-bass, "Occam River V" for five-strings double-bass and bass clarinet with Carol Robinson (festival Musiques Démesurées in November 2014), "Occam Hexa III" (Fondation Cartier, July 2016).

Regularly invited by the Ultim'Asonata ensemble, specialised in

contemporary music, he is also a member of the Azéotropes collective (contemporary jazz, improvisation) with composer and pianist Loris Binot.

In 2009, he founds Archipel Nocturne, string and percussions ensemble dedicated to musics at the edges of improvisation and open writing, for which he composes. Sensitive to architecture, spatial and acoustic environments, he is particularly fond of creating and organising musical projects in unconventional places.

Always up for interdisciplinary collaborations, he takes part in numerous choreographic or theatrical creations, cinema-concerts, radiophonic creations (France Musique : « Les contes du jour et de la nuit », « A l'improviste », « Alla Breve»). He has also been playing the viola de gamba for a few years.



© Arnaud Hussenot

MICHEL DELTRUC

www.azeotropes.org/michel-deltruc

A virulent drummer, roaming the stage for almost 30 years now, the inimitable and unforgettable Michel Deltruc feeds on free jazz (with the association Nancy Jazz Action), on the street, on dancing, theatre and a certain number of various desserts. He loves Zappa, Igor Stravinsky, Bourvil, Hermeto Pascoal and improvisation. Of all projects, of all eras, his rocker's smash, his research on sound, his listening and his virtuoso generosity has made him a humble and astonishing musician.

He is very engaged in the mixing of artistic genres, and is part of various multi-disciplinary projects:

Dominique Répécaud - Daniel Koskowitz - Olivier Paquette - Hervé Gudin - Gradus Ad Musicam - Yvan Gruselle - Robert Hébrard (Grimus) - Marie Cambois - Patricia Kuypers - Franck Beaubois - Michel Raji - Thierry Madiot - Mathieu Chamagne - Hervé Birolini - Karole Ermitage - Nuno Rebello - Gilles Zimmerman - Jérôme Hulin - Burton Greene - Yochko Seffer - Claude Barthélémy - Annick Nozati - Jean- Marc Montera - Yannick Herpin - Terry Ex - Tony Buck - Paul LOVENS - Les musiciens de la NAJA - Didier Bourda - Claude Georgel - Vincent Bouchot - Olivier Benoit - Loris Binot - Louis-Michel Marion - Françoise Toulec - Christelle Sery - Christophe Blondé - Claudia Solal - Damien Schmutz - Gilles Sandrin - Alfred Spirli - Cie D'Urgence - Cie Azimuts - Cie Echo - Cie Brouniak - Cie Blah Blah Blah - Cie La Torpille...

Among the band he collaborates with : Rosette, Duo Gruselle, Deltruc Abstrack, Azeotropes, Th8, Colophon, Yllen, Jagger Naut, Wiwili, Chass'Spleen, Tes baisers ont le goût de la mort, Quelques Fiers Mongols, Bann Peters, XXI.n

Among the shows : « Ougla et les sons » par Kalimba AVEC Jérôme Hulin, « Télescopage » L'avant-Garde Républicaine rencontre les Canards Sauvages par Musica Brass, « On n'est pas là pour disparaître » d'Olivia Rosenthal mis en scène par Christine Koetzel (Cie ECHO) avec Heidi Brouzeng, Anne Dupagne, Agnès Guignard et Louis-Michel Marion, « Le tribun » de Mauricio Kagel mis en scène par Lionel Parlier et Heidi Brouzeng (Cie l'Escabelle) avec Heidi Brouzeng, Delphine Bardot, Bedette Ladener, Véronique Mougín, Sébastien Coste et Olivier Bost...





CONTACT :

diffusion@cie-distorsions.com

+33 (0)6 37 76 81 61

www.hervebirolini.com



Hervé Birolini