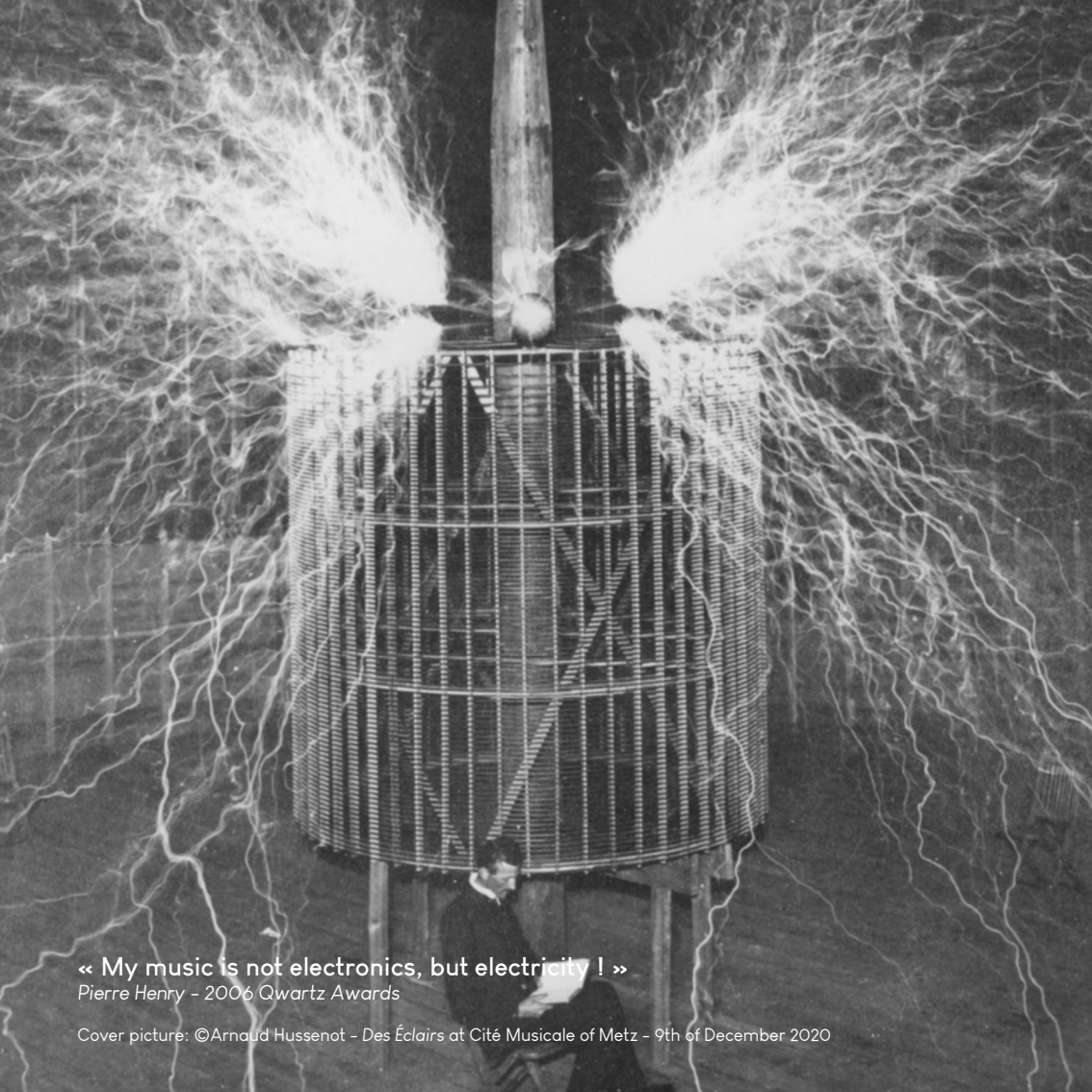


2020-2022
DES ÉCLAIRS
DES COURANTS
TESLA

Cie Distorsions / Hervé Birolini

cycle of works
on the poetics of electrical energy





« My music is not electronics, but electricity ! »

Pierre Henry - 2006 Quartz Awards

Cover picture: ©Arnaud Hussenot - *Des Éclairs* at Cité Musicale of Metz - 9th of December 2020

DES ÉCLAIRS – DES COURANTS – TESLA

cycle of works on the poetics of electrical energy

40'

DES ÉCLAIRS

electronic solo

world premiere 2020

17'

DES COURANTS

mixed media piece for electronics and 10 oscillators

world premiere 2022

45'

TESLA

scenographic musical performance

world premiere 2022

+

WORKSHOPS & LECTURE

« Poetics of electrical energy through the three works: DES ÉCLAIRS, DES COURANTS, TESLA »

EDITO

The power of electrical energy has grown steadily since the second industrial revolution, giving people the ability to do more, communicate more, calculate more, and think more. Today, electrical energy is central to all our lives, to all our needs. While it still enables us to mass produce, with the advent of modern computing it has moved towards its ultimate level of development: artificial intelligence.

With the cycle of works that comprise DES ÉCLAIRS, DES COURANTS, TESLA, and the forthcoming pieces MATRIX E- and SYMPHONIE E-, I have chosen to counter a trend in digital art that constantly seeks to create another reality via images, simulations and metaverses. I have decided instead

to focus on the source of all these possibilities. The electrical energy we use comes from a range of sources such as nuclear power, oil, coal, wind, solar and geothermal technologies. Electricity is particularly versatile and can be used in a variety of ways. It is also the raw material for any digital work.

Energy, as featured in this cycle of works, is both the subject and the object. It enables us to reconsider its primary nature, to turn it into sound material, to idealise its very presence until we become aware that a simple flow of electrons has led humanity from the mastery of light and movement to the creation (soon) of an artificial thinking entity.

Mobile phones, computers and screens are multiplying and consuming ever more energy. Even though modern computers allow us to do more and more things, they still run on immutable physical laws rooted in the principles of electrical energy. However, we are still faced with the obstacle that is the speed limit for the movement of electrons in a conductor. But before shifting the paradigm, perhaps to the speed of light, we will further optimise these laws. First, we will have to progress to superconductivity at room temperature and to the quantum computer, which will considerably increase the processing power of our machines. Before then, or certainly at the same time, we will see the arrival of AGI (Artificial General Intelligence) which will be able to learn by itself. It will be able to see us, hear us and even interact with us. Even if its arrival will be seen as a decisive step in the history of mankind, it will ultimately remain a form of intelligence that will still be governed by the physical laws of electrical energy. It seems then very likely that electricity will remain at the centre of our lives for a good while yet.

Hervé BIROLINI

DES ÉCLAIRS

Hervé Birolini

solo work

for induction coils and electronics





DES ÉCLAIRS

Hervé Birolini
solo work
for induction coils and electronics

TEASER

LIVESTREAM

Like the inventors and physicists at the end of the 19th century who would showcase their findings at scientific symposiums, DES ÉCLAIRS provides a framework for dramatizing electrical energy.

The piece explores the inherent «raw» musicality of electricity by highlighting the energy itself via a scenography that reveals frequencies, waves, voltages and currents shaped into an electroacoustic soundscape that reflects the very genesis of sound itself.

EVENT PERFORMANCE REQUIREMENTS

arrival of the team the day of the performance
1 people on tour
piece to be performed in a frontal stage-audience arrangement

minimal stage requirements:

opening 8m
depth 5m
height 3,5m

Set design and music: Hervé Birolini
coproduction: CCAM – Scène Nationale de Vandoeuvre-lès-Nancy (54)

financial support: DRAC Grand Est, Région Grand-Est

artist-in residence programme: CCAM – Scène Nationale de Vandoeuvre-lès-Nancy (54)

world premiere: 11th of September 2020, Festival Musique Action, CCAM

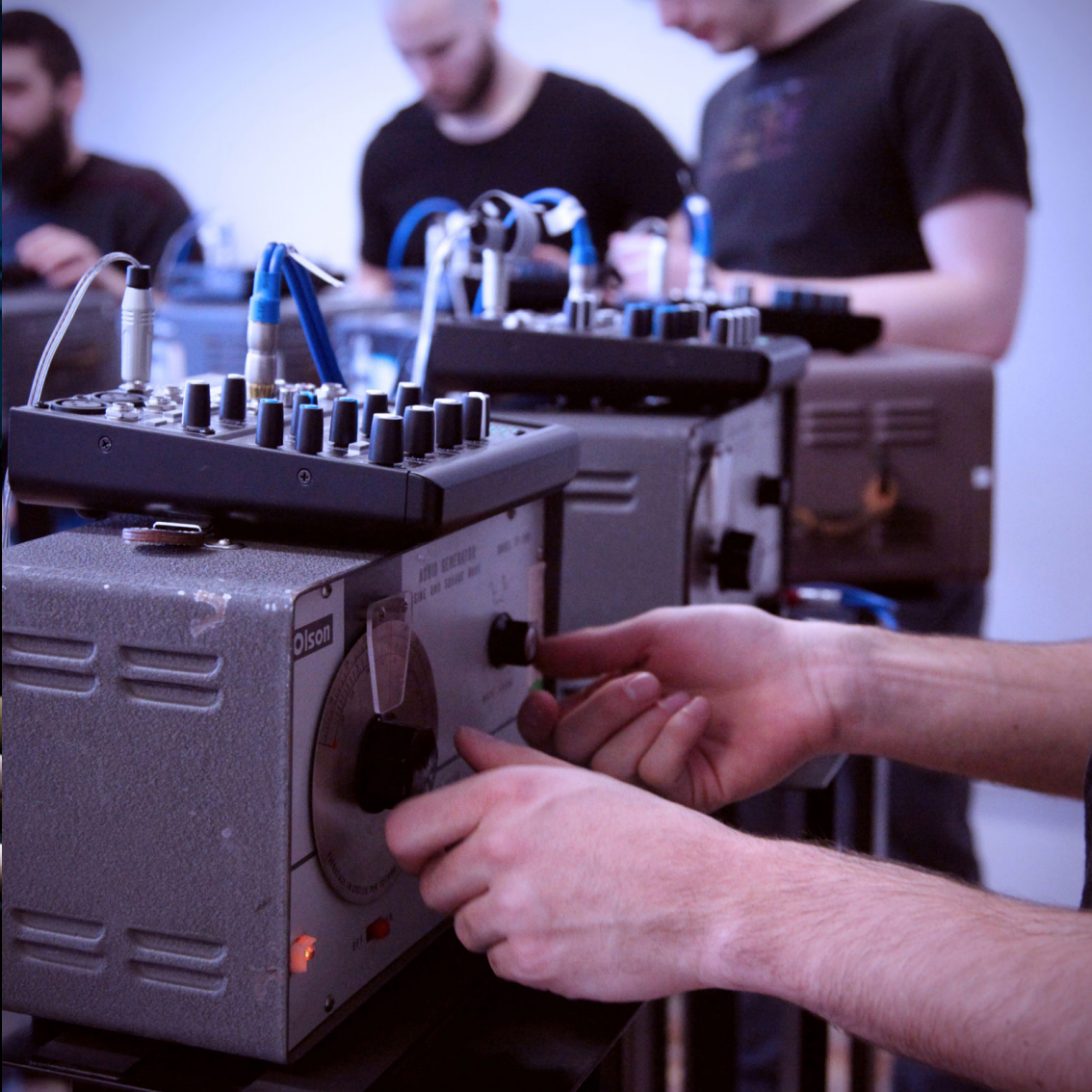
Des Éclairs at the old synagogue of Forbach - October 2021



DES COURANTS

Hervé Birolini | Nicolas Bernier's set of oscillators
mixed media piece for electronics and 10 oscillators





DES COURANTS

Hervé Birolini

mixed media piece for electronics and 10 oscillators

This piece aims to imbue electrical energy with poetic expression by transposing the frequencies used to distribute electrical current into audible sounds, generating material via the use of mathematical sine waves calculated by a computer, as well as generators in electronics laboratories and even the plasma in the air. The score of this piece observes the compositional framework developed by the oscillator ensemble created and directed by Nicolas Bernier.

music composition and electronics: Hervé Birolini
conception of the graphic score
editor: Mathieu Chamagne
instrumental fragments:
Frédéric Blondy, Louis-Michel
Marion, Michel Deltruc
commission: Laboratoire
formes·ondes (LFO)

EVENT PERFORMANCE REQUIREMENTS

The piece is diffused acoustically (on loudspeakers) or in its mixed-media version with an oscillator ensemble:

- > either as part of the performance of at least one other piece in the cycle
- > or as part of a programme, to be drawn up in consultation with the venue

Hervé Birolini

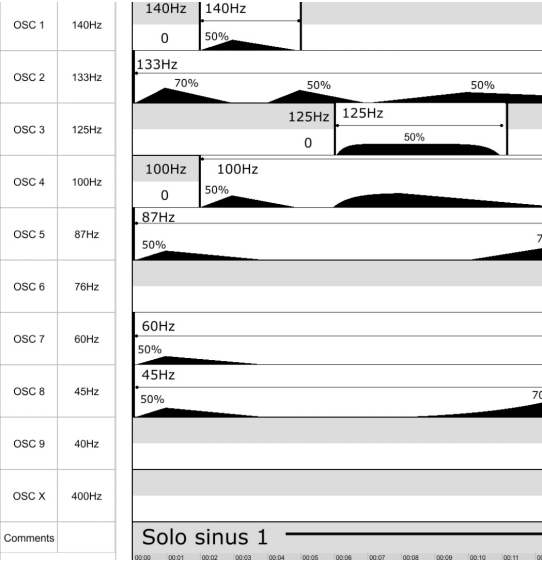
Des courants (2021)
Pièces Mixtes électroniques

Partie 1: Des courants émergents
Durée : 4'12"

Les oscillateurs sont des générateurs sinusoïdaux



30720 pixels (= 8 minutes @64 pixels/second)



an extract of the score of Des Courants

TESLA

Hervé Birolini | François Donato
scenographic musical performance
on a libretto by Dominique Petitgand





TESLA

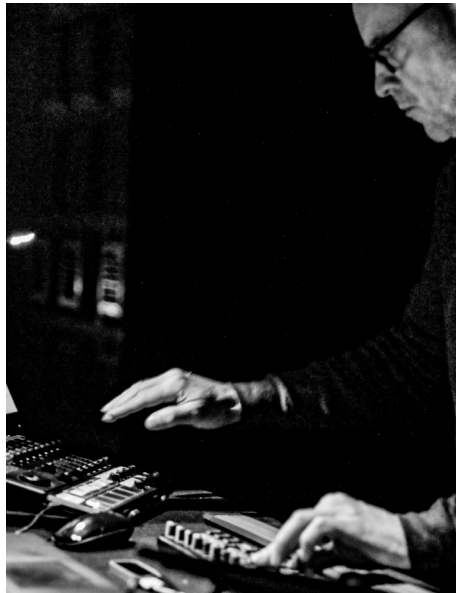
Hervé Birolini | François Donato
scenographic musical performance
on a libretto by Dominique Petitgand

[TEASER](#)

[LIVESTREAM](#)

We are not interested in telling the story of Nikola Tesla. Our aim is to uncover the raw material, to bring to light some of the everyday ideas of this brilliant inventor, to enter – poetically – into the story of what his thoughts might have been. The set-up: a mixed array of 16 omnidirectional loudspeakers with Tesla coils on top, a few discreet spotlights to guide the ear, and Dominique Petitgand's original libretto which conjures up the world of this tireless researcher.

artistic direction and music: Hervé Birolini
music: François Donato
recorded voice: Denis Rey
original libretto: Dominique Petitgand
co-production: Cité Musicale, Metz (57) / Césaré – CNCM, Reims (51) / La Muse en Circuit – CNCM, Alfortville (94) / Éole – Studio de création musicale, Blagnac (31)
financial support: DRAC Grand Est – aide à la structuration 20-21 et 22-23 / Région Grand Est – Aide au développement / Ville de Nancy – Dispositif de résidence au Théâtre de Mon Désert
residencies: Césaré – CNCM, Reims (51) / CCAM – Scène Nationale de Vandoeuvre-lès-Nancy (54) / Éole – Studio de création musicale, Blagnac (31) / NEST – CDN transfrontalier de Thionville (57)
electronic design: Interface-Z
stage manager: Floxel Barbelin
world premiere: January 2022, Arsenal – Cité Musicale, Metz



EVENT PERFORMANCE REQUIREMENTS

arrival of the team 1 day before the performance

3 people on tour

piece to be performed in a bi-frontal stage-audience arrangement

minimal stage requirements:

opening 10m

depth 10m

Press review...

DES ÉCLAIRS

Saarbrücker Zeitung, 03.11.2020

Saarbrücker Zeitung
Dienstag, 3. November 2020

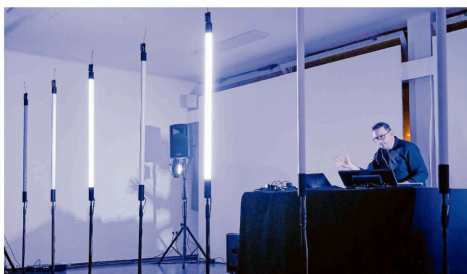
ht mit dem Herzschrittmacher!

minste so einen zunehmend gr-
Bereits Publikum von 100- und Sch-
erfahrungen. Dennoch war jedoch
Canton bedingt nicht klar, bis wie
unter welchen Bedingungen das
akkurat verteilte Programm über-
hang stattfinden konnte – Obesit-
ist freiwillig, das Landesgesundheits-
Beiratsverband und Kulturstaten-
terium ihre Zuschüsse aufrecht er-
halten. Und dass das Publikum dem
Nischen-Festival trotz des Virus die
Trennung heißt: In die Kontexte des Kulturs
durften 20 bis 30 Zuschauer, wobei
die Nachfolge fast Österreicher Platz
konstanz deutlich überstieg.

Der Pandemie zum Opfer fiel au-
ßer den Workshops auch die sam-
stägliche „Nuit Blanche“, bedingt
durch den mobilen Charakter dieser
Veranstaltung, bei der das Publikum
durch die schimmernde Kantine ein-
strömt. „Nuit

meins unserer Ver-
antwortung sehr
ernst“, sagt Ossi-
rio unter Verweis
auf die Hygienere-
geln. „Das können
wir nicht kontroll-
ieren können.“

Und das Festival-
ische Multiszenario „Black-
box“, das bereits 2019 im Gast von
samt mit und ohne Publikum
maximal drei reduziert werden, so
beim Festivalhausland der „Contem-
porary“, die mit audiovisuellen Im-
pulsationen ein „künstlerisches Chaos“
beschreiben. Der Festivalist Johannes
Schwarz, Mitglied des Illustrierten,
denkbar: „Moderne“ und die Sogrup-
pen Gaid Mobili performen ebenfalls
sich zu Live-Elektronik genau wie
der Metzer Klang und Lichtbilder
Hervé Birolini. „Die Situation beim
Festival am Sonntag: Seine neue Kre-
ation „Des Éclairs“ stand wegen der
Ausgangsberechnungen in Frank-



Hervé Birolini bei seinem wundersamen Auftritt im Saarbrücker Kult.

FOTO: ANTONIO

reich ebenfalls auf der Kippe, konnte
aber stattfinden – als eines der bun-
destweit letzten Konzerte für mindes-
tens vier Wochen.
Birolini ist Preisträger des Quan-
tumpole-Musikpreises 2018, woran
geht sein Auftritt von einer Sonder-
förderung aus dem Quantipole-Topf
profitierte. Er war von einem Mann-
hahnen begleitet. „Dieses Konzert
ist nicht geringer für Personen mit
Elektronikfähigkeit. Epilepsie
oder einem Herzschrittmacher.“
Tatsächlich ist Birolini Musik eher

Elektronik als Elektronik. Hier rün-
det er mittels so genannter Halb-
koeff-Spulen – ein audiovisuelles
Gesetz aus Klang und Lichtbil-
den, begleitet von Rauschen, Echo-
ber Tönen, klanglosen Impulsen,
Induktionsausstrahlung und optischen
Effekten, die für einige Zuscha-
er schlicht schwer erträglich wa-
ren. Birolini ließ Birolini aber wirk-
lich greifbar: Neue Rhythmen, pulsie-
ren, auf deren oberem Level jeweils
Zählrhythmen – konstant aus Ge-
tarmen-Tombahnen und den

Drehen eines Elektrochlores –
Funkeln schillernder Induktion-
tationen, die denen kaskadieren oder
perfektiv kaskadieren. Das Ganze steu-
erte Birolini vom Laptop aus und
konnte es außerdem schreibbar wie
durch Zauberei über Handbewegun-
gen dirigieren, die an die Gesten ei-
ner Theremin-Spielerin erinnern.
Auch dank der bei eviMus Gültigen,
nicht-klassischen – Rauschbeschallung
von diesem Erlebnis stündlich trappend-
und der Applaus so überdell-
gend, dass Birolini ganz entgegen war.

« .../... Sparks struck: Like induction
antennas that subtly crackled or
creaked like percussion. Hervé
Birolini controlled the whole thing
from his computer and was also
able to direct them, as if by magic,
with the movements of his hand
which reminded a musician playing
a theremin. But also, thanks to the
multi-channel audio system usual at
the eviMus festival, the experience
was sensually stunning – and the
applause from the audience was so
impressive that Hervé Birolini himself
was surprised. »

Kerstin Krämer

Source: <http://hervebirolini.com/wp-content/uploads/2020/11/SZ-Bericht-Evimus-2020.jpg>

TESLA

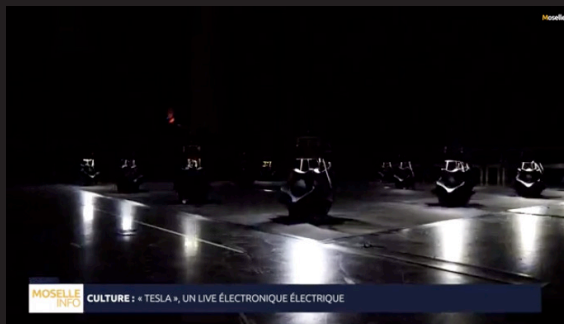
France 3 Grand Est, 12.01.2022



« On stage the sounds and visuals are shaped and sculpted by 16 modules that weave their magic under the masterly control of the two musicians .../... A tangible current in this immersive composition »

Moselle TV, 13.01.2022

« The Transverses Festival, cancelled in 2020, celebrates its first edition at two venues in Metz, the Arsenal and the Trinitaires, from 13 to 22 January. Among the featured artists, Hervé Birolini and François Donato will be performing their piece 'Tesla' this weekend, an exciting live electronics work created by the Compagnie Distorsion. Total immersion guaranteed as ears and eyes take in the poetic hypnosis of the repetitions... »



HERVÉ BIROLINI

Composer, performer

www.hervebirolini.com

Hervé Birolini explores all the areas of sound. From concert pieces to installations, from electroacoustic performances to incidental music for films and drama, from radiophonic art to mixed music, his different experimentations enrich each other and constantly question his role as a composer.

Essentially electronic, his music is produced with physical, concrete or instrumental materials but is also based on sound objects produced through virtual instrument-making, personalised and in constant reinvention. In his work, technology is a tool as well as a way to question the contemporary production of the sensitive. His taste for performing arts, and particularly his connection to dance, leads him to create musical pieces which engage space, the body, gesture and scenography.

His music borders on electronic, concrete, experimental and contemporary music in its broadest sense. His creations have toured numerous festivals in France and abroad, such as AKOUSMA, Live at CIRMMT, Signal and Noise (Canada), Présence électronique, Reevox, Electricity, Futura, Entre cour et jardins, Musique Action (France), Archipel (Suisse)...



© Arnaud Hussenot

FRANÇOIS DONATO

Composer, performer

www.struzz.com

Initially self-taught, he deepened his musical knowledge at the University of Pau, the Conservatory of Gennevilliers and the National Conservatory of Lyon. He was responsible for production at the Groupe de Recherches Musicales (Paris) from 1991 to 2005, then with the éOle (Toulouse) composers' collective from 2005 to 2017. Lecturer at the University of Toulouse le Mirail, Department of Plastic Arts Applied Arts on sound and interactivity techniques from 2007 to 2012.

Living in Toulouse, he now works as an independent artist on personal projects or in collaboration with other artists. His creative path develops around sound arts and digital arts, from Musique Concrète to interactive sound and audiovisual installations through transmedia performance.

He has collaborated regularly with the performing arts (Cie Pal Frenak, Cie Coda Norma, Cie Hypothèse Théâtre, Cie de la Dame), and the visual arts (interactive installations and audiovisual performances) notably with the visual artist Golnaz Behrouznia in recent years.

He has received commissions from the G.R.M., Radio France, the DAAD of Berlin, the Studio éOle, the Ministry of Culture and several festivals of music and digital arts.

Author acousmatic pieces, compositions for the show and the audiovisual, he favors today the fields of performance and installation.



MATHIEU CHAMAGNE,

Musician, composer, multimedia developer

www.mathieuchamagne.com

Mathieu Chamagne is a pianist, studying music since 1987. After numerous experiences as a pianist in jazz / rock formations, he progressively migrates towards improvised music while developing an instrumental electroacoustic set in which are found analogue and numerical synths, ready-made sound objects, and different informatic tools developed with MaxMSP/Jitter (data treatment, images, sounds).

He is passionate about electroacoustic music, and teaches the piano, musical informatic and electroacoustic since 1994 in several schools and workshops.

He specializes in the development of multimedia interactive devices for live performance and interactive installations, and composes music for theatrical and choreographic creations.

He takes part in creations and performances at the crossroads of theatre, cinema, poetry, dance and visual arts, and in numerous concerts of improvised music alongside

with Franck Collot, Jérôme Noetinger, Jean Marc Montera, Le Quan Ninh, Axel Dorner, Roger Turner, Otomo Yoshihide, Sachiko M., Xavier Charles, Sophie Agnel, Laurent Dailleau, Dominique Repecaud,...



DOMINIQUE PETITGAND

Artist

<http://www.gbagency.fr/fr/14/Dominique-Petitgand/>

Since 1992, Dominique Petitgand has been making sound pieces in which the montage and the cut up of voices, noises, elements of music and silences produce a series of micro-universes that over constantly between the reality principle and immersion in dream-like fictions free of context or the sense of time.

He defines his work as “mental landscapes and stories”. He develops his work from recordings of words, rests, breathings, sounds and musics that he records, composes, uses, breaks up and cuts. He makes an inventory of voices, gestures, humors in an obessional way printed by musicality in order to consider a speech, a sate or a lack. He plays on the articulation of components making mental images appear.

In this mental space repetition combines with the emptyness and the instability of identities, places and temporal structures to evoke the very movement whereby memory or thought are constructed or destructed. Through his spoken and melodic sound pieces, Dominique Petitgand offers an original story who belongs to the auditors.

Petitgand's use of sound places his work in a singular, shifting artistic territory. He presents his works in records, at performances which are rather like listening sessions given outside or in the dark, but also and mainly in the form of sound installations in exhibitions, in museums, art centers or galleries.





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[Hervé Birolini](#)