

Archipel Nocturne ensemble
& Cie Distorsions

HIDDEN ARTIKULATION

a piece for electric guitar, saxophones, double
bass, percussion, oscillators, electronics,
opacifying panels, graphic score programme and
interactive video

premiered in 2022

TEASER



cover picture © Arnaud Hussenot

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a piece for electric guitar, saxophones, double bass,
percussion, oscillators, electronics, opacifying panels,
graphic score programme and interactive video

Artistic direction, composition: Hervé Birolini

Complementary IT development & video: Mathieu Chamagne

Artistic direction of the Archipel Nocturne ensemble, double bass & oscillator:
Louis-Michel Marion

Electric guitar, oscillator: Christelle Séry

Saxophones, oscillator: Violaine Gestalder

Drums, oscillator: Michel Deltruc

Graphic design of the scores: Arnaud Hussenot (freely inspired by Rainer Wehinger)

Production: Archipel Nocturne ensemble

Coproduction: CCAM – Scène Nationale (Vandœuvre-lès-Nancy), Cie Distorsions

Residencies: Theatre Mon Désert /City of Nancy, CCAM de Vandœuvre-lès-Nancy

Support: DRAC Grand Est, City of Nancy

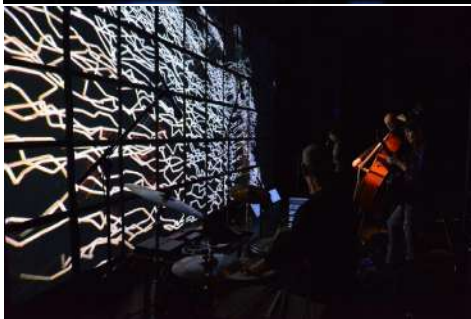
Many thanks to LFO (Laboratoire formes - ondes) and to Nicolas Bernier for his research
on the sine wave which provided the inspiration for part of this project.

Many thanks to Floxel Barbelin & Frédéric Septon for their help.



© Arnaud Hussenot

It all started with *Artikulation*, an electronic piece composed by György Ligeti in 1958 at the WDR studios in Cologne. Twelve years later, the musicologist Rainer Wehinger made a transcription of it in the form of a graphic audio score. Half a century later, Louis-Michel Marion suggested to Hervé Birlolini that he create a new work for the Archipel Nocturne ensemble based on this graphic score. The result is entitled *Hidden Artikulation*.



A WORD FROM THE COMPOSER:

For *Hidden Artikulation*, l'Archipel Nocturne is set up as a quartet with four musicians strongly rooted in the music of our time: Christelle Séry on electric guitar, Violaine Gestalder on saxophones, Michel Deltruc on drums and Louis-Michel Marion on double bass.

After having created a graphic score programme to read and write the signs (the language) specifically for this score, I added a screen device with remote control opacification (developed specifically for this project) which sets the scene by providing the required levels of transparency. Oscillators and the pure sounds they produce have been incorporated for both musical and scenographic reasons, as they are the same type of devices used by Ligeti when he composed his work *Artikulation*. Using the transcribed graphic material as a basis, and almost completely disregarding the original work, I have developed, in collaboration with Mathieu Chamagne, a sound and visual work that requires the musicians to have a dual role, alternating between playing on oscillators and on their instruments. Together, we have developed a multimedia performance that plays on the discovery and masking of sounds, signs and gestures.

Hervé Birolini

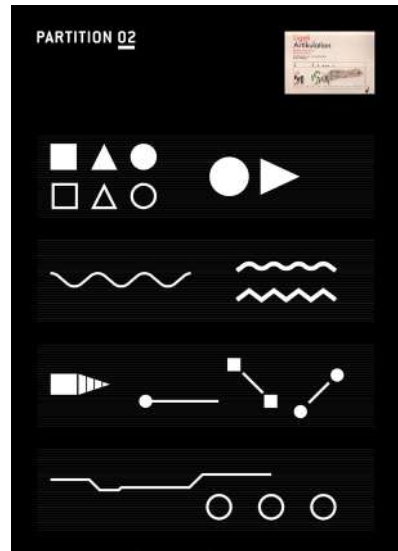
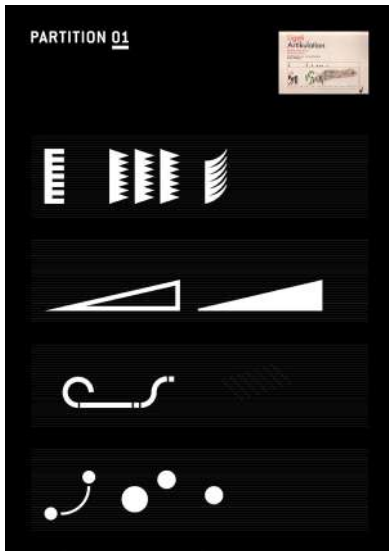


© Arnaud Hussenot

GRAPHIC WORK:

Transcribing and extending the language of signs

Together with graphic designer Arnaud Hussenot, we isolated and transcribed the signs to produce a graphic library. The quality of these signs had to be good enough so that they could be projected on screens. We then devised other signs for the specific needs of the piece, as extensions of the existing signs. This graphic extension provided the space in which the musicians could improvise.

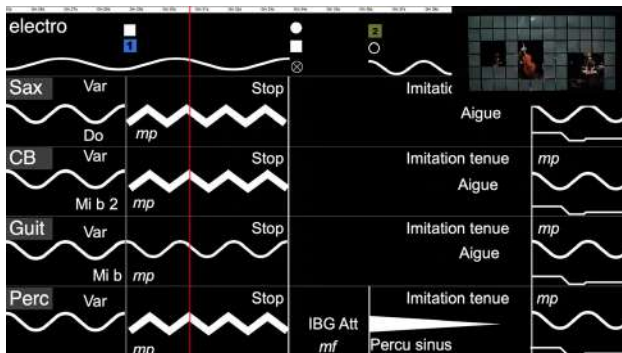


First signs extracted from the graphic score of Artikulation © Reiner Wehinger/Arnaud Hussenot

THE SOUND WORK:

Where the languages are interpreted

The overall compositional process was related to the process of *musique concrète*. The sound elements taken from Wehinger's graphic score established an alphabet that was considered and that read like a score, the musicians performing it sometimes very precisely and sometimes more freely.



[Click here to view an excerpt of the piece in the graphic score programme](#)

How we worked:

The first task was to take the musicians through a «translation» of the graphic score. We had to figure out together what kind of sound could be linked to each type of sign. By means of improvisations and precise readings, we managed to extract from each sign its own expressive power.

Subsequently, a software for editing and reading the graphic score was specially developed to allow precise interpretation of each sequence of signs.

SCENOGRAPHY:

The opacifying screens

The opacifying panels we use are with polymer films with controlled opacity. Normally used in glazing, these panels can gradually or instantly change from transparent to opaque, providing a surface for video projection at any given moment. The 72 opacifying panels form a 7m x 4m screen. These panels are naturally opaque but become completely transparent when an electric current is applied. The panel has two functions: to reveal or hide the musicians in real time, but it also doubles as a projection surface for the video projections.



© Gérard Savin



© Gérard Savin

OSCILLATORS:

The oscillators in this work are the same sort of devices that were first used in the electronic music studio of the SWR in Cologne that Ligeti used to compose his original piece called *Artikulation*. Hervé Birolini has decided to place these devices on stage so that they can be played by the instrumentalists as objects from the past, using them as a way to refer to the origin of the piece but also to the world of the electronic studios and creative craftsmanship of the 1950s. These oscillators and their pure sounds lend *Hidden Artikulation* its own very distinct musical character, bridging the gap between the world of the past and the music of today.

© Arnaud Hussenot





VIDEO WORK:

Under the direction of Mathieu Chamagne, the interactive video creates a kind of visual paper chase that serves to highlight or respond to the music. Making the projection surface opaque not only hides the musicians but also enables us to project an image onto the screen. In this way we are actively getting closer to the idea of true acousmatic music where you are not supposed to see the source behind the sound; in a way, you could say that we are reinterpreting the myth of Pythagoras*.



© Gérard Savin

*The word acousmatic, from the French *acousmatique*, is derived from the Greek word *akousmatikoi*, which referred to probationary pupils of the philosopher Pythagoras who were required to sit in absolute silence while they listened to him deliver his lecture from behind a veil or screen to make them better concentrate on his teachings.

[Source: Wikipedia.]



THE ACCESSIBILITY OF THE WORK:

This is a contemporary piece with a very visual language suitable for young audiences from 8 years of age. The graphic part allows the audience to experience the piece through their own eyes. But equally importantly, the oscillators on stage help to bring children into a new world of sound, a world of pure waves.



After-show encounter at the Théâtre Mon Désert © Hervé Birolini

PRESS REVIEWS:

.../... Inspired by the graphic audio score of György Ligeti's electronic work *Artikulation* (1958), *Hidden Artikulation*, conceived and composed by Hervé Birolini, offers a phantasmagorical and radically new interpretation. Performed by the Archipel Nocturne ensemble, audiences can look forward to a highly colourful multimedia show. As usual, the composer challenges us with elegance and skill to think about our musical heritage, the links to the history of music, contemporary music creation, technology, simplicity and complexity, and the role that perception plays in the audience.

Guillaume Kosmicki / hemisphereson.com

In his new work accompanied by the Archipel Nocturne ensemble, the composer Hervé Birolini invites us to embark on a journey that explores the interfaces between audiovisual performance, instrumental experimentation and the expression of electroacoustic language. The use of technology and how the performers interact with it to create sound poetry is exactly what *Hidden Artikulation* is all about.

Chloé Lefèvre / szenik.eu

.../... The stage is set: the outlines of strange machines mysteriously appear out of the darkness, emanating pure sound waves generated by the hidden performers. The wave and its oscillations - the central theme of the show - are also outlined on the panels, a surface where the visual and sound artist Mathieu Chamagne creates subtle lighting and video effects to vary the images and trick the eye. With their instruments in hand (saxophone, double bass, electric guitar and percussion), the performers take to the stage in full light to create a colourful soundscape filled with a riot of musical patterns and shapes: sometimes brief or lengthy, noisy or soft, and involving amplification and spatialisation. It's a total sound experience where time is suspended and where the image follows on from movement in a subtle blend of fluidity and articulation. In this show, our eyes and ears are guided through a landscape that paints a subtle blend of visual music and auditory images.

Michèle Tosi / hemisphereson.com

ARTISTIC TEAM:

HERVÉ BIROLINI,

Composer

www.hervebirolini.com

Hervé Birolini studied electroacoustic music in Metz at the Centre Européen de Recherche Musicale (CERM) from 1990 to 1993. After studies in cinema, audiovisual media and 8 years at the GRM (Groupe de Recherches Musicales de l'Institut National de l'Audiovisuel) in the «concert» team, he went on to conduct his own research and in 2002 he became an independent composer.

He has since gone on to explore all areas of sound. From concert pieces to installations, from electroacoustic performance to stage or film music, radio art or mixed music, his fields of experimentation feed into each other and constantly challenge his role as a composer.

Essentially electronic, his music is crafted from real, concrete or instrumental materials, but also from sound objects produced by computerized instruments, personalized and in constant reinvention. This technology, which is an integral part of 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, have led him to produce musical pieces that also draw on space, body, gesture and scenography.

Since the Trio Arrays, light has become a new medium to explore. It allows both to extend the register of sound and to enter into the theatricality of the musical process.

His music flirts with electronic, concrete, experimental and contemporary music in their broadest sense.

His productions have been presented in many festivals, in France and abroad, such as for example:

AKOUSMA, Live at CIRMMT, Signal and Noise, Sound Travels (Canada), Présence électronique, Césaré, Electricity, Reims Scène d'Europe, Futura, Entre cour et jardins, Musique Action (France), Archipel (Switzerland)

And at many residences:

CIRMMT (Center for Interdisciplinary Research in Music Media and Technology), S.A.T. (Society for Arts and Technology) Montréal, Cité Musicale-Metz, Césaré - Centre national de Création Musicale, GRM (Groupe de Recherche Musicale) in Paris La Muse en Circuit Centre national de Création Musicale in Alfortville, CCAM Scène nationale de Vandoeuvre-lès-Nancy

They also have won national and international prizes: Quattropole Cross-Border Prize in 2019 with Exartikulations, Prix d'art Radiophonique de La Muse en Circuit, Prix Phonurgia Nova in Arles, First Prize at the Biennale of Sound Art in Mexico City.

His music is regularly broadcast on radio and television: Westdeutscher Rundfunk, France Culture, France Musique, Arte Radio, France 2, France 3, France 5, Arte.

As an artist he has been associated with the development of the Brainmodular Usine Software since 2007. He is involved in teaching practices related to musical and sound creation, notably at the INA (National Audiovisual Institute) in Bry sur Marne (2008 - 2018), and at the ENSAT (Ecole Nationale Supérieure des Arts et Techniques du Théâtre) in Lyon. In 2013, he created the Distorsions Company that allows him to carry out his projects.



LOUIS-MICHEL MARION,

Double bassist, Artistic Director of the Archipel

Nocturne ensemble

<http://louismichelmarion.wix.com/louis-michel-marion>

« I shall tell myself in the shadow, without understanding me » F. Pessoa

After starting out as a rock and blues bassist and a degree in language sciences, Louis-Michel Marion studied the double-bass with Jean-François Jenny-Clark and Pierre Hellouin. 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 focused mainly on improvisation within ensembles of all sizes: from the duo to the 15tet, with choreographers like Aurore Gruel, in the long-term duo Hay Que Caminar, and has explored contemporary solo pieces for the double-bass.

Fascinated by Eliane Radigue's music, he met her in 2014 and she dedicated her piece « OCCAM XIX » for five-strings double-bass,

to him. Since then he has been involved in several pieces of the « OCCAM OCEAN » cycle by this composer, especially duets and trios with clarinetist Carol Robinson and harpist Helene Breschand (premiered at the festival Musiques Démesurées, Fondation Cartier - Paris, Collège des Bernardins-Paris).

In 2009, he founded l'Archipel Nocturne, a strings and percussions ensemble dedicated to music at the edges of improvisation and open writing, for which he composes. Being acutely aware of architecture, spatial and acoustic environments, he particularly enjoys creating and organising musical projects in unconventional places.

Always open to interdisciplinary collaborations, he has participated in numerous choreographic and theatrical productions, film-concerts and radio broadcasts (France Musique: « Les contes du jour et de la nuit », « A l'improvisiste », « Alla Breve»). He has also been playing the viola da gamba for a few years.

« Marion is determined to extract every last breath of life from the strings of his double bass. As lover of the Arco technique, he transforms himself into a sensory receiver and transmitter of vibrations that spread through the physical space like moving, tangible sound material: his work on resonance, grain and colours enables the audience to physically feel his music, like a sculpture of the invisible. You don't listen to this music, you feel it deep in your stomach, dark and throbbing, driven by a continuous movement, like the choreography of a fight between interior forces in which the tension never fades; it opens the doors of an unknown world as eerie as it is enticing. »

Denis Desassis / Citizen Jazz



CHRISTELLE SÉRY,

Guitarist www.christellesery.fr

Christelle Séry performs as a guitarist in the world of creative music. Classically trained (the Nice Conservatoire and the Paris Conservatoire), her encounters with what she calls the «free electrons» of the jazz and improvised music scene in France have led her to open up the boundaries between her different practices (written/improvised music, classical/jazz). For 20 years, she has been passionately exploring the expressive possibilities of her instruments alone or with some ensembles: Cairn, Ensemble Intercontemporain, Accroche Note, Miroirs étendus. She participates in numerous events dedicated to musical creation in France, Switzerland, Austria, Taiwan, Japan, China and the United States of America..

She has recorded as a soloist (Pages acoustiques, Ave Golondrina, Pages électriques) and with the Cairn ensemble. Her taste for multidisciplinary shows led her to work with dance, theater, poetry, scenography, video and circus.

She has played in Doux Mix, Journal d'une apparition, in a duet with Raymond Boni, in a trio with Frédéric Maurin and Pierre Durand, in various bands with Serge Adam, Christophe Rocher, Laurent Dehors, Françoise Toullec.

She has created the duet Ortie brûlante with the singer Geraldine Keller, and the trio Yrès Del Mar with Louis-Michel Marion and Michel Deltruc.

She is a member of Spat'sonore, of the Nautilus ensemble, and regularly participates in performances led by Nicolas Frize (Soufflé!, Elle s'écoule, Impressions...d'être, Barthes Performance) and is currently a member of Dracula, a show for young people by Frédéric Maurin's ONJ and of the Octet Cabaret/Rocher.

She has also participated in the following productions: Persées (cie Manque Pas D'Air - Alexandra Lacroix), Chansons Contre! (Ensemble XXI.n), Maria et ses six ou sept enfants (cie A Force De Rêver), L'Aimée de Alvaro Martinez Leon, European Galactic Orchestra (dir. Gabriele Mitelli).

She holds the highest French degree for guitar teaching. She often shares her skills in workshops, teaches at the Ecole supérieure de musique de Lille for artistic education projects and at the ESM Bourgogne Franche Comté.

Her CD *Pages électriques* was awarded the « Coup de cœur 2019 » of the Académie Charles Cros in the field of contemporary music.



Christelle Sery

Michel Deltruc



MICHEL DELTRUC,

Drummer, Percussionist

www.azeotopes.org/michel-deltruc

A virulent drummer, roaming the stage for almost 30 years now, the inimitable and unforgettable Michel Deltruc nurtures himself on free jazz (with Nancy Jazz Action association), on the street, on dancing, theatre and on a lot of 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 wonderful generosity has made him a humble and astonishing musician.

He is very interested in mixing artistic genres and is involved in 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 - Gillles 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 Benoît - Loris Binot - Lous-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...

He also collaborates with the following bands: Rosette, Duo Gruselle, Deltruc Abstrack, Azeotopes, Th8, Colophon, Yllen, Jagger Naut, Wiwili, Chass'Spleen, Tes baisers ont le goût de la mort, Quelques Fiers Mongols, Bann Peters, XX1.n

and the shows : Ougla & les sons by Kalimba with Jérôme Hulin, Télescope L'avant-Garde Républicaine meets les Canards Sauvages by Musica Brass, On n'est pas là pour disparaître by Olivia Rosenthal staged by Christine Koetzel (Cie ECHO) with Heidi Brouzeng, Anne Dupagne, Agnès Guignard and Louis-Michel Marion, Le tribun by Mauricio Kagel staged by Lionel Parlier and Heidi Brouzeng (Cie l'Escabelle) with Heidi Brouzeng, Delphine Bardot, Bedette Ladener, Véronique Mouglin, Sébastien Coste et Olivier Bost...

VIOLAINE GESTALDER,

Saxophonist, Teacher

Musician, improviser and teacher, she places creativity at the center of an artistic approach that is intimately bound up with transmission.

In 2017, she co-founded the trio Noi Trei with Stefania Becheanu (sound artist) and Louis-Michel Marion (double bassist) whose first recording was released by Creative Sources.. In 2018 she joined the group “La Grande Volière” (with the saxophonists Lionel Garcin, Michel Doneda, Alexandra Grimal, Guillaume Orti and the audio-naturalist Marc Namblard). She holds the highest French degree for saxophone teaching and has been teaching at the Conservatoire de Nancy since 2012. She also regularly intervenes at the Music and Dance section of l’Ecole Supérieure d’Art de Lorraine (ESAL), collaborates with the Haute Ecole des Arts du Rhin (HEAR), and is regularly invited to lead creative projects at the Conservatoire de Reims, or at the CCAM de Vandoeuvre.

She is a member of the Ultim’Assonata Ensemble which engages in contemporary repertory and musical creation. She is invited on a regular basis to play in different orchestral formations: Orchestre de l’Opéra National de

Lorraine, Orchestre National de Metz, Gradus ad Musicam.

Curiosity and sharing are essential values that motivate her as a musician, as an artist and as a teacher.

Creativity is central to her artistic and educational process, and is based on free improvisation.

Her work takes into account what is now, and researches instant poetry: where, when, how, with whom, in what direction(s), towards which horizon(s)...



MATHIEU CHAMAGNE,

Musician, Composer, Multimedia Developer

www.mathieuchamagne.com

Mathieu Chamagne is a pianist who started his musical studies in 1987. After having played the piano in numerous jazz/rock bands, he progressively turned towards improvised music while developing an electroacoustic instrumental ensemble in which one can find analogue and digital synthesizers, ready-made sound objects, and various computer tools developed with MaxMSP/Jitter (data processing, images, sounds).

He is passionate about electroacoustic music, and has been teaching the piano, computer music and electroacoustics 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 productions.

He has collaborated in productions

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,...



L'ARCHIPEL NOCTURNE

Staging electronic and mixed music

Founded by Louis-Michel Marion in 2009, this ensemble emerged from fifteen years of various experiences in the fields of improvisation and contemporary music.

The aim is to bring instrumentalists together to work on acoustic sound material, to organise performances that border on improvised and contemporary music and to interact with other arts (dance, poetry, video...).

Involved in various musical aesthetics, LM Marion formed this ensemble, gathering up to 11 musicians, with a view to mix musicians from different horizons: some are classically trained soloists in international orchestras, some are teachers in music schools and conservatories, some are more active in the jazz domain, others have a mixed practice between instrumental music and and electro-acoustic or radiophonic creation... All of them are united by their enthusiasm to bring alive music from our times.

The ensemble, whose numbers vary, always brings together unique individuals, as theorised by the philosopher Cynthia Fleur: individuals who fully invest their subjectivity in the action.

Most of the ensemble's musicians are based in Lorraine, France, which enables them to meet regularly and to work in depth, particularly on collective improvisation.

The first production of the Archipel Nocturne ensemble took place at the Festival Musique Action in 2010 at the CCAM Scène Nationale de Vandoeuvre: the ensemble commissioned a piece from American composer Malcolm Goldstein (a historical figure in various musical movements in New York during the 60s and 70s: Tones Road Ensemble, Judson Dance Theater) and created "Darkness becoming narrative". The piece benefitted from a French State commission.

Subsequently, the ensemble moved from duos to chamber ensembles, concentrated on improvisation or on the compositions of its founder, including *Arta*, a piece written specifically for the ensemble and a solo female dancer (Aurore Gruel), *Losst*, a piece for the ensemble and solo clarinet (Jacques DiDonato), *Explosante/mobile*, a piece for string quartet in movement, or *Mnémolithes*, a film-concert, for which the video artist Delphine Ziegler and the choreographer Aurore Gruel were invited to work on the music that had been composed.

The most recent production of the Archipel Nocturne, *Le Gouffre d'en haut*, was realized in coproduction with MusiSeine, a Champagne-Ardennes based association. The ensemble commissioned pianist and composer Françoise Toullec for this piece, which was imagined as a circus musical for 7 musicians, 3 circus artists and an actor, on texts by the poet Fabrice Villard.

Since its creation, the Archipel Nocturne has received financial support from the following partners:

DRAC Grand Est
Région Grand Est
Conseil Départemental de Meurthe et Moselle
Ville de Nancy - Théâtre Mon Désert
Ville de Malzéville
Spedidam
Association Emil13
CCAM - Scène Nationale - Vandoeuvre-Lès-Nancy
Espace Bernard-Marie Koltès - Metz,
Association Fragment - Metz
les Trinitaires – Cité Musicale - Metz
l'Arsenal – Cité Musicale - Metz

COMPAGNIE DISTORSIONS

Staging electronic and mixed music

Launched in 2013 by composer Hervé Birolini, Distorsions explores sound universes, intent on performing sensitive and compelling music that is both abstract and physical. Our artistic approach consists in a continuous dialogue with other disciplines, in order to develop a living art music. From 2015 to this day, the aesthetic language of the Compagnie Distorsions has continued to expand by incorporating gesture, lighting, lights, software developments, sensors and scenographic elements. In 2016, Hervé Birolini strengthened his collaboration with dancer Aurore Gruel to create the triptych *Manifesto Sounds, Spaces, Movements*.

After *Arrays*, an electronic live piece, and his European tour, Hervé Birolini created the "Compagnie Distorsions" in 2013 with a resolutely transdisciplinary orientation. If the main focus of the company remains musical research, other mediums such as light or dance are strongly associated with its prospects for artistic development. With *Speakers* in March 2015, movement was incorporated into the composition in a scenic way. Then *Bass Exartikulation* (2015) inaugurated the speaker screen at the CIRMMT (Center for Interdisciplinary Research in Music Media and Technology) in Montreal

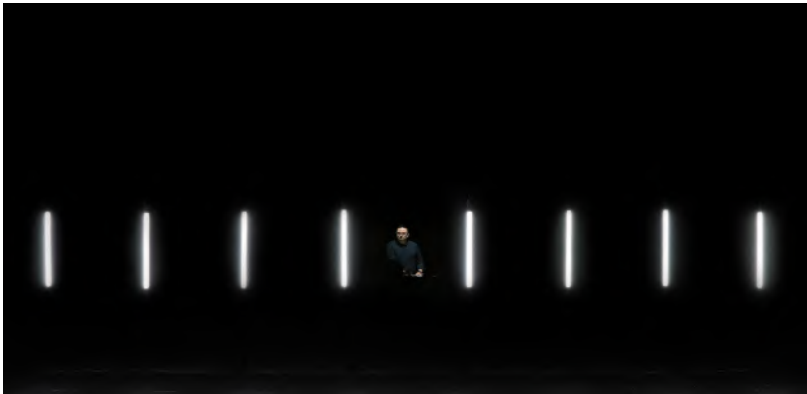
and it was after *Points, Lines Curves* and *Under the Surface*, a live electronic performance for the dome of the SAT in Montreal in 2016 that Hervé BIROLINI and Aurore GRUEL teamed up to create the *Manifesto* which consists of three pieces: *Core*, created in 2017 at the SAT de Montréal, *Exartikulations* premiered at the Festival Reims Scène d'Europe in 2018 and *Manipulations*, premiered in 2019 at the Arsenal - Cité Musicale de Metz. Then came a cycle on the poetics of energy with the creation of *Des Éclairs* in 2020 and *Tesla*, in 2022.

important dates :

2022 - [TESLA](#) - creation @ L'Arsenal - Metz
2020 - [Des Éclairs](#) - creation @ CCAM - Scène Nationale de Vandoeuvre-Lès-Nancy
2019 - film [Symphonie en Bidule Majeur](#), Portrait of Pierre Schaeffer
- [Prix Quattropole](#) for *Exartikulations*
2018 - [Exartikulations](#) - Creation @ Festival Reims Scène d'Europe
2017 - [CORE](#) - Creation @ S.A.T. - Montreal
2016 - [Points, Lignes, Courbes et sous la surface](#) - SAT de Montréal
2015 - [Bass Exartikulation](#) - Creation @ CIRMMT Montréal
- [Speakers](#) - Creation @ L'Arsenal - Metz
2014 - [In grid](#) - Installation - Creation for the insectarium of Montréal
2012 - [Arrays](#) - electronic live - creation order from Radio France & GRM - Creation au 104 - Paris



L'Archipel Nocturne



Compagnie Distorsions - Des Éclairs © Arnaud Hussenot

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