74 minutes (over Eindhoven)
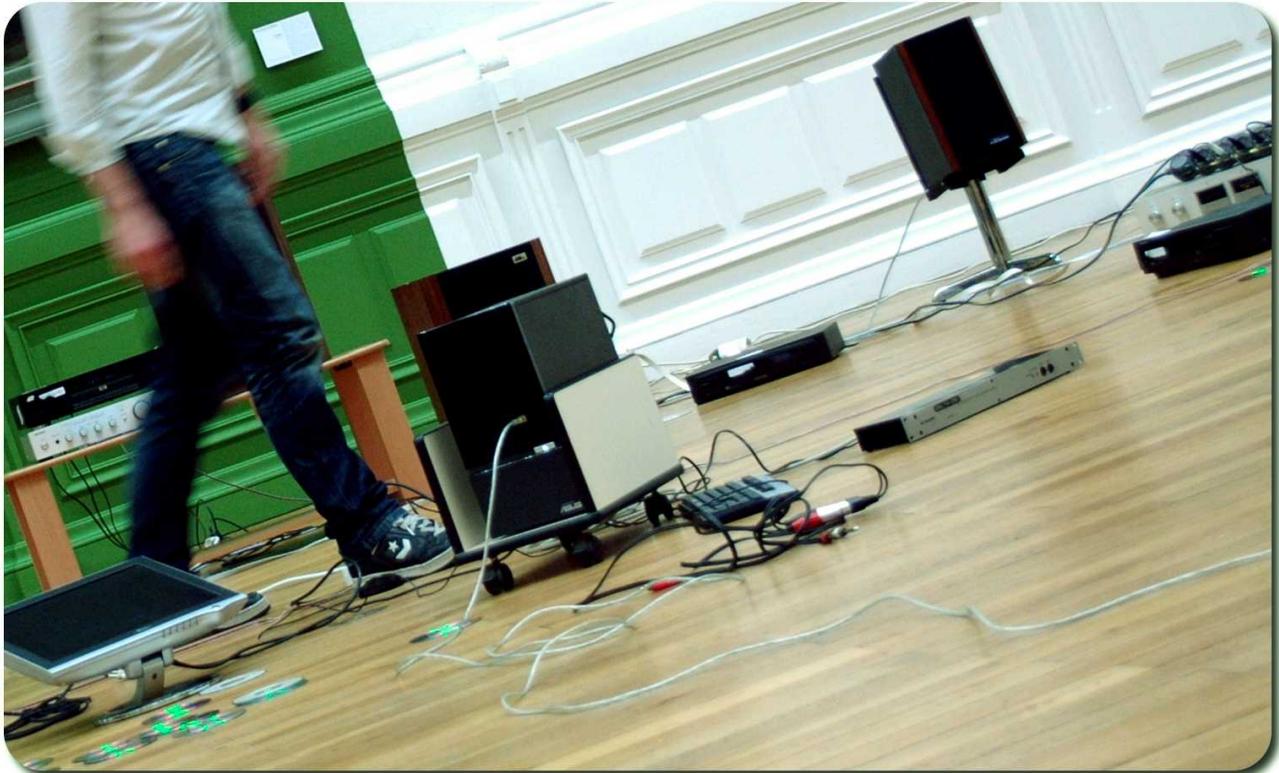
An audio performance

Residency blog : http://74minutes.renum.net

Portfolio sound video audio : http://olivier.heinry.fr/

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Project synopsis

This performance deals with a commodity called the Compact Disc, and one of the very first recordings released, the Alpine Symphony. I start in an empty space that I build up physically with Philips CD players, vintage stereo systems, lots of wires and fill it acoustically with prepared CDs, remixing the original work through random cutups, stutters and glitches. I then switch to computer-driven realtime modifications of the glitches, add more CD players... The unusual use of a usual object then leads to an organic half-improvised composition.

Short Biography

Born 1974 in France, I graduated in 2000 from Rennes fine arts school. After early performances with the Ex-TV & PlugAnd.play collectives, I started working for the stage thanks to Bruno Pocheron and have since then been mainly working as a sound and video designer with French & German choreographers (Isabelle Schad/Good Work Productions, Amaraoui/Burner, David Rolland, Blanca Li) and theater directors (Judith Depaule, Thierry Bédard). I'm involved in the free software / network scene with the Servideo & Crealab collectives, as well as Lab2lab. I also perform under the Gary Glitcher pseudo and give workshops about interactive art, Puredata, audio & video on Linux.

Long description

As a matter of a fact, I can't read music, and all my efforts aimed at learning how to play an instrument resulted into unsatisfying results. Since that, this project proved to be a very personal research on both the facts that the only instrument I can play is the gramofon (or any of its modern heirs & counterfeits) and that I've been taught by society that music primarily is a commodity. Hence, as I started fiddling around with these thoughts, I focused on the birth of the Compact Disc, product of the labs of the Dutch corporation Philips , and one of the first recordings ever commercially released on a CD, Richard Strauss' *Die Alpen Sinfonie*, recorded by the Berlin Philharmoniker conducted by Karajan. The reading of an old interview of Markus Popp, founding member of the Oval band, made me feel like closing the gap between the «glitch» esthetics and the end of life of a product of mass consumption, mostly by extending the everyday attitude towards throwaway cultural goods. I keep accumulating mistreatement of theses items before playing them back, in order to put on display through these gestures another sonic material than the one conceived by Karajan for the Symphony or the one conceived by the firm Philips for its customers. The ever increasing amount of digital reading errors of this disobedient sampler provides in turn another starting point to the realtime computer treatment.

Showing this digital recycling consists in not hiding any of the movements and plugging and unplugging that allow it to exist, which are also the everyday actions of the contemporary cultural consumer. It's also based on randomness, ruptures, skips, and adds another decisive intersticial level, connecting together heterogenous events feeding one another, an organic weave of feedback interactions, like digital loaves and fishes.

Richard Strauss' work was already conceived as a succession of scenes which titles are very descriptive (Ascent, Apparition, Vision, Dusk...): the more visual it is, the easier for me it was to behave iconoclastic, transforming it by way of cropping, cut-ups and multiple copy-pastes. It's about showing the reverse side of the symphonic scenery, a derail, an audiophile's nightmare (on a comb-over mountain), the mechanics of fluid sounds.

Very short Bibliography

Volker Straebel, '*From Reproduction to Performance: Media-Specific Music for Compact Disc*', article published in the Leonardo Journal, 2009.

Technical description

I build in front of / surrounded by the audience (no stage needed but its OK) an audio system composed of 8 CD players, 4 vintage amps and 8 speakers, plus a Linux PC with its sound card during 74 minutes.

Technical requirements

I bring all the audio props mentioned above, including the cables, adapters, power plugs etc. Performance space should be ideally 4 to 8 meters wide and 1 to 3 meters deep. I can adapt to very particular buildings/places.

A separate room with direct access to the performance area is a plus, otherwise I may hide my stuff behind a curtain or paravent.

Please no dramatic lighting, bare working light is great! A 16A 240V power plug is enough. If the plug is not DIN or French, make the required adapter available (Switzerland, UK...)

Neither a full rehearsal nor technical assistance required.

Budget

- Artistic fee: to be negotiated.
- Transport & accomodation to be handled by the venue.
- 25 euros : a brand new CD of the Alpine Sinfonie to be scratched at every performance
- 1% of the artistic budget/ticketing goes to opensource software developers
- according to the venue, you may be indicted to musical rights.

Cooperation & partners

Initial research residency (08/2009) was provided by the PiNG association, Nantes, under its reNUM (recherche | pédagogie | création autour de l'histoire de l'art numérique) project . cf http://www.renum.net

This performance premiered on March 4th, 2010, at the Fine Arts Museum of Nantes (France).

Mandatory terms
'with support from PiNG in the frame of the reNUM project. Funded by the Région Pays de la Loire'

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