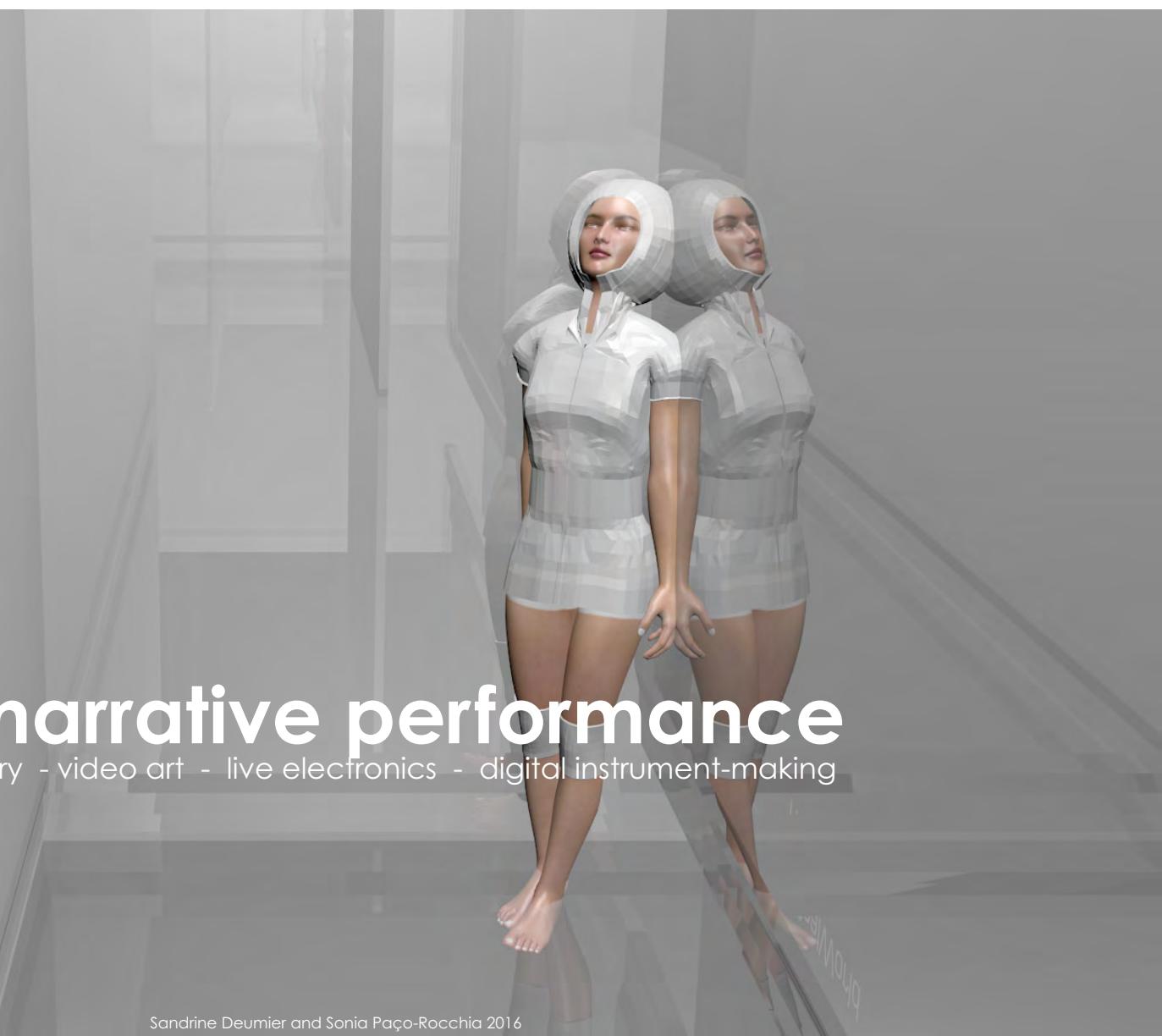




play

sandrine deumier
sonia paço-roccchia



digital narrative performance

experimental poetry - video art - live electronics - digital instrument-making



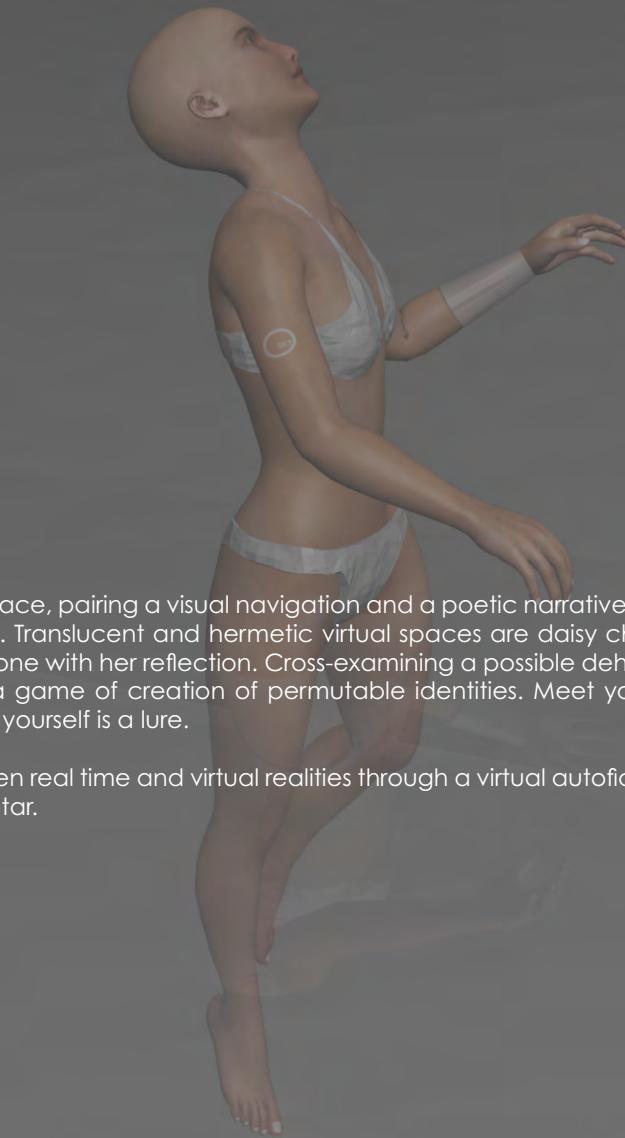
Sandrine Deumier and Sonia Paço-Rocchia 2016

notes

[Play:] is the recalling of a trip in a virtual space, pairing a visual navigation and a poetic narrative which influence each other and evolve in a constantly multiplied tale. Translucent and hermetic virtual spaces are daisy chained mirroring various degrees of consciousness of an avatar left alone with her reflection. Cross-examining a possible dehumanising, re-appropriating of oneself exponential identity, [Play:] is a game of creation of permutable identities. Meet yourself in one's shadow; the place where you can meet the outside of yourself is a lure.

This performance inquires the gaps between real time and virtual realities through a virtual autofiction game - where the issue is none other than becoming our own avatar.

Duration : 40:00





description

Two video projections are played at once at the back of the stage. Video game is the leitmotiv of those two visual narrations, which recalls a first duplication of from virtual to real. The stage setting is again duplicating elements such as objects, situations, attitudes from all characters.

The narrator roller skates as the one of the video's character. On her left arm a white circle is tattooed with the work "Fake", La Marque - a hallmark usable to activate a live electronics effect on her voice. Her right arm is strapped with an original wearable electronics that is expressly used for controlling that effect that destructs and duplicate the words mingling real and virtual.

The musician, who got that hallmark too, is on a one person stage, next to the video projection. She uses her voice and original instruments designed for this performance along with live electronics: electric bass aulos, electric metal lyre, cubic sound controller.



Sandrine Deumier and Sonia Paço-Rocchia 2016



Sandrine Deumier and Sonia Paço-Rocchia 2016

extract

Hyper-Logos - Imprécision ubiquitaire. Descentes en-flèche sous Google Earth - temporairement sur-accessible. Toutes voiles pures dehors lancées hyper-brillantes au vent sous les flammes dans le Grand-noir. Troubles sériels. Hybride excessivement - le Selfie-brillant aux tracés sous l'ongle extra-limé. « Tu dois » me dit Ulysse en implantation trans-subjective dans le premier-Accès. Extérieur 9200. Clichés. Thriller synthétique - symptomatique aux sangs-roses. Traînées nettes sur vague aux accessibilités sur faille. Es-troubles vacants sous numérotation subsidiaire. Ciel sous effets. Lagunes. Reflux,

- Te toucherai intimement programmée. Note 441.

Cache sous accès. Penchant autonome illimité sur splendeurs effectives. Validité de l'emprunt à accès nominatif. Nouveau document. Titre. Numérotation - enjeux. « Le trajet est infini » me dit encore Ulysse en me tamponnant l'épaule gauche sur la cloison. Tweet 790. Extérieur net. Protocole-Ubiquité sur suivi dissymétrique. Epanchement cognitif à notification inter-limite. Poursuites - entraves nettes : occultation des territoires. Déplantation ubiquitaire. C'est quoi déjà ton dernier pseudo ? J'écoute lascivement la voix d'Ulysse dans le Dernier-couloir. Ma vie en cage pour sortir d'ici. « Entrée dans l'étage terminal » susurre la voix symptôme-Mermaid Episode Webcam-790. La Girl nextDoor affûte le face-à-face sur la Première-image avec renvois nets maîtrisés sur vertiges sensitifs. Perfection bleutrouble illimitée. Pulsations. J'entre dans la Faille au bras d'Ulysse - impeccablement cillant brûlée nette dans l'extrême précision du Jeu. Bienvenue sur NewLife. Ta vie pour du réel. Echange des données. Délivrance in situ : initialisations affectives nominatives.

- Ton nom pour ici ?

Mermaid - et la mer sous influx. Nue - ordinairement sur l'extra. Avec retour impossible sur suivi. Réglages de la webcam. Intra-voyage en mode « étape Summum-limite » - toutes données confisquées hors écran positionné. « La désertion aux lèvres - te mentirai très exactement au-delà du premier voyage. » Porte-709.

Retour impossible. Programme d'oscillations sur pré-dispositif en-stase - décalque luminescent et vagues incertaines sous tension. Prendre la mer. « On prend la mer » me dit Ulysse. Je regarde le fond blanc à mes pieds. La luminosité intégrale de l'horizon nu sur pertes liquides au loin. L'ébrèchement de la Faille à l'hyper-couleur perlée. Rien. Le blanc total. Je touche aux bras l'hyperfonction d'Ulysse. Oeil à l'appui sur puissance admise de réel au décor : 1.3%. Découpes. Interdépendances lumineuses à accès série! sur suite. Sur-voyage à l'écoute. Te dévorera! d'extases entre la mer et le Blanc du décor. Prendre la mer sur suivi. Je photographie Ulysse regarder la mer en perfusion avec sirènes d'alarmes remixées sur bande d'écoute. « Tes yeux sont bleus comme la mer » dit Ulysse. Ulysse est fou. « Un œil seulement et on met les voiles. Le fond de tes yeux pour prendre la mer. »

Phase de pertes : encodages aux bleus affectifs bruts sur jaillissement. Dangerosités maximales. Serrements. Eclatements. Oeil sous liquidité. Mon devenir cyclope en phase terminale.

- C'était quoi ton nom dans la Vraie-vie ?



c'était quoi ton nom dans la vraie-vie ?

abstract

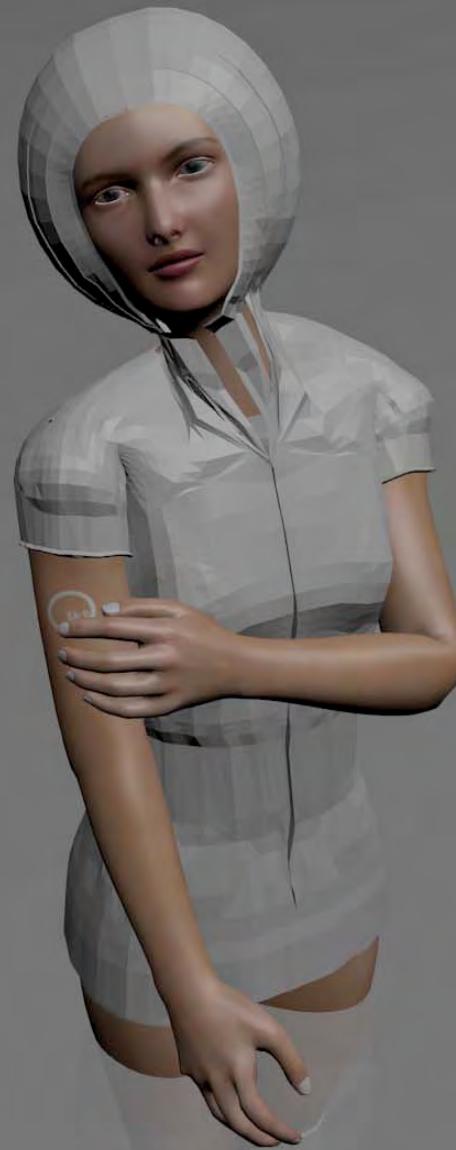
<http://vimeo.com/173166138>



excerpt

<http://youtu.be/F09ANus6ysk>

With improvised music
(Production Center DAÏMÔN 2016)





Sandrine Deumier and Sonia Paço-Rocchia 2016

technical requirement

Provided by the event producer

- 2 projectors + 1 Matrox TripleHead2Go DP Edition + 1 computer
- 1 quadriphonic sonorisation

Provided by the artists

- 1 wireless microphone headset Sennheiser XSW 52
- 1 pair roller skates
- 1 expression pedal MIDI controller SoftStep
- 2 Mac laptops
- 1 sound interface (4 outputs balanced 1/4 jack) Motu
- 1 wireless wearable electronics (uses 2 XBee and 2 Teensy) *
- 1 cubic sound controller (using a wireless accelerometer device) *
- 1 electric metal lyre
- 1 electric bass aulos

* designed by Sonia Paço-Rocchia

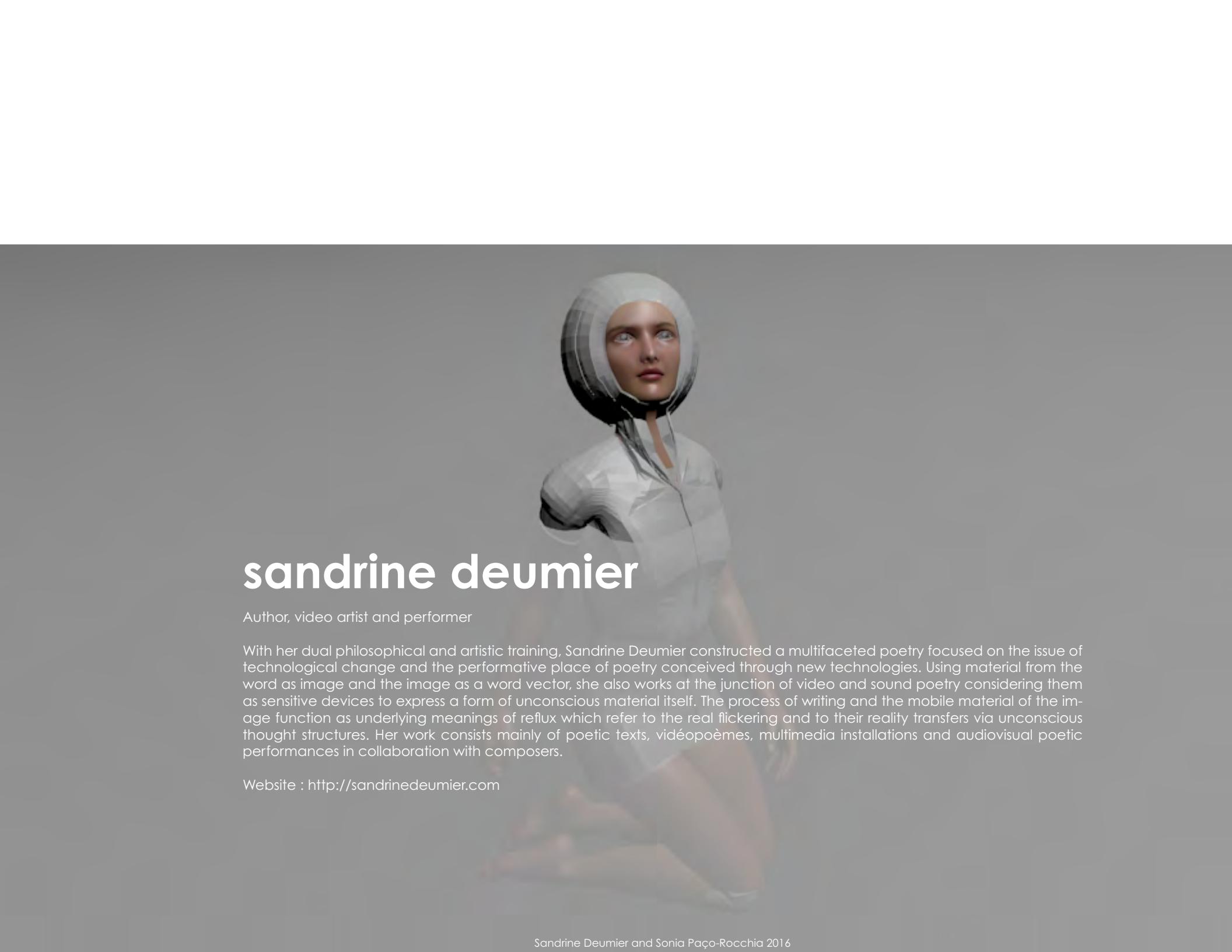


Sandrine Deumier and Sonia Paço-Rocchia 2016

cast

Sandrine Deumier (poetry, video art)
Sonia Paço-Rocchia (music, instruments and devices design, code)



A photograph of a woman from the waist up. She is wearing a white, translucent, hooded garment that appears to be made of a liquid or semi-transparent material. The garment has a large, dark, circular opening at the top where her head is visible. Her hair is dark and visible through the opening. She is looking slightly to her right with a neutral expression. The background is a plain, light grey.

sandrine deumier

Author, video artist and performer

With her dual philosophical and artistic training, Sandrine Deumier constructed a multifaceted poetry focused on the issue of technological change and the performative place of poetry conceived through new technologies. Using material from the word as image and the image as a word vector, she also works at the junction of video and sound poetry considering them as sensitive devices to express a form of unconscious material itself. The process of writing and the mobile material of the image function as underlying meanings of reflux which refer to the real flickering and to their reality transfers via unconscious thought structures. Her work consists mainly of poetic texts, vidéopoèmes, multimedia installations and audiovisual poetic performances in collaboration with composers.

Website : <http://sandrinedeumier.com>



sonia paço-roccchia

Electroacoustic composer (Laurentides, Quebec, Canada)

Sonia Paço-Rocchia is an improviser, composer, sound artist, installation artist, maker, live coder, live electronics musician. Her work has been presented all over North America and Europe. Sonia Paço-Rocchia's research is about sounds, timbres, forms ways to communicate the abstract. Composing, she broaden the variety of sonic possibilities either using new techniques, live electronics, invented instruments, found instruments or automated instruments. As for her work on the form, most of her work have a visual/theatrical aspect as well as choices given to the players. She wrote a series of pieces for solo instruments with live electronics, several pieces of chamber music sometime with live electronics, pieces for bigger ensembles including a piece for 32 bassoons (Hommage). She wrote too for non-conventional instruments, such as bus-cards, slinky, bicycle, saws and her invented instruments such as Helixphone, Stemsaw, Metal Harp, Tube Long, Cube and including some automated instruments as the automated saws, automated tubes and automated helixophones. Improvising, she uses a myriad of sound-makers, invented and automated instruments, voice and mostly bassoon, along with live electronics. She plays solo and in various ensembles including, ZZCC, Bullshit Filter, VibraLib and the London Improvisers Orchestra. Coder and maker herself it is not rare that she incorporates new technologies into her work such as original real time processing, automatons, web art, interfaces, digital instruments. She writes generative music that she aimed to sound like her own improvised music, either for installations or on the web.

Website : <http://musinou.net>



festivals

OSMOSIS - Audiovisual Media Festival (Taipei, Taiwan) 2019 | Espace Cercle Carré (Montreal, Quebec, Canada) 2017 | VIDEOFORMA 5 "Future Vision", Kuryokhin Art Center (Saint-Petersburg, Russia) 2017 | Electro Alternativ - Lieu Commun, Contemporary Art Center (Toulouse, France) 2015 | Itinerant - Performance Art Festival, Queens Museum (New York, USA) 2015

residencies

Centre de production DAIMON (Gatineau, Quebec, Canada) 2016
Agence Topo (Montreal, Quebec, Canada) 2015

Toulous'UP 2014 Grant (Toulouse, France)

contact

Sandrine Deumier
Email : saemdre@aol.com

Sonia Paço-Rocchia
Email : compositrice@muisinou.net