

QUATUOR DIOTIMA



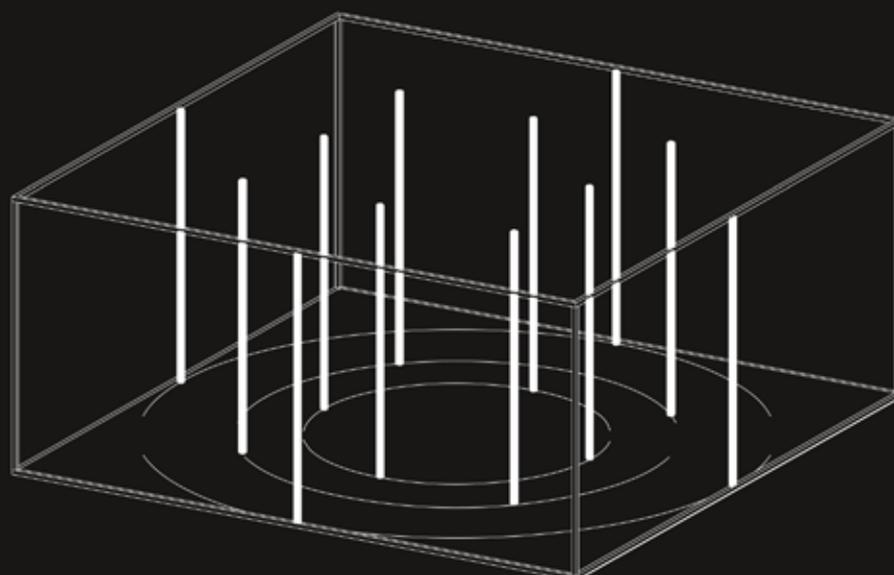
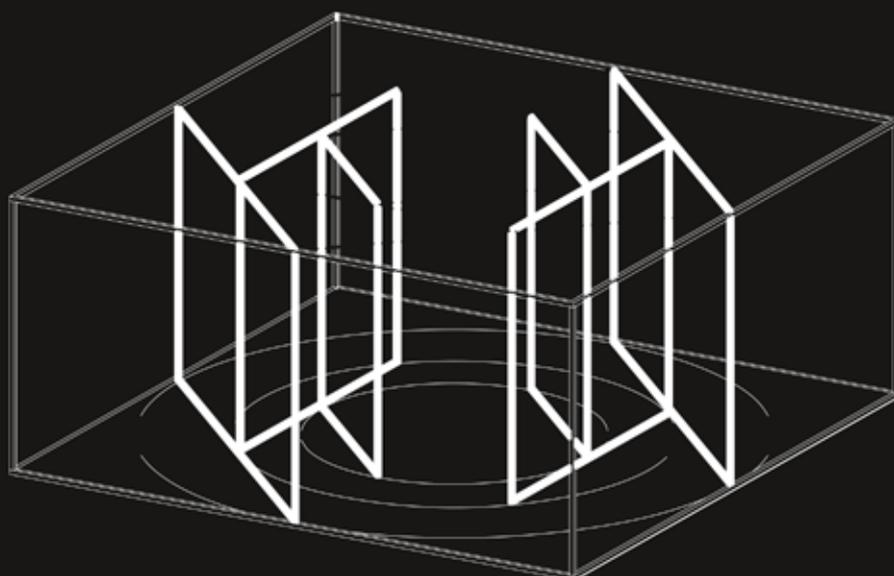
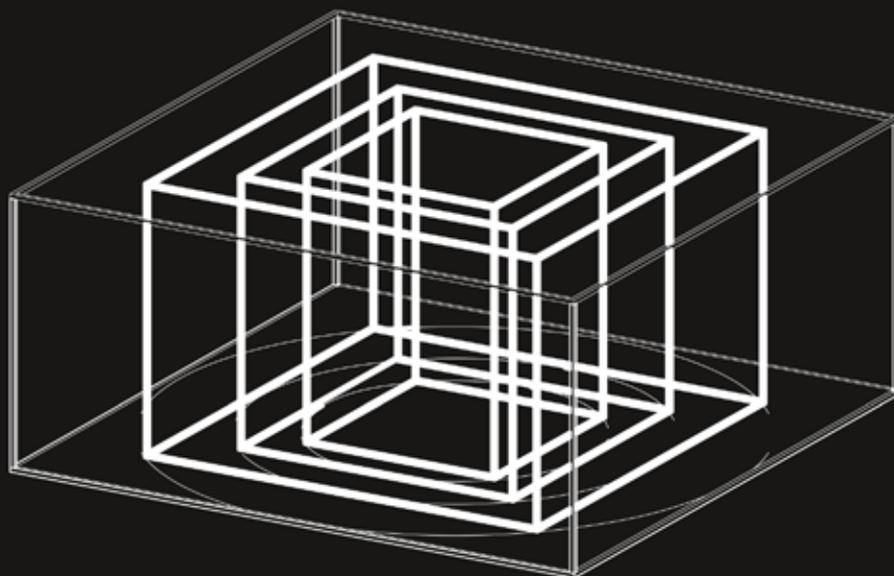
JESPER NORDIN
CYRIL TESTE
RAMY FISCHLER

VISUAL EXFORMATION



Musical and visual creation
for string quartet
and interactive multimedia system

Performances
visual and sound interactive installation



CONCEPT

VISUAL EXFORMATION

WORK FOR STRING QUARTET
AND INTERACTIVE MULTIMEDIA SYSTEM

PERFORMANCES
VISUAL AND SOUND INSTALLATION

A pluridisciplinary work

October 4, 2016 will be created by the Quatuor Diotima at International music festival Musica in Strasbourg a string quartet piece with interactive multimedia system, *Visual Exformation*, by the Swedish composer Jesper Nordin. The work was commissioned by Grame, national center for musical creation. For this work, the composer joins Cyril Teste (set designer), Ramy Fischler (designer) and Tor Nørretranders (science writer).

This multidisciplinary team will explore the fields of interaction between music and light colors, a form of "book of colors" written for quartet and interactive multimedia system.

Several set designs are being studied, working from the issue of interactivity object with light as set design elements. The actual visual object will probably be a light architecture around the string quartet, on which work Cyril Teste and Ramy Fischler.

Our assumption is that the interaction between music and light to be considered at a fundamental level, intuitive understanding. We will develop ways so that musicians can control «intuitively» color effects as they master on their own instrument.

This object will interact with the score according to predetermined rules calculated and returned in real time ("exformations"). A special musical semantics will also be developed to achieve maximum consistency between the musical score, and color and light set-up. Encodings will be based on the analysis of different musical parameters: height, dynamic rhythms, game modes ...

The scenography will be constructed in a way that it can be played as an unique instrument. The work can be presented as a visual and sound installation as well. The public can visit it and go through the lights and sound system.

‡

Team

Jesper Nordin, music

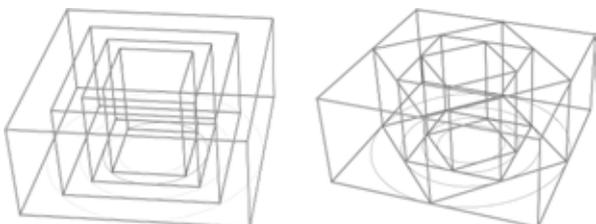
Cyril Teste, scenography

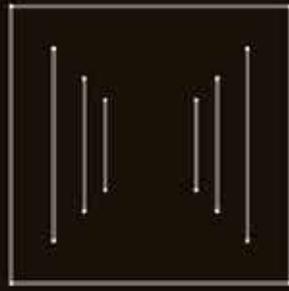
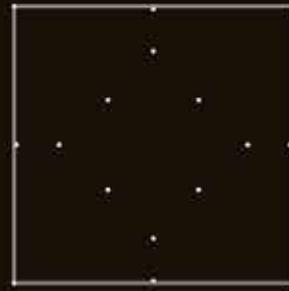
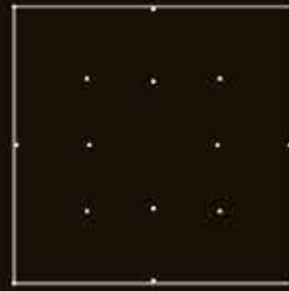
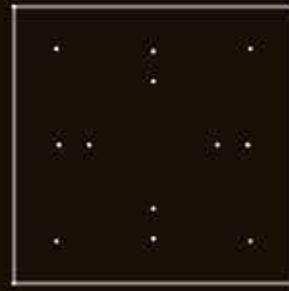
Ramy Fischler, design

Tor Nørretranders, scientific author

Manuel Poletti, sound design

Thomas Goepfer, light design





Motion

1

2

3

MUSIC

LISTENING EYE

Squaring the circle

The structure surrounding the string quartet interacts with light after the score calculated according to predetermined rules and performed in real-time (algorithmic “exformations”). Special musical semantics will be also developed to achieve maximum consistency between the musical score and the color and light partition. Encodings will be based on the analysis of different musical settings: height, dynamics, rhythms, game modes ... The work programming and composition will therefore be concomitantly.

The actual architecture will look like a true green light around the string quartet: four cubic volumes and removable fitted on circular rails, object light design in LED set with high quality aluminum. The square is one of the geometrical figures and the most frequently employed universally in language symbols. In the reports of the circle and the square, there is a distinction and conciliation.

Thus the circle and the square frequently unite to form an indestructible complex outside which they lose their meaning. Together, they symbolize the cosmos, that is to say the sky and the earth. The square is an iconic figure, anchored knew four sides. It symbolizes the stop, or the time taken. The square implies a sense of stagnation, solidification; or stabilization in perfection. While the easy movement is circular, rounded. The quaternary cycle and gives our earthly world its most basic vital rhythm.

As such, we are also developing ways that musicians can control “intuitively” color effects as they master the game modes on their instrument, eg using as a starting point a structural link between the training data instrumental (four instruments playing four strings) and those of the four colors (cyan, magenta, yellow, black), four visual spaces

(one per movement). This allows successful compositional combinations. The scene will be constructed so that it can also be played as an instrument.

Everything will be interpreted by musicians luminously (game modes, capture gestures, etc.), as a huge and complex light partition. The text read by the author circulate freely on the structure, projected both visually as well as aurally. Colour and light are measurable through their physical components but are also meaningful and emotive that go beyond the physical. The combination of light and music can easily appear as superficial to the public, we must find ways to generate and organize the coherence between the two. The assumption is that the interaction between music and light is proposed at a level of basic and intuitive understanding.

Above all, it is indeed an invitation to audiences to enter a fascinating world, a fabric of sounds and images, an invitation to see and hear. At the heart of the device, the performative installation that can be displayed in a museum or a public space, which comes into its own when performed by the string quartet that gives it meaning. At the end of the show, viewers are invited to “replay” the work of the concert whose architecture bears the sound and music track, rotating structures on their rail. Another way of combining the language of the eye with that of the ear.



SCENOGRAPHY

*“What unites and separates both the bottom of the form ,
This is the outline as a common boundary“*

Michel Leiris

Set design to the object

The question scenography must ask in this project is primarily that of time. How scenography can interact in real-time with the music, even with interpreters. what his heart beat? We quickly turned to the issue of light more than the video. To the notion of installing light exactly. The video seems to us, in this project too loaded with meaning on the one hand, but can be too directional physically from the musical composition of Jesper Nordin. It is for us to create an installation with LED light, hollow, incomplete, that can respond to movement by its pulsations and the different movements of the music and its performers. No special light direction, light architecture simply, that is in capacity to change intensities, colors, geometries and thus to draw varied spaces, spasmodic or immobile. We desire thereby creating an autonomous entity that would report more than the object of scenography. An object that is generative capacity to constantly evolve but also to be governed by an indefinite temporality. A sensitive subject that can simply react to human vibration and thus music, and power in this issue make its most organic technology possible.

The space contour

It may be that we want to explore on this project, the concept of contour that is between music and space. This tiny feature, this barely visible border that connects the eye to the ear.

The performers will gather inside, immersed in this light architecture. They can also interact with it physically moving the structures on their respective axes, allowing you to draw different figures in each table of the composition. A poetic attempt to include in each movement, infinite contours disappear and reveal a little more time the intangible presence of music.

We will work with KKDC regarding LED light, and with a light timer to realize all engineering and development of the interactive system in connection with sound.

L'équipe interdisciplinaire



PERFORMANCE & INSTALLATION

1- performance

On the audio point of view, performance operates a sound system mounted in parallel to that of the installation. One and the other coexist so that one can «perform» in the same installation.

Here, the quartet is on stage, sound system with microphones and no-son play partition Jesper Nordin. The sound material will be picked up and modified MaxMSP patch. Then we will place smartphones or tablets alongside musicians. Here, their use is dual since these devices used for both sound playback sounds transformed by the MaxMSP program that interfaces such as checks for musicians. These will act directly on the transformation program so that the smartphone object becomes a sound source and «actuator» simultaneously. This part requires a specific development which build on the knowledge that Jesper Nordin has programs for smartphones following the release of its software for Ipad Gestrument, as well as the programs developed Smartfaust Game.

The signal processing is mainly based on the principles of «follow-accumulative.» This is to analyze the audio material to draw the basic principles such as spectrum (timbre), heights (notes), the intensities (shades), etc. By comparison, crosses, we will draw a number of audio transformations that will pile up, combine, flaking off, to settle.

In parallel, a computer will be dedicated solely to the processing of the light within the structure. He will share a set of specific commands with the machine dedicated to audio. At the same time, react to audio processes we have mentioned above. We will use the OSC protocol in order to networked machines. In this manner, each of which obeys handwritten rules according to a partition, and at the same sharing with each other.

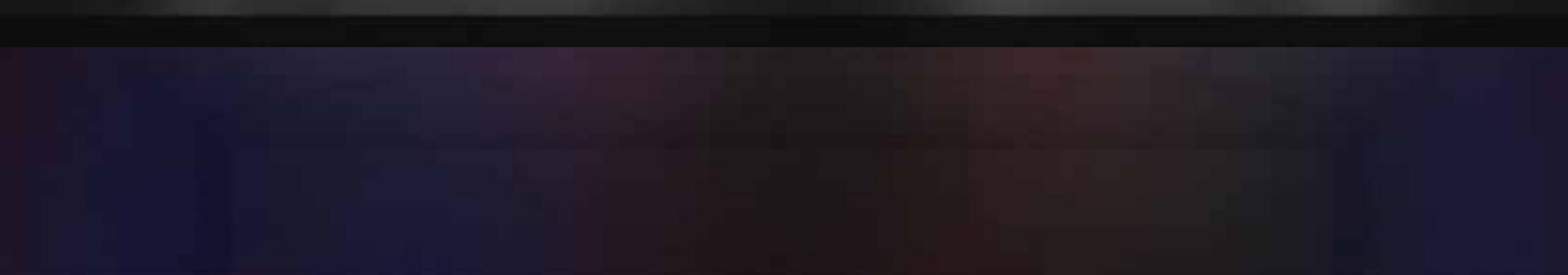
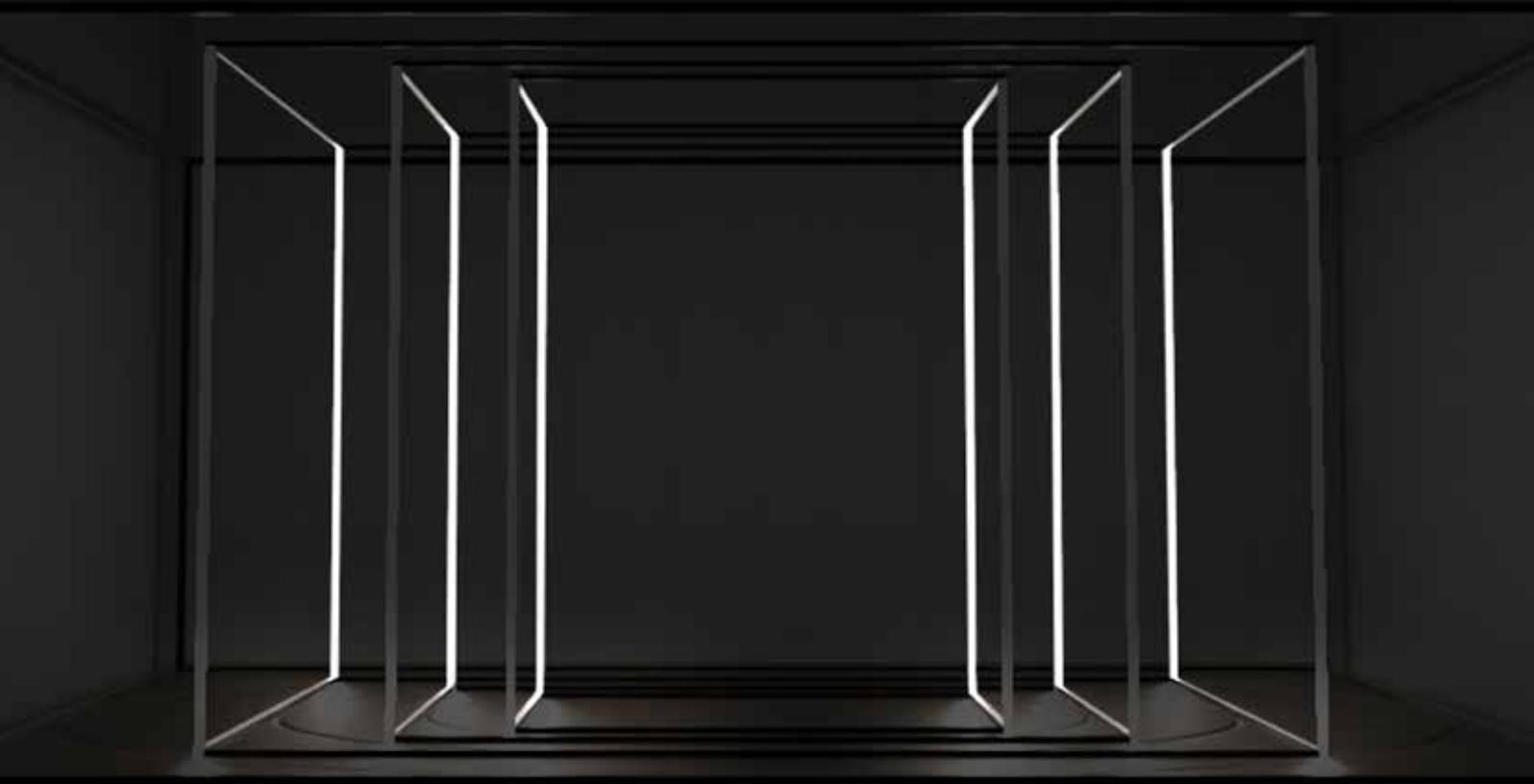
Thus, the relationship between the actions of the musician with his instrument, or the control interface that are smartphones, are directly correlated with audio and light process. Relationships become so dynamic and evolving.

2- Visual and sound nstallation

This proceeds from pure plastic installation. It is autonomous, both light and audio level. The heart of the system remains a MaxMSP patch that communicates, again CSOs, with the machine dedicated to light.

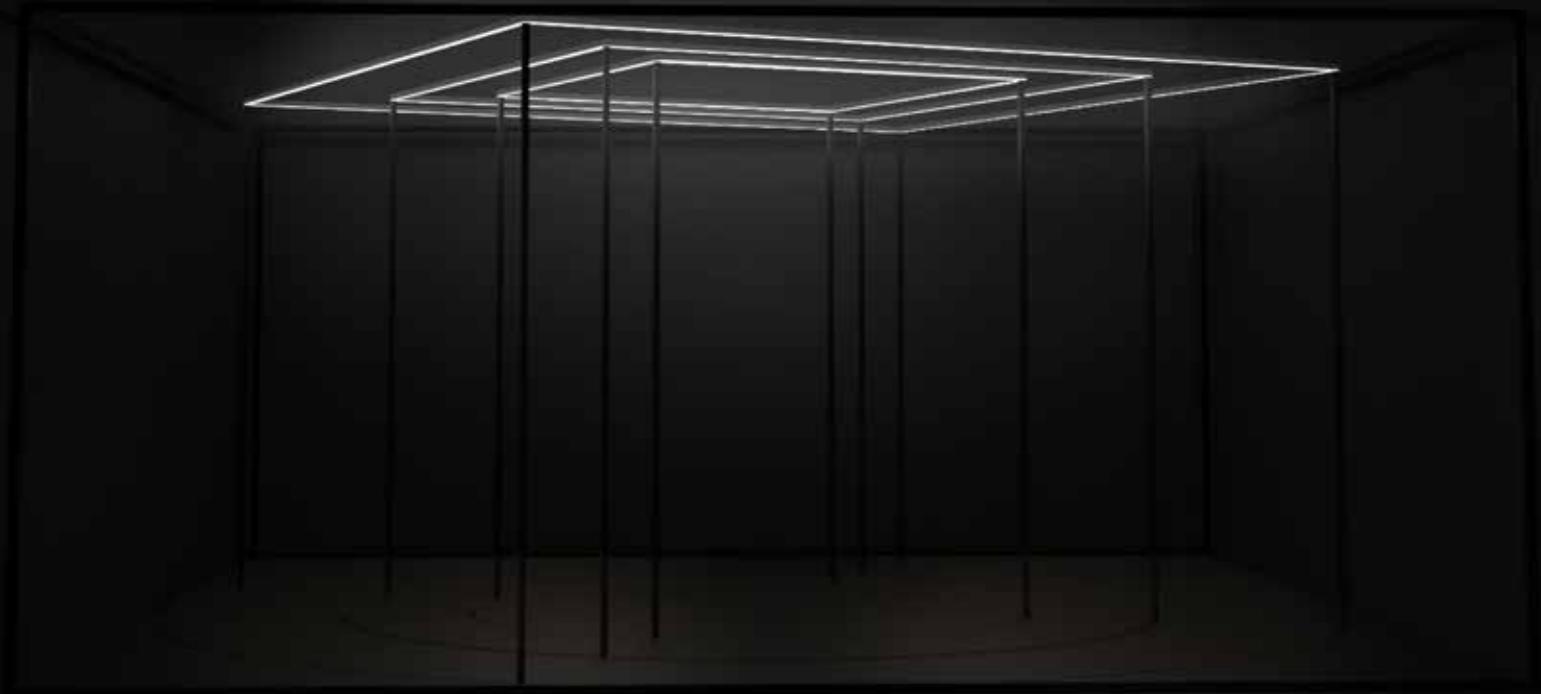
The sound basic installation records, facts, advance with the quartet and processed or given as-is. If there is, in this part, some «real-time audio» strictly speaking (obviously since the quartet is not on stage at that time), the organization of samples, models light in the structure, after semi-combinatory rules very accurate. A bit like constraints probabilities, it can somehow speak of a «real-time applied to the sample.»

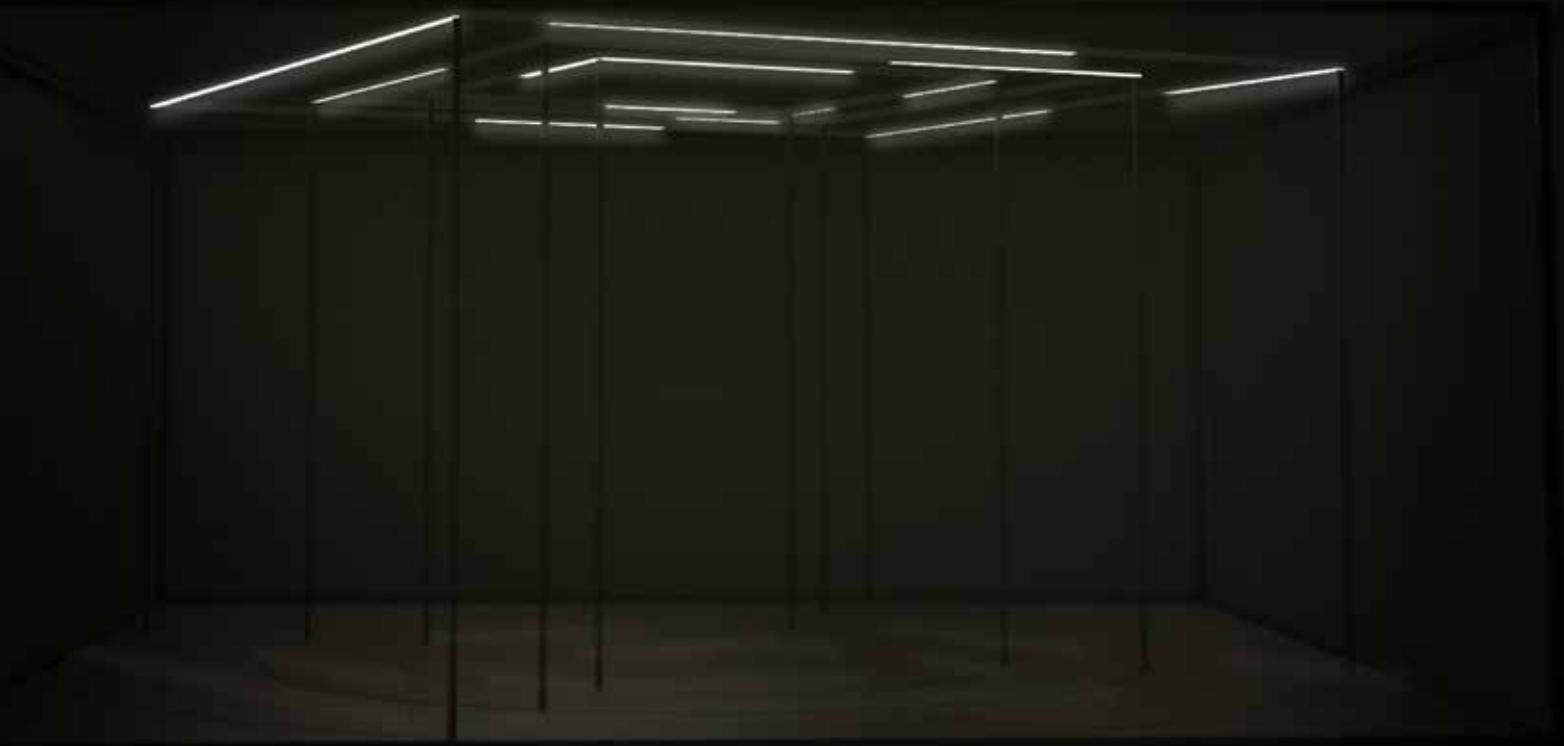
The sound system will be integrated into the architectural structure so that it is almost invisible. We seek to create, in this way, an autonomous object, almost-smooth, where the technique is forgotten maximum to escape, as possible, to distancing.



Expérience de la lumière
Light experience









Jesper Nordin

MUSIC

JESPER NORDIN

COMPOSER

WORK FOR STRING QUARTET
AND INTERACTIVE MULTIMEDIA SYSTEM

Jesper Nordin's music is starting to make a mark on the international music scene with its characteristic sound world and powerful emotional impact. The music of Jesper Nordin, with its traces of traditional Swedish folk music, rock music and improvised music, is performed and broadcast throughout the world. His orchestral music has been performed by symphony orchestras like BBC Scottish Symphony Orchestra, Basel Symphony Orchestra, Swedish Radio Symphony Orchestra, Finnish Radio Symphony Orchestra, Trondheim Symphony Orchestra and others. He has worked with conductors like Kent Nagano, Daniel Harding, Pierre-André Valade, François-Xavier Roth, Eivind Gullberg-Jensen and Franck Ollu. Apart from his orchestral music he is also regularly performed by major contemporary music ensembles. His music has been programmed by Ensemble Itinéraire and Ensemble Orchestral Contemporain in France, ASKO ensemble in Holland, San Francisco Contemporary Music Players in the US and many others. He has received commissions from major ensembles and institutions in Europe, including the French Ministry of Culture, Mairie de Paris as well as several Art Councils and radio stations in Europe and North America. Upcoming commissions include a commission from IRCAM for the ensemble TM+ as well as pieces for ensemble recherche in Freiburg and Quatuor Diotima. He has received many international awards as well as Swedens most prestigious composi-

tion prize - the Royal Christ Johnson Award. His music has been played at several ISCM festivals as well as festivals like ManiFeste, Gaudeamus, Biennale Musique en Scène, Ultima, Stockholm New Music, Tokyo Summer Music Festival, Montréal New Music, Archipel and others. After studies with Pär Lindgren, Bent Sørensen and William Brunson at the Royal College in Stockholm he studied at IRCAM in Paris with Philippe Leroux and was later invited as a "Visiting Scholar" to Stanford University for studies with Brian Ferneyhough and research at the CCRMA studio. In 2006 the Swedish Radio released the portrait-cd "Residues" that include several of his major orchestral pieces as well as works for choir, solo instruments and electronics. "Residues" has been hailed as a "milestone for contemporary music lovers" in France and as "a central album of the Swedish music from the first decade of the 21:st century" in Swedish press.

After that two more successful portrait CD's have been released. His work at different electroacoustic studios around the world has made electronics a major part of his musical language both as a composer and as a performer with different constellations.

He has also had huge success with his iOS apps Gestrument and ScaleGen that are based on his own composition technique. They are used worldwide to create music in genres ranging from Electronica and Techno to Jazz impro and Contemporary classical Jesper Nordin music.



Cyril Teste

L'ESPACE

CYRIL TESTE

SCENOGRAPHER

AN INTERACTIVE SPACE
TO KEEP ALIVE THE MEMORY OF THE CONCERT

Cyril Teste - artistic director and director and co-founder of MxM - was interested in fine arts before turning to the theater at the Actors Regional School of Cannes and then at the National Conservatory of Dramatic Art in Paris. Driven by the desire to stage, he impulses in 2000 with Julien Boizard - light creator - and Nihil Borders - composer -, MxM Collective, a modular creative group of artists and technicians which he became artistic director. The world of Bill Viola, Bruce Naumann, Robert Wilson and Romeo Castellucci, Thomas Vintenberg or Andrei Tarkovsky forged a significant inspiration field for him, using new technologies. Since 2011, Cyril Teste and the Collective MxM are working on the concept of cinematic performance (shooting, editing, calibration and real-time mixing in front of the public).

Stagings

- 1999 : *Hamlet Machine*, de Heiner Müller, Paris.
- 2000 : *Alice underground* d'après Lewis Carroll, Paris.
- 2002 : *Anatomie Ajax* d'après Sophocle, Meknès-Fès, Maroc.
- 2004 : *Shot / Direct* de Patrick Bouvet, Festival d'Avignon.
- 2004 : *Paradiscount* de Patrick Bouvet, La Ferme du Buisson.
- 2005 : *(F)lux* de Patrick Bouvet, La Ferme du Buisson.
- 2006 : *Peace* de Falk Richter, Montpellier.
- 2007 : *Electronic City* de Falk Richter, La Ferme du Buisson.
- 2008 : *Romances* de Cyril Teste, Montpellier.
- 2008 : *Nothing Hurts* de Falk Richter, Nantes.
- 2009 : *Point 0* du Collectif MxM, Lieu Unique, Nantes.
- 2010 : *Reset* de Cyril Teste, Théâtre Gérard-Philipe, Saint-Denis.
- 2010 : *Pour rire pour passer le temps* de Sylvain Levey, Marseille.
- 2011 : *Patio*, d'après Olivia Rosenthal, Montpellier.
- 2011 : *SUN* de Cyril Teste, Festival d'Avignon.
- 2012 : *PARK*, performance filmique, ENSAD Montpellier.
- 2012 : *Bedroom Eyes* de Frédéric Vossier, Le Centquatre-Paris.
- 2012 : *Diario Utopicó* (fabuler, dit-il), La Gaîté Lyrique, Paris.
- 2013 : *Nobody* d'après l'œuvre de Falk Richter, Montpellier.
- 2013 : *Tête Haute* de Joël Jouanneau, Théâtre Gérard-Philipe.



Ramy Fischler

LE DESIGN

RAMY FISCHLER

DESIGNER

AN ARCHITECTURE OF LIGHT
LISTENNING TO MUSIC

A design firm in a broad sense, RF Studio was founded by Ramy Fischler in 2010. A graduate of the Ecole Nationale de Création Industrielle, ENSCI-Les Ateliers, this Belgian designer, currently based in Paris, has an eclectic approach to design, from research, to industrial design, artisanal design, or forward-looking design. As the exclusive partner of Patrick Jouin for nearly nine years, he participated in various and diverse projects such as designing the exhibition display of «Parade», the biggest extramural design exhibition organized by the Centre Pompidou in Sao Paulo, everyday objects such as the «Pastapot» for Alessi, the «Nightcove» alarm clock for Zyken, collections of tableware for Alain Ducasse and Thierry Marx, as well as numerous exhibition displays or cultural events. From their collaboration on the «Barbe Bleue» show for Lille Capitale de la Culture to the display design of the «Patrick Jouin: La substance du design» exhibition at the Centre Pompidou in 2010, Ramy Fischler has never ceased to hone his interest in research and experimentation.

Admitted in 2010 into the guest resident program of the Académie de France in Rome, he left Patrick Jouin's firm to stay at Villa Medici until September 2011. During his stay there, he undertook a research project on formalizing the presentation and residency discourse at this mythical place. The research project is still ongoing and has extended to other cultural institutions undergoing change such as the Palais de Tokyo in Paris. Because of his passion for keeping the space configuration and furniture separate, and his obsession with meaning, he founded RF Studio in 2011 where he now develops private and public projects of objects and space design. Some of the projects he completed this year include designing the display of the «Poussin and Moses» exhibition at Villa Medici, the space and furniture of the Tai Ping showroom in Paris, along with a collection of Chinoiserie carpets, patisseries for the Mandarin Oriental in Paris, as well as several interior space design projects for private clients in France and abroad.



LE TEXTE

TOR NØRRETRANDERS

SCIENTIFIC AUTHOR

ABOUT THE UNCONSCIOUS
DISCARDING OF INFORMATION

Tor Nørretranders is a non-fiction writer dealing with many issues of the modern scientific and technological culture. He has published 20 books and been translated into 10 languages. His best known books are on consciousness (*The User Illusion*, 1999) and creativity (*The Generous Man*, 2005) but he has dealt with many other issues such as network technology, the environment, quantum mechanics, joy and childrens questions about the world. Tor Nørretranders has a M.Sc. in environmental planning from Roskilde University and is honorary professor at Department of Management, Politics and Philosophy, Copenhagen Business School. In 2048 he will be 93 and plans to devote his time to kayaking with robots.

This groundbreaking work by Denmark's leading science writer draws on psychology, evolutionary biology, information theory, and other disciplines to argue its revolutionary point: that consciousness represents only an infinitesimal fraction of our ability to process information. Although we are unaware of it, our brains sift through and discard billions of pieces of data in order to allow us to understand the world around us. In fact, most of what we call thought is actually the unconscious discarding of information. What our consciousness rejects constitutes the most valuable part of ourselves, the "Me" that the "I" draws on for most of our actions—fluent speech, riding a bicycle, anything involving expertise. No wonder that, in this age of information, so many of us feel empty and dissatisfied. As engaging as it is insightful, this important book encourages us to rely more on what our instincts and our senses tell us so that we can better appreciate the richness of human life.



Quatuor Diotima

STRING QUARTET

QUATUOR DIOTIMA

PERFORMERS

TRADE MAKERS OF NEW MUSIC

Founded by graduates of the Paris and Lyon conservatoires, the quartet takes its name from Luigi Nono's *Fragmente-Stille*, an *Diotima*, thus affirming its commitment to the music of our time. The *Diotima* Quartet is a favoured partner of many composers (including Helmut Lachenmann, Pierre Boulez, Brian Ferneyhough, and Toshio Hosokawa), and regularly commissions new pieces from such composers as Alberto Posadas, Gérard Pesson, Emmanuel Nunes, James Dillon, Oskar Bianchi, and Miroslav Srnka. But it by no means neglects the classic string quartet repertoire, paying particular attention to the late quartets of Beethoven, French music, and the music of the early twentieth century. Ever since its formation, the quartet has made international appearances which have taken it to most of the major European festivals and concert series (notably the Philharmonie and Konzerthaus in Berlin, Konzerthaus in Vienna, the Museo Reina Sofia in Madrid, the Cité de la Musique in Paris, and the Wigmore Hall in London).

It has made many tours to the United States, Asia (China, Korea, Japan), Australia, and South America. The *Diotima* Quartet has been a prizewinner at several international competitions, including London and Berlin. It regularly receives support from the Institut français, Spedidam, and Musique Nouvelle en Liberté. It is also supported by the DRAC and Région Centre for its presence

in the Central Region of France. The quartet's first recording (Lachenmann/Nono) was awarded the Coup de Cœur of the Académie Charles Cros and a Diapason d'Or of the Year 2004 in the 'Discovery' category. Its discography includes the two Janáček quartets (Diapason d'Or 2008), the quartets of Lucien Durosoir (*Choc du Monde de la Musique*), Schoenberg's *Concerto* for Quartet and Orchestra (on mdr Leipzig), Alberto Posadas's cycle *Liturgia Fractal* (on Kairos, winner of a Diapason d'Or), the complete works for quartet of Toshio Hosokawa (Neos), a programme of music by Chaya Czernowin (Wergo), and an album with Thomas Larcher (ECM).

The *Diotima* Quartet now records exclusively for Naïve. Its disc of quartets by Onslow was a great success with the critics (Diapason d'Or, Événement du mois de Diapason, Excepcional de Scherzo). It was followed by a second release devoted to Berg, Schoenberg and Webern, with the participation of Sandrine Piau and Marie-Nicole Lemieux.





GRAME

NATIONAL CENTER FOR MUSICAL CREATION

A BRIDGE BETWEEN CREATIVE ARTISTS AND WILDE AUDIENCE

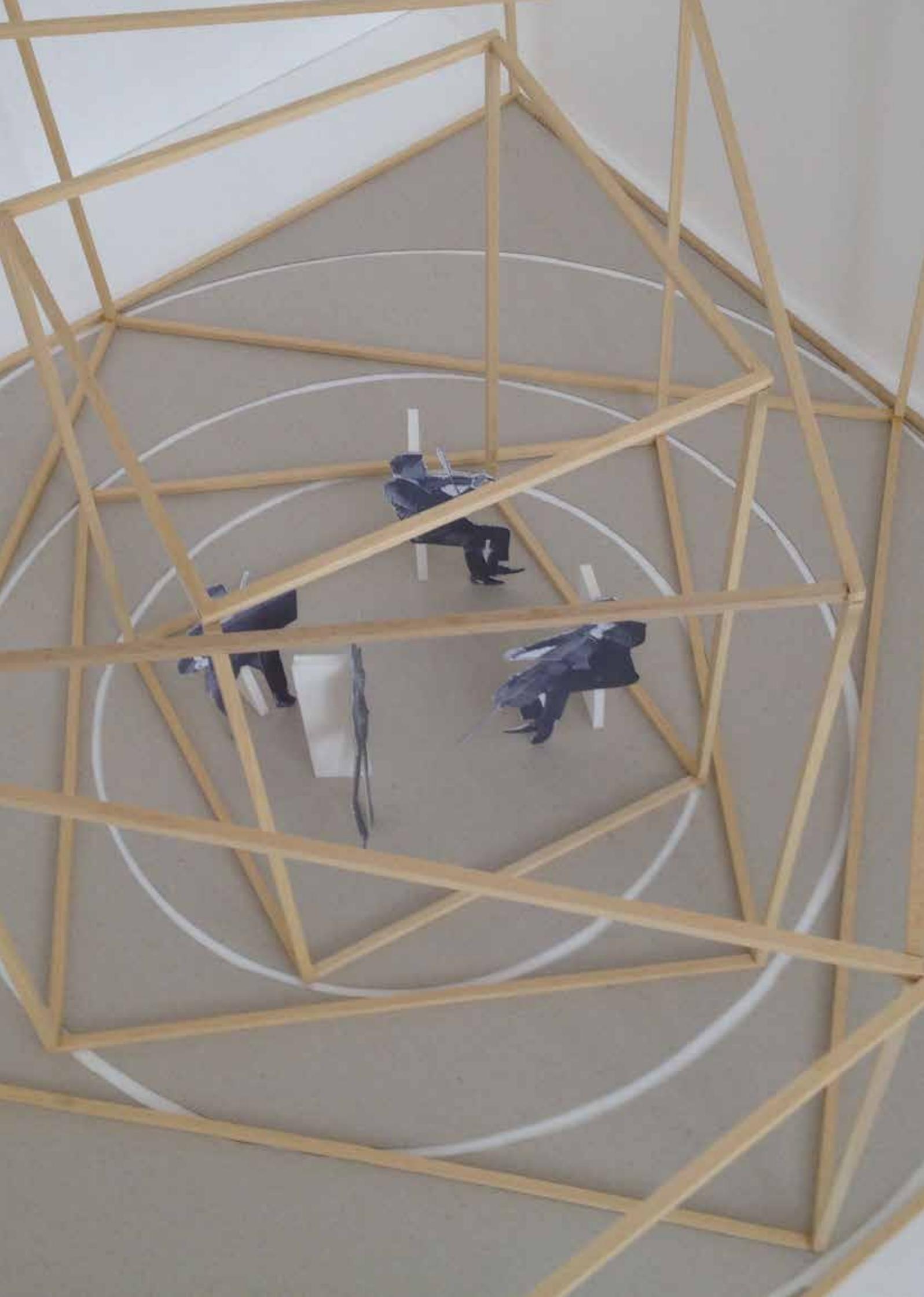
Grame was set up in 1982 by Pierre-Alain Jaffrennou and James Giroudon, and in 1996 it was certified as a “Centre National de Création Musicale”. Its mission is to promote the conception, production and distribution of new works, to contribute to the development of scientific and musical research, and to construct vital bridges between creative artists and the public. For all its activities which have wide influence in France and abroad, Grame’s work encompasses three main areas with specific and complementary skills, brought together in the same legal and administrative organisation :

- a centre for music creation bringing together production, distribution and training. These activities are orientated towards diversity, combining new technologies with the most varied of instrument devices; welcoming resident composers; and utilising a procurement policy. Although it invites experienced composers, Grame makes use of various measures to encourage creation by young people (competitions, etc.).
- a research centre with a permanent scientific team which implements a fundamental and applied research policy to music information technology. Two main areas of work are favoured: the structure of musical systems and formal languages for music composition.

- Biennial Musiques en Scène : since 1992, each March, Grame has been presenting Musiques en Scène, a multidisciplinary showcase for musical creation. It became a biennial in 2002. And there are also the Journées Grame, in the interbiennial years. Many training activities are organised for a varied public: artistic courses in schools; proposed activities in higher and specialised education; masterclasses and cycles of meetings in liaison with resident composers. International projects in the domains of creation, research and education are regularly organized in collaboration with partners in other parts of Europe, North America and China, notably in the general framework of programs supported by the European Commission.

Grame has set up partnerships with the Ministry of Culture, the Rhône-Alpes region and the City of Lyon.

Grame est en convention pluri-annuelle avec l’Etat, la Ville de Lyon et la Région Rhône-Alpes, reçoit les soutiens de la SACEM, de la SPEDIDAM, du FCM, de l’Onda, de l’Institut Français, de l’ANR et de l’Union européenne, et bénéficie également d’aides privées.



ON TOUR

SCHEDULE FOR TOURING

UNDER CONSTRUCTION

2016

4 October

World Premiere
Festival Musica Strasbourg

18 october

Lux - Scène nationale de Valence

20 october

Théâtre de la Croix-Rousse, Lyon

2017

30 March-2 April

version exposition
Scène nationale d'Orléans

4 April

version concert
Scène nationale d'Orléans

12 May

Festival Les Musiques
GMEM Marseille

22 June

Festival ManiFeste
104, Paris,

To be confirmed

Printemps des Arts, Monaco
Mapping festival, Genève
Césaré, cncm, Reims
Arsenal, Metz
Théâtre de Vienne
Hexagone de Meylan

Klang Festival Copenhague, Danemark
Sounds Stockholm, Suède
Festival de Vittasaari, Finlande
Ultima, Oslo, Norvège
Gulbenkian, Lisbonne, Portugal

Coproduction Grame, cncm, Festival Musica Strasbourg, Lux
Scène nationale de Valence, GMEM cncm, Quatuor Diotima.

Musical commission from the French State and Witten neue
Kammermusik Tage.

Contact

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Production & diffusion

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