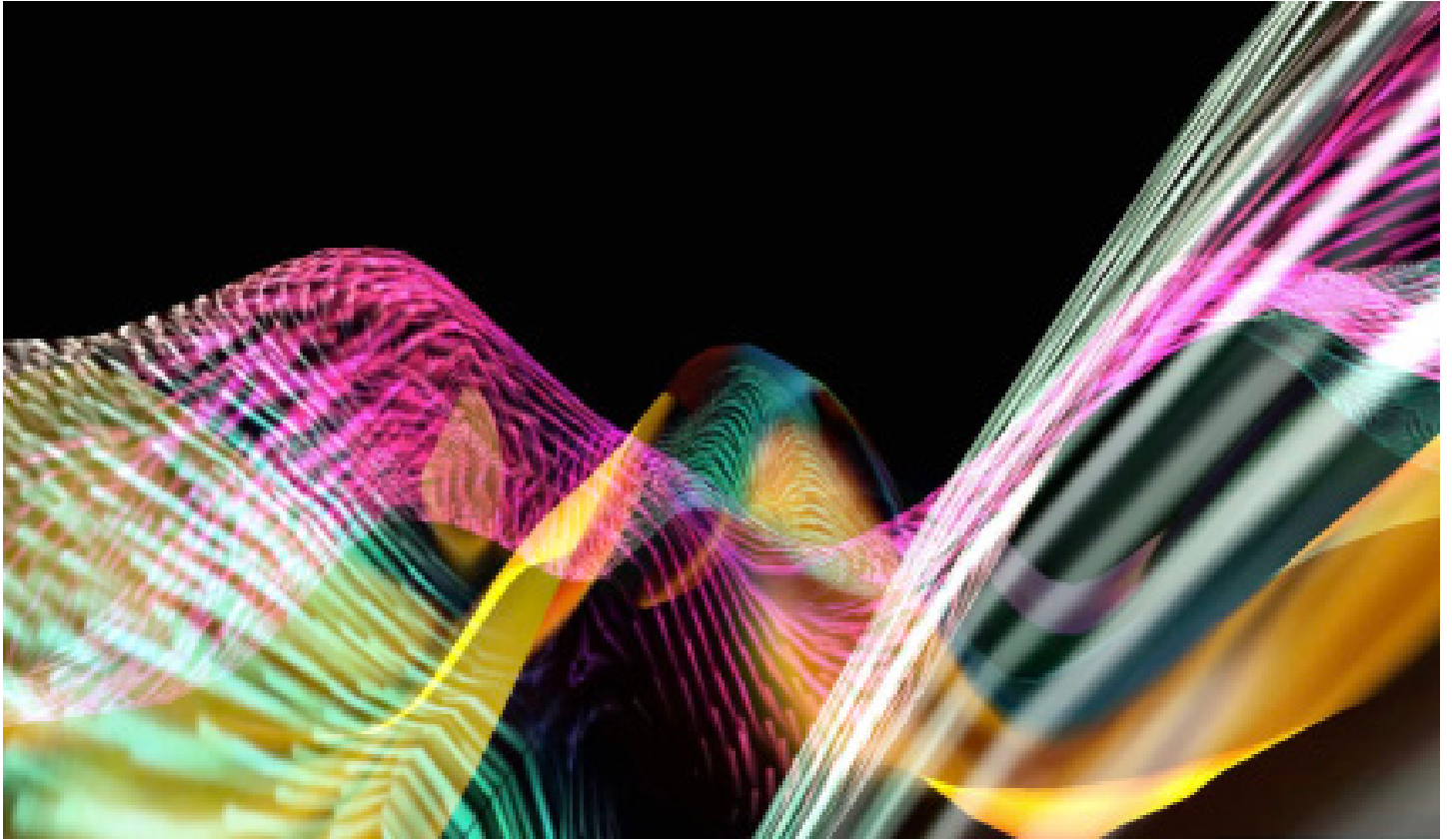


DOSSIER DE PRESSE



/// **SEQUENCE #5 :**
/ **SOUND ARTS**
/ **FROM 10 MARCH TO 13 AUGUST 2023**



VERNISSAGE AND PERFORMANCE THURSDAY 9 MARS 2023 AT 6 PM

The Lavoir Numérique is a cultural facility focusing on audiovisual practices and creation
operated by the Établissement Public Territorial Grand-Orly Seine Bièvre.

lavoirnumerique.fr

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Le Lavoir Numérique started out as the “Lavoir-Bains-douches municipal”, in other words the public baths in Gentilly, a town on the outskirts of Paris. In 2020, they were given a new lease of life when they were completely transformed to fulfil a new function. Today, the Lavoir Numérique is truly one of a kind, a unique cultural institution focusing on audio-visual creation.



Both a venue (exhibitions, screenings, debates, concerts, shows) and a place to work (workshops, courses, residences), its events programme organised into “Sequences” addresses a broad spectrum of digital practices considered from the point of view of images and sounds.

You could say that the Lavoir Numérique encourages you to keep both your eyes and your ears wide open!

SEQUENCE #5 : **SOUND ARTS** **FROM 10 MARCH TO 13 AUGUST 2023**

GROUP EXHIBITION

Visualiser le son

(sound, video, generative art and interactive installations)

Curated by Federico Rodriguez-Jiménez

Vernissage and performance by Paintfonics (Inès de Bruyn and Nathalie Sabbah)

Thursday 9 March 2023 at 6 pm. Free admission.

CINEMA

A programme devised by Benoît Dechaumont with Loïc Blanchefleur (art mediator in charge of cinema at the Lavoir Numérique) and Federico Rodriguez-Jiménez (art mediator in charge of sound art)

RENCONTRES DU LAVOIR

Les Rencontres du Lavoir #7: sound arts, a place of experimentation

Thursday 20 April 2023 at 8 pm

Each rencontre (get-together) is filmed and can be watched online later, or as a podcast!

[For more information, see this press release.](#)

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THE SEQUENCE

The Lavoir Numérique first opened its doors two years ago (in October 2020). It is an **atypical public cultural institution** made up of three departments (photography, video and sound art) and is one of the rare places in France to focus on contemporary audiovisual creation. Its vast, exciting and vital mission consists in analysing the all-embracing flow of image and sound-based information that provides inspiration, while trying to understand its principles and sources, how it is transmitted (mainly on the Internet) and finally measuring its repercussions. Suffice it to say that we have set ourselves an ambitious task because, by trying to explain “how it all works”, we end up by exploring questions at the heart of contemporary society.

After having shown how photography changed with the advent of internet and presenting video surveillance from the viewpoint of video itself (remembering that it is first and foremost filmed images); after taking a look at art created on social media with the works of Anne Horel and plunging into the world of conspiracy theories by analysing them in our own unique way (both seriously and with levity), it was time to take a look at what was happening in **sound art**.

And it is indeed “looking” at sound that is the subject of this new sequence. Whereas *Visualiser le son* deals with data that can indifferently generate sounds or images and looks at the technological tools that are reinventing musical composition, the cinema programme accompanying the exhibition presents **an overview of the relationship between “audio” and “visual”**. Finally, the filmed debate (the famous Rencontre du Lavoir) and the podcasts we will be producing to accompany this event will allow us to envisage this world of sound that is in the process of being built.

Michaël Houlette
Director of the Lavoir Numérique and the Maison Doisneau.

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THE GROUP EXHIBITION

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Guided tours

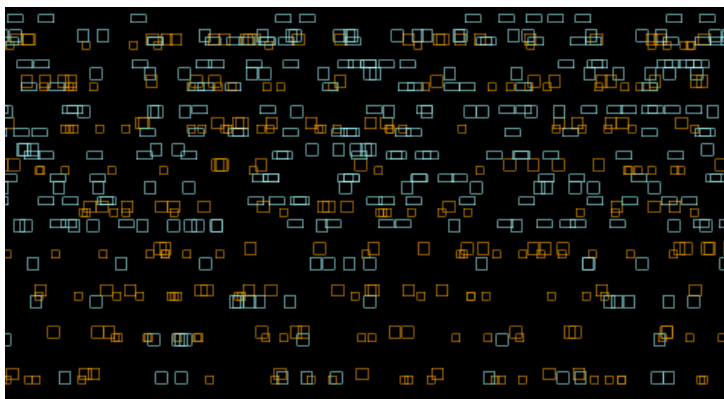
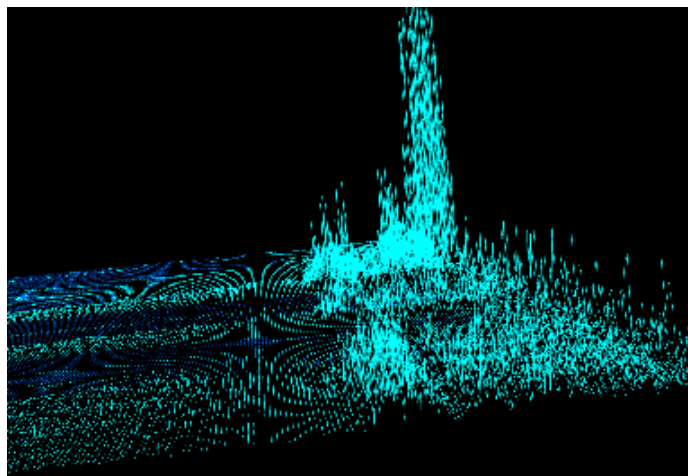
30 March and 22 June 2023 at 7 pm. Free admission

Reservation required: federico.rodriquezjimenez@grandorlyseinebievre.fr

Sound is invisible, but omnipresent. It has profoundly impacted life on earth and human existence since its beginnings. In the human imagination - and in part due to the fact that it is invisible - sound has always had magical connotations. It is an unreal, mysterious and otherworldly material that is difficult to capture and archive anywhere else than in humankind's ephemeral memory.

Since the end of the 20th and the beginning of the 21st century, technological developments (notably the arrival of digital devices) have increased our capacity not only to conserve and reproduce sound (recording), but also to visualise it (oscilloscope, spectrogram). The numerous tools we have created to observe and record this phenomenon have allowed us to understand the capacities of sound and analyse its component parts. However, above and beyond observation, these tools have let us express and enhance the already strong connections between sound and image.

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Visualiser le son presents different approaches to these connections as seen through different perspectives: the graphic scores of **Chiyoko Szlavnic** and **Clara de Asís** open the door towards a wider and more visual conception of musical composition. The videos of **Simon Girard** and **Julien Haguenauer**, as well as the data transformed first into sound and then video by British duo **Semiconductor**, show us how images and sounds can be generated and processed in the same way. The still images of **Sigolène Valax** and **Sabina Covarrubias** present a form of music whose tone can be perceived as colour and shape, whereas the generative art of **Guillaume Loizillon** reveals the many possibilities of internet. Finally, interactivity and gestures take centre stage in the work of **Basile Chassaing** and the piece that I am presenting in which movement and sound sensors allow the spectator to see sound as a gesture or an image in real time.

Visualiser le son provides food for thought about those zones where the borders between sound and image are blurred. By addressing traditional methods of composing sounds, this exhibition explores musical composition itself and suggests new ways of transcribing contemporary soundscapes.

Federico Rodriguez-Jiménez, curator
lavoirnumerique.fr

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EXHIBITING ARTISTS


Basile Chassaing is a musician with a background in jazz and improvisation, who studied composition under Jean-Luc Hervé, Roque Rivas (PSPBB), Martin Matalon (CRR 93) and Alessandro Solbiati (CRR de Tours). His work focuses on the connection between music, gesture, space and improvisation and explores various formats: sound and light installations, music using gesture sensors, instrumental and mixed pieces and multidisciplinary projects. In 2019, Chassaing was selected for the Voix Nouvelles Academy (Fondation Royaumont) and in 2020, he won the Gaudeamus award at Senses Working Overtime during Gaudeamus Musiekweek in Utrecht. His music has been performed in France and in Europe (Netherlands, Switzerland, Scotland, Italy) and he has received commissions from the French Ministry of Culture (Aide à l'écriture), Radio France, Gaudeamus Musiekweek (Utrecht), the 2e2m ensemble, the Fondation Royaumont and the Soundtrieb ensemble (Luzern).


Sabina Covarrubias is a composer, multimedia artist and researcher in the field of computer music. Her works explore a wide array of genres: mixed, electroacoustic and visual music. She has also created audiovisual installations, as well as audio-reactive visuals and audio-generative images. Her work in the field of electroacoustic music is characterised by a mastery of spatialisation, sound synthesis and rhythm synthesis techniques and the use of both analogue and modular synthesisers. Her visual music featuring real-time synthesis and image processing based on data extracted from audio analyses has been the subject of comment and analysis in leading periodicals, such as the Computer Music Journal (MIT Press, 2020). In general, her work is recognisable in the way she blends traditional music from Mexico or Senegal with other musical traditions and technologies by using the real-time visualisation of musical elements.

Clara de Asís is a Spanish composer and sound artist who studied film and electroacoustic music. She explores the relationship between acoustics, spatiality, alternative music notation and the phenomenology of listening in works that focus on how sound is perceived and which develop increasingly complex variations without losing their apparent air of simplicity. Her compositions, mainly for small ensembles and as part of collaborations, juxtapose structural precision and vaguer zones. They develop on her interest in research into tone, intonation and the junction between rational and intuitive systems. In parallel to her solo work, she has composed a wide variety of pieces with other musicians and as part of long-term collaborations. She regularly performs in Europe and the USA, presenting her work in the form of concerts and installations. She is also the co-director of independent record label, Discreet Editions.

Simon Girard is a video artist who mainly works as part of the duo Konpyuta, which he cofounded in 2011 with Faustine de Bock. Focusing on live video, the duo performs regularly alongside other artists, such as Meryll Ampe, Richard Francés, HBT, Pointe du Lac and Fatak. In 2014, Girard and de Bock founded Dasein, an audiovisual group that produced two live performances, "Pays sans visage" and "Cygnus x-1". In 2018, they co-created Quasi Stellar Objects, a series of events based around audiovisual performances (film, analogue, digital) and, exploring the relationship between sound and image, made video clips for bands such as In Aeternam Vale, Wankers United and more recently Chaos E.T. Sexual. Simon Girard is currently working on ATOME, an audiovisual creation for which he has joined forces with musique concrète composer Alexandre Yterce.

Julien Haguenaer alias HBT is a musician and producer of electronic and experimental music and the founder of collective and record label DEMENT3D. He has released several albums and collaborations using the pseudonym HBT (HBTVSK, HBTFM) on various labels, including Dawn Records, Champ Libre, Les Éveillés, Tripalium, Submersive and DEMENT3D. In his music, he creates a strange, hybrid ambience in which noisy, modular synthesisers clash with contemporary piano compositions and mechanical sequences are juxtaposed with spontaneous improvisation. His urgent and often impulsive approach accepts collisions, dissonance and risk-taking on both musical and conceptual levels. A regular performer, he has played concerts in recent years under the pseudonyms HBT and Heartbeat at the Grand Palais (for the closing ceremony of Monumenta 2014), Gaité Lyrique, New Morning, La Station Gare - Des Mines and Le Sucre in Lyon, not forgetting Beijing Sonic (China), Godberd (Montreal) and Ipse (Berlin). He also works on projects combining concerts and performances, which have so far presented in venues such as Le Générateur, Galerie Ygrec, Le Houloc and Meta-Zone-Libre in Marseille.

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Guillaume Loizillon is a composer and musician who is drawn to every other media. He works independently of institutions, taking part in numerous new artistic experiences and developments: including electronic music, sound art, improvisation, poetry, installations, cross media productions and net art. He has worked with Bony Bikaye, Merce Cunningham, Jacques Donguy, Esther Ferrer, Fred Frith, Joel Hubaut, Valère Novarina, Costis Triandaphylou, Barney Wilen and Hector Zazou amongst others. A former lecturer at Paris 8 university music faculty and the cofounder of independent record label Trace Label, he currently teaches sound art at Gentilly conservatory.

Federico Rodriguez-Jiménez is a musician, sound artist and educator of Colombian origin, who has been living in France for around ten years. A composer and multi-instrumentalist, his diverse practice crosses several fields, from free improvisation to composing for audiovisual works, in addition to electroacoustic music and sound installations. During his career, he has produced radio programmes for France Culture and done sound design for podcasts by Ecran Sonore. He performs in various musical formations and his compositions have been played in both Latin America and Europe. He is currently holds a creative role and works as an art mediator specialising in sound art at the Lavoir Numérique in Gentilly, where he is in charge of educational content, creations and curating sound art exhibitions.

Sig Valax (whose full name is Sigolène Valax) is a sound artist, who studied electroacoustic composition with Christine Groult at the Pantin Conservatory (DEM). She has composed electroacoustic pieces, created radio podcasts (ARTE Radio) and worked as a sound designer for live performances (Un qui veut Traverser, 2022). Since 2016, she has been creating music for choreographer Anna Gaiotti (Les antécédentes, 2020, A kiss without lips, 2021-22) as part of the Vierge Noir e trio and exploring improvised music with Vierge Noir e, Elek Ember, Seuil Optique, Sauges, Mesce Basse and Lucus Furrina. Sig Valax has trained in various disciplines including hypnosis, energy and shamanic healing, all of which have forged her awareness of the invisible world and opened her eyes to the world of dreams. In Onirochromes, she transposed sound into images using a computer-based process that created textures and colours to match the audio content.

Semiconductor is UK artists Ruth Jarman and Joe Gerhardt. Over the past twenty five years of collaboration, they have become known for a unique and innovative body of moving image works, sculptures and installations which explore the material nature of our physical world and how we experience it through the lenses of science and technology. Their works bring into tangible experience that which is outside of what is humanly perceivable, confronting the viewer with information which is ordinarily outside of a human scale, both of time and space. Some of their solo exhibitions include House of Electronic Arts (Basel, Switzerland); City Gallery (Wellington, New Zealand); FACT (Liverpool, England); Axiom Art and Science Gallery (Tokyo, Japan); and the National Center of Contemporary Arts (Santiago, Chile).

Chiyoko Szlavnic is a Canadian composer and visual artist with a Berlin-based practice. She graduated from the University of Toronto's Faculty of Music in 1989 and studied privately with the pioneering composer James Tenney from 1993–1997. She went to Germany in 1997 for a year-long Fellowship Grant at Akademie Schloss Solitude and moved to Berlin in 1998.

Chiyoko Szlavnic is primarily known for her musical compositions. She has received many commissions for new works from soloists, ensembles, and festivals specialising in contemporary music. Her compositions have been performed in venues small and large and have often been broadcast on German radio and featured in publications on contemporary music practices. She has also composed several purely electronic works for installation in resonant spaces. Chiyoko Szlavnic's visual artworks have appeared in numerous curated exhibitions on sound-associated visual art in Toronto, London, Barcelona, and Berlin, amongst other cities.

SEQUENCE #5 : SOUND ARTS FROM 10 MARCH TO 13 AUGUST 2023



EVENTS PROGRAMME

During Sequence #5: sound arts, the Lavoir Numérique will be presenting a multidisciplinary programme that includes the *Visualiser le son* group exhibition, as well as films, debates and workshops.

The cinema screens documentaries, fictions and animations in connection with the theme of the sequence, on the subject of photography, or aimed specifically at a younger audience. Films can be followed by debates and discussions, for example after *Octogone*, a debate will see Loïc and Benoît compare their different viewpoints in a verbal sparring match that will bring together their love of cinema, humour and just a touch of hypocrisy!

After screening *CUT*, we will take the time to study what we have seen in order to analyse the film and its possible hidden messages in depth!

The *Rencontres du Lavoir* are broadcasts, events and moments of exchange during which the audience can meet artists, authors, researchers and journalists (to name but a few) during a themed evening. Visitors and guests wander around the Lavoir's different spaces and take part in debates in which anyone is free to take the floor.

Each *Rencontre* is filmed and can be watched online at a later date, or as a podcast!

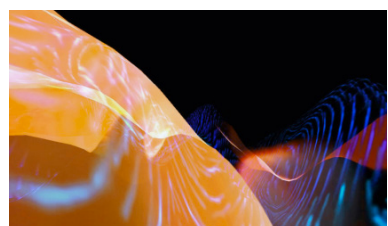
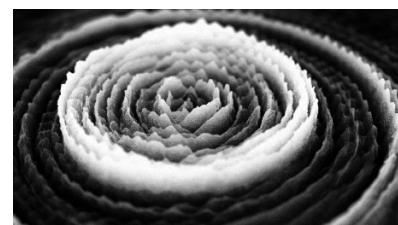
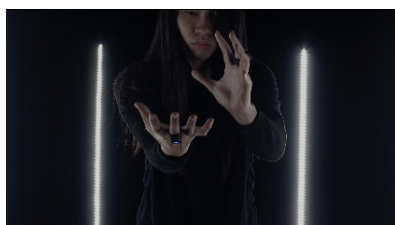
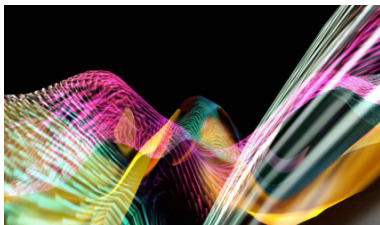
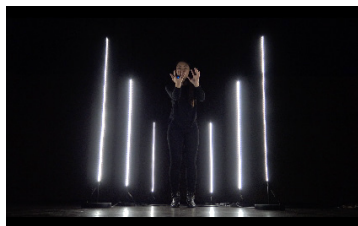
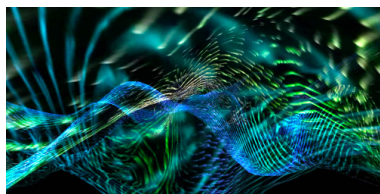
The *Rencontres du Lavoir #7* will take place on Thursday 20 April at 8 pm around the following theme: sound art, a place of experimentation.

Truly a place to think, create and make that's open to one and all, amateurs, professionals, beginners and experts alike, the Lavoir Numérique boasts an important programme of cultural activities implemented by its art mediators, outreach team and outside contributors.

Guided tours, workshops, courses, discussions, projections accompanied by a commentary, group listening sessions and themed evenings - always in direct relation to the arts programme - are just some of the formats that allow an exploration of both image and sound-based art forms.

**DETAILS OF THE PROGRAMME ON
LAVOIRNUMERIQUE.FR**

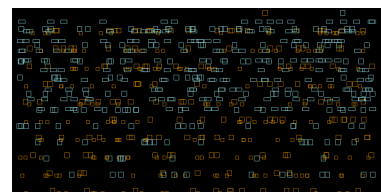
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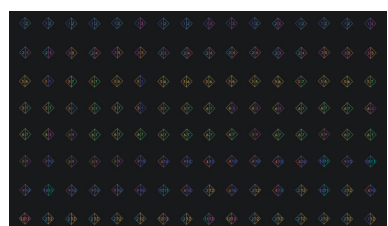
Basile Chassaing - "Laps"

« Semiconductor, 20 Hz, 2011. Avec l'autorisation de la 14ème Biennale des Arts Médiatiques de Santiago et du Centro Nacional de Arte Contemporáneo de Santiago, Chili.

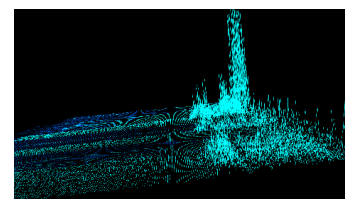
Sigolène Valax - « Onirochromes »



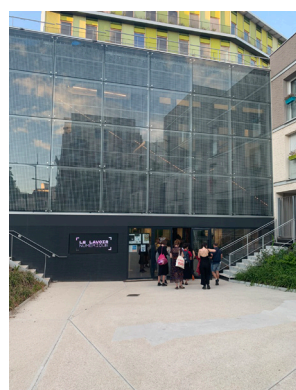
Guillaume Loizillon - « Instants infinis »



Clara de Asis - « SleeplessNight »



Federico Rodriguez-Jiménez - « Territoires-Flux »



© Le Lavoir Numérique - EPT Grand-Orly Seine Bièvre



Le Lavoir Numérique, façade historique
© Arteo architectures - Cécile Septet

Le Lavoir Numérique, façade moderne
© Arteo architectures - Cécile Septet

The Lavoir Numérique is a cultural facility operated by the Établissement Public Territorial Grand-Orly Seine Bièvre and share the same team with the Maison Doisneau.

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Horaires d'expositions

Entrée libre.
Du mercredi au vendredi : de 13h30 à 18h30. Samedi et dimanche : de 13h30 à 19h. Fermé les jours fériés.

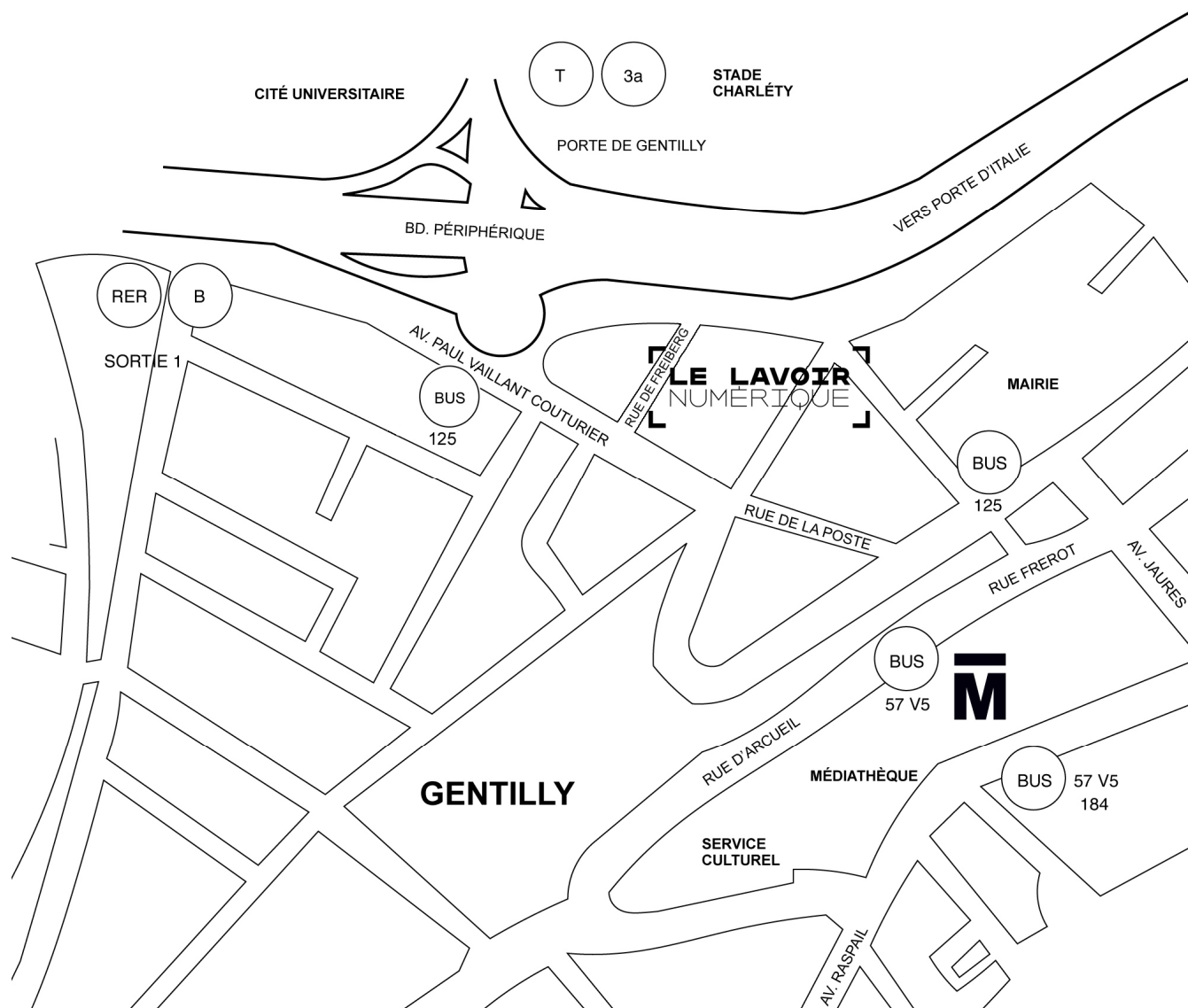
Séances et tarifs cinéma / Rencontres du Lavoir

lavoirnumerique.fr

Accès

RER B Gentilly (20 min. depuis Châtelet)
BUS 57 Division Leclerc – Médiathèque (10 min. depuis Place d'Italie)
BUS 125 Gautherot - Carrefour Mazagran
T3a Stade Charléty
Vélib n°13027 - n°42504

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LE LAVOIR
NUMÉRIQUE