

ARRAYS

HERVÉ BIROLINI — FRANÇOIS DONATO







ARRAYS – the play which premiered on the 1st April 2012 in Paris - was created 10 years before the play TESLA. It described the world to come; a world in which energy has endless uses, an era in which inventions make life easier and herald in the ultimate device: the computer.

After 1898, Nikola Tesla registered many patents for devices that used the “logic gate”, a stepping stone to the modern computer. He was ahead of his time and his intuition proved to be correct; but electric energy was only at the beginning of a long adventure.

In the face of the surging power of modern computer technology, ARRAYS tackles the even more pressing question of the ubiquity of computers - more precisely that of algorithms - in the creative process. ARRAYS started out as a live performance, in which we expressed ourselves using the very tools we were condemning. Musically, we created a piece that contended with our certainties. A piece in which we distilled our reflection, our concerns and displayed what we had relinquished.

This piece draws from various inspirations and materials : Charles de Gaulle's 1960 statement that “The machine has taken power over the Earth”; some phonemes taken from Georges Aperghis' composition “Machinations”; lines

of code that seemed more poetic than functional; and even Robert Bresson's, more philosophical, quote “See beings and things in their separate parts, isolate the parts, render them independent so as to give them a new dependence”. These reflections and fragments permeated our piece. We swallowed these words and “regurgitated” them here and there through a synthetic voice.

Through the scenography, we strived to show the different materials involved, the physical struggle we endure with the machine. They not only provide light for the play, but also forge a connection between sound and subject. After the “laptop music” trend and what acousmatic music offered the music world, we looked for the most fitting position for a live stage performance. The aim was to get out of the studio and find a physicality, a movement, a body that would move and command sound in real time.

A little over ten years after creating ARRAYS on stage, it still resonates as strongly in a world in which breakthroughs in AI (artificial intelligence) technology profoundly challenge artistic creative processes. In this context, we deemed important to revive this creation through an LP.



ARTISTIC DIRECTION: HERVÉ BIROLINI
COMPOSITIONS, COMPUTERS, CONTROLLERS, WIIMOTE: HERVÉ BIROLINI & FRANÇOIS DONATO
VIDEO LIGHT: OLIVIER IRTMUM

RECORDED IN THE RECORDING STUDIO OF CCAM SCÈNE NATIONALE DE VANDOEUVRE-LES-NANCY: HERVÉ BIROLINI & FRANÇOIS DONATO
MIXING AT STUDIO EOLE, TOULOUSE: HERVÉ BIROLINI & FRANÇOIS DONATO
MASTER RECORDING: ALEXANDR VATAGIN

SAMPLES:

MATRIX / LES WACHOWSKI 1999
CUBE 2 / ANDRZEJ SEKULA 2002
MACHINATIONS BY GEORGES APERGHIS / TEXTS COMPILED BY PETER SZENDY
2001 NOBODY WILL SPEAK OF US WHEN WE'RE DEAD / AGUSTÍN DÍAZ YANES 1995
NOTES ON THE CINEMATOGRAPH / ROBERT BRESSON 1975

ARRAYS WAS COMMISSIONED BY GRM (INA'S MUSIC RESEARCH GROUP)

WITH THE SUPPORT OF RÉGION GRAND EST FOR THE PRÉSENCE ÉLECTRIQUE FESTIVAL,
CREATED ON THE 12TH APRIL 2012 - CENTQUATRE, PARIS