

## **CONTRIBUTION BY CHRISTINE GROULT.**

“...the analysis of committed artistic practices and theories, with the ambition of deepening our knowledge about the interactions of music-sound, environment, subjectivity, society, and also that of reflecting about the possibility of doing so, in order of positively transforming our world.”

These themes have guided my reflection. These questions are at the center of my practice as an electro-acoustic composer, working at the same time within music in situ, and proposing unprecedented musical situations in which new places are created. This effort corresponds to my desire to anchor innovative practices at the heart of life spaces and social practices, while still remaining an artist.

I will therefore try to open a few paths and to sketch a few of the very many problems that face today's creative artists.

### **IN SITU MUSIC: THE POETIC OPERATION**

#### **ARE YOU CAPABLE OF WONDERMENT?**

- Pierre Schaffer never ceased to wonder about things that do not surprise anybody. “Take a piece of sugar and drop it in a glass of water. What is going to happen?” ...

- To see what is extraordinary arise from the most banal of events, you need a talent. To become capable of seeing, we need an interval to slide between the world and us, between what is and what we know:

If what is extraordinary is born of a special state of mind, that is where we must start.

- We hear without seeing. That is distressing.

The microphone separates the sound from the image and thereby forces us to hear it differently. Thus, a millenarian association between the sound object and the event that produces it is broken.

#### **TOWARD A CONCRETE MUSIC**

In 1948 Schaffer placed the experience of hearing at the center of musical thought: experience has its origin in the structures of perception, and not in a pre-formed world, whose parameters we could define in advance.

## EXTERIOR ACTION/ IN SITU CREATION

Electroacoustic music often uses materials that belong to a collective memory of sound. Its practice is registered in territories; it interrogates them, and then proposes the corresponding poetic acts that participate in the rewriting of these territories.

Above all, sound prompts each of us to produce imaginary worlds.

### MULTIPLE CANAL

This electroacoustic scenario composed in concert with Marco Marini is composed and diffused on twelve bands with an equipment of in situ diffusion, along the Fil de l'Eau theatre in Pantin, on the shores of the Canal de l'Ourcq...

The diffusion equipment on twelve bands allowed us to simulate trajectories inspired by the different circulation flows along the Canal.

The theme of passage, inherent in this space of circulation and leisure, imposed itself to us. The narrative form –the appearance, passage, and disappearance, of a phenomenon—attempted to valorize the diversity and the beauty of the musical traveling.

*Listening to excerpts of multiple channel: 1 Multiple channel 1 Jogger 2'  
-1 Multiple channel 2 children 1'47 – Multiple channel 3 bike 1' 38.*

### CONSTRUCTION - DECONSTRUCTION

- How does one work out the passage toward the unprecedented, the otherwise?

The first stage of electroacoustic composition demands that we let ourselves resonate with the different materials we encounter, play, then capture; but how can we interrogate the territories we cross? How can we propose other poetic acts that participate in the rewriting of these territories? ...

- The abstraction comes from the fact that the sound is no longer attached to its origin. The deconstruction of the manifest nature of phenomena makes it so that sound is used as a language. Sound becomes an abstract language...

*Lets listen to an example taken from "The Captive Condition" 3'*

- In the usage we make of intensities and of lateralization, we avoid the characteristic of representation and obtain an almost immediate access to the abstraction that defines music: this happens because the sounds are submitted to writing, and the writing obeys to coherence and logic.

- Through this deconstruction, linkages that remained hidden or poorly known reveal themselves, and new links are created. The work of creation concentrates on understanding relationships that are unprecedented and not simply analogical. We go from the analogical to the unprecedented.

*Excerpt from "Pierres cantabile" stones/children 2'50*

## II- INTERIOR ACTION/ ECOLOGY AS THE HABITAT OF SUBJECTIVITY.

**Eco** comes from the Greek *oikos*: house, habitat. **Ecology**. By analogy the word has taken the current meaning of a "doctrine aiming for a better adaptation of humans to their environment, and the political movement that advocates this doctrine."

### **THE MAN WHO ASSUMES HIS SENSITIVITY CAN EXPERIENCE THE WORLD.**

- In this sense, he becomes integral with his home, his habitat
- Bachelard has taught us that works of art are effective human realities.

Just like the child who draws movements and not forms. Entirely absorbed by the drawings she traces, the child experiences a profound harmonic unity that makes her free to act and to create.

I believe that practicing and listening to concrete-acousmatic music that privileges composition out of real sounds, the sounds of reality is innovative. It is her practice that contributes to recomposing individual subjectivities.