
sound track presents

Eau Forte

improvised sound and visual
duo performance



Patricia Dallio et Mathieu Sanchez



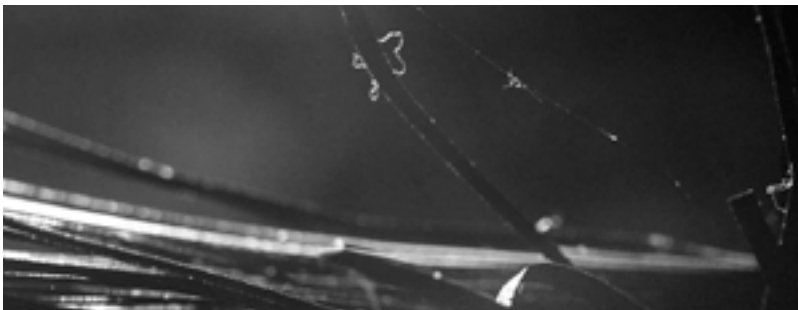
Eau Forte

Eau Forte is a kind of raw and archaic cinema, cinema from the origins, from the caves, from before cinema existed, where ecstatic pictures emerge from the darkness, then burn in the light filled with sound interstices, and where the subject is life, death, duality and desire...

The fragile gesture strives to inhabit the empty space, the vibration of matter brings crepuscular landscapes back to life, while the erratic sound and light caresses and reveals a reality that has run out of breath, an eroded world where only the imagination can reactivate possibilities.

Patricia Dallio and Mathieu Sanchez are puppeteers and conjurers. The threads of the composer in her harness propel her music through the air, wrapping the spectators in a cloud of unheard of sounds, while the artist's magic lantern projects a Lilliputian world onto the screen, and we enter into its substance like explorers of the atom. Eau Forte is like an adventure with Stan Lee's The Avengers drawn by Hetzel, the artist who did the engravings for Jules Verne's books, but where Hollywood kitsch is replaced by a dizzying immersion in our own century.

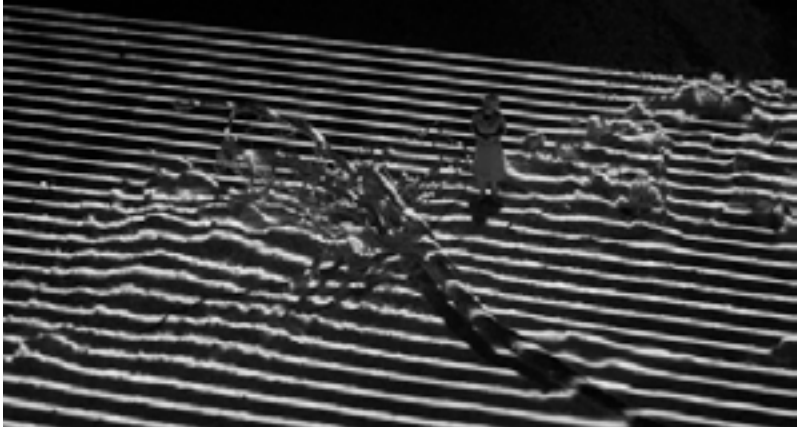
Jean-Jacques Birgé, composer



A slow journey in sound and vision into a fantastic imaginary world in perpetual movement, a perceptible organic world that is always at the limits of intelligibility, reawakening individual and collective memories, with extravagant forms taking us into the depths of the unconscious.

Antoine Schmitt, artist programmer

On stage, Patricia Dallio's sound worlds are produced in reaction to the gestures, noises and pictures created by her collaborator on stage. Through these surprising sensor instruments she can enter into matter bodily, and sculpt the sound particles she produces and interprets by developing a whole range of tones and spontaneous compositions, in reaction to the filmed and projected events.



Mathieu Sanchez's work is based on the performative and direct use of video, a kind of archaic cinema produced directly before the spectators' eyes.

In real time he films and projects the physical and chemical reactions of matter, alongside the handling of rudimentary objects, and brings to the screen living, dramatic, sensitive worlds.



CV

Patricia Dallio



Patricia Dallio is a musician, composer and performer with keyboards, sensors and electronics. All through her artistic career, which began when she learned the piano, she has gone beyond stylistic boundaries to live eclectic musical experiences, ranging from jazz to rock via experimental and contemporary music. She joined the Art Zoyd group at the age of 20 (in 1979) and stayed with them for 30 years.

Since 2009, she has devoted her time to sound track, a company she co-founded in 1990 with Cyril Dumontet, as artistic director.

Encounters and joint work with a large number of film directors, choreographers, musicians, artists, theatre directors, dancers and video performers have often been decisive and have always nourished her creative work. Such exciting encounters provide her with a full sense of the transversal nature of her work. In her creative work and in the way they are staged, text, voice, movement and sound are not in a relation of independent coexistence, but instead complement each other in a reactive and interdependent manner.

Sensor instruments and performance:

"I've always seen music as a flow of energy running through the body. Using electronics in sound creation involves close contact with the computer. I have never found the least sensuality in using a computer keyboard and a mouse, or in the performance of artists on stage standing still in front of their screens, so I imagined the instrument I use in a way that gives as much scope as possible to the movements controlling the parameters of the sound treatments. With the Oliterpe, made by Olivier Charlet and programmed by Carl Faia, I can produce electronic worlds in movement and work on almost organic textures. The possibilities for interaction are infinite, flexible and sensitive. The gesture is guided by the sound, resulting in the body moving towards the materials, directions, volumes, spaces and tones to sculpt in real time.

CV

Mathieu Sanchez



After a degree in physics, then graduation from ESEC in cinema and video art, in 1997 Mathieu Sanchez was asked by Pierre Bongiovanni, the director of the Pierre Schaeffer CICV, to design an international multimedia exhibition. His video work rapidly took shape in space using installations, but the meeting with the Japanese collective Dumb Type marked a turning point in his use of the visual medium.

In 2000, with the choreographer Sandrine Bonnet, he created the group Le Chiendent, enabling him to develop his video work, based both on live performance (real time) and on filming work and 2D-3D post-production.

A number of creative works were produced thanks to a range of collaborations, such as with Phil Von and Pierre Vildard from Von Magnet, the sound researchers Kélectrique, the choreographer Sophie Daviet and the performer Didier Caléjas, and the "raw live" aspect of Mathieu Sanchez's video work definitively took shape in the stage and performance context.

"I've been developing work based around performative and direct use of video for the last 5 years, a sort of archaic cinema produced directly before the spectators' eyes: The question of the body has become very important to me, first of all because the body transmits movement to objects and the materials, of course, but also to the lights and the camera that I am using, while breathing, the way of moving, the energy I give to my gestures, the fragility of the whole give the work an obvious but almost invisible humanity, bringing life to scenes of dead matter.

In technical terms, as well as the objects and matter (which I sometimes pick up at the venues where I am going to be playing), I use a video-projector and a laptop to project the video, and software to process it, and which I also use to add slight pulses, vibrations to the images (luminosity, tones, etc.), sometimes according to the sound that a musician makes or the noises I produce."

Technical specifications

Audience: seated at the centre and rear of the venue with a space at the rear for the speakers.

Mathieu Sanchez stage left

Patricia Dallio stage right (possible to swap places due to constraints of emergency exits, etc.), the screen as close as possible to opposite wall.

Technical set-up time: 3 hours to set up both artists' stands

About 1 hour for sound check and Mathieu's tests

Dimensions (Size) :

minimum 8m for the setup

video-performer set 2,5m X 3,5m

musician set 2 X 2m

arrangement of the public, see photos



Equipment brought by the musician

- 1 MacBook Pro computer
- 1 RME UFX interface
- 1 5m 8XLR multicable
- 1 instrument stand-sensor measuring 140X100 including a midi set of controllers, sensors and sensor interfaces, midi, audio and hard drive connections fitted to the set.
- works with a UPS with a single general power supply input
- the stand is fitted with casters and can be set up 15 minutes before the concert starts

Equipment brought by the video artist

- 1 MacBook Pro computer
- 2 Blackmagic video interfaces
- 2 cameras
- 1 iPad
- 1 HDMI distributor
- 1 Optoma pico projector
- 2 tables
- 1 aquarium
- 3 microphone stands
- HDMI cables

Required audio equipment

- 1 digital console of the Yamaha 01V type + extension SLOT for analogue output (minimum 6 extra outputs)
- 1 sound system with 4 identical loudspeakers (set up in quadraphonic space), C.Heil MTD112, Nexo PS10, Amadeus Mpb... 200 type, the speakers should ideally be hung from the ceiling (or placed on stands if absolutely necessary)
- identical amps + loudspeaker management system adapted to speakers (possible to work with amplified speakers)
- 1 SUB minimum (2 preferably) of the C.Heil 218, Nexo Ls 1200 or Amadeus Mpb 1200 type

Required video equipment

- 1 5000 Lumens Full HD Video Projector with HDMI input
- 1 Ceiling mount for the video projector
- 1 16/9 screen minimum 5m

Lighting

- Concert-type lighting at least (PAR 64, PC 1 kw, colour gels, etc.) on the musician only

Please note

We can provide all or part of any unavailable equipment, which can be invoiced for rent for a small fee

Logistics

The equipment is transported in a private vehicle. When arrival is scheduled in the evening, equipment needs to be unloaded and must be stored indoors on safe premises at normal temperatures.

A parking area or a parking authorisation need to be available near the venue during unloading.

1 dressing room with small-scale catering, hot water, soap and towels.

Required staff

1 general technician to help with unloading, setting up, sound and light settings, taking down and reloading.

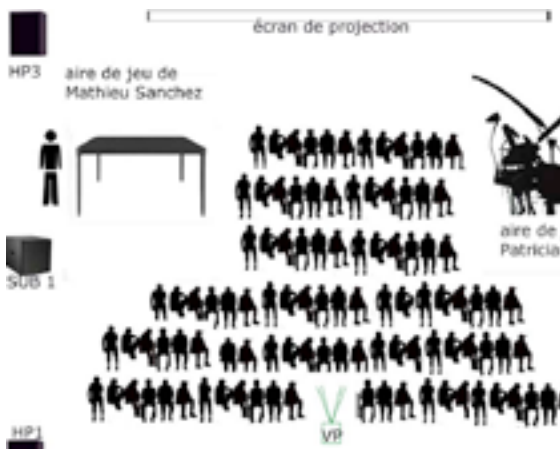
Mixing desk patch

- IN 1 to 8: RME UFX OUT 1 to 8
- IN 9: SM58
- BUS 1 to 4 -> SLOT OUT 1 to 4 -> Hp 1 to 4
- SLOT OUT 5-6 -> SUB BASS 1 and 2
- AUX 1 -> OMNI OUT 1 -> IN RME 1 (Return SM48)

Routing console

- Tracks: 1 -> BUS 1 + 5
- 2 -> BUS 2 + 6
- 3 -> BUS 3 + 5
- 4 -> BUS 4 + 6
- 5 -> BUS 4 + 6
- 6 -> BUS 3 + 5
- 7 -> BUS 1 + 5
- 8 -> BUS 2 + 6
- 9 -> BUS 1-2-3-4 + AUX 1

On-stage layout



Eau Forte

A sound track production - 2016

Artistic contacts

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