



Field recordings

1. Calibration
2. mixings : (part 1)
3. mixings : (part 2)
4. mixings : (part 3)
5. mixings : (part 4)
6. mixings : (part 5)
7. instalation

total time: 52'58"

info:

"INSCAPE is, for us, a sort of umbrella name, bringing together various ideas and projects based in and around the real-time capture of audio/visual material.

Although comparable with techniques used in the audiovisual surveillance of a specific site, surveillance itself isn't the goal of the project. The site, the place, the environment are heard for what they are, without the prior discrimination of considered attention. A sonic form is inferred, or formed, from the constituent parts, in order to bring about a musicality that is unpredictable yet controlled. This technical approach can be adapted to all types of places, without limit and regardless of the resources that might be available. The set-up itself is a primary consideration of the project since everything is conceived in situ. Nothing is

decided beforehand even if Inscape's broad principles can be set out, reasonably straightforwardly, as 'a system for the surveillance of a site based on available audio and visual resources (microphones, contact mics, cameras etc...).

On site, to create an installation or a concert, the setting will be developed during few days (from 2 to 5 days). The extent of the interface will be function of this site specific device, the technical support, etc...

Whether in a concert or installation context, Inscape create, in an hour or over the course of a number of weeks, audiovisual projects which link the inherent properties of a specific place with the producers' aesthetic concerns.

INSCAPE = "everything in real time!"



bio:

Eric La Casa - The influences of the locale

The propagation of sound in a locale is a complex vibratory / undulatory phenomenon which involves acoustic measurement just as much as it involves aesthetic appreciation. How to account for the size of things by their sonic properties? Beyond technical protocol, listening becomes tied up in the surfaces of the world. Recordings, sonic readings, open out into a musical form which reactivates a perception of that which surrounds us, whether visible or not; a reinjection.

Thus, for fifteen years or so, my musical practice has been a series of experimentations / improvisations with this sonic locale. As it passes through my microphones, the site of the survey - everyday life - is transformed into a site of play. The dimensions of the real world generate sonic representations whose proportions found another perspective on the world.

Jean-Luc Guionnet was born 1966 in Lyon, France and is a saxophone player in several groups of improvised

Eric La Casa | Jean-Luc Guionnet

Inscape. Lille-Flandres

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contemporary music and jazz. He was studying esthetic in Sorbonne with Geneviève Clancy, Iannis Xenakis, Bernard Tesseyre, André Almuro, Côme Mosta Heirt. He is engaged in works with electroacoustic and instrumental music (with E. La Casa, E. Cordier, A. Almuro, E. Perraud), experimental cinema (with A. Almuro, C. Pouzolles), performances and actions (with E. Cordier, C. Maupoux, C. Pouzolles & E. Loillieux, ensemble Hop là ! Nous vivons).

links:

<http://ascendre.free.fr/>

<http://obenoitmusic.free.fr/pguionnet.htm>