I.D.L. (Icon of Desire Lost)

Alice Daquet

The media, consumer society, technological advancement, medical progress have built an image of perfection that is now unattainable for the common people. On stage, the perfect woman, represented by a plastic figurine, is smiling, obliging. Each gesture she makes triggers sound, music that is perfectly digital, insipid. This music cannot evolve because it is associated with the morphological constraints of a plastic figurine. Then, suddenly, the instability of her body can be heard; humanity arises. Her gestures are less and less anticipated, she leaves her plastic figurine yoke. The sound related to her gestures grows richer, becomes alive and betrays the impossibility of a human being a machine. When she remains motionless, the tremor - unperceivable with the eyes - deforms the sound and thus becomes perceptible through the sound. Exhaustion slows down the sonic rate of a repetitive gesture. The step becomes more feminine; the legs fold, the head falls, and this woman appears like a puppet, held by her own fantasies of perfection, dependent on the glance of the others, on the phantasms of the others. A female victim of a perfect world's desire, a stereotype world, perfectly unattainable. A contrast between fantasy and reality, translated by a work on sound and visual opposition. A dialogue between the man and the machine he is, bringing the sound to various poles of infinity of possibilities.

1ProVisTruments

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The hand of man, of a potter, a glass blower, or a gardener has been able to make his creations tangible using different objects, tools, and instruments. The process of writing a musical piece for a specific instrument contrasts greatly with digital music, which was born missing one facet, a control tool: the instrument. This missing element can make the user feel frustrated; but it also leads to a new breed of musician. A new breed in that they are no longer tied to a specific instrument, but to their own specific needs, both in terms of the control of the musical process and in terms of their needs on stage.

Everything that communicates with the computer has the potential to become a controller and, therefore, a part of the instrumental practices of the user. Any object can be used as an interface. Any user can become, to a certain extent, an artist. The unintended use of an interface causes a certain number of "happy accidents" to come into play during the creation of new work. The ability to assimilate new technology, sometimes in an unexpected way, maybe even in an illicit way, lets us invent new forms.