

ARC

Julien Desprez



« In anything that increases, something decreases. »

Tristan Garcia

Julien Desprez

performance, artistic direction & composition

Nicolas Canot

Nicolas Canot, design of electrical arcs modules, sound system

Nicolas Canot or Arnaud Marchand

stage manager

Géraldine Foucault

outer ear

Géraldine Foucault or Miléna Grange

lights

Ana Rita Teodoro

outside view, costume design

*A PROJECT ABOUT INTENSITY

Solo for electrical arc, electronics, with dismembered guitar and tap dance.

A jack-of-all-trades with a background in free music, Julien questions and reinvents the posture of the guitarist, creating new worlds with his instrument and its extensions: guitar, pedals, podorythmy, dance and electric arcs.

Taking his dismemberment and extension of the guitar one step further, Julien Desprez creates ARC, a performance for guitar, electric arcs, electronics, voice and traditional Brazilian tap dance.

At centre stage, a carpet made by performer and choreographer Ana Rita Teodoro serves as the starting point **for a complex network of electric arcs** designed in collaboration with artist and sound technician Nicolas Canot. This high-voltage orchestra is amplified by electro-magnetic processes inspired by electric guitar amplification techniques.

ARC is an organic show in which Julien Desprez unfolds a dramaturgy, a sound and choreographic performance in which the various means of expression succeed one another to **tell and reveal the relationship between human emotions, love and electrical intensity.**

ARC explores this link between human emotions and electrical intensity. Neuroscience tells us that electricity drives our emotional functioning: neurons discharge small amounts of **electricity in the**

brain when we feel emotions. It's hardly surprising, then, that the lexicon of human feelings is full of references to electrical intensity: «love at first sight», «the current that flows between two people», «you're hooking me on», «flipping out», and so on.

In the midst of a starry network of electric arcs laid on the floor and representing this neuronal activity, **Julien Desprez allows himself to be traversed by multiple degrees of intensity that will generate emotional states and their form of expression** : a love song, a hypnotic rhythmic trance, a game of moving electric arcs, a guitar game and its sonic eruptions. He dances, plays, sings, in a frantic rhythm or in suspended time that exposes him.

ARC reveals the fragility of Julien Desprez, who appears half-naked on stage. He develops **an intimate, inner story, in which electricity invests the artist's body**, like that of the spectator, with a high-voltage flow.

ARC is a profound exploration of the human psyche and its connection to the electricity that drives it.



*THE ELECTRICAL ARC, A SOUND AND VISUAL PHENOMENON

The so-called 'electric arc' is a phenomenon in which the electric current, passing from one point to another in the air, becomes visible. This phenomenon includes both electric sparks and lightning.

In collaboration with Nicolas Canot, Julien Desprez has created **a device made up of twelve miniature electric arcs**. These arcs bear a striking resemblance to the small quantities of electricity created by our neurons when we feel emotions.

Closer to starlight than lightning, each arc consists of a capacitor that sends electricity to two electrodes to create the arc in the middle. Depending on the material used for the electrodes, both the light and the sound are transformed.

Each arc has its own specific material and is tuned in a unique way. Tuning is done by moving the electrodes further or further apart, thus creating a larger or smaller electric arc. The shorter the arc, the higher the sound and the denser the light. The longer the electric arc, the lower the sound and the more discontinuous the light.

THE SOUND AMPLIFICATION OF THE ARCH DEVICE

The electromagnetic waves emitted by electricity are amplified **using amplification techniques derived from the electric guitar**. Certain arcs are then rendered audible by «picks up» (a type of microphone found on electric guitars). These can be placed anywhere on stage. The microphone doesn't need to be next to the electrical source to pick up its electromagnetic radiation.

Other arcs are simply amplified by jacks placed next to them. A jack, an unplugged guitar cable, acts like an antenna and picks up the electromagnetic field emitted by the electricity.

INTRUMENTAL CONTROL

On stage, different control modes modulate the play of the electric arcs. **Four electric arcs are controlled by the feet via small pedals** containing on/off switches that turn the arcs on or off. This control mode enables the instrument to be explored rhythmically by means of podorythmy.

Five electric arcs are controlled via midi language. Midi scores are created by Julien Desprez using Live Ableton and can be triggered and played at any time using small midi controllers placed on stage.

Three other electric arcs are controlled by potards, knobs that turn, like those found on modular synthesizers. They are used to manage the electrical intensity sent through the arcs, which modulates different types of sound.

The result of these different modes of control is **a mixed playing device, somewhere between a sound installation and instrumental playing** (guitar). It then becomes possible to move from an autonomous configuration, in which Julien Desprez interacts with a kind of organic-electrical being (the constellar network of arcs), to instrumental playing. The two configurations are, of course, superimposable.

INSTRUMENTS USED

Voice, tap-dancing, electric guitar, electronics and podorythmy interact and intertwine with the electric arcs.

Different aesthetic territories are evoked to make them clash dynamically.

In this sense, the music is constructed like an electric arc moving through the air, always looking for a way to sustain its intensity.

*SET DESIGN, SOUND AND LIGHTING

AN ORGANIC SCENOGRAPHY

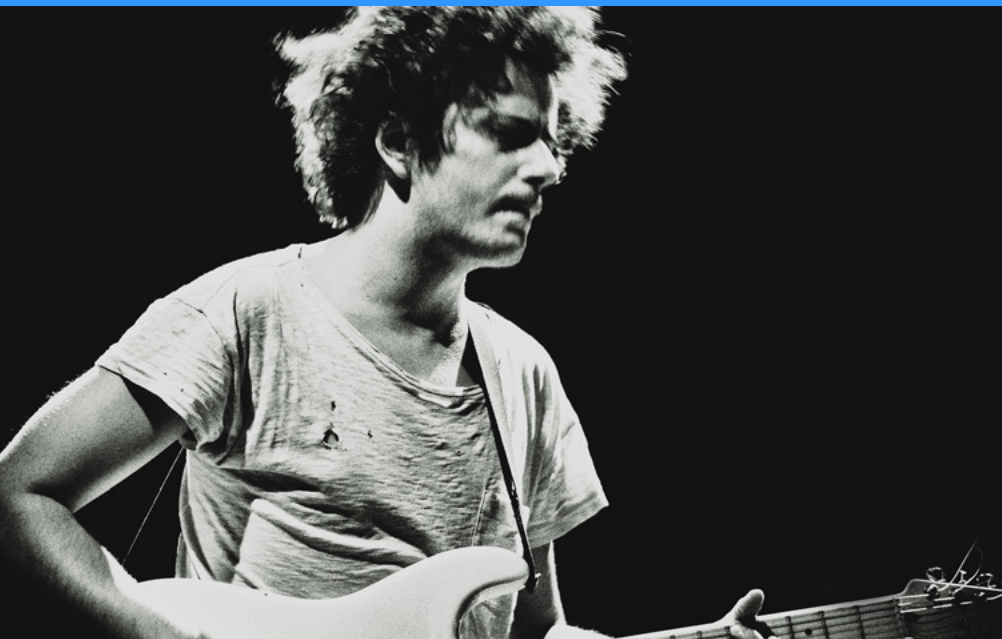
The scenography is designed to transform the stage into an organic space, permeable to electromagnetic and vibratory waves, giving it **a life of its own, with or without the presence of the performer.**

The sound here is designed to become a sound sculpture offering a very **wide dynamic range.** From an infinitesimal nuance coming directly from the stage to the sound level of an electronic music club, a plasticity is created equal to that of electricity and its different levels of tension.

LIGHTS

The luminous flux created by electric arcs is the basis of lighting design. With their rapid, fleeting, low-radiance light, the arcs illuminate small parts of the stage while rendering others invisible. In addition, more traditional lighting reveals Julien's body at specific points. The result is an electrical **constellation, or neural network, surrounding and electrifying the artist.**

BIOGRAPHIES



JULIEN DESPREZ

After a year of self-taught guitar learning in parallel with his woodworking studies, Julien Desprez trained for four years at the National School of Music and Dance (ENMD) in Yerres in the Essonne region, followed by two years at the Montreuil Conservatory.

If jazz and rock were his first musical loves, he was very quickly attracted by freer musical forms that ignored aesthetic barriers and made room for improvisation. His conception and approach to the instrument, music and space were transformed. As time went on, he saw the guitar more as a drum set, an organ, an instrument that could be modified and deployed at will.

His meeting with Gregory Edelein around his project *Déconcerter* was decisive, giving him the opportunity of renewing his approach and redefining the musician as a musical body. The body is then placed in the center of each of

his performances. Evolving between sound art, performance and contemporary improvised music, Julien Desprez works today the sound in relation with the scenic space: the body, the space and the light. Halfway between choreography - without being danced -, scenography and concert, the performances created are the fruit of this reflection: the musicians leave their simple position of sound creators and are pushed to assume and fully use their body.

Thus, he gives birth to unexpected artistic forms, favoring the crossing of languages and disciplines. His last two creations are in this line: between graphic arts, choreography and sound, *Coco* questions the limits between sound and choreographic practices and plays with identities. The performance *Acapulco Redux* was formed around a concept: to develop a musical form capable of creating an infinite number of sounds based on the gesture.

Julien Desprez is also a co-founding member of the Collectif Coax, a cooperative of musicians, based in Paris and created in 2008, which was recently labeled «National Companies » by the Ministry of Culture and Communication.

→ WORKS & LINKS

[Bandcamp](#)

[Acapulco Redux](#)

[Coco](#)

www.juliendesprez.com



NICOLAS CANOT

Nicolas Canot is a sound and digital artist, composer, improviser, modularist, developer and teacher based in Reims. He devotes his work to musical, sound and electronic creation, electroacoustic or generative, as well as to digital art installations and improvised sound forms.

He performs alone or in collaboration with visual artists, improvising instrumentalists or choreographers. His performances and installations have been presented many times in France and in Europe.

Nicolas Canot is an associate artist of the Sonopopée (digital arts and electronic lutheries, Reims) and Lune Music (electronic music and improvisation) collectives. He is a founding member of the electronic improvisation collective feedback.administration.theory.

He recently participated as a digital designer in the performances and installations *FIXIN* and *FIXIN Extended* (Sylvain Darrifourcq), *PianoMachine* (Claudine Simon), *MiMo* (Rémi Fox) and *Paysage de Propagations* (Christian Sebille).

He is also the composer and digital advisor of the creation *Big Bang* of the company Cognitive Overload (creation 2023, Le Manège - National Scene of Reims) as well as the project carrier of *Lady Keijuro* (live electronic improvisation), in residence 2022 at La Cartonnerie de Reims.



ANA RITA TEODORO

She graduated from the National Center of Contemporary Dance in Angers with a Master's degree in dance and from the University of Paris 8 with a degree in anatomy. In 2002, she took the research and choreographic creation course at Forum Dança (Lisbon). Since 2000, Ana Rita Teodoro actively participates in the activities of Centro Em Movimento in Lisbon where she develops the study of the body through experiential anatomy. Tatsumi Hijikata's Butoh is indeed one of her most important areas of artistic investment.

In 2015 she received a grant from the Calouste Gulbenkian Foundation (2015) as well as support from the National Center of Dance of Pantin where she is an associate artist between 2017 and 2019 to study with Yoshito Ohno. From this research, she created the performative lecture *Your Teacher, please* in 2018. She also directs the company Parasite since its creation in 2015.

Since 2009, Ana Rita Teodoro has created the following choreographies: *MelTe* (2009), *Curva* (2010), *Orifice Paradis* (2012), *Dream of Intestine* (2013), *Wicked Ghost* (2015), *Plateau, Pavilion* (2017) and *FoFo* (2019).

His works have been presented in Austria (MUMOK and 8: Tension Festival Impulstanz in Vienna); in Germany (Volksbühne in Berlin); in France (Théâtre de la Cité internationale and Palais de Tokyo in Paris, CND in Pantin, Théâtre de Vanves, Festival DänsFabrik - Le Quartz in Brest, La Manufacture in Bordeaux, Festival Constellations in Toulon); in Portugal (Culturgest in Lisbon, MATeriais Diversos in Minde, Teatro Sá da Bandeira in Santarém, Festival DDD in Porto) and in Taipei City in Taiwan.



GÉRALDINE FOUCAULT

After an initial training at the school of the National Theater of Strasbourg, she has oriented her activity for the last fifteen years towards the sound creation of choreographic and theatrical pieces. Thanks to her encounters with Alain Mahé, François Verret and Pierre Meunier, she developed very early the creation of her own musical material through sound recording, real-time processing and rehearsals based on collective improvisations. With the authors Guillaume Vincent and Pierre-Yves Chapalain, she discovered the richness of introducing the sound score at the very moment of the writing.

Her interest in instrumental music led her to compose with musicians such as Séverine Chavrier, Eve Risser, Noémi Boutin, Marie Nachury. She wrote the music for several pieces by the choreographer Balkis Moutashar with Pierre-Damien Crosson (DJ).

For the past few years, she has been questioning sound as an audible material in projects related to puppet theater, which allow for great freedom in musical writing, with Élise Vigneron and Bérangère Vantusso. Among her most technically striking experiences, there is his meeting with IRCAM (Institute for Acoustic/Music Research and Coordination) and Olivier Pasquet (composer in computer music) on the pieces of Guillaume Vincent and Daniel Jeanneteau.

AGENDA

→ DATES 2023-24

10.02.2024 | Le Souffle Festival | La Vapeur, Dijon

28.09.2023 | Performance at Festival Musica | Opéra National du Rhin, Salle Ponelle, Strasbourg

→ CREATION RESIDENCIES 2021-23

06.12 > 11.12.2021 | La Muse en Circuit, Alfortville

13.12 > 18.12.2021 | Anis Gras, Arcueil

28.02 > 03.03.2022 | La Muse en Circuit, Alfortville

29.03 > 10.04.2022 | Phare à Lucioles, Sault

09.05 > 11.05.2022 | La Muse en Circuit, Alfortville

11.07 > 15.07.2022 | La Muse en Circuit, Alfortville

26.09 > 02.10.2022 | Research residency at Tempo Reale, Florence (IT).

13.02 > 26.02.2023 | Le Sirque – Nexon

24.04 > 28.04.2023 | Why Note, Dijon

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Deleguated producer
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Co-producers
Césaré – CNCM / GEM – CNCM / Ici
l'Onde / Musica / Anis Gras – le Lieu de
l'Autre (Arcueil) / Le Phare à Lucioles / Le
M![lieu] / Le Sirque, Pôle National Cirque
de Nexon – Nouvelle-Aquitaine / Collectif
COAX / Tempo reale

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promote and foster its influence.

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