

*La vraie de vrai histoire du soufffle*  
*Musical performance*

# ***Pascal DELEUZE + MACROSILLONS***

## ***La vraie de vrai histoire du soufffle***

Musical performance – 49'

With review Droit de Cités.

**Droit de Cités**

DroitDeCites.org

Gallery **From Point to Point**

Frompointtopoint.com

& **webSYNradio**

droitdecites.org/websynradio/

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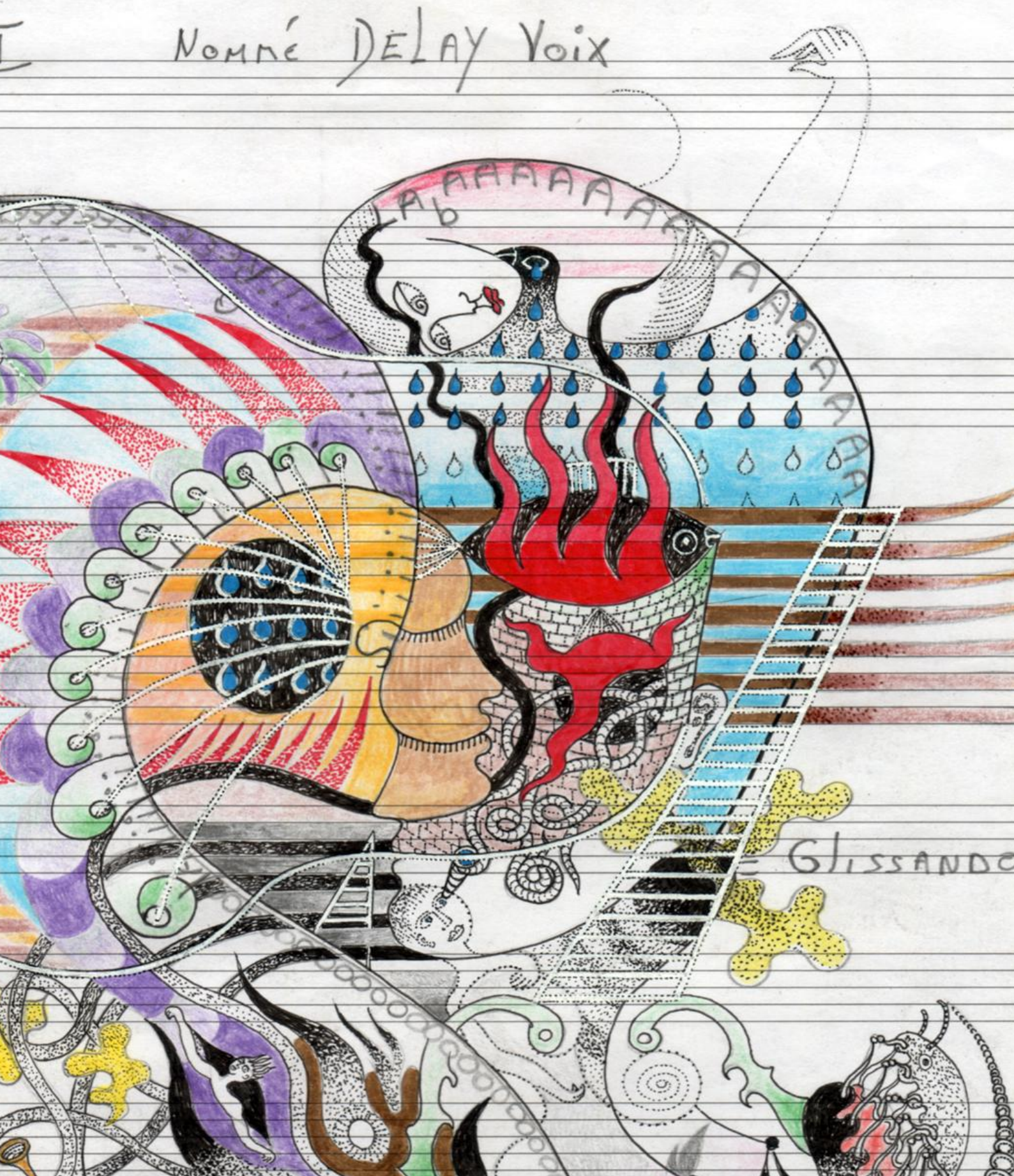
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NOMMÉ DELAY VOIX





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## **1. Introduction**

*La vraie de vrai histoire du souffle* (“The really true story of the breath”) originated in 2010 when Pascale DELEUZE and the sonic sculpture MACROSILLONS crossed paths.

Pascale DELEUZE has been a performer and musician for more than twenty years. His freestyle approach to music and the stage led to him being produced in France and abroad in many varied contexts: concert halls and contemporary art galleries, but also hospitals, penitentiaries, benefit fundraisers...alone or accompanied, with internationally-recognized headline personalities (like the guitarist Jim O'Rourke, ex-Sonic Youth or the Israeli actress Ronit Elkabetz) or in more intimate venues, without any specific publicity strategies.

MACROSILLONS is a sonic sculpture. Designed by D.Balaÿ, J.Le Guezennec and L.Rump. MACROSILLONS is made to be presented in galleries, museums and any other place of exchange and culture where there are happenings or events at which, each time, its sound presence is reinvested (by inventing totally new soundtracks, varying the broadcast conditions, the exhibition's layout, the ways of collaborating, etc.).

A first dialog between Pascale DELEUZE and MACROSILLONS culminated in a performance at the Galerie Philippe Pannetier titled *The Ghost in the Machine* (May 2010).

Today *La vraie de vrai histoire du souffle* is offering a more consequential (in terms of duration) kind of operation that is supported by both the performance and a skilfully comprised musical improvisation: seven parts of seven minutes for as many chapters of one *histoire vraie du souffle*. The general tone is electro acoustic, without elitism, and the scenography tends toward minimalism without being arid.

From the tension that arises between the performer and the machine, in the words of Pascale Deleuze, “something should happen...something else...” Like a promise that the performer makes to himself and which becomes a shared experience with the public.

That promise and the shared experience that is at work in all authentic performance art productions takes on a special meaning in light of the fact that Pascale DELEUZE was diagnosed with schizophrenia in adolescence: for him, the question of otherness is not a simple theme but the very fabric of which his life is made. This is the fabric that he uses to make his sounds flow. And his stage presence, often moving, is always a really true exploration of the dimension of the dialog with the other, which here dons the appearance of a blowing machine, MACROSILLONS.

## **2. Technical Specifications**

### *La vraie de vrai histoire du soufffle*

**Duration:** 49 minutes

Performance for 1 participant + 1 sonic sculpture

It consists of a musical performance during which Pascale Deleuze plays various wind instruments accompanied by a soundtrack.

The soundtrack is broadcast by the sonic sculpture MACROSILLONS. It comprises seven parts, each of which lasts seven minutes. Pascale Deleuze works in a break between each part, to catch his breath. The soundtrack is put into play via a remote control. Ideally one of the three designers of MACROSILLONS should fulfil this role of navigating the sculpture's tracks.

A booklet, in the form of a poster and postcards is made available to the audience so that they can follow along with the performance's progression. This booklet is made up of previously unpublished drawings that Michel Cadière originally made on a first draft of one of Pascale Deleuze's scores. This booklet can be made to match the performance site's colour scheme, perhaps with additional content, and be put on sale for the spectators.

The performance may be given in locations that don't have the necessary equipment for sound broadcasting but that rally around the strong visual impact and stage presence that Pascale Deleuze and MACROSILLONS are capable of generating.

### **Rehearsal**

Ideally there would be a rehearsal the day before the public performance. Arrange for one to two hours of stage time to do this.

### **Stage installation**

15 minutes to set up.

25 minutes to break down.

### **Lighting plan**

The ambient light should be dim.

Then, ideally, two beams should focus on Pascale Deleuze and the MACROSILLONS sculpture.

### **PA system**

Our equipment includes:

Instruments (B flat trumpet, slide trombone, Jerusalem trumpet or shofar)

Vocal and instrumental amplifiers

An effects pedal

An amplifier

+ MACROSILLONS

We provide all the technical equipment necessary for broadcasting the event except outlets (sockets, GB) and extension cords.

### **Scenographic elements**

During the performance, Pascale DELEUZE doesn't move around much, he stays in a state of concentration in his sphere of light with his different instruments close at hand.

At floor level, the location of the sculpture MACROSILLONS is indicated by a logo sticker.

### **Publicity material and the booklet**

Posters are displayed at the entrance to the location at which the performance is being held, clearly consultable by the spectators.

Publicity material from the three partners webSYNradio, Droit de Cités and From Point to Point are also present.

### **Stage Cost**

500 € / performance

Additional fees: travel and (in the case of a rehearsal the day preceding the performance) accommodation expenses are to be reimbursed upon justification with receipts.

### **Nota**

Administrative situation:

Pascale DELEUZE is registered in France with the status "intermittent du spectacle" under the number 1 208 208 9134.

He also gets handicap benefits (COTOREP/MDPH/79%).

### 3. Artistic report

**Pascale DELEUZE** was born in Paris in February 1969. Diagnosed with schizophrenia at the age of 16, he went on to affirm himself as a performer and musician, teaching himself how to play the trumpet and music, accompanied by Joëlle Léandre, Guillaume Orti, Jean Morières and Pascale Labbé.

Ever since, his passion has been to practice free, improvisational music, shamanic and angelic singing which combine during each of his performances and develop their own language, their own musical score sometimes brought to light by the drawings of Michel Cadière, as in the operatic suite *La vraie de vrai histoire du soufffle* (2010).

His influences are varied and numerous: Charlemagne Palestine, Laurie Anderson, Jac Berrocal, the performer Steven Cohen, the dancer Bill T Jones, the artist to whom he dedicates each of his musical scores Adolph Wölfl...

Highlights from recent events

#### 2008

First acts from Matja Ratkje (Kopke, Berlin)

Improvisations and performance Nuit des musées (Musée Carré d'art, Nîmes)

Production Double Bind (Hôpital Saint Anne, Paris)

Improvisations and performance Galerie Philippe Pannetier (expo Kees Visser, Nîmes)

Annual workshop for mentally ill patients (Foyer Hubert Pascal, Nîmes)

#### 2009

Contemporary production sessions with Jim O'Rourke - ex Sonic Youth (La Ménagerie de Verre, Paris)

Hommage to Luigi Russolo (Halle Saint Pierre, Paris)

Performance inspired by William Burroughs' Naked Lunch with the transgender dancer Warda Halidj (Tanger, Maroc)

Creation with Jules Beckman (Eglise du Sambuc, Arles – *censored performance*)

Soirées pour le Nid (Evenings for the Nest), a benefit and public awareness campaign about prostitution (Mobile Home Theatre)

Residency upon invitation by the CNRS and Jean Claude Douillard (Gissac)

#### 2010

Workshop at the centre for autistic children Chrysalide (with Ilotopie, Salin de Giraud)

Improvisations with the actress Ronit Elkabetz (Paris)

Improvisations with Macrosillons (Galerie From Point to Point, Nîmes)

Creation with Lumina Vocis/Jacques Marie Bernard (Galerie Le lac Gelé, Nîmes, Galerie des grands bains douches de la Plaine, Marseille)

Residency Wilhem Breuker Kollektief (Amsterdam, Pays Bas)

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**MACROSILLONS** is a sonic sculpture.

It was designed by Dominique Balaÿ, Jérôme Le Guezennec and Laurent Rump as the extension of a project for webSYNradio, an independent radio station that brings together novel propositions from artists that are for the most part well-established on the international scene.

- Galerie Pannetier (Nîmes, April-May 2010)
- MRAC, Musée d'art contemporain part of the expo Casanova for ever, Ecce homo ludens (Sérignan, Summer 2010)

+ [www.macrosillons.fr](http://www.macrosillons.fr)

### **Dominique Balaÿ**

Born in 1968 at Maisons-Laffitte, France, Dominique Balaÿ currently lives in Nîmes, France and works for the internet industry. Teaches a class titled Communication Strategies at the University in Nîmes.  
Designer/creator of webSYNradio.

### **Jérôme Le Guezennec**

Born in 1969 in Brou-sur-Chantereine France, is currently living in Nîmes. Holds his degree in Interior Architecture and Design from the Ecole Boulle (1991). Master of Architecture from UP9 Paris la Seine (1998).

### **Laurent Rump**

Born in 1975 in Schiltigheim, France, has built up his career as a designer over the last fifteen years, especially in the field of electro acoustics.

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## **The booklet**

Illustrations by Michel CADIERE



### **Excerpts from the booklet (texts : Pascale DELEUZE)**

#### **Act 1**

...I'm camped out next to the machine, fontanel open to the heavens, feet rooted to the earth, the machine is breathing us an inspiration, the first, music like an incantation, erupting from low down.

We will never be dual again. For once I feel put together.

#### **Act 2**

Interior and exterior merge thanks to mirrored notes; four notes to 1 infinity, I can remake the universe, the machine is still inspiring, laconic, self confident. I know now that my trunk (horn) is a fertile lingam.

#### **Act 3**

The most dangerous, I have to use my feminine side, the androgyny, that is the solution. My voice no longer has gender, it has been emasculated, the machine whirls around itself.

#### **Act 5**

The machine becomes conscious

#### **Act 6**

Art is fire, I feed it to the machine through my fertile lingam, art is infinite, we are all artists, the machine and I are one

**Booklet design** Xavier CATHERINET

**Translation** Elizabeth Markiewicz