

DATA\_NOISE IS A NOTEWORTHY MUSIC PROJECT, CREATED BY AWARD-WINNING COMPOSER KASPER T. TOEPLITZ AND DANCER MYRIAM GOURFINK, THE LEADING FIGURE OF CHOREOGRAPHIC RESEARCH IN FRANCE.

DATA\_NOISE IS A WRITTEN COMPOSITION FOR LIVE PERFORMANCE, COMBINING SYNTHESISED ELECTRONIC SOUNDS AND THE EXTREMELY SLOW DANCE WHICH INTRODUCES SOME 'NOISE' TO DISRUPT THE BEHAVIOUR OF THE MUSIC-MAKING COMPUTER.

KASPER AND MYRIAM SHARE THEIR DEEP INSIGHT ON NOISE/MUSIC AND MINIMALISM BODY PRACTICES WITH 'PERFORM\_TECH' CONVERSATION SERIES.

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**Fionn:** As we know, DATA\_Noise received the 2012 Giga Hertz Preis at ZKM (Karlsruhe). Can you share with us the initial concept of this project? How did you come up the idea to integrate human dance to intervene the music-making process of computer?

**Kasper:** Many things to take in account here. First of all, I work with dance, contemporary dance, since ever. I mean, I work a lot with Myriam Gourfink, we've worked together since 20 years ago and in the meantime we have done over 40 pieces together. But even before that, I did work with contemporary dance, with a lot of choreographers ; probably my first project, as a profession musician, was with contemporary dance. Besides, I even come from "dancer family" as my mother was also a dancer. That doesn't mean I only work with dance – I have done also many many things in the field of "music alone" – concerts, compositions ranging from solo pieces to symphony orchestras. But dance is something very present for me... I think that on many levels it is, today, a much more interesting art, even modern than music ; however, no, I don't dance!

Well, back to DATA\_Noise.

With Myriam, we do a lot of projects together, around 45 pieces during the past 20 years, and those are all "our" projects. By that I mean projects invented together, as opposed to one artist commissioning the other. The majority of them can be called dance projects for which I do the music — which is always live music, as opposed to some soundtracks. And some of them are music projects, in which I use the dance as an instrument.

From the outside, it is not very obvious for people to know which projects originated from dance or music, or from Myriam or me ; but for us, from the inside, it is quite obvious who did the initial project, started the idea. DATA\_Noise is actually my project, coming from music in which I (or we) use dance as well.

So why did it come ? And how did it come?

I didn't want this project to be a typical dance project, in which dancers center stage dancing, and the musicians play music on the side. Anyhow we never did such projects, it was always much more a hybridisation of some sort of concert and dance piece.

For DATA\_Noise, I wanted to present sort of "total equality", even in its formal presentation. That's why we have this very simple, but I think effective scenography : each of us having exactly the same space, same table, same size and side by side, facing the audience. And in the beginning, we stand both in front of our table. I mean she could be the musician, and I could be the dancer, almost, even if obviously I have more technical equipments on my table : I have 2 computers and some other boxes, other stuff, while she has only one computer on her table — that is the minimal difference.

Since years, I've considered the computer to be my instrument, not the only one, but a real instrument, as real as my bass or cello is. Not just a machine playing some sound files — and I never play sound files. It is a real instrument. I mean I play it for real. I never use samples, sound files. It is not like using programs such as Ableton Live or ProTool on the stage, just "playing" pre-recorded sounds.



I use ProTool when I record, mix, and make CDs, but not for stage work, not for live music. In a live situation, concert, it is all live playing, just like you would do on every real instrument. I also play with bass, cello, percussion,... ya, I see no difference between these instruments – the computer, and any other instruments. I see no difference in playing a computer and, say, a keyboard, piano, but people often see a difference, or simply see it differently ; and I can imagine why : maybe the only problem is that it's a very powerful instrument, meaning, for example, **if you go on the stage with violin or guitar, you can play out of tune while you can't play out of tune with computer.** If you want to play precisely that pitch, that frequency, you will be precise every time.

On the other hand, if you play piano, it is the same, you never tune the piano yourself. You come up on the stage and the piano has to be in tune. I've never seen somebody stop playing and retuning the piano. I see people retune the violin, cello, guitar...anything, even retuning the drums, but not the piano. Same for the computer. But ok, I see another reason is that the physicality of playing most of the instruments can be seen and is different from what happens when playing a computer. Even if the same problem has already happened when the pianos came out, a few centuries ago. So the main problem people had with the **piano** is that you don't seem to be involved physically into the instrument and it's still vey noisy, or loud. And it **took time for people to accept it. It's the same as for the computer.**

So maybe the only difference left is that if I make any movement, action, I can record all those small movements on my computer, and it can be exactly the same, time after time. From day to day to day, from show to show to show.

This is far removed from the idea of playing live, from the danger which should happen when you play on stage : and this is not how I proceed, but the majority of people saying they play electronics, or play a computer by just playing pre-recorded sounds and gestures.

On the contrary, not only what I do in DATA\_Noise, but also in other pieces that I play the computer, is to interfere with my too perfect instrument by using this one thing that is not perfect – the **human body**. Even if you're a very good dancer, like the best of all, classically trained, **you can't do exactly the same thing twice. It is not exactly the same, it is just very close.**

For instance, if you take a motion sensor in your hand and want to stand perfectly still, you cannot, there will always be some movement, even if you don't want it : the sensor will tell you that you're always slightly moving. And I want to put all those small imperfections, which maybe simply is the humanity, into DATA\_Noise this music project.

Of course, what you see is the dance – super slow, different maybe, but still a dancer is performing. Actually it's not meant to be seen, it's meant to interfere with the careful way of machine—the computer—was programmed, as this machine is "too perfect".

This is the main idea and reason of the dance involved in this piece. And when I recorded the CD of that piece, I had to record it with the dancer, as she interferes with the music, creates part of it. I mean it's not a DVD, you can't see the dance on the CD but you can hear the movements. **Her own slow movements give to the music the humanity which comes from outside of these black boxes.** That makes the computer interact with humanity, biology, the ecosystem of the digital music and the outside world.

**Fionn:** After the premiere at ZKM in 2013, you also performed this project in Athens, Switzerland, France, Netherlands, Australia, and Poland. Does playing in different countries influence the development of DATA\_Noise through these years? If so, please tell us more about either in choreography or in music way.

**Kasper:** Well, not really. Of course, I'm not the person I was four years ago – this alone is a change. And every night is different night. But this is the very nature of written music. It's always the same except what we call interpretation. The duration is the same. Every piece you play night after night will result in small differences but not so much relate to countries. It is more about the venue, about the PA system, about the lights : about how you feel that evening, about what you ate, about what you did the days before, or at the moment,...all of this. And of course it's all the same for the dance. It's about how is her body feeling, how was her rehearsal, if she feels a bit sick or not, or whatever. **DATA\_Noise is a fully written music and it's the same for the dance, which is a fully written choreography. So there is no place for improvisation.**

When I play music, be it mine or by another composer, for example, playing Varese's composition Density 21.5 originally written for flute, a piece I transcribed and was playing on electric bass. Of course, it's a fully written score. At some nights, I played it better, but anyhow it is exactly the same score. There is no difference. I mean, the piece doesn't evolve, but we evolved inside.

Today, when I go back to this piece, it's very easy, just like meeting an old friend. When I first played it, it was like somebody new, a stranger. So, in that regard, yes, it does change, or rather my relation to the piece changes. But it is the same piece played night after night after night, played by the same person : and the person, the interpreter changes, not the piece.

**Fionn:** 'Noise & stillness' is the subtitle of this project, could you elaborate it more? Although you perform an extremely slow dance in this piece, it is still a movement, not 'stillness'.

How do you interpret the tension between 'minimal movement' and 'immobility' in DATA\_Noise? Is 'speed' the essential element of noise/music-making in this project? Why?

**Kasper:** The subtitle is more of a joke. For me—you know I come from the contemporary classical music, I spent ten years on writing operas, symphonies, string quartets, ...only working with orchestras and ensembles and soloists—acoustic instruments, mostly. Then, I discovered what is called "noise music" which I loved and embraced – it was a totally liberating thing, not only for me, for music in general. What I do today, maybe is noise music, maybe not at all. I can say **it is not harsh noise, it's fully written music which is always with a structure,** always the composed music.

Since with Myriam we've worked for 20 years together, I know some about the dance, about her dance. Actually her slow dance, or at least which

seems to be very slow, just in the same way that my music seems to be noisy, if you don't know much. If you know more, you listen to my music, you see DATA\_Noise, or you can listen to any other compositions of mine... It's written, I mean it's not just noise but a composition. **It's just on a different level of the definition of what noise is.**

If we talk about this dance, the slowness is what people seem to perceive first, but it's not slow at all. There are a lot of things going on. But maybe on a different pace and on a different level. So of course, it is not stillness. Further, It is sort of the minimal perceived movement but it's not immobility. **What she does is a lot of movements, but at different paces and scales. If you talk about the earth, it's not moving. Or rather we don't feel it moving.** But it moves. And it is pretty fast, actually—touring around the sun.

So maybe it's the same thing—it is fast movement that we human are unable to perceive as being fast, and even sometimes we perceive no movement at all—but it is still there.

But 'speed' is not the essential element of noise-music-making of this project. It's probably not about the speed, but about the energy. You know there is a big difference between electronic, electric instruments and acoustic instruments. That is, most of your energy playing on the acoustic instruments is put towards producing the sounds. And with the electronic, also electric instruments, like guitar, computer, most of the energy you give is to stop the sounds—is to control the sounds. This is the main difference.

So it's not about 'speed', the speed is the same, not a particular issue. In DATA\_Noise, you can have a cloud of very fast, thin and small particles, small grains, small things happening here and there—many many layers with different sounds at different speeds. Probably at some points, much much faster than anything you can do with any orchestra, and probably it also has much more layers than what you can have with the orchestra, where it is virtually unlimited. If you think about Xenakis, who was the first to make a total division of an orchestra, he had 60 voices, when here in DATA\_Noise, we have much more different voices, different vibrations, and different clouds of sound.

If you talk about 'speed' in music, it is a whole matter : for example, when you try on string instruments to fake woodwind instruments, that happens a lot in jazz where a lot of guitar players try to play like a saxophone. They tend to play super fast (it is easier to play fast on a saxophone) and all the tremolo techniques on the violin or cello is playing very fast as well. Because it is super fast, it tends to go towards immobility, in its perception. So it's not the question of the speed.

**Fionn:** How do you distinct 'noise' from 'music'? Why it is so vital to introduce 'noise' through computer, not through other instruments? What kind of 'noise' you want the audience to listen to, or be aware of some ignored message through noise?

**Kasper:** How do I distinct 'noise' from 'music'? I don't. Actually, if i distinct it, I will take this good word of **Dror Feiler**—a great composer and a good friend—who says **music is castrated noise**. That's maybe true—music is noise and noise is music. That's fine. Music initiates from noise (and this is basically the history of organology, the history of instruments). I don't make distinction, but many people do. When you open a music book, and you check the difference between noise and music—it's clearly written. Even in 20th century—people said that noise is not music because music has pitches, when noise doesn't.

If you come to think about it, you will understand why. In western music, percussion was almost not used until 20th century. Because there is no precise pitches. The definition of music for a long time was pitches and duration, which you don't have in noise. Noise is kind of an element of texture. You don't have much interest in texture of music until 60s or late 50s, which is not long time ago—a bit of more than half century.

And yes, I do produce 'noise' not only on computer but also with other instruments. Of course I do, all my compositions, even those for ensemble or soloists, I do a lot of it — it's the same music.

I mean, writing for computer or writing for a harp — one of my latest projects — or writing for pipe organ, or writing for double bass, writing for cello, writing for ensembles, it's not different. I'm writing music, I am composing.

Since many years, my music has a very strong noise complement. But it's not even about electronic music, I don't care about this. **What I like is that electronics changed the way you see the world, which I like to call an electronic mind and this electronic mind is more important than the electronic instruments.** When I write for an acoustic instrument, it still is noise electronic music in a way. I want people to just listen, there is no message, or I would say the message is music itself. Is there a message hidden in the noise? No, there is nothing you need to be aware of. Just listen, forget what you learned.

If you look at small children, they take noise music just like it comes. After they grow a little bit older, they are told there is some problem in music...they start to say "it's too loud", or "it is not music"...Come on, forget it. It doesn't have to be loud. We all like loud music, I mean we like Wagner whereas a lot of people complain about noise music. But when they go to the techno party, they are very happy. Because bon-bon-bon [sound] is very loud...Come on, nobody is afraid of it. **People are afraid is their own mind.**

**Fionn:** As American avant-garde composer Pauline Olieros pointed out that we need experimental music to teach us how to listen. Can you share with us your thought about how computer (e.g., synthesis/DSP/communication technology) affect us perceive sounds—including noise, music, experimental music?

Does technology reframe the frontier of creativity or it restrain the initiative of human beings?

**Kasper:** Pauline Olieros said that we need experimental music? No, we don't need experimental music. **We just need not to be stuck into music from 19th century**, which we are very much into : when you listen to Lady Gaga, to Muse, to any pop group, whatever we hear on the TV radio and shops, it is all music based on 19th century ideas, plus some electric, new sounds. But the music itself is very old, actually. Come on, it's not 19th century, it's already 21st. That was some part of old world. Why did this lack of evolution happen? I don't know. I mean I have my ideas about it, but we won't discuss it here, it's a whole different subject.

Ok, the second part of your question. Yah, technology makes you think differently. This famous quote from the famous composer **Olivier Messiaen**

who said that **electronic music is the most important music in 20th century, even for people who do not use it or work on it. That's true.**

It's not about using technology, but about being aware of the technology that is around you, to think with this mind. Again, it's about electronic mind, not about electronic music.

BE AWARE OF THE TECHNOLOGY THAT IS AROUND YOU, TO THINK WITH THIS MIND. ONCE YOU HAVE THIS ELECTRONIC MIND, YOU CAN MAKE MUSIC WITH STONES. —KTT



Once you have this electronic mind, you can make music with stones — which I indeed wrote a piece for, for a lithophone, stones, just raw stones, probably the most ancient instrument in the world, along the voice itself.

And so, what is the difference in composition? It's not about technology, it's just this guy came with his stones. He asked me a piece for him playing this instrument and I wrote music for it. So, it's not about the instrument nor the technology involved in—it's about technology involved in your frame of thinking.

**Fionn:** If you see 'computer' and 'moving body' both are the instruments to create sound and music, how do you think about the future of computing music and choreography based on nowadays development?

Can you share with us your observation or interdisciplinary experiences?

**Kasper:** Today is like the golden age of computer music, even if it is no more the biggest trend—which now is about the modular scene, which is different, but I feel it is just a trend. I go back to this electronic mind, you know, it all goes back to one thing—it's your mind. And I guess, with the dance, it's more or less the same.

Maybe it's different if you talk about the interdisciplinary experiences. But for dance it is very common to be a sort of hub between different arts. I mean, most of the dance pieces use lights, use music,...it's not always the case, but it's very common.

It's nothing new in this scene. And music being very conservative as art, people will feel 'new' when you say, "You know my music will be made of dance, or light" "Oh, ohh!", everybody says.

You can of course make music using sound. But, as much as you can make a dance piece without any moving body, and it's still a dance piece, you can very much make music without sound.

I'm not talking about John Cage, this famous thing, but his piece is very much about the sound, not outside. What I mean is that you can use different vibrations (those of light for example) to make music, not only sounds.

' M O D E R N S O U N D '  
I S N O T T O P R E T E N D  
IT IS TO PLAY WHAT YOU FEEL IS RIGHT AT THE GIVEN MOMENT  
T H I S I S M O D E R N  
T H E M O M E N T , T H E N O W .

K.T.Toeplitz

**Fionn:** Besides DATA\_Noise, you are also the core member of Sleaze Art (bass unit), the very special group who consists of only electric basses and hooked to all kind of electronic devices. Since it was built in 1985, can you give us a brief introduction of the history and artistic practices of Sleaze Art? What is the main focus of Sleaze Art now?

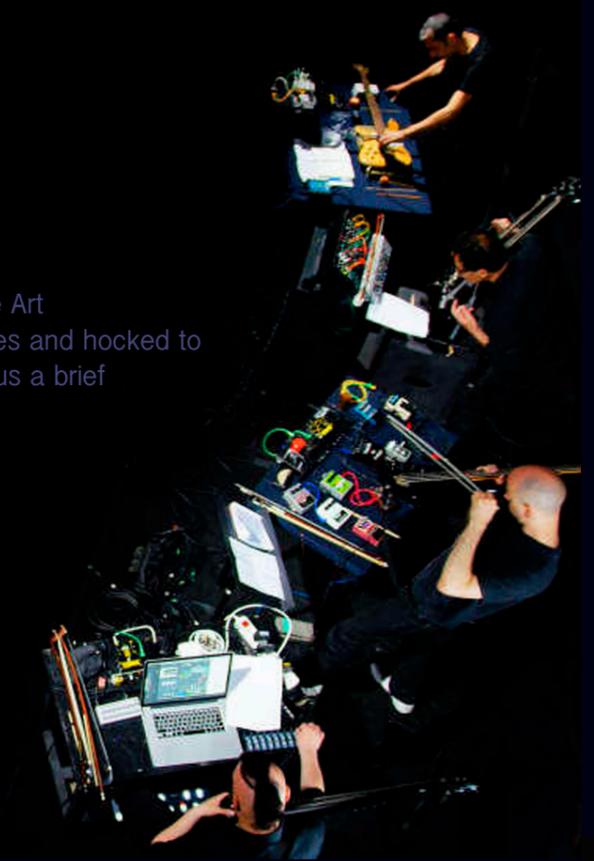
**Kasper:** Sleaze Art is my very first (important) project, and actually it had 3 lives. The very first one was a quintet of electric basses. Yes, it was in 1985 and lasted until 1989 maybe, I'm not sure. So it was only five electric basses... It was all written music, scores, there is never any improvisation in Sleaze Art.

What can I say for this first version? Yah,..it was more influenced by what you could call "prog-rock" with its very dark side. And there was some influences from contemporary classical music of that time you know...Ligeti, Penderecki, Nono, Murail...then we stopped. I mean we did record a little bit, released a little bit, not much.

A few years later, I took back Sleaze Art with the creation of an orchestra of electric guitars and basses, which was in its small version made of 8 people and the big version was up to 31 musicians. It was certainly the best version of Sleaze Art I tell you. It was a massive thing. At that point, I was not playing much in Sleaze Art, I was conducting. I mean we needed a conductor.

I only played my bass in one composition, for which I thought that playing would be the best way of conducting. It was great and massive and lasted a few years. And this version stopped around 1999. Because I thought that 21st century is not much about electric guitar anymore. At that time, I was starting with computer and with all these kind of things.

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And then, 15 years later, I thought maybe it's still a good idea. And I did this bass unit, back to 4 basses. We made very nice recordings, one of them being published in Poland, by Bocian Records. It was really nice, but for some reason, I don't know exactly what reasons, it didn't last. I mean today it is asleep.

What is the main focus for Sleaze Art now? Anyhow, Sleaze Art is me. Two or three years ago, I played in Wroclaw for the WRO biennale. It was solo performance, which I performed for one week, 11 hours a day of solo playing. And maybe that was Sleaze Art, as well. For me, anything I do for electric bass which is my main instrument, could be Sleaze Art. Sometimes I don't give it name as Sleaze Art. Because it is a solo. It's me. But it could be Sleaze Art. So, I could say maybe Sleaze Art is still alive.

Now we have the idea of a duo of sub-low basses. Two basses play way below the usual bass, like in 20, 30 Hz region. And I don't know it would be Sleaze Art or not, but it could.

**Fionn:** You differentiate ‘noise act’ and ‘real-time installation of deep noise’ in the artist statement of Sleaze Art. Can you explain to us what is the difference between them? Is the ‘deep noise’ the ‘modern sound’ for you? How do you define a ‘modern’ sound?

**Kasper:** Maybe because it’s about noise and it’s also about playing. Maybe the difference is that noise art could be very deterministic. The ‘real-time installation of deep noise’ is something more to live than something to watch or listen to.

Is ‘deep noise’ the modern sound for me ?

No. It could be, of course. But in that case, it is not the only ‘modern sound’. Because how I define the ‘modern sound’ : **it is about the honesty, about to be true to who you are.** ‘Modern sound’ is not to pretend, it is to play what you feel is right at the given moment. This is modern, the moment, the now. I mean the modern sound of 1960 is not modern anymore, of course. But it was, people was sincere and pure — some of them.

**Fionn:** Then, you also mention ‘the beauty of static nothingness’. What is your idea of ‘nothingness’? How do you achieve the ‘nothingness aesthetics’ through creating noise or music?

**Kasper:** Very often in books, in movies, you got stories. Today I don’t mind what the story is. I don’t go to cinema anymore, because I don’t care about the stories ...boy meets girl, then start...so what? No, I want to be put in some state of mind, not to be told about a story. So, **‘nothingness’ is this, is just the thing around you.** It’s not even looking at some dance or listening to some music, or looking at paintings, but what it does to me.

I can very well go to a show and close my eyes, and even if it’s a dance show, it doesn't matter. I mean, the idea is not to look at how things going on stage, but **where it puts me.** I don’t ask people who listen to my music to be able to tell what happened, and happened then happened. But I want them to be kind of being moved by it. Moved by I don’t know what.

**‘Noise music’ or the music in the way I define it, can put you in a state of abstraction, of blurriness, or faulty perception perhaps.** I don’t know how... it’s like a state of nothingness. It’s not about the nothingness, it’s more about the beauty of nothingness.

Just like looking some landscape ; you look at it but you are not really looking at this sea and counting its waves, not looking at the forest and counting its trees, or looking at some mountains. No, it’s like a wall. it’s static, it’s nothing. Because somebody else can just pass by, every single day in front of it. And nothing will stop that person. It’s a very personal feeling.

**Fionn:** Not only do you make use of the computer and body movement as instrument (e.g. Dust Reconstruction, 2009) , but you also play the real instruments with ‘unusual tools’ (e.g. using cello bow to play bass).

How do you come up using different objects to make sound/noise? Is there any ‘sheer noise’ in your mind that you are looking for? If so, what would it sound like? If not, what is the next object you would experiment with?

**Kasper:** Well, I think your question is more about the instrument. My main instrument is the electric bass. Most instruments come with a function, not only with their sound but also with a function. If you play double bass, people teach you how to play bass as a function, not as an instrument, and it is the same if you play classical music, or jazz, or rock,...if you play the trumpet, drums or percussions, is still the same thing—you always are told that you play a function, not only the instrument. It’s very much about the functions.

Well, sometimes it comes down to the music, which happened in the late 50s, and in noise music was after that and then some electronic music came. I mean, **only in very few music, the instrument is separated from its function. In my music it is.**

OK, I play bass, I love to play bass, I feel a lot of ease in playing this. But I don’t want to play the function of a bass. Actually, I did play in some rock band, but not for long time. My only slightly serious rock band, was bass, drums and voice. And I was playing everything. I mean, not the drums, but my bass was playing all over, the low end of bass, but also melody, noise, and heavy chords, and...everything. **I like this instrument, I don’t like its function.**

I’m a very bad bass player, if you want to play with me in the formal context, like...let’s play jazz. I can read the music of course, I can do it. But for me, it’s so boring. Some people like to play those functions, good...But for me it is like living in the 19th century again. So, for me it is more about the instrument per se.

A lot of guitar players in more experimental fields are bowing their instruments. All use different kind of devices, such as : using electric shavers or anything to play on their instruments, drilling it on stage. Nothing is very uncommon here, nothing new or unusual.

And you ask if there is any ‘sheer noise’ in my mind? Yes, I’m a composer, not a musician. I mean I play music but I am a composer. So, my music comes from the imagination. I think about the sounds, and then I produce those sounds.

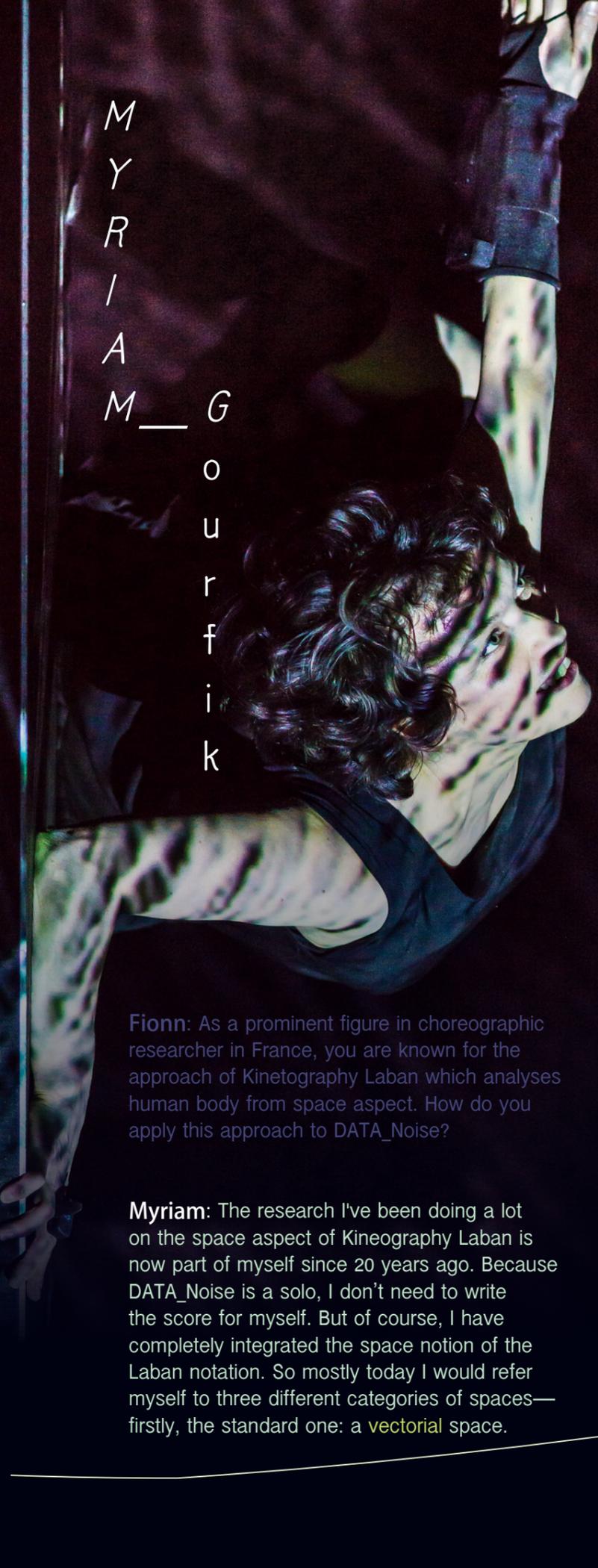
I want to hear some kind of sounds, some kind of textures. And then, I would get to know how can I do it. It could be my computer, it could be just my bass. It could be to plug my bass into my computer. It could be ...my bass feedback within the computer, using a bow, it could be..anything! But it’s not like "let’s try something new", which sounds like "let’s think something new".

Once you are able to imagine the sound in your head, in your mind, as structured music, it’s just a question of work. Sometimes it takes time, sometimes I know I want this kind of sounds, then I can buy many many many different pedals and devices, just to imagine how it can be made.

And this is very much how I compose also for instruments. I don’t try things. Some composers write a piece for violin, rent a violin and try things. I don’t care about this. **I want to know what I want to hear, and then try to make it happen,** which is as much as about sound that is about the structure. Of course at that point, I just ask specialist of it, ask musician himself or instrumentalists "how could you do it". And I can propose things that he did not think of.

Like I’m just telling about this piece for raw stones, GRIS, which I recently wrote. Because I wanted specific sounds. I was trying to explain to the musician the sounds, not how to do it. I came with idea of putting a metal ball on the stones, and it did the sounds I wanted. I propose things, sometimes the musician proposes. **So it doesn’t start with a device, but begins with the sounds, which already exist in your head.**





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**Fionn:** As a prominent figure in choreographic research in France, you are known for the approach of Kinetography Laban which analyses human body from space aspect. How do you apply this approach to DATA\_Noise?

**Myriam:** The research I've been doing a lot on the space aspect of Kineography Laban is now part of myself since 20 years ago. Because DATA\_Noise is a solo, I don't need to write the score for myself. But of course, I have completely integrated the space notion of the Laban notation. So mostly today I would refer myself to three different categories of spaces—firstly, the standard one: a **vectorial** space.

The second one is the corporeal space: the reference here is the **body**. For DATA\_Noise, what is very specific is obviously the space of the **table**. So, I would say the third one is the space of the spot, which is quite different for sure. I interweave these three different spaces.

**Fionn:** Since it requires extreme physical control of dancer's body, is every movement pre-determined with the programmed computer-made noise? Is it allowed any improvisation during the real-time performance?

**Myriam:** Well, the movement is pretty pre-determined, it is very fixed. It is really written, but of course **always with the frame of freedom**, which is the frame of interpretation—but only for interpretation. So maybe only some duration of movement can change from one day to the other, or the space can change, or the movement of the eyes can be a little bit different. But there is no big changes.

The movement on the spaces is quite fixed. But does that mean it is linked to the computer in a very determined way? On the contrary, even the dance is very fixed, I'm not a machine, so the **human movement cannot be exactly the same every evening**. And we are really playing on that base. It means that I have lots of sensors, but it doesn't determine very specific sound in the music.

In contrast, it's **the flow of data, of information, that is not controlled**. I cannot control, because there is too much information. And it's also the way I'm playing with the choreography and the written dance. Even if the movement I developed seems very controlled, it is not in fact my goal.

My goal is to make things apparent in the way to **let the energy flow inside of me**. So, the data is exactly treated in DATA\_Noise in the same way. Although the data is not triggering any specific sound, the dance and the sensors are producing a lot of information/data flowing to the computer that would just disturb the original music. And that's it.

**Fionn:** Yoga is also the essential practices of your dance. Could you tell us more about the connection between Kinetography Laban and Yoga?

Is your choreography also influenced by the yoga philosophy of India? If so, please share with us your food for thought and some related pieces.

**Myriam:** Yes, yoga is the essential practice of my dance. There are also other types of practice that are feeding my dance. One practice is the practice of **voice with the Shamanism**. Another practice is to write, writing for myself—then to give a direction, write what I want to realise in my life, this is based on a Kabbalistic practice. Also I want to specify that the yoga I'm working with is a **Tibetan yoga**.

The lineage of this yoga is **without interruption**, so it's not a yoga from the origin. It's not about that kind of traditional yoga. But it's a yoga coming from the north of India that have traveled to the Tibet, then traveled to England before it came to France.

Without interruption, so with a lot of changes and a lot of creations, reactualisations with the time, which is one of the reason why I have chosen this yoga. I was interested in yoga above all to increase the way I was breathing. Because in my experience of occidental dance, in occidental formal dances, like contemporary dance or modern dance, I didn't find the answer of this very important question for myself, which is : **how to use breath**.

Then, I have found some answers in yoga practices, even though I didn't know that at first. I wanted to base my dance on another way of using the time—not based on the pulse, but based on **the stretched time**. And I didn't know that yoga could lead me to that. But in fact, with the practice I discovered that my interest to change and stretch the time of the dance, and the practice of this Tibetan yoga are linked together.

For me, there is a lot of links between Kinetography Laban and Yoga. Because yoga is about to link together different plans of the human being, of the person. It means that all is linked together—the spirit part of a person, the mental part and the body part of the person, all linked together. For me, to use and read Kinetography Laban during the dance process was the way to link together—the **mental envelop of the body and the body envelop of the body**. When you are dancing, it also allows **the movement of the mind**.

And of course in France, as everywhere, there are many other kinds of yoga. My yoga teacher is very fond of the Indian philosopher Sri Aurobindo. She has embraced Sri Aurobindo's theories maybe because she comes from a proletarian and communist background. **Sri Aurobindo** was the first revolutionary leader, against the British colonialism, fighting for the independence of India. He studied and integrated Indian philosophy of yoga.

I think he did it through his writing of the book and the practice of "**The integral yoga**" is really enormous, and brilliant. His philosophy is very known in France because he had stayed in Pondicherry that remained part of French India until 1954. His philosophy leads his closest collaborator the French-born woman Mirra Alfassa to create Auroville, the universal and experimental town where men and women of all countries are invited to live in peace and progressive harmony together with the environment, in a very actual scientific and modern way.

What I also want to share here is the theory of "Rasa" which literally means "juice, essence of taste". It is an essential base of my work. **The Rasa aesthetics** is the way the dancer in India can work inside his/her body to give juice to the audience. So the reception of the dance is made by the sense of the taste. The sense of the taste is related to the blood (the juice is the food for the blood), and from the blood to your own energy.

What I mean by energy is really the way you behave—what you do to yourself, and what you do to others. At the beginning of the 19th century, the importance of being communist was in-between human beings. Now, I would say it is really an emergency to be a communist with every kind of lives here on earth. To be a communist with animals, vegetables and with every kind of life. So, that's why I went on working with that kind of ideas and practices.

**Fionn:** Is there any different between dancing with acoustic music and electronic sound/noise? How do you feel that and how does your body react to that?

**Myriam:** I would say yes, of course, there is a huge difference for me to dance with the acoustic music and electronic sounds/noise. The first big difference is the position in life. We are surrounded by electricity since I was born. I'm surrounded by computers and stuff. What I want to do is to integrate that kind of energy to my body, and to transcend that kind of energy. Because I think, as a matter of facts, that is the only solution we have as human beings today. For me, that means it is not anymore relevant to confront, today, the dance with acoustic music. Because it is an energy from the past, it is not anymore, as much as it used to be, actual in our everyday life. Of course it could be nice, pleasant, whatever, but I am not interested by the politic position of that kind of choice today. So for me, it's important to confront the body with nuclear energy and with electricity. To transcend these energies, and to direct them inside my cells, to transform them in power of life.

Then, the second question is about feeling. As I said I'm born with that, so I'm much more sensible to this kind of energies too. For me, the electricity of the electronic music is like walls to sustain myself, that's how I feel that. It's a powerful support for the body. It is also important for me to invite this strength, this electricity inside the cells, to give light to the cells. Even though the light is outside, I want to integrate this light inside my cells.

**Fionn:** Since your choreography has close connection with contemporary music and digital media, can you share with us your experiences that how technology influence you create new choreography?

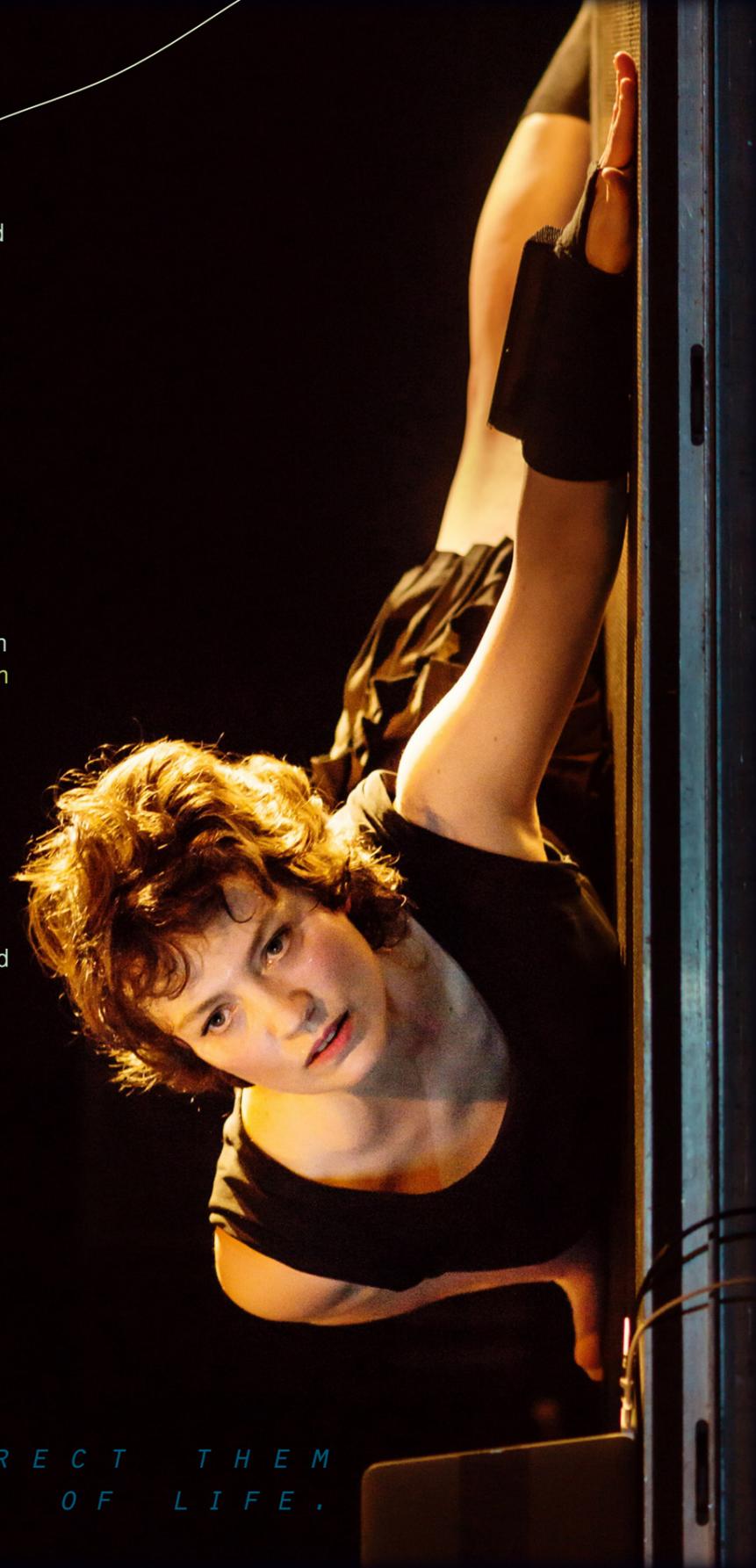
**Myriam:** Of course, I'm really into the contemporary music, not every contemporary music, but with noise music and how in noise music the time is developed. It is not pulse, and it is above all pure electric sounds. I'm very fond of the part of noise music, via Kasper T. Toeplitz, and via some other composers, linked to the mental practice of writing and composing music. So, writting scores or patch inside of the computer that structures the music. This idea of composing the choreography and the music can be seen as quite old-fashion, but I think it is not.

Actually, it has to be re-actualised in new ways. And this is why I want to re-actualise the composition — to fit the idea for my position that electricity is today important to myself. It is why I went to digital media. And I have met at IRCAM Fredric Voisin, who was an assistant for music composition. We both invent and create a little software for dance. That could allow me to choose with my subjectivity, the different principles I want to compose with.

It is with this software that I have developed my own language based on Kineography Laban to write open scores. I have done a lot of processing inside the class of Laban notation. And together with Frederic Voisin, It is also about how we have explored the space of the Kinesphere around the dancers which is normally divided in 24 directions.

I use it in a very open way with all the directions possible in a sphere. So, I would say the software helps me to re-actualise the Kinetography Laban and to re-actualise my idea on composition. To try some open forms of composition for dance, allowing the interpreters, the dancers, to make some choices in real time during the performance.

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**Fionn:** 'Etale' (2016) is another collaboration of you, which performed outdoor in the nature with Hardy-Gurdy and electronic instruments.

Since it has totally different approach apart from DATA\_Noise, we are curious about how do you think the relationship between the nature and the advanced technology?

From your point of view, how can the media artists benefit from both to create artworks nowadays?

**Kasper:** The Hardy-gurdy was played by Stevie Wishart, and I played Tamtams—which are the tuned Gongs. Besides, I was playing the electric double bass, and a symphony bass-drum. None of them are electronic instruments. At least, the double bass is electric. And the percussions were just amplified acoustic instruments.

Actually the word of 'electronic instrument' was maybe used as there is also a computer and which I programmed to play a generative score. So it was playing with us, as another musician—it could make its own choices of how to play and what to play at given moments. Actually I didn't even touched this computer when we're playing.

I mean the only control I had on it, was start and stop at the end. So, we were both musicians playing instruments, traditional acoustic instruments, and the electronic played with us.

I don't know if it's a totally different approach from DATA\_Noise, because it still has a very slow dance, it's still very textural music. Yah, we presented it differently—it was played in the open air, which changes things and which is probably why I choose to use more classical, acoustic instruments.

But I'm not sure if it was a good choices. Probably today, if I would have to do Etale again, maybe I would just propose some electronic things, purely electronic music.

It's not because you play in the open air that you will have more relation to the nature. I never lived in the country side. I lived in Warsaw, now live in Paris, I spent a longer periods of time based in New York, Berlin, Kyoto in Japan. It never was in the country side.

But it would be false to say that we are in city so we're not aware of the nature. The nature is different of course, maybe not the best side of the nature but it is the nature.

Since I was talking about the sincerity and purity, as a media artist also sound artists, also dance artists, any artist, we all work with our chosen tools. In my case, it might be sound or just music. Maybe more noise than music, but for me it's more music than sounds.

I don't care much about sounds. I care about the structure, the music, and the musicality of noise. Since I try to be honest, it's just my life. So, I have both inside of me when I create my work.

**Fionn:** Who influence your artistic practices the most? Can you share one of your favourite quote with the readers?

**Kasper:** At that point, in my own artistic life, I have no more influences from other artists, not directly at least. I like music vey much, so maybe my favourite artists are in the music field. But maybe not all, maybe somebody like Pollock or Rothko, I'm vey fond of people like that. Of course I like John Coltrane and Robert Johnson..this and that.

But I would not say that Robert Johnson, for instance, or Jimi Hendrix, or John Coltrane or Miles Davis do influence my artistic practices.

Today I am way too deeply involved in what I do to follow the path of somebody else. No, the road that I follow is mine. Of course I like these people's work but it is not an influence. Today, if I discover a composer or a musician, the first thing I do is to reach the person, meet the person, maybe work with. Not to say "You're my hero" but to say "Let's try to make something together". So, no more heroes.

About the quotes, the one that I've already shared with you—Oliver Messiaen saying, the electronic music is the most important music of 20th century, even for musicians who do not practice it. Because it changes your mind, the way of your mind works. It's not about the change of tools, I don't care as I said, I use tools which are just good tools. What does that mean?

It would be stupid if people say that a musician only can write for piano, or only for the computers — all tools are valid. Then what's wrong with the violin? What's wrong with the computer? What's wrong with the trumpet?

Electronic music as a genre doesn't make sense to me, it's just one of the possible tools. It's probably one of the tools which gives today not absolute freedom but has a deep meaning in the world we live in.

I'm a musician and a composer, and I try to be honest with the moment in time and space I live in. It's not the question of exact country, but if I would have lived in, maybe Vietnam, I probably would do different music. If I would be living in Alaska, my music would be totally different. If I would have lived in different time, maybe I would not do music at all. So, yah, I like this quote of Messiaen. And Dror Feiler as well:

" Music is castrated noise."

**Fionn:** Thank you very much for the penetrative remark and generous sharing. We look forward to seeing your new performances soon.

'Perform Tech' is the monthly-based Artist Workshop in Poland, curated by curator Dr.Maciej Ozog in 2017. Collaborated with Lodz Fabryka Sztuki (Art Factory), it aims to present the less known phenomenon of technological performance to celebrate the 100 anniversary of Avant-Garde music.

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