

## *Decompartentalize*

The human mind loves boxes, ordering the reality, tidying things up, putting labels on things, categorizing. In short, to compartmentalize. We often end up confining our thinking to two broad categories - man/woman, nature/culture, good/evil... Arts/Sciences.

We often learn at school that these categories are not destined to meet each others - scientists do science, artists do art.

In recent years, for many philosophers of all stripes - from Gilles Deleuze to Donna Haraway, from Vinciane Despret to Edouard Glissant - the time has come not to create boxes, but rhizomes, islets, proliferations, to make present multiple, entangled worlds, to tell stories that tell new stories. To abolish boxes. To create bridges.

The scientist can open an unimagined door that the artist will seize, or vice versa. Of course, sparks don't always come. The processes are sometimes long and far from their starting point, but that's the magic of the greatest innovations: once they've been decompartentalized, they can come from where no one expects them.



**Vincent Malassis, Sara Petit, Julien Pontvianne** and **Amélie Grould** are four artists for whom these questions are central. They have worked together in a variety of circumstances and configurations. Admittedly, they have a strong tropism for music - they are all musicians, coming from very different backgrounds - decompartmentalized - on the bangs of contemporary music, techno, ambient, pop, jazz... - but they are first and foremost a group of multidisciplinary artists, operating as much in the visual arts or poetry.

This deep interest in transversality is reflected in their strong desire to exchange, in every sense of the word. Indeed, exchange is a fundamental notion in their way of working - between artists, with the public, and for the AGILE project, with researchers and students.

The creative process would be correlated to the exchange with scientists, and would be detailed in a number of questions:

How do artists and scientists share their research with each other?

How can research and research methods be mutually nourishing?

How can we take hold of each other's work? What do we need to feed our own work?

How can we render the process and results of scientific research through another medium - music, visual arts, etc. - without losing its essence, but rather providing access to this research from a different angle, in a new light?

How can we imagine new interactions between art and science?

What kind of co-habitation? What kind of co-creation? What new stories and research can emerge?

What poetry emerges from scientific research? How can it be transmitted?

Can the techniques applied to plant research be applied to the visual arts, to music? Like composer Iannis Xenakis, who applied techniques from mathematics and architecture to his works.

Process will take a strong place: encounters and co-creation will be central to the project. One or more working residencies will take place at the laboratories, during which observation of the work of researchers and students will play an important role, and discussions between researchers, students and artists will be organized.

The result can take many forms, which will become more refined, intertwined and self-imposed as the collaboration goes on: **photography, film, music, poetry, concerts, exhibitions, performances...**

We may also consider publishing **a book** retracing the meeting and the creative process, combining photos, texts, poetry and any other material resulting from this co-creation.

Coordination, distribution and production will be handled by **Murailles Music** and **Emmanuelle Hascoët**.

**Murailles Music** is a music and live performance agency based between Nantes and Paris, in the form of an association, since 2004.

Conceived as an entity in constant dialogue with the artists it represents, and to whom it is wholly devoted, Murailles defends auteur and creative music, from development to production and distribution, with a human-sized catalog and a network built over time with the help and collaboration of multiple professional players, at different scales (SMAC, subsidized or private venues, theaters, festivals, associations), without any locked consideration of dimension, form or economy. The music represented here is unrestricted, ranging from contemporary music (rock, folk, pop in the broadest sense) to contemporary and experimental creations, via revisited traditional repertoires. The catalog's inspirations also extend beyond the strictly musical field, opening up to circus, digital arts, popular and contemporary dance, theater... Here again, the catalog's coherence is affirmed by the artists' propensity to break the codes of their own artistic discipline, to experiment relentlessly, to joyfully question their vocabulary in order to amplify it and keep it alive, urgent and relevant.

<http://www.muraillesmusic.com/about/>



With degrees in modern literature, theater and international artistic cooperation, **Emmanuelle Hascoët** first worked as an actress, then as a production manager for several film and photography festivals. In 2002, she began a research project on the history of audiovisual production in Central America, which led to a retrospective in France the following year. She joined Magnum Photos in 2005 as exhibitions coordinator. In 2010, she became head of cultural projects for the agency in France, Southern Europe and Latin America. She founded her visual arts company "Fovearts" in

November 2015, where she develops exhibition projects and leads professional workshops in France and abroad. She is also an independent curator, and has been coordinating the Sonar project since 2018.

<https://www.fovearts.com/-Art-et-Sciences-.html>



**Vincent Malassis** is a composer, electroacoustic musician, sound artist and photographer. Over the years, he has developed various artistic projects, from photography to music composition, performance and sound installation. Although his artistic fields are varied, for the past ten years his work has focused on the links between music, sound and their environment, through documentation and fiction.

Since 2018, Vincent has been in long-term residency on the Art & Science SONARS project, supported by La Carène in Brest, in collaboration with a team of researchers from the BeBEST laboratory (CNRS, UQAR-ISMER in Canada). Starting from the impact of anthropogenic sounds on marine fauna, it explores marine acoustic landscapes, made up of often unheard-of sounds emitted by lobsters, scallops, lobsters, walruses and other marine organisms. Like a scientist, he conducts experimental research using this raw material, creating sound textures that manifest themselves in compositions, installations, exhibitions, editions and performances (Centre d'art contemporain Passerelle, Brest. Nuit Blanche, Paris. Musée d'art Moderne, Paris...). Following a residency in Saint-Pierre-et-Miquelon in 2023, Vincent creates "The Noisy World", a sound piece on turntables inspired by the underwater depths, accompanied by percussionist Amélie Grould and saxophonist/

clarinetist Julien Pontvianne (met on Ensemble 0's Moondog's Elpmas project in 2017). This creation offers a journey between shimmering drones, radical ruptures and harmonic abysses, with the Murailles Music label promoting the work.

<https://www.vincentmalassis.com/>

<https://www.lacarene.fr/SONARS-749.html>

<https://sonars.io/Le-projet-7>



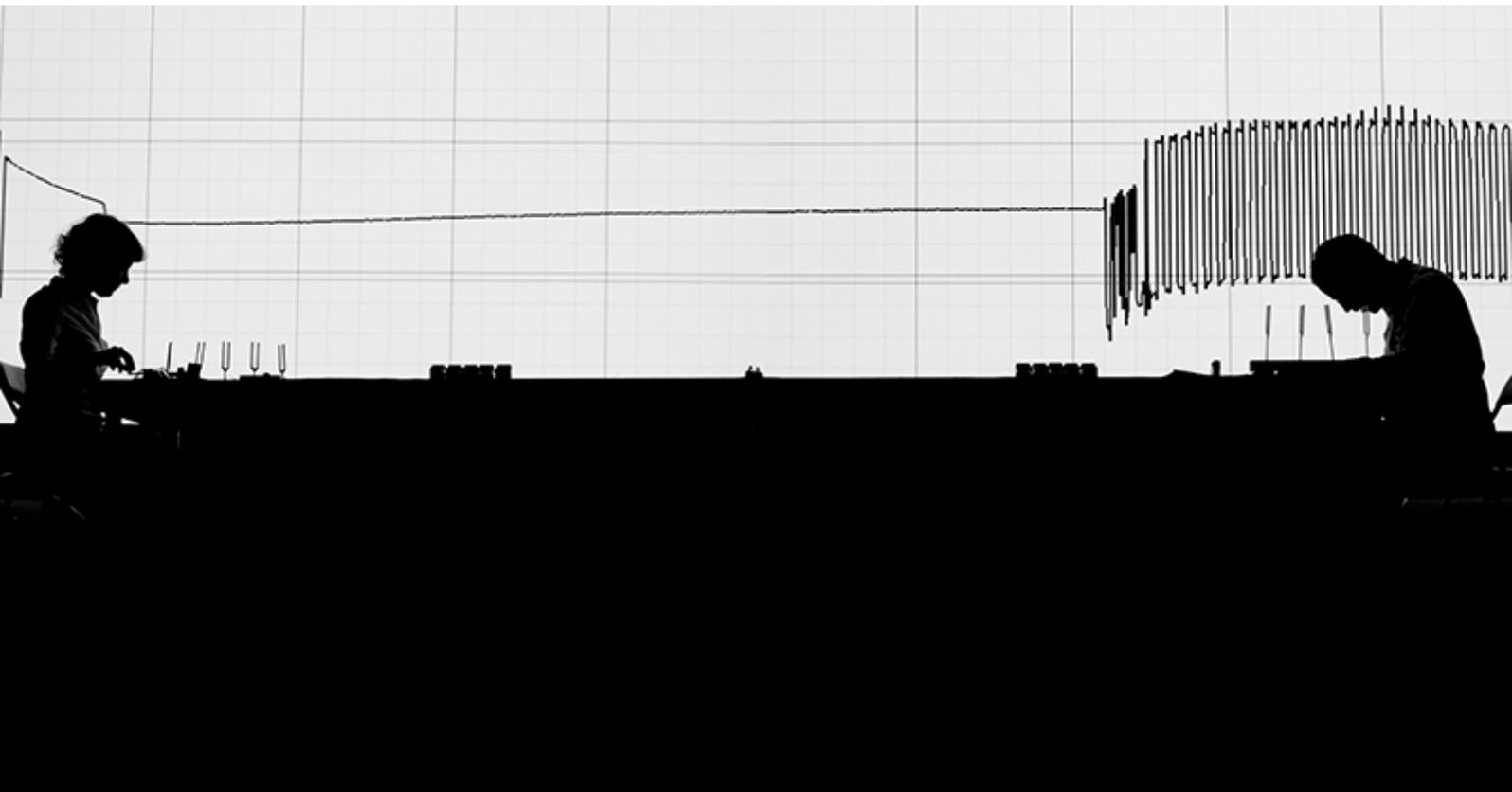


**Amélie Grould** is a percussionist and improviser. Her background is in classical and contemporary music, but today she navigates into the world of unclassifiable music, at the crossroads of many different practices, with groups such as Will Guthrie's Nist-Nah and ensemble 0. She performed in the immersive show *Superposition* by Japanese digital artist Ryoji Ikeda.

*Superposition* deals with how we understand the reality of nature on the scale of the atom. The project is inspired by the mathematical notions of quantum mechanics, which studies the properties of nature, of which we cannot fully describe a single particle except in terms of probability. To describe a particle, we need to describe every possible state of it, and the probability of it being in that state. This project questions the boundaries between music, the visual arts and the performing arts, and explores in depth the intersection of the arts and sciences.

<https://www.ameliegrould.com/>

<https://www.ryojiikeda.com/project/superposition/>





**Julien Pontvianne** is a saxophonist, clarinetist, improviser and composer. He is interested in sound in its deepest forms, inspired in particular by the work of Gérard Grisey, a composer who placed the scientific, physical properties of sound at the heart of his works. In the group Abhra, among many others, he uses this music to write texts about nature, as a way of raising ecological awareness in an other way that the political one. Abhra's first album, released in 2015, was dedicated to the 18th-century American writer Henri David Thoreau, an anti-slavery activist and pioneer of ecology and non-violent struggle. The second album, released in 2022, highlighted poems about water by poets from all horizons, shedding light on

this element so common and so precious at the same time.

<https://julienpontvianne.bandcamp.com/album/seven-poems-on-water>

<https://julienpontvianne.bandcamp.com/album/abhra>

<http://www.julien-pontvianne.com/abhra.html>

**Sara Petit** has been developing a vocal practice in various projects (spoken, sung, voice-over) for 20 years. Through her studies in film history at London Metropolitan University, she has developed a poetic-free approach to image writing.

Associate artist at Brest's modern music venue, La Carène, from 2018 to 2021 as part of the Les Amirales project (orchestral pop trio - Le Tetris, La Carene, les Transmusicales de Rennes, Le Novomax, Mythos...), she met musician Vincent Malassis and created the electronic music duo Tempêtes, an independent micro-system and label (Connivence Répétitive). The duo also transmits to a variety of audiences through creative workshops (prisons, schools, day hospitals). In 2020, Sara created the Marguerite De Roche project, a blend of poetry, music and performance.

Her collection *Sous ma peau, un volcan* (Under my skin, a volcano) was published by Éditions Dallol in November 2022, and is accompanied by a soundtrack featuring ambient, cold, aquatic tracks, snatches of electronics and suspenseful voices. In five tracks, Marguerite De Roche offers plunges into the abyss. A cassette has been released on the Connivence Répétitive label.

At the end of 2024, her second collection, *Bruits de nos mémoires sélectives*, will be published. It will also be accompanied by a soundtrack. Intimate live performances and sound-writing workshops for a variety of audiences accompany this practice.

