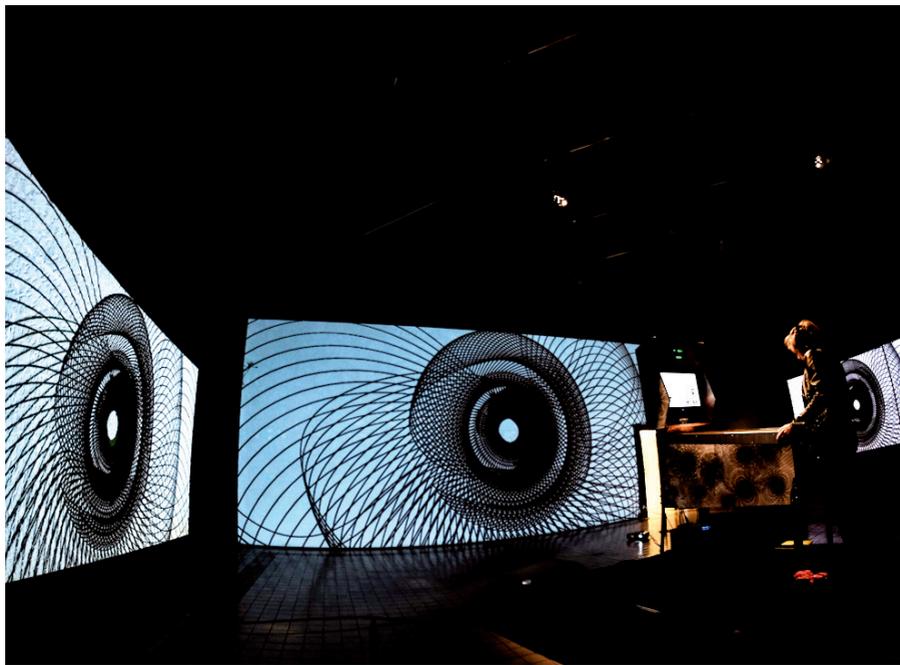


EXTRABALL

Augmented pinball by cie soundtrack

Based on a collective dramatic work
by Patricia Dallio, Antoine Schmitt, Malte Martin, Uriel Barthélemy
co-directed with Olivier Charlet, Stéphane Buellet, Nicolas Déflache



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A PARTICIPATIVE, IMMERSIVE AND ENTERTAINING INSTALLATION FOR AN EVENING EVENT

Participative contemporary art

The EXTRABALL pinball machine is set up in a space structured by images, sounds, the player and the spectators, and all of them are vital parts of the installation. The pinball machine is the centre of this sensorial experience, englobing the player and the spectators.

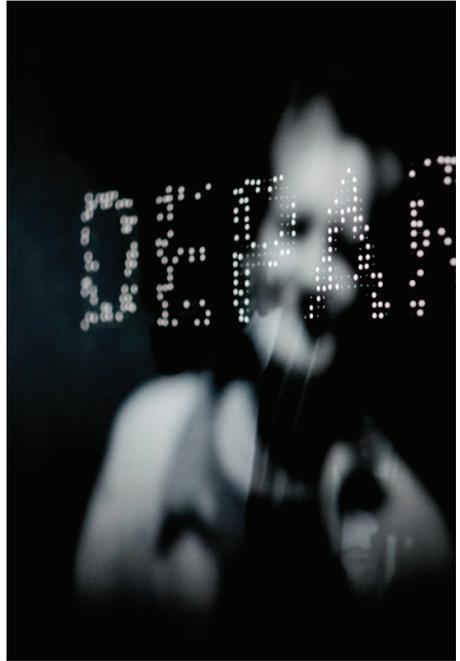
THE GAME

A player stands in front of the pinball machine and starts a game, and each ball launched triggers projections of graphic images, generating sounds to match or reply to the player's actions.

The player is absorbed in a game that is enlarged by the images and sound he or she generates. The spectators find themselves immersed in a multiphonic video and sound environment, stimulating the player's tension and drawing in the spectators. Ordinary pinball rules are diverted and transformed, generating several sequences of game programmes linked to the ideas of fate, the course of life, free will, etc.

At the end of the game, all the elements that have been triggered form a projected visual and sound picture in the installation area. A new player will then come and try their hand. Each new game gives rise to a new mini show, where the visual aesthetics take their inspiration from kinetic art.





THE ARTISTIC CONCEPT

Based on research, cutting-edge technology and graphic and sound creation of the highest standards, extraball is an interactive installation focused above all on the user.

The computer-assisted artistic and technological approach gives rise to an entertaining result where the random movements become a form of creation.

The pinball machine is the centre of the performance, keeping its original structure but the game no longer resembles the original since all the visual codes are changed.

The movements and impacts of the ball activate sounds and trigger images programmed by the artists.

So each player composes a unique visual and sound score and creates a protected video performance visible to all. The pleasure of the game is shared by everyone! What's more, extraball is so accessible that it offers a way into contemporary art through direct participation, using the pinball machine, a popular and convivial object in the collective consciousness.

What brings people together around the pinball machine is sharing in the game's aim of taking up a challenge against the machine. Immersed in the stimulating environment of the game, players transfer all their power to their deep system of thought, encouraging them to prove themselves capable and skilful enough to have a hand in their fate. Each player plays the game in their own way.

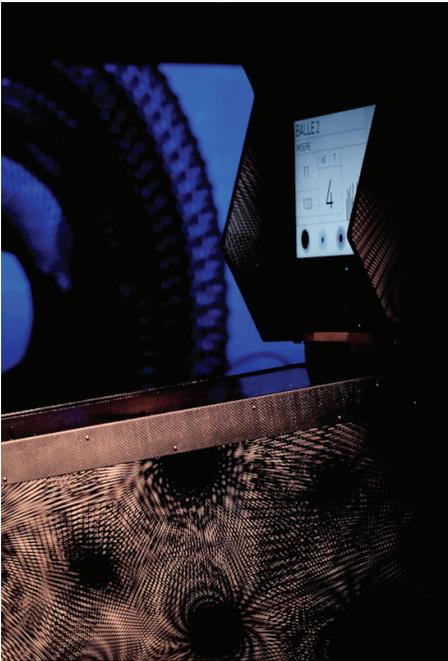
The idea is to play out your fate... and the machine does likewise.

Beyond the idea of an accessible work, the collective gathered around Patricia Dallio has chosen to make use of graphics in motion, intersecting lines, circles superimposed on each other in a psychedelic way, so creating optical effects belonging to kinetic art.

Yesterday's "Futurists and Constructivists" continue to have a strong influence on these contemporary artists seeking to place the spectators' perceptions at the centre of the work.

These ideas of accessibility, of tangible perception are what the artists wanted to highlight, to bring the spectator to participate, to place him in a situation that he triggers and transforms, in interaction with other spectators.





TECHNIQUE / PROGRAMMING

CHOICE OF MACHINE

1980s electromechanical type ROBOWAR I pinball machine

The ideal machine

is one designed in the 1980s, since it is easy to play and for its electronic architecture.

The interface between the computer and the pinball machine means a new pinball rule can be added, and used to control a system of musical and sound treatment (through a quadrophonic system and three points inside the pinball machine) and visual effects (flat screen for the front part of the pinball machine, and projection to the stage).

Impulsions from the pinball machine are transmitted to the interface and influence the game by guiding both the actions and the reactions of the machine.

Principle: The mother board of the pinball machine is unplugged, and the input/output cables are connected to new motherboards, fitted with a microcontroller. The microcontroller contains the pinball machine's new control system and so controls all its sensors and motor units.

The technical aspects have all been specially developed in an original and innovative way, making use of highly specialised skills, both in embedded electronics and in real-time physical programming or in music and generative visual effects, as well as in the architecture of distributed software.

PROGRAMMING FOR SOUND

The sound is the predominant feature of a pinball machine. As well as the many common signifying codes such as the theme at the start of the game, extra ball, free game, tilt and the theme at the end of the game, there is a whole preparation phase and acceleration of the game, and sound events are part of the direct stimuli received by the player.

For extraball, some of these codes have been retained, but everything you hear is directly linked to how the participant plays the game.

In fact, each sound and each sound effect are MIDI-controlled by the release mechanisms, triggers and the progress of the balls.

We can imagine the player playing the game like a musical instrument, producing sounds on two linked levels: one coming from the pinball machine and the original speakers, bearing on what comes from the machine, and another transmitted to the room arising from the direct actions of the player, who becomes a "Pinball DJ" for as long as the game lasts.



PATRICIA DALLIO

All through her artistic career, which began when she learned the piano, she has gone beyond stylistic boundaries to live eclectic musical experiences, ranging from jazz to rock via experimental and contemporary music.

She joined the Art Zoyd group at the age of 20 (in 1979) and stayed with them for 30 years. Since 2009, she has devoted her time to soundtrack, a company she co-founded in 1990 with Cyril Dumontet, as artistic director.

Encounters and joint work with a large number of film directors, choreographers, musicians, artists, theatre directors, dancers and video performers have often been decisive and have always nourished her creative work. Such exciting encounters provide her with a full sense of the transversal nature of the works she creates for the stage. In her creative work and in the way they are staged, text, voice, movement and sound are not in a relation of independent coexistence, but instead complement each other in a reactive and interdependent manner. All the elements intertwine and influence each other, jostling for position and carrying each other, fighting and supporting each other. |

<http://patriciadallio.com>

MALTE MARTIN

A graphic designer and artist, he leads the graphic design workshop Agrafmobile, exploring all aspects of contemporary creation: theatre, dance, music, cinema, etc.

He has a multitude of influences. Originally from Germany, he began his career with a "Bauhaus" course at the Stuttgart Art Academy, before joining ENSBA Paris and the Grapus workshop.

Alongside his graphic design work for theatre, dance and contemporary music, Malte Martin has opened up an artistic field with Agrafmobile that intervenes in the urban space and day-to-day areas. |

www.agrafmobile.net



ANTOINE SCHMITT

An artist and programming engineer, Antoine Schmitt produces installations, situations and minimal and abstract objects rooted in time and movement, and dealing with the forms of the free being in a system of reality.

On his own or with others, Antoine Schmitt has also begun to use this approach in more established artistic fields, such as dance, music, cinema, architecture or literature, looking at their codes in a new way.

His work has received prizes at many international festivals. As a theoretician, jury member and editor of the gratin.org website, Antoine Schmitt explores the field of programmed art.

www.gratin.org

URIEL BARTHÉLÉMI

Drummer, composer, electro-acoustic musician. After studying at the Reims, La Courneuve and Montreuil Conservatoires, as well as at Ircam, he began to compose electro-acoustic pieces, leading him to work in a large number of fields of the performing arts since 2002 : dance, puppets, theatre, as well as the visual and plastic arts.

Alongside his composition work, he plays the drums and take part in several performance projects and carries out research work on the links between drums and computers, developing his own software in Max-Msp. Closely blending drumming with electronics, flexible composition and improvisation, he works with a large number of musicians all over the world.

www.urielbarthelemi.com

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graphic creation Malte Martin | **musical creation** Uriel Barthélemy
and Patricia Dallio | **assistant music programming** Nicolas Déflache
I assistant graphic programming Stéphane Buelllet | **adaptation of**
Pinball machine Flavien Racine and Olivier Charlet | **staging and pinball ma-**
chine construction Olivier Charlet | **interactive material interfaces** InterfaceZ -
François Bras | **lighting and sound** Nicolas Colson



partners Césaré - Centre national de création musicale de Reims |
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