
sound track company presents

Le mystère des oréades

A digital and archaic ode to cinema



A performance of music, video, and object manipulation

*Patricia Dallio and Mathieu Sanchez take the audience
on a sensory experience of surprise and wonder.*

*Audio references are distorted when extracts from repertory films
are revisited.*

First performed 2014



The Mystery of the Oreads

"when the assembly of dissimilitude produces
an indescribable revolution"

An artistic duo pool their creative resources to form
a singular vision: the duality of existence.



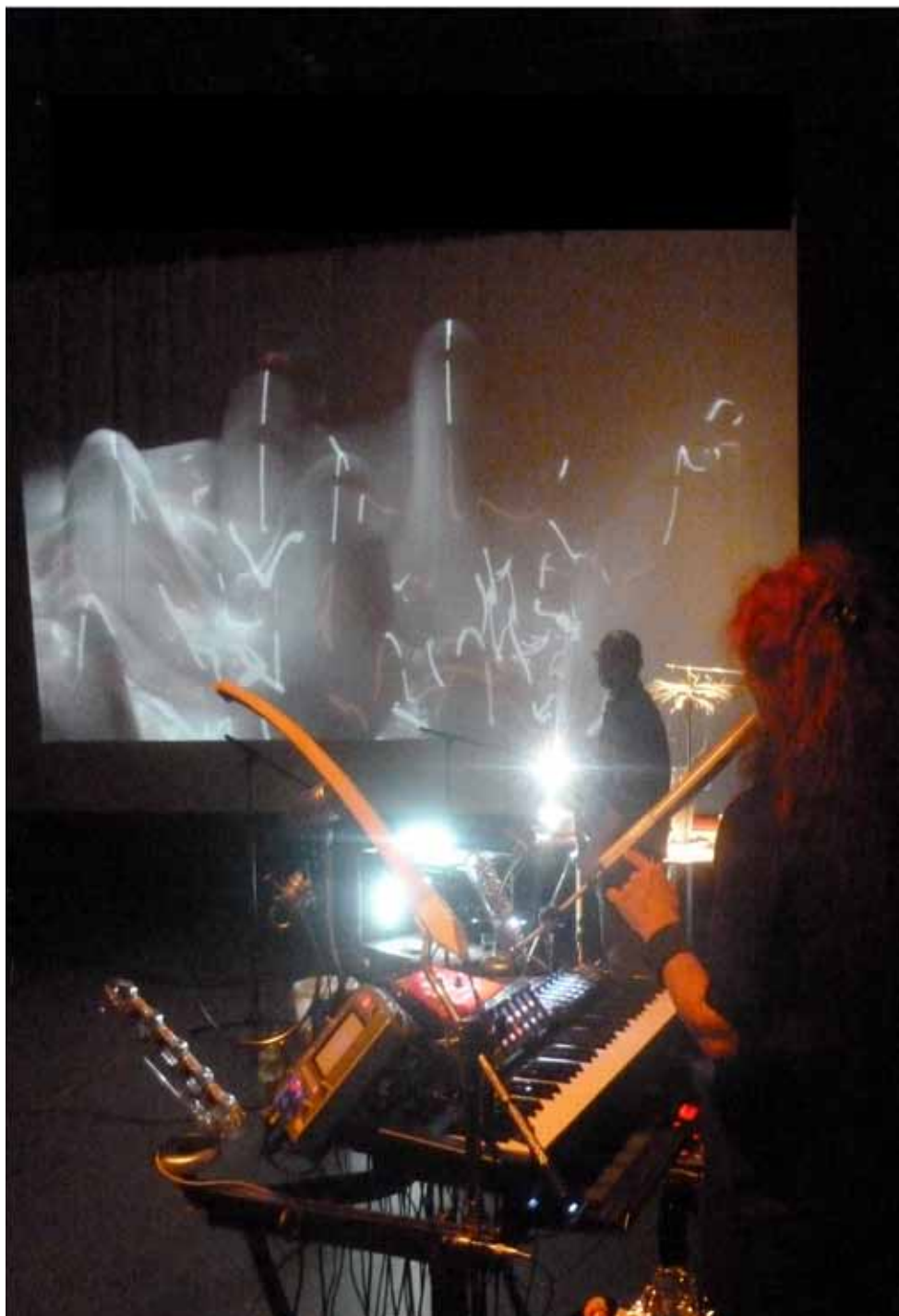
© Mathieu Sanchez

She # sculpts sound with her instrument of captors and keyboards

He # manipulates his camera with meticulous, minute movements while dragging the support arm and playing with eclectic and prosaic objects

She # surprises us with her response to his images as she searches for the truth of each moment

He # creates smoke and makes vapour. Using live projection, he re-invents in-camera editing as he transforms substances such as glue, paint, water, paper and figurines.





Le mystère des oréades is the meeting of minds of a musician and a video artist; it is the fusion of their strange and dreamlike worlds in an expressionistic portrayal of exclusion and solitude.

Co-writers Patricia Dallio and Mathieu Sanchez take the audience on a sensory experience of surprise and wonder. Audio references are distorted when extracts of repertory films are revisited.

This cinema/video-in-concert is an ideal learning tool for active imagery. The elaboration of visual effects is openly processed during live performance. Sanchez, miniature-cinema maker and master of chemical reactions, works movement, creates special effects and reinvents framing values to the echo of Dallio's sound.

Musical/image synthesis radiates from the subsequent discoveries.



© Mathieu Sanchez

The infinitely small
becomes infinitely...
expressive

Le mystère des oréades, oratorio in 5 acts.

*solitude: survival in a mechanical world
refuge and inner-quest
collapse and the colour of dreams
beyond the door of destruction
the opening of oneself to the light*



The Oreads, or nymphs of the mountains, are a new breath of life. They inspire humans and allow them to reconnect with their own humanity. The final oratorio is an echo of pain/an echo of salvation akin to a paradoxical sublimation.

Le mystère des Oréades offers a vision of the ambivalence of human nature in a form of expression that is both primitive and heightened, original and digital.

Rationality is blacked out and off-limits. Existential questions overlap each other: how to deal with solitude, horror, absurdity and the paradox of human nature? Mystery imposes itself within this space where the colour spectrum is reduced but the emotional spectrum deployed. In reference to the First World War, this pocket-sized cinema, or miniature theatre of the world, depicts the extent of human capacity:

**participatory self-destruction;
miraculous reconstruction**

The performers



Patricia Dallio develops an evolving, audio world in reaction to the movements, sound and images created by her co-performer. With her instrument of captors she can actually physicalize and sculpt the very substance of the sounds she generates, deploying a large palate of tones and spontaneous compositions in response to the events being filmed and projected.



Mathieu Sanchez develops a form of archaic cinema by using live performative video art. He mixes substances, manipulates rudimentary objects, and by filming and retransmitting in real time the physical and chemical reactions, creates a world of vibrant and dramatic images.

CV

Patricia Dallio



Trained as a pianist, Patricia Dallio composes and interprets electronic music for keyboard and captors. Dallio pushes stylistic boundaries, and experiences include jazz, rock, experimental and contemporary music.

Member of Art Zoyd for 30 years (1979 – 2009), she now runs the sound track music company, co-founded in 1990 with Cyril Dumontet. The company's work centres on exchange and collaboration with directors, choreographers, musicians, dancers, artists and sculptors. These exciting and often decisive exchanges form the essence of subsequent cross-disciplinary performances. Recordings and live performances are devised to allow voice, text and/or movement to coexist interdependently.

Playing the instrument of captors:

"I have always perceived music as a type of energy that flows through the body. Using electronics in sound creation involves extensive computer work; but I have never found hitting a computer keyboard or manipulating a mouse to be at all sensual, and I do not enjoy attending a concert by a musician who is stuck behind a computer and glued to its screen. I therefore conceived an instrument that needs maximum amplitude of physical movement to control its parameters of sound. L'Oliterpe was built by Olivier Charlet and programmed by Carl Faia. It allows me to play music through interactive, supple, but finely tuned movements. The scope is infinite: movement is guided by sound that is guided by movement, substance, direction, volume and space, all of which must be sculpted and toned in real time."

CV

Mathieu Sanchez

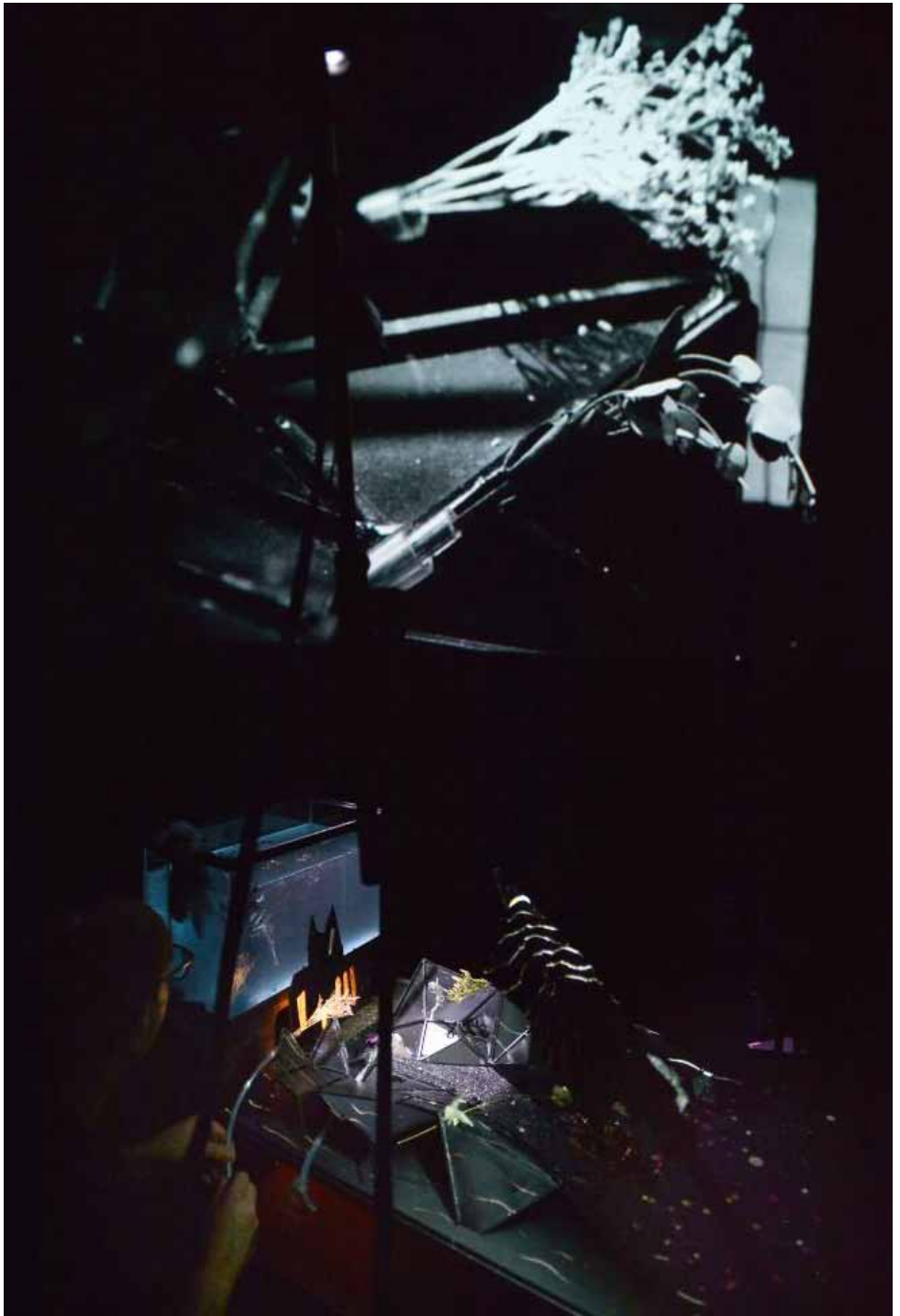


Obtained a degree in physiques, then a diploma in the art of cinema and video from the ESEC (Ecole Supérieure d'Études Cinématographique), and in 1997 is commissioned, by Pierre Bongiovanni, director of CICV Pierre Shaeffer (Centre Internationale de création Vidéo), to create an international multimedia exhibition. His video work soon becomes spatial, using set-ups and installations, and takes a decisive turn following collaboration with the Japanese group Dumb Type.

In 2000 he creates the group Chiendent with choreograph Sandrine Bonnet. Together, they begin developing video-graphics based on both live and edited 2 & 3D work. Following works include collaborations with Phil Von and Pierre Vildard (Von Magnet), the group of sound-searchers Kélectique, choreograph Sophie Daviet and performance artist Didier Caléjas: these influences of performance art subsequently define the "raw live" aspect of his video work.

"For the last 5 years my work has developed around performance video, around a form of archaic cinema created before the audience. Use of the body in performance has become an important factor; the body gives movement, not only to inanimate objects and substances, but also to lighting and the camera. Breathing, movement, the energy of each gesture and the fragile balance of all these things bring forth the undeniable but invisible humanity and vibrancy of these scenes otherwise created from still life.

On a technical level, apart from the objects and substances (that I sometimes find on location), I use a video-projector and a laptop in order to transmit the images. With a special program I can then treat these images with a light pulse or vibration (of light or colour). This treatment is sometimes in response to sound created by a musician or by my own actions."



General information

Technical specifications (provisional overview) :

Flexible spacing: Ideal for end-on, non-raised stage (minimum size 8mx8m) with tier audience seating.

Venue requirements :

Video projector and large screen for projections, quadrophonic sound PA system both on stage and in auditorium. Small venues lacking technical requirements should contact the company.

Camera and instruments toured by the company.

Programming themes :

Ideal for theatres & venues programming themes of cinema or cross-disciplinary mediums of music, cinema, video etc.

Audience profile:

No recommended age rating.

Audience size depends on venue.

Technical road manager | David Gallaire | 06 75 12 42 54 | davidgallaire@free.fr

Performance agenda

- **10 and 11 December 2014:** first performances at the Nouveau Relax (Public Playhouse of Chaumont, Champagne-Ardenne)
- **8 and 9 January 2015:** the Comète (National Theatre of Châlons-en-Champagne, Champagne-Ardenne)
- **20 January 2015:** Le Théâtre (Public Playhouse of Auxerre, Bourgogne)
- **6 november 2015:** the Lux (National Theatre of Valence, Rhône-Alpes)
- **21 october 2016:** Auditorium of the Cité de la musique et de la danse of Strasbourg
- **25 november 2016** Théâtre de l'Archipel (National Theatre of Perpignan, Midi-Pyrénées)
- **23 and 24 may 2016** TGP (Public Playhouse of de Frouard, Lorraine)

Cast and crew

Conception, sound design and performance Patricia Dallio

Conception, visual design and performance Mathieu Sanchez

Lighting design Thierry Robert | **Artistic advice** Sandrine Gironde | **Set design and lighting operations** David Gallaire | **Sound engineer** Xavier Bordelais | **Digital programming developer** Carl Faia | **Choreography advisor** Sandrine Bonnet

Photography Jean-Christophe Hanché | **Technical support** Olivier Charlet

Editorials assistant Juliette Rome | **Communications assistant** Alice Dumontet

Production manager Catherine Mortier

Le mystère des oréades

Musical performance | object manipulation | video

Produced by | sound track company

Supported by | Le Nouveau Relax (Public Playhouse of Chaumont) and Le Théâtre - (Public Playhouse of Auxerre) during the Quint'Est Exchange Platform

Co-produced by | Le Nouveau Relax (Public Playhouse of Chaumont) | Le Centre Culture Saint-Exupéry, Reims | Le Centre National de Création Musicale - Césaré, Reims | La Comète (National Theatre of Chalons-en-Champagne) | le CCAM - (National Playhouse of Vandoeuve-lès-Nancy)

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