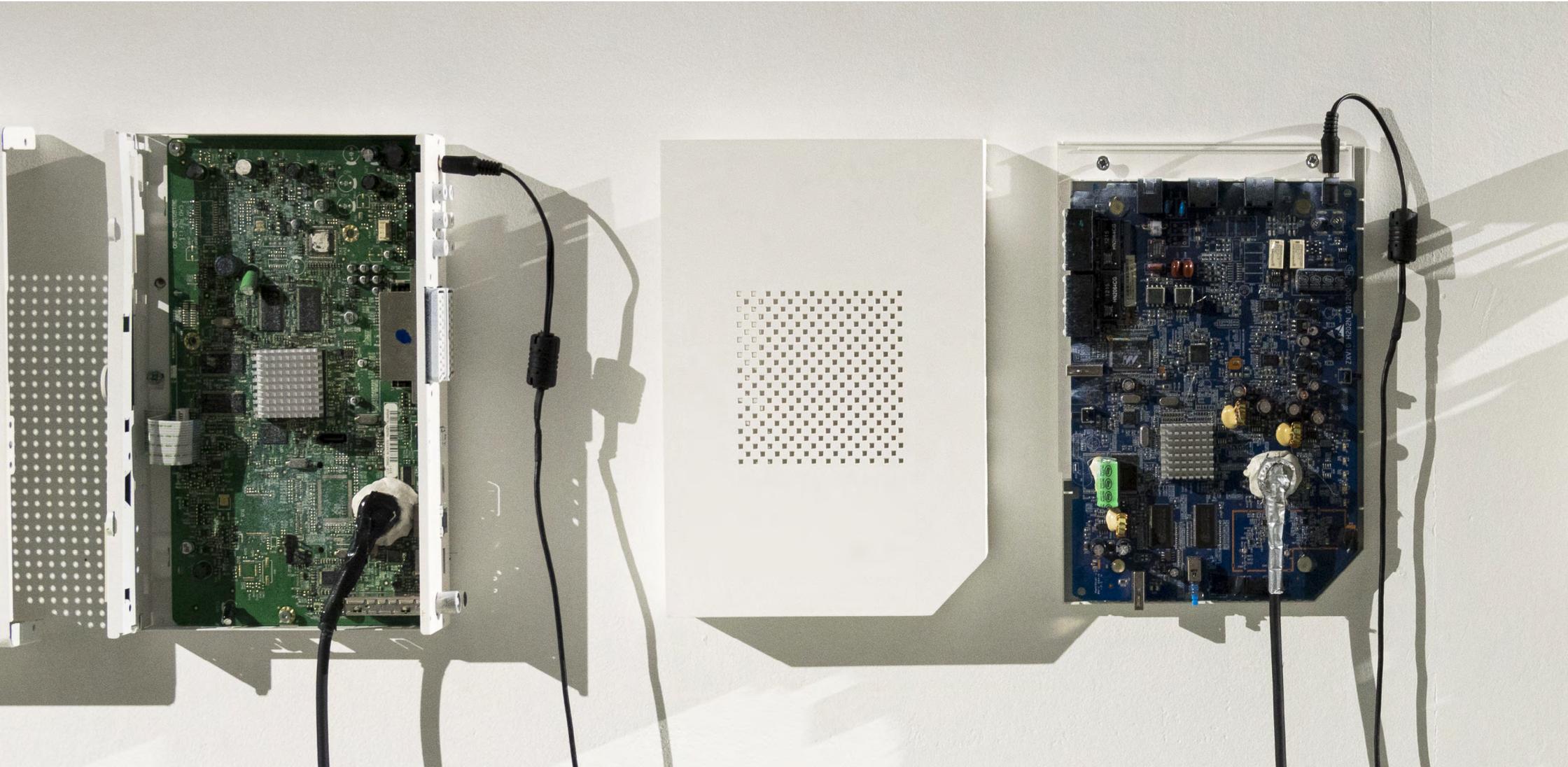# Portfolio
Chloé Malaise

Introduction

Through a practice closely linked to sound, sound installation, electronic experimentation and hacking, I develops an artistic project that aims to examine our hyper-electronic and material environment.

Whether through installation, live performance or the creation of sound tools, my projects take the form of formal and/or technological re-appropriations that question our relationship with these architectures and technologies that surround us.
Through stagings that often borrow from the aesthetics of science fiction, I propose installations that denounce intangibility of a dominant techno-positivism as much as they attempt to stimulate the utopia of a techno-active world where the interface of the object no longer plays the role of a black box, but where the user can transgress the rules and make them deviate towards a sensitive and poetic use.

Concerned about issues such as programmed obsolescence and the hyper-industrial development of technological innovations, and driven by a desire to regain freedom with regard to the latter, I also regularly offer workshops , which aim to popularize technical re-appropriation practices such as circuit-bending, hacking, creation of electronic tools, and sound experimentation in the broadest sense. These events are also an opportunity to encourage collective technical practice.

My work has been presented at various exhibitions and festivals around the world, including the Piksel Festival (Bergen), Luff Festival (Lausanne), PureData Convention (New York), Electrics Nights (Athens), Hack me! at Le Cube (Issy les moulineaux), K-HAUSS (Nantes), La Plateforme (Paris), L'Atelier (Nantes), and the Beaux Arts de Paris.

NoBOX

Electronic circuit, Plexiglas.

NoBOX is a sculptural project born of my practice of PCB-free electronics, exploring the creation of circuits where components float freely, offering a visual and material approach to the electronic circuit as an autonomous object. This approach aims to make these circuits intelligible and accessible to all, while establishing a formal link with our contemporary architectures - buildings, roads, energy networks... The project consists of small modules of simple light-sensitive oscillators, designed on Plexiglas and suspended in space, evoking the aesthetics of these invisible networks that shape our environment.
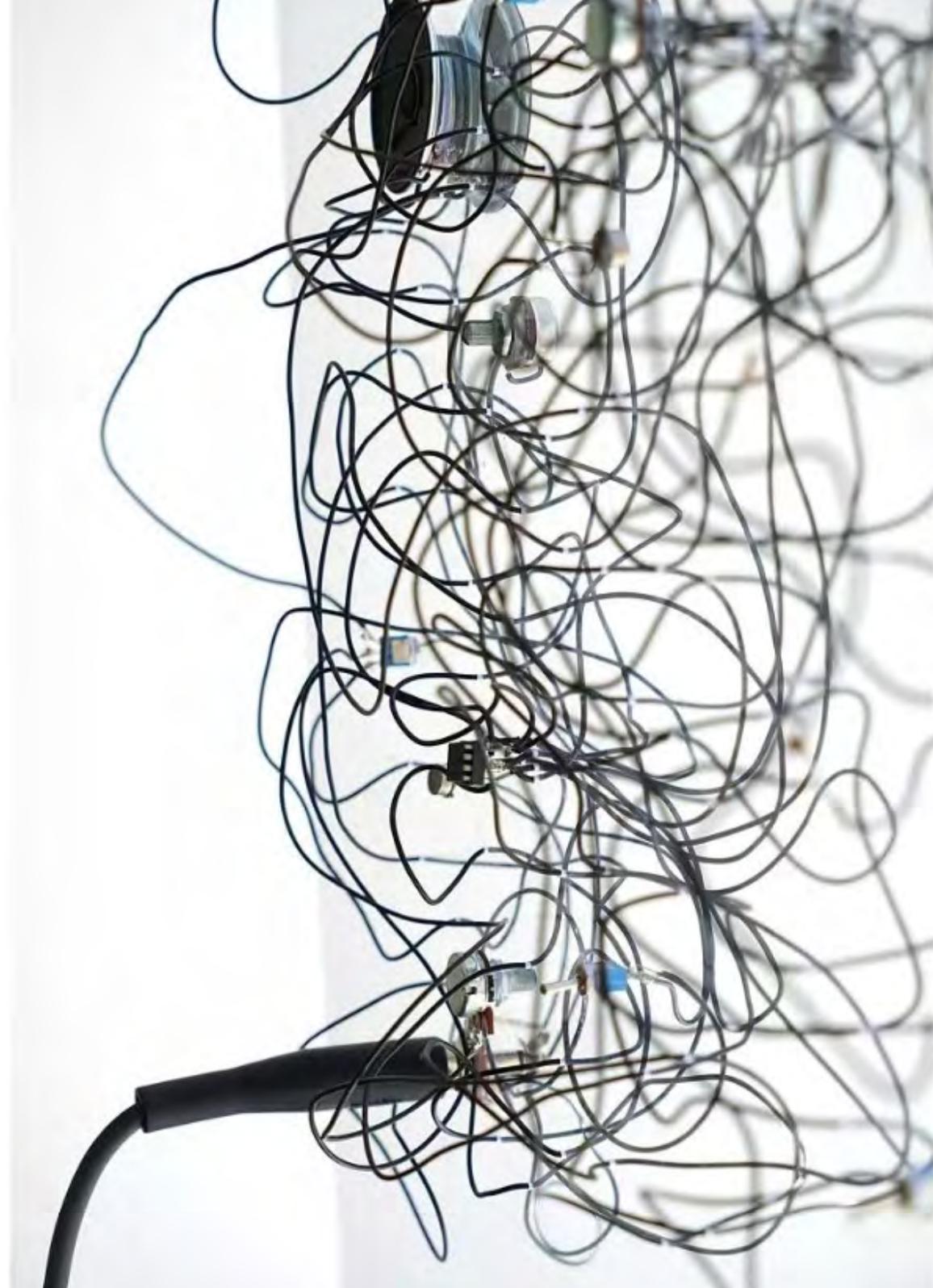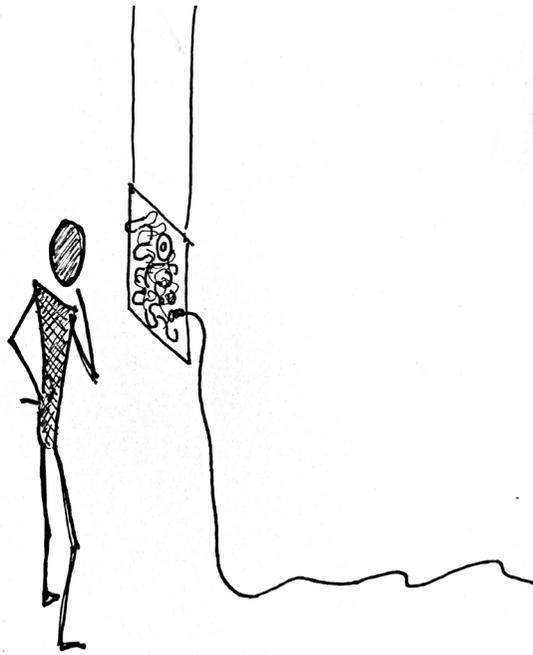
Half-Life

Sound installation: cables, blown glass, electronic waste, loudspeaker, audio mixer.

Half-Life is an installation created in collaboration with a French glassmaker ARCAMGLASS.

Blowing glass onto mechanical parts resulted in the creation of these bells, incubators, and habitats for defective electronic objects.

Circuits, salvaged from gadgets and waste in our contemporary societies, are placed within the glass and maintained in a «Half-Life» state by a program that controls their sounds, preserving their most melancholic dimension. For each piece of glass, the sound is transmitted through the material and then captured by three contact microphones placed on the outside and retransmitted by the speaker located further away.

From this loudspeaker emanates a tiny sound, between feedback and the last breath of the fragile object: obsolescent.

The entire installation evokes a science-fictional scene in which the artist's intervention, through the sound experience, becomes a gesture that is almost medical. Like a kind of assistance to a machine in danger, the process artificially maintains the failing machines in a «Half-Life» state.

More images :
*https://www.chloemalaise.net/half-life*

A daily wifibox Concerto

Sound installation: Wifi boxes, cables, audio mixer, effect pedals, Arduino automation system.

A Daily WifiBox Concerto is an installation where the electromagnetic sound (not usually audible to the ear) of 6 Wi-Fi routers fixed to the wall is captured live by pickup microphones and re-broadcast into space.

An automation program that controls the turning on and off of these boxes makes possible a melodic and random sound composition from what is usually perceived as noise, a sound nuisance linked to the activity of these objects essential to contemporary, hyper-connected humans.

The boxes of these routers, opened, make visible the internal circuit of the object. The action of sound diversion and technical reappropriation (like a form of hacking) is here a direct reaction to the passive relationship conditioned by contemporary technological industries.
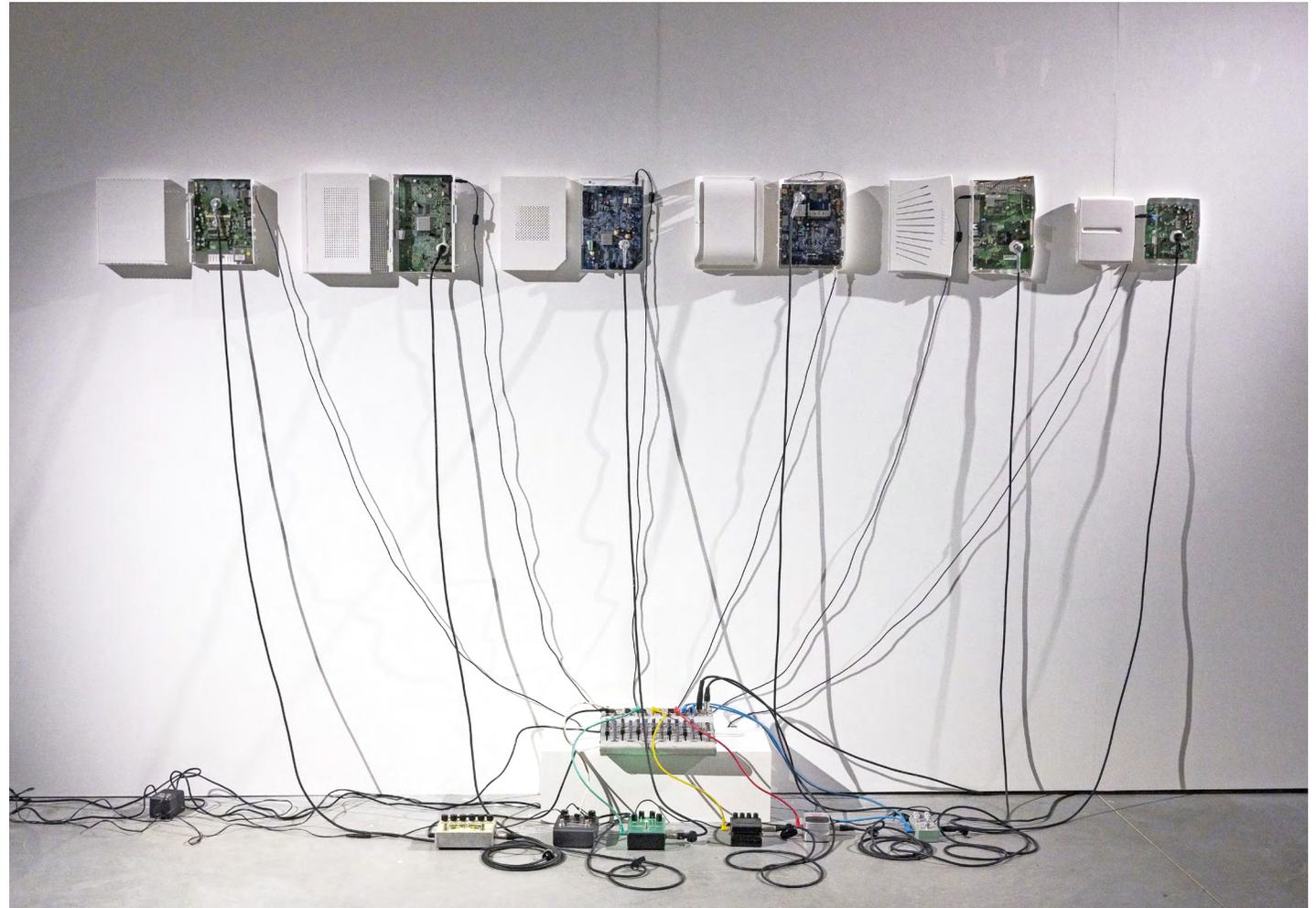
Sound extract and detail of the work :

https://www.chloemalaise.net/copie-de-a-daily-wifibox-concerto-5

Hardware City

Hardware City is a table of bare circuits, deployed as a set of interdependent micro-architectures-machines.

On the surface of this table are various modules designed in volume, evoking the reliefs and energy networks of a city.

Electricity powers the whole and flows between the different parts and organs that influence each other, constituting an electronic ecosystem. Some of the circuits produce variations in light, while others create variations in sound, conditioned by ambient light.

This piece questions the interface of the object in which the machine is usually sealed. Here, the circuit becomes an object and technology becomes a sculptural form. The interface, which usually acts as a barrier to understanding the machine, no longer exists.

Plus d'images :

https://www.chloemalaise.net/hardware-city

Composing with reality

Current Frequency BlockhaussDY10, Nantes, FR, 2020

Living and growing up in the heart of cities, my work has inevitably been influenced by these noisy environments, where the symphony of machines, cars, artificial lights, construction tools and multiple neighboring activities become the sound elements that content our material present, however questionable it may be.

Influenced by this context, my sound practice began in 2016 with Field-Recording, in particular by recording construction sites and machines. Field-Recording practice develops my interest in listening to my sound environment and confronts me with the unpredictable, the uncontrollable, the sometimes fragile. I see sound as a material to be sculpted. In a world where sound landscapes «untouched» by human intervention are becoming increasingly rare, playing with the multitude of sounds that already exist, whether through installation, sound creation or performance, seems to me an obvious choice.

I soon became interested in audio synthesis and the creation of experimental sound tools that would enable me to sculpt these sounds. Sensitive to the issue of technological autonomy and keen to create my own tools, I invent analog devices and sound systems based on the hacking of everyday technological objects.

I propose performances in which these hijacked elements - neon lights, clock radios, wifi boxes and other recycled electronic objects - are staged and manipulated in the form of prepared improvisations, plunging the spectator into immersive devices. My compositions are conceived as abstract, subjective soundscapes that draw from reality a kind of fiction for the listener, whom I like to call the spectator. The idea is to invite the listener/spectator to listen attentively to this hyper-material environment, which today we must inevitably interrogate and question.

Since 2023, I have been developing research into the spatialization and multidiffusion of sound, with the aim of enriching the immersive dimension of my performances. To this end, in January 2024 I'm taking part in a series of training courses at IRCAM (Institut de recherche et coordination acoustique/musique) in Paris.

Primae Materae

Poetry, sound, light & visual performance
with *Marin Soft Wane*.

Since 2023, with Marin Softwane, we've been developing a live audiovisual performance combining poetry, sound and the virtual world. Marin reads his texts live and manipulates a 3D video-projected world in real time, while I accompany him by creating a living soundscape, amplified by electromagnetic layers and amplified neon. This project explores ecological, feminist and intimate themes through a poetic fiction in which virtual landscapes, both organic and artificial, drift out of time. These changing spaces invite slow immersion and contemplative reflection. Marin's texts, rooted in questions about the body, memory and crossbreeding, resonate with the urgent need to reconnect with a nature from which we have been "uprooted". Our performances seek to open up a sensitive dialogue, where intimacy becomes a starting point for collective reflection.

https://www.instagram.com/primae_materiae/

Live PRIME MATERAE at TREMPO, Nantes, mai 2024.

Visual from the Live PRIME MATERAE at TREMPO, Nantes, mai 2024.

Current Frequency

sound/light performance

Current Frequency is an immersive, light-and-sound experience of the frequencies around 50 Hertz emanating from the LED neon lights used to illuminate our buildings. At the heart of this performance, I explore live the potential of the electrical noise emanating from these neon lights. Using a light control device I've created, I modulate their luminous activity live, while amplifying their sonic essence through electromagnetic captation. Each flicker becomes an audible pulse, each electric shiver a note, an impact. Through this research, I produce a multiplicity of sound materials that meet to compose an energetic landscape that is never played twice in the same way.


Current Frequency SLUGG, Leipzig, GER, 2023.

Discord

encounter's instrument

encounter's instrument , inspired by the Korean Kayagum. The instrument was conceived in France, in ignorance of Asian lutherie know-how, in order to see the sound performance as a means of cultural encounter and exchange during an international projection with the Beaux-Arts de Nantes in South Korea. On site, the instrument was performed at various venues in Seoul and Suncheon, enabling encounters and exchanges with the local experimental and DIY scene. During each performance, the instrument's strummed, scratched and manipulated strings meet ambient sounds recorded during the journey between Seoul and Sunsheon.
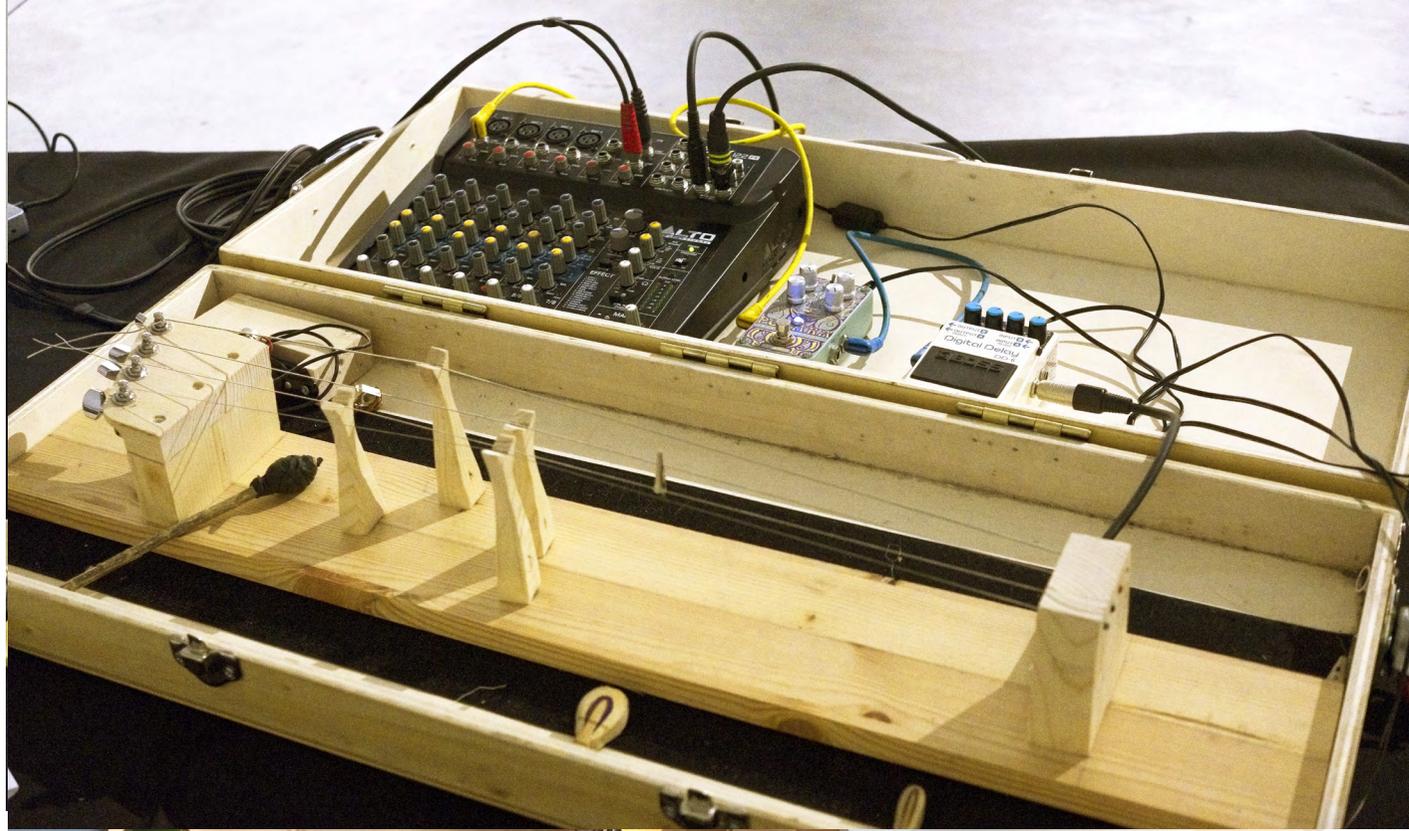
Performance Discord Yogiga Galerie, Séoul, KOR, 2018.

Performance Discord Open-Shcool Galerie, Nantes, FR, 2019.

LightShoot

sound/light performance

LightShoot is a performance/installation that examines the new tools of self-representation: selfies, social networks, YouTube channels - all virtual practices that contribute to the construction of an identity that «conforms» to a certain societal norm. Through the hijacking, amplification and live animation of three «RingLights», tools for video content creators, Iconfront viewers with a form of epileptic violence. The performance invites us to question the oppressive dimension of these tools, which are now widely used but whose social impact and identity are still uncertain.

Performance LightShoot *Festival l'Oeil d'Odaac*, Rennes, FR ,2022.

Viral Alarms

performance analogique

Viral Alarms is a sound improvisation performance based on cuircuit-bended clock radios, i.e. radios whose connections have been electronically tricked to produce sounds different from those they were originally intended to produce. The clock radio has the particularity of being an object designed to produce two types of data: -Time, materialized by the internal clock, which beats every second/minute/hour. - And a live radio transmission, i.e. a media stream. During these performances, raw analog sounds, found through transformations of the object, interfere live with fragments of radio voices. These sonic encounters and accidents, sometimes passed through effects, become the basis of an experimental composition that builds up live, as the object is manipulated, giving rise to forms of poetic cut-up that speak of a deafening media present.

Performance Viral Alarms ElectroNoise Night, STOUR SPACE, Londres, UK, 2019.

Collective sound practices

Enerzion & Mad Processor, pour le collectif SIGNAL, Marseille, 2019

Considering collective practice as a way of opening up, enriching and constantly renewing myself, I've been involved in several ensemble projects for several years now. Within these various collaborations, I see ensemble playing as a dialogue with others, a space where each individual must take his or her place, but where each must also know how to work through silence. I often compare playing together to a conversation: if everyone speaks at the same time, no one understands each other, no message gets through, but if the speeches complement each other in what I call a collective conversation, then a common statement is born, a composition. Each time, it's a question of finding, of inventing, a common vocabulary or game in order to compose together.

For this reason, the graphic score is a tool that recurs regularly in my projects. Its accessibility and the great freedom of interpretation and creation it offers make it one of my compositional tools.

Since 2016, I've been involved and engaged in various collective projects :
Fake Ocean Form Electronics, a duo project with Arthur Hureau, has been presented in Europe and United States. In this project, a feedback game takes place: the data retrieved by a live electromagnetic capture feeds the audio effects applied to this same capture as well as to a simultaneous video projection.

For the past 6 years, I've been working regularly with Loic Mancaux on the **Enerzion & Mad Processor** project, which we've presented in France and abroad. This is a constantly evolving audio-visual project, combining DIY analog audio/video manipulation with the use of more conventional drum machines and synthesizers to produce experimental, often scenographic live performances, halfway between live performance and installation.

For 4 years I played in the **DIME Ensemble** founded by Julien Ottavi, an open electronic lutherie group that develops new relationships to musical writing and performance. Together we were able to experiment with the wide-ranging possibilities offered by graphic scores, whether co-written or brought in by an outside composer.

Close to the BlauckausDY10 artists' community in Nantes, I also occasionally take part in the sound experiments that take place there, such as the **Wave Drone Orquestra**, a collective project based on an orchestra of frequencies played on the computer by a dozen participants. The sound is spread across 4 rooms in the Blockhaus to experiment with the resonances and reverberations specific to this singular architecture.

Collective performance practice also plays an important role in the many **workshops** I run, where I often invite participants to compose a final performance together using their own tools.

Ensemble DIME Résidence au Atelier de Bitches,Nantes, mars 2019.
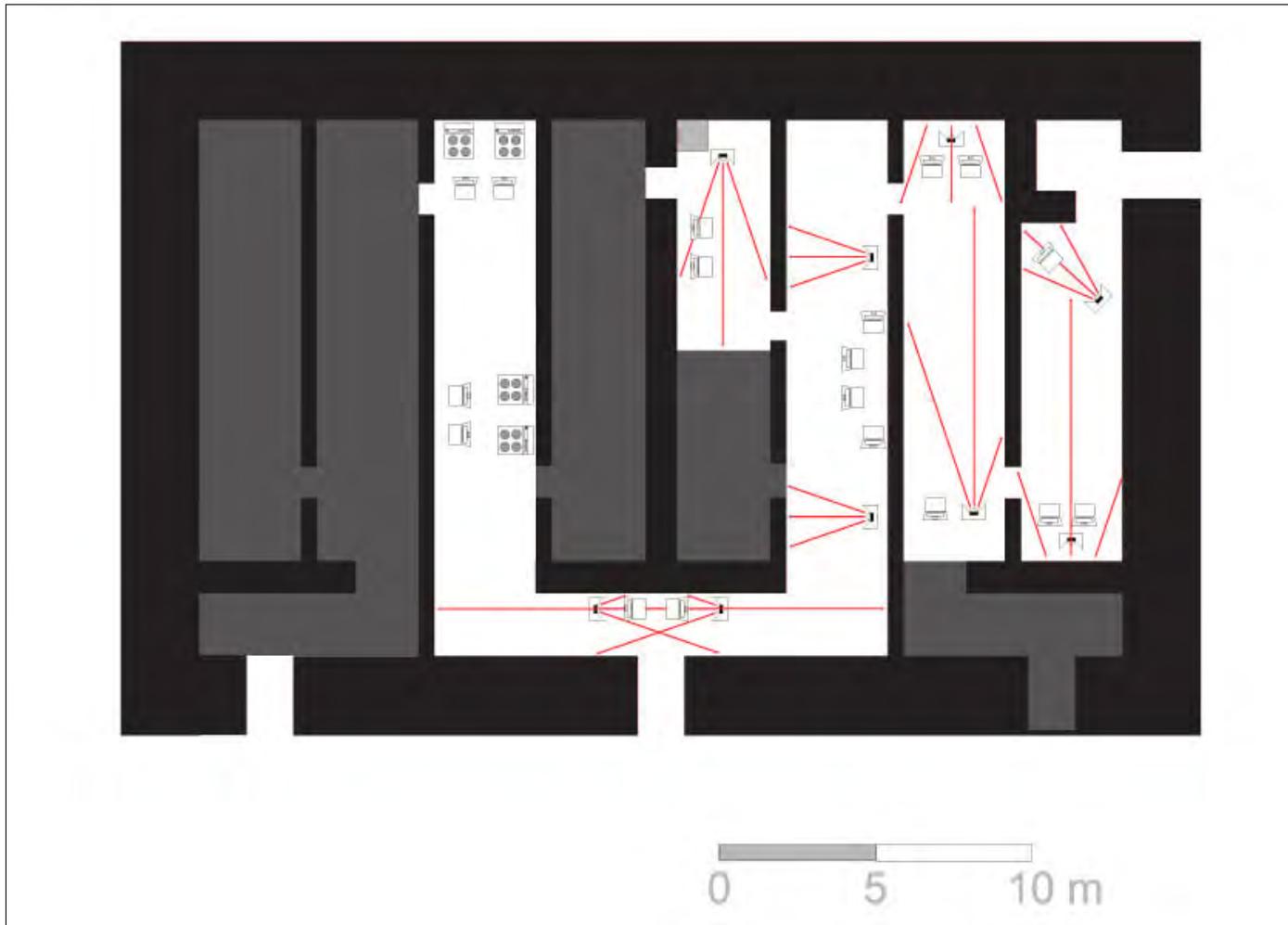
Spatial layout document, WAVE DRONE ORQUESTRA at BlockhausDY10, Nantes, 2020.

Workshops
Call to create together

Perceiving technology not as a dogma but as a tool that needs to be guided and constantly questioned, I also engage my practice in the form of workshops that I regularly activate to share and exchange in a perspective of collective creation and demystification of technological and experimental sound practices. I see these moments as invitations to become a collective actor rather than a simple user of our technologies.

Angry Waste - Circuit-Bending

Angry Wastes - Circuit-Bending is a collaborative workshop that introduces participants to the hijacking of electronic objects to create new sound generators, while exploring basic electronics concepts and experimenting with collective composition through improvisation.

Les Instruments sensibles

This workshop enables participants to design sound tools adapted to their practice, and then create an audiovisual performance together from a co-written graphic score, after exploring techniques such as contact microphones, oscillators and field recording.

Electronic music and group improvisation

This workshop enables participants to discover non-normative electronic music by exploring experimental tools and fostering collective improvisation, where mutual listening and creative error become essential for composing together.

Les objets sonores

This workshop enabled kindergarten children to discover the creative potential of noise, using sound amplification devices and audio effects to create abstract soundscapes that gave rise to a radio program broadcast on the Prun' station.