
sound track presents

“extra ball” – a pinball event

Written by

Patricia Dallio | Antoine Schmitt | Malte Martin | Uriel Barthélemi



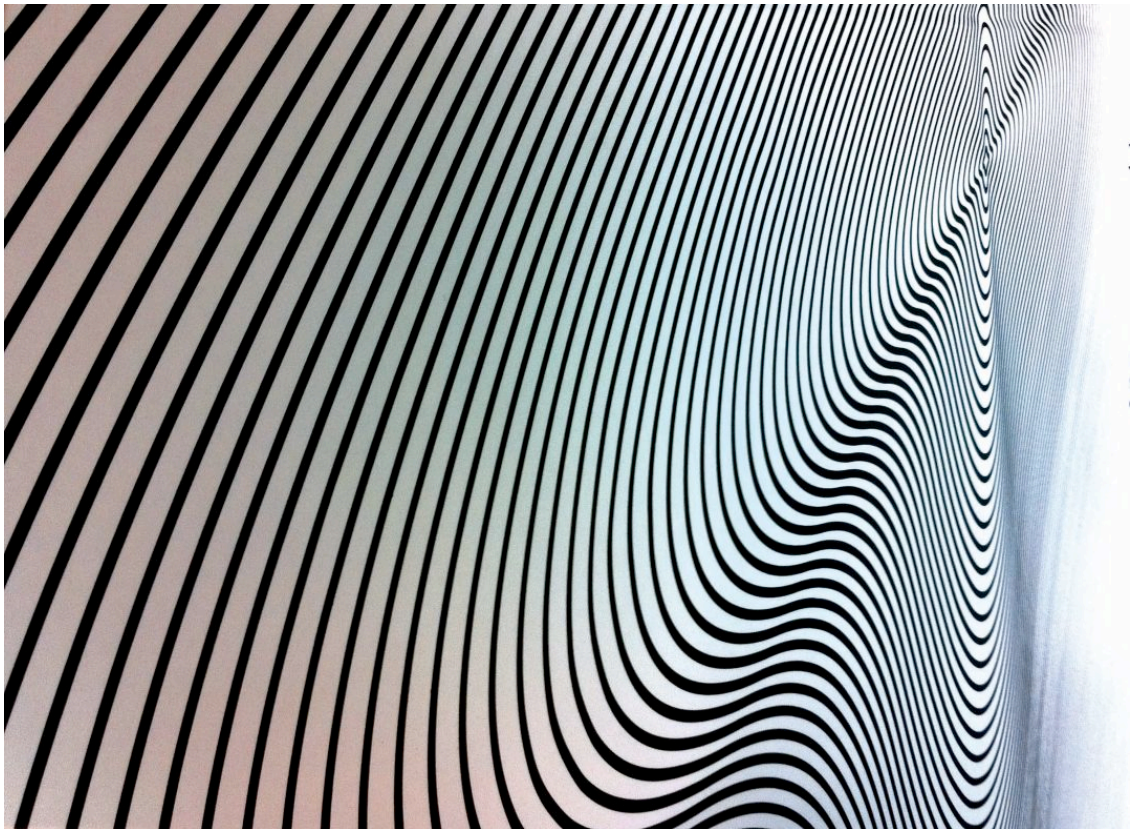
Each spectator can become a player.
Each play gives rise to a sound and a visual event.

extra ball

you play

your destiny ...

the machine also



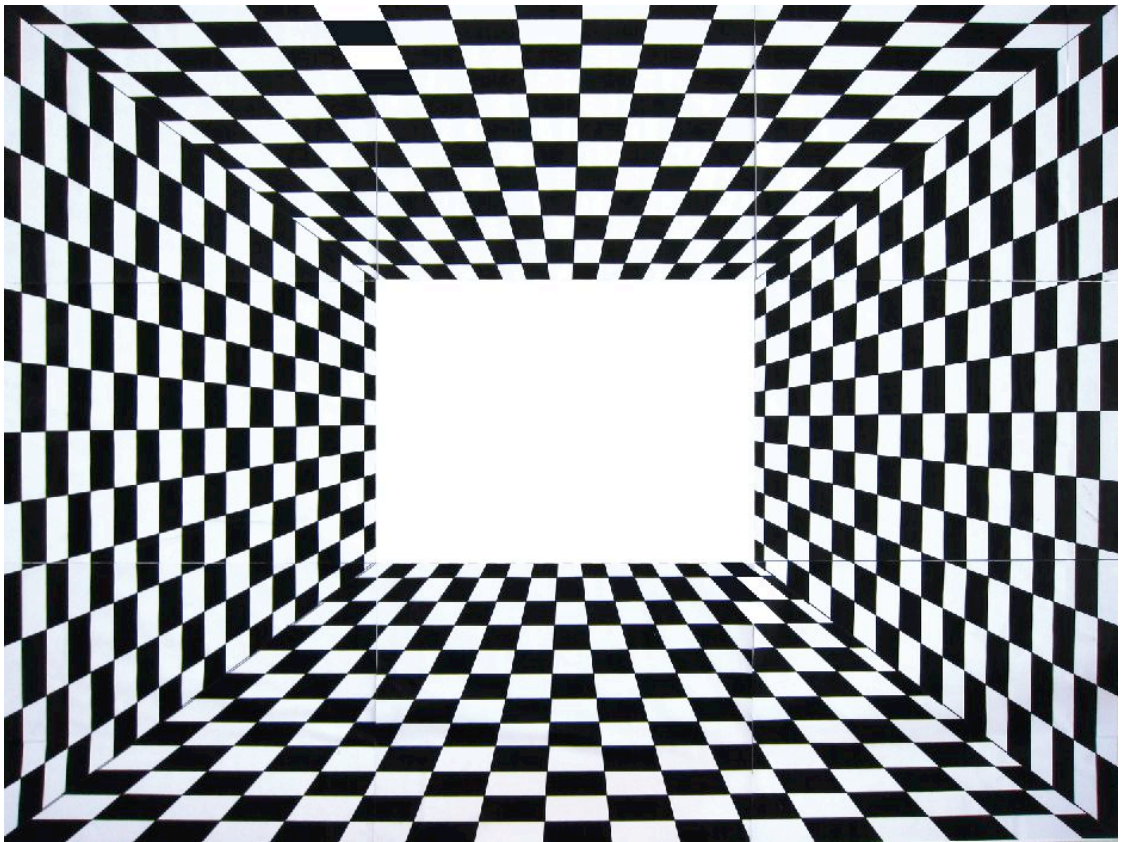
Extra Ball is an audiovisual attachment that takes us, through interaction, into the innards of the machine, into its very subconscious. It questions our need to be in control of our trajectory, and to deal with chance, or to thwart the arbitrary.

the concept

The Pinball becomes a platform for a visual, sound and sensory experience, which encompasses the player and spectators. By turns, a spectator just throws the ball. Each play generates a new experience to be discovered.

The pinball machine keeps its original structure but is no longer an ordinary pinball because all graphic codes are modified. It is the center of the exhibition / show: star system. The set design is conceived as a spectacular installation.

Each spectator can become a player. Each play gives rise to a sound and visual event.



the form

Immersion and participation :

The pinball machine is installed in the middle of an area (room, saloon, hall, etc.), the spectators are all around in immersion. Alternately, each spectator becomes the player.

When the spectator starts to play, an audio device in multi-voice covers the entire space surrounding the spectators while visual projections are triggered by the current game on the walls

The audience all around the player is immersed by the music and the images.

At the end of the game, all the triggered elements create a visual and sonorous narrative composition, a story, projected into space and visible to all spectators.

Graphics give to the player some clues about what he did trigger by touching a particular spring, a particular band, or a particular ramp. In the same way, the sound also stimulates the game and gives some indications of interaction on the current play.

The original rules of the pinball are diverted and transformed, they generate different visual modules triggered by the different steps of the processing program of the game. Each step of the play is associated to a key image and a key sound, linked to notions of destiny, trajectory, free will, etc..

These visual and sonorous compositions are made up together by the player and by the pinball (randomly, by chance, by the machine-world). The result is a sort of oracle, or almanac creating a mosaic of elements.

Replacing the traditional « hi-score » to be defeated, the player's first challenge is to influence (or master) the visual and sonorous narrative composition, the story generated by his play.

Then, another spectator will try the game experience. Each game will generate a new micro-show for the spectators, a new visual and sonorous universe triggered by the player.



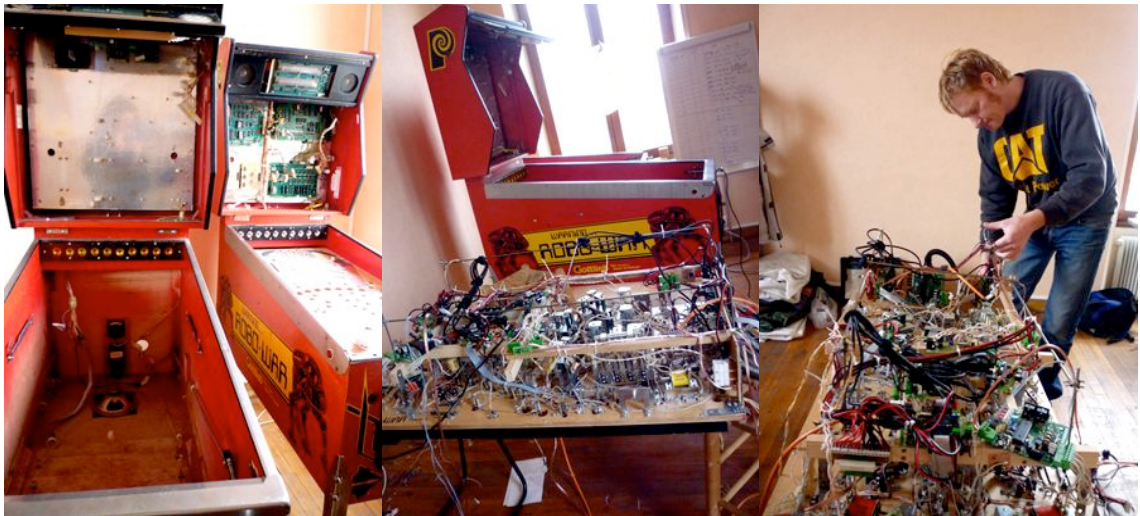
programming & technique

Why choose a machine of the 80's ?

Because of the access to the motherboard that allows to resettle a new rule of the game.

Control and interface (computer/pinball), allows to implement new rules for the game and also to drive a generative system of musical and visual elements.

Musical elements : both, surround system sound in the open space area and in three internal points of the pinball. Visual elements : on the front flat screen of the pinball and scenic projections in the open space area. The interface receives the pulses from the pinball and influences the game by controlling both the actions and reactions of the machine.



team

An idea of Patricia Dallio | Interactive work : Antoine Schmitt | Graphic work : Malte Martin | Music work : Uriel Barthélémi and Patricia Dallio | Programming music assistant : Vivien Trelcat and Nicolas Déflache | Programming graphic assistant : Stéphane Buellet | Rehabilitation of pinball : Flavien Racine and Olivier Charlet | Technical scenography of pinball : Olivier Charlet | Interactive hardware interfaces : InterfaceZ – François Bras | Technical sound and light : Arnaud Rollat

technical conditions

- black room or hall for performance
- technical details ongoing

coproduction (ongoing)

- Césaré/centre national pour la création musicale de Reims
- Festival Elektricitey de Reims
- Festival International des Arts Graphiques de Chaumont.
- Théâtre Nouveau Relax-Scène Conventionnée de Chaumont.

supports

DICRÉAM – Dispositif pour la création artistique multimédia et numérique (CNC)

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production

cie sound track/ music for the gesture and image – Chaumont

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The Artists

Patricia Dallio

Malte Martin

Antoine Schmitt

Uriel Barthélemy

Patricia Dallio | composer and musician

Trained as a classical and jazz pianist; begun working with Gérard Hourbette and **Art Zoyd** in 1979 with whom she has recorded 14 albums.

In 1982 worked with Jacques Thollot. As a compositor, has collaborated with the theatre directors Jean Deloche, Sarah Harper, Beda Percht, Evelyne Beyghau, François Levé, the choreographers Danièle Paume, Catherine Lanoir, Jean-Yves Ginoux, Hervé Diasnas and the film directors Patrick Zanolli, Michel Scheider, Alain Ries, Marie Ka, Andréas Rathgeb and Alexandre Doizenet.

A meeting with graphic designer **Malte Martin** for the performance of *Instant Mobile* inspired her to experiment with new ideas for visual arts, which Patricia then continued to explore with the Internet painter **Nicolas Claus**, working on interactive modules like *Le gardien du Temps or Les marcheurs*, in collaboration with Chaïtane Conversat. These close encounters with the visual world, as well as confirming a continual cinematographic influence in her musical constructions, also reveal a perceptible line of expressionistic, emotional and poetical shadings that have always coloured Patricia's music.

Patricia has continued to compose for Art Zoyd, alongside Gérard Hourbette and Kasper Toeplitz for Metropolis, La Nuit de Jabberwock, and Armageddon.

In 1990, co-founded sound track (music for Image and gesture), whose aim is to support contemporary musical creations associated with any form of visual art. As well as taking artistic gambles, Patricia has also been known to take political stands, with works like Chantier sonographique in 2004, a performance that used the voices of the inhabitants of a block of flats demolished back in 1995, or D'où vient l'eau des puits ? An album militating for the truth regarding a nuclear waste ground built in Champagne-Ardenne. Patricia has composed and produced seven albums.

In 2006/2007, conceived and directed two performance arts events: La Teneur de l'air, a concert for keyboard and sensors with the musician Yukari Bertocchi-Hamada and lighting designer Thierry Robert, and Le Parvis des ondes, a piece for Keyboard, Sensors and dance, by Hervé Diasnas, which ran for three weeks in the 2007 Avignon theatre festival, sharing the Caserne des Pompiers performance space together with six other companies from the Champagne-Ardenne region. In 2008, composed Sommeil en sib for La Cie Éclats d'États as well as composing the music for, and performing in Stabat Mater Furiosa with Catriona Morrison and Yves Lenoir. Bise l'assaut, écluse N°13, is a visual and musical performance created with Nicolas Clauss.

She introduces in 2009 a workshop entitled ((OW-AO)) around the work of Antoine Schmitt "Time Slip" for which she invites many artists. Hasse Poulsen, Malte Martin, Julia Blanchard-Mugnier, Jérôme Soudan, Nicolas Clauss, Karine Thiriet, Ben Jeger, Arnaud Laumont and Robert Gugus.

Malte Martin | graphic designer/visual artist

Born in 1958 in Berlin, Malte Martin studied fine arts in Stuttgart and Paris. He has taught visual arts and the history of art in Stuttgart, the concepts of images in Paris and written the educational programme in graphic design for the first visual art school in Marrakech.

In 1986, he moves to Paris, joins the Grapus studio in 1988 and then founds his own graphic studio in 1989 and Agrafmobile in 1999.

The works of Malte Martin's graphic studio are mainly in the field of contemporary art, theatre, music, dance...It tends to combine the author's signature and design praxis with communicational design activities. It is the intelligence of the dialogue between clients and the graphic designer which largely defines the success of the signs and images created. Agrafmobile is somewhere between visual and acoustic creation, gestures and signs. "My wish is to re-create through this visual theatre a public place which presents — as something to see and to read — something other than administrative signs and commercial messages. An attempt to win back the public place as a space of imagination belonging to those living in it."

graphic creations realized for:

the Georges Pompidou Center, the Festival of Avignon, «Nuit Blanche» Paris, the Athénée theatre, Cartier, the 71 Malakoff theatre, Royaumont Foundation, Ile-de France National orchestra, IFRA press international association, the CENTQUATRE Bookshop, the triennial of Milan, the Fashion Museum of Paris, Amnesty International...

2010 / 2011 Artist residency with programm SITU in Seine-St-Denis

2010 Associated artist to Z.A.T (Zones Artistiques Temporaires), Montpellier

1989 / 2009 atelier graphique malte martin (malte martin graphic studio), Paris

1998 / 2009 urban scenography with Agrafmobile

2000 / 2003 Artist-in-residence programs- Poster Festival-Chaumont

2001 Research grant (FIACRE)

1986 / 1987 fine arts School of Stuttgart research grant in Paris

1988 / 1989 Grapus studio, Paris

1981 / 1982 National Fine Arts Academy of Paris, Gili/Isca studio

1978 / 1986 Fine arts School, Stuttgart - Professor's Certificate of fine arts and art history

His creations have been selected and exposed in many festivals, biennals and galleries :

- Graphic arts festivals, Biennals of Chaumont, Echirolles, Brno, Lisbon, Milan...

- Exhibitions at Bibliothèque Nationale de France, French Institut of Stuttgart, NGBK Gallery (Berlin), Gallery Vivienne (Paris), Gallery Anatome (Paris)

Antoine Schmitt | visual artist

He creates artworks in the form of objects, installations and situations of minimal and radical aesthetics, to address the notion of self movement, as shape and as point of view. Heir of kinetic art and cybernetic art, nourished by the philosophical side of science-fiction, he reveals and literally manipulates the forces at stake, to question the modalities of the free being in complex systems of reality.

Originally programming engineer, he places the program, a radically new material in art history due to its essence of active matter, at the core of most of his artworks. Antoine Schmitt, alone or

through collaborations, has undertaken a confrontation of this approach with more established artistic fields like music, dance, architecture, literature or cinema, of which he revisits the codes. He has thus collaborated with Vincent Epplay, Jean- Jacques Birgé, Atau Tanaka, Anne Holts et Jean-Marc Matos, Alberto Sorbelli, Joana Preiss, Juha Marsalo...

His work has received several awards in international festivals : transmediale (Berlin, second prize 2007, honorary 2001), Ars Electronica (Linz, second prize 2009), UNESCO International Festival of Video-Dance (Paris, first prize online 2002), Vida 5.0 (Madrid, honorary 2002), CYNETart (Dresden honorary 2004), medi@terra (Athens, first prize 1999), Interférences (Belfort, first prize 2000), machinista 2003 (Russia), and has been exhibited among others at the Centre Georges Pompidou (Paris, 2002, 2004, 2006), at the Musée d'Art Moderne de la Ville de Paris (1999), at Musée des Arts Décoratifs (Paris, 2009), at Sonar (Barcelona, 2002, 2004, 2005), at Ars Electronica (Linz, 2003, 2009), at the CAC of Sienna (Italy, 2004), at the Musée d'Art Contemporain de Lyon (France, 1997), in Nuits Blanches (Paris 2004, 2008, Amiens 2007, Metz 2009, Bruxelles et Madrid 2010). It is part of the collections of the Espace Gantner (Bourogne, FR) and of the Digitalarti fund (Paris, FR).

As a theoretician, speaker and editor of the gratin.org portal, Antoine Schmitt explores the field of programmed art.

Antoine Schmitt lives and works in Paris (FR).

Recent exhibitions (selection) :

- Festival Rencontres Internationales Paris- Berlin-Madrid, (Paris), Nov10
- Media Facades Festival, Berlin, Bruxelles, Helsinki, Linz, Madrid, Aug-Oct10
- Exhibition TRUST / ISEA RUHR 2010, (Dortmund, DE), Jul->Sept10
- Exhibition process is paradigm, laboral Gijon, ES), Apr>Sept10
- Festival Bouillants#2, Bretagne (FR), Apr>Jul10
- Festival Luminato (Toronto, CA) Jun10
- Festival FIMAV Victoriaville (QC, CA), May10
- Festival Rencontres Internationales Paris- Berlin-Madrid, (Madrid, ES), Apr10
- Festival Rokolectiv (Bucarest, RO) Apr10
- Espace Gantner, exposition collective, Bourogne (FR), Feb10
- Seconde Nature, expo solo, Aix en Provence (FR), Jan10
- Nuit Blanche Metz (FR), oct09
- Festival Ososphère, (Strasbourg, FR), Sept 08, Sept09
- Festival Ars Electronica (Linz, AT) Sept09
- Musée des Arts Décoratifs (Paris, FR) Jun>Nov09
- Festival Game Is Up, Vooruit, Gent (BE), Mar09
- Festival transmediale.09, Berlin (DE), Jan09
- Festival CIMATICS, Bruxelles (BE), Nov08
- Seoul Mediacity biennale, Seoul (South Korea), Sept>Nov08
- Nuit Blanche, Paris (FR) Oct08

Uriel Barthélémi | drummer and electro-acoustic musician

He studied drums & electro-acoustic at the National Conservatories of Reims, La Courneuve, Montreuil and at Ircam.

As a composer, he creates since 2002 musics for theatrical- puppets companies, theater companies, dance/multimedias companies, and for visual arts or exhibitions (cie KA, cie Pseudonymo, cie Mobilis immobilis, Punchisnotdead, La Strada, Anouchka Vallon / Veronica Vallecillo dance company, the visual artists Elise Boual & Cécile Béthléem...).

Co-founder of Asa Djinnia, he's actually working on several personal projects : "Yama's Path" (concert/animated drawings/installation), "Exhaustion" (drums/laptop performance).

Working regularly with the Puce Muse Studios as a musician and/or multimedia creator, he is the co-creator of shows and multimedia games with Serge De Laubier.

Intimately combining drums and electronics, a flexible composing style and improvisation, his work is actually supported by Césaré (national center of musical creation). He's also an associated composer to the sound track company and collaborates with numerous musicians such as Hélène Breschand, Tarek Atoui, Travis DiRuzza, Mié Ogura, Eric Pailhé, among others.

He has played and performed at many music and performances festivals such as Exodos (Lubjana), Jazzmandu (Katmandu), Arborescence (Marseille), Scènes ouvertes à l'insolite (Paris), Villette numérique (Paris), The Jerusalem show (Jerusalem Est), Irtijal (Beirut).

"Uriel Barthélémi (...) creates compelling physical and psychological dramas through the intense production of sound. Combining drums and electronics, composition and improvisation, his work captures the very essence of live performance".

Valerie Grove (for the Al Mamal Art foundation)