



OBLIKVAJ

ENSEMBLE BATIDA & HECATOMBE

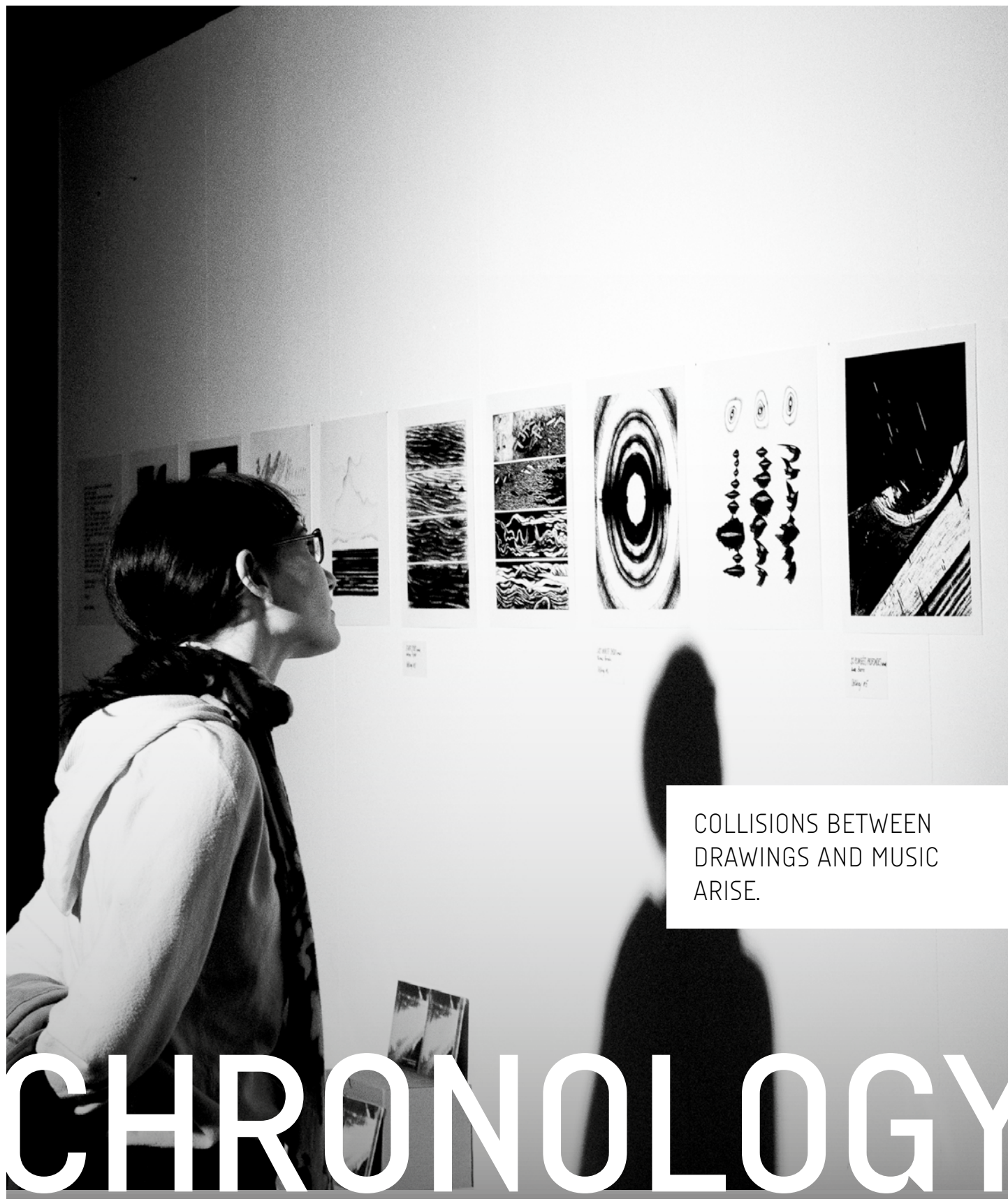
an oblique trajectory between graphic score and music

Photography: Nicolas Dupraz and Alba Knobel



OBLIKVAJ IS CONCEIVED
AS AN INTERPLAY BETWEEN
HÉCATOMBE AND **ENSEM-
BLE BATIDA**, ONE ROOTED IN
GRAPHIC TERRITORY AND
ONE IN **MUSICAL TERRI-
TORY**

OBLIKVAJ is conceived as an interplay between Hécatombe and Ensemble Batida. Two collectives, one rooted in graphic territory and one in musical territory, come together in an oblique trajectory letting their two worlds collide. In OBLIKVAJ, a concept-concert, the graphic stories written and sketched by Hécatombe are the hidden foundations of the sound stories performed by Batida: the earth's gravity, the vicious green grooves, the punk dangerous boards and the ecstatic electric circles are a few of the tastes contained in this 5-act concert.



COLLISIONS BETWEEN
DRAWINGS AND MUSIC
ARISE.

CHRONOLOGY

Chapter 1 — *The plains in the distance gleam and fume.* July 2016, under the Cypriot sun

OBLIKVAJ is imagined in the margins of a residency. Between the lines, collisions between drawings and music arise. The five members of collective *Hécatombe* (Aude Barrio, Barbara Meuli, Yannis La Macchia, Antoine Fischer and Thomas Perrodin) are invited for the first mission: to each create a graphic score for the five musicians of *Ensemble Batida* (Alexandra Bellon, Anne Briset, Jeanne Larrouturou, Viva Sanchez Reinoso Morand, Raphaël Krajka). The second mission is for *Ensemble Batida*: to create a composition for these scores that will be recorded on an unusual object, the flexi-disc.

Chapter 2 — *An oblique ray that has come* July 2017, Fonderie Kugler, Geneva

One year after launching the project, the first OBLIKVAJ graphic scores arrive: unique, diverse and intimate visual creations. Ensemble Batida appropriates the scores and dissects them to extract their sound properties.

A process of building follows: the choices of instruments and waves of improvisations. In the same space the recording of the series takes place by sound architect David Poissonnier.

December 2017, the launch pad: the manufacturing of the flexi-discs — colourful vinyl records, flexible, atypical and unpredictable. The scores are printed on small leaflets. The objects (booklets + flexi-discs) are intended for a music-loving audience hungry for hybrid creations, made in the hope that they will inspire other artists to appropriate and reinterpret them.

THE BOOKLETS AND FLEXI-DISCS ARE INTENDED FOR A MUSIC-LOVING AUDIENCE HUNGRY FOR HYBRID CREATIONS

Chapter 3 — *From the looming illuminates* 2018, Orbe, Geneva, Chalon-sur-Saône, Dijon, Lausanne, Lisbon

Across the many concerts organised, Florencia Soerensen's tailor-made costumes bear sole witness to the scores that Joanna Olivera's lights underline. Each of the five musicians wears the visual representation of one of the five musical scores. Space is given for listening, with lively, intense and passionate attentiveness. In Chapter 3, the project transforms into a concert that synthesizes the OBLIKVAJ cycle.

Chapter 4 — *The river like a naked sabre* 2019, somewhere along the road

After almost one year of concerts, workshops and exhibitions throughout Europe, they presented this project in an "anthology". All the graphic scores and the recording in high definition are gathered in their original format, accompanied by reference photos in a double vinyl and 144-page book.

The world of graphic scores is vast and OBLIKVAJ only explores a tiny fragment of them.

To be continued,

Alexandra Bellon & Aude Barrio

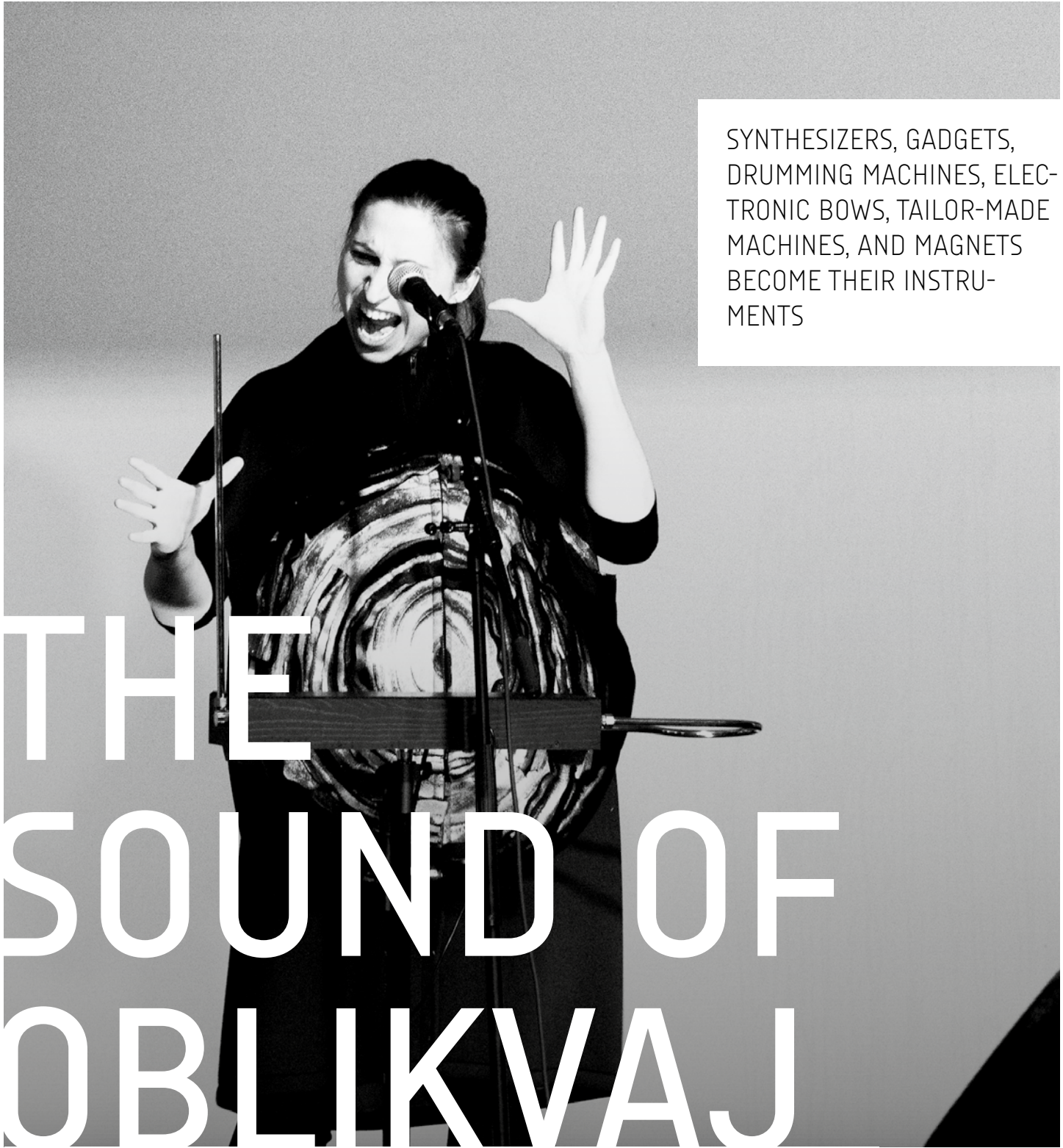
"The plains in the distance gleam and fume.

An oblique ray that has come

From the looming illuminates

The river like a naked sabre."

Paul Verlaine, *L'Angélus du matin* (excerpt), in *Jadis et Naguère*, 1884

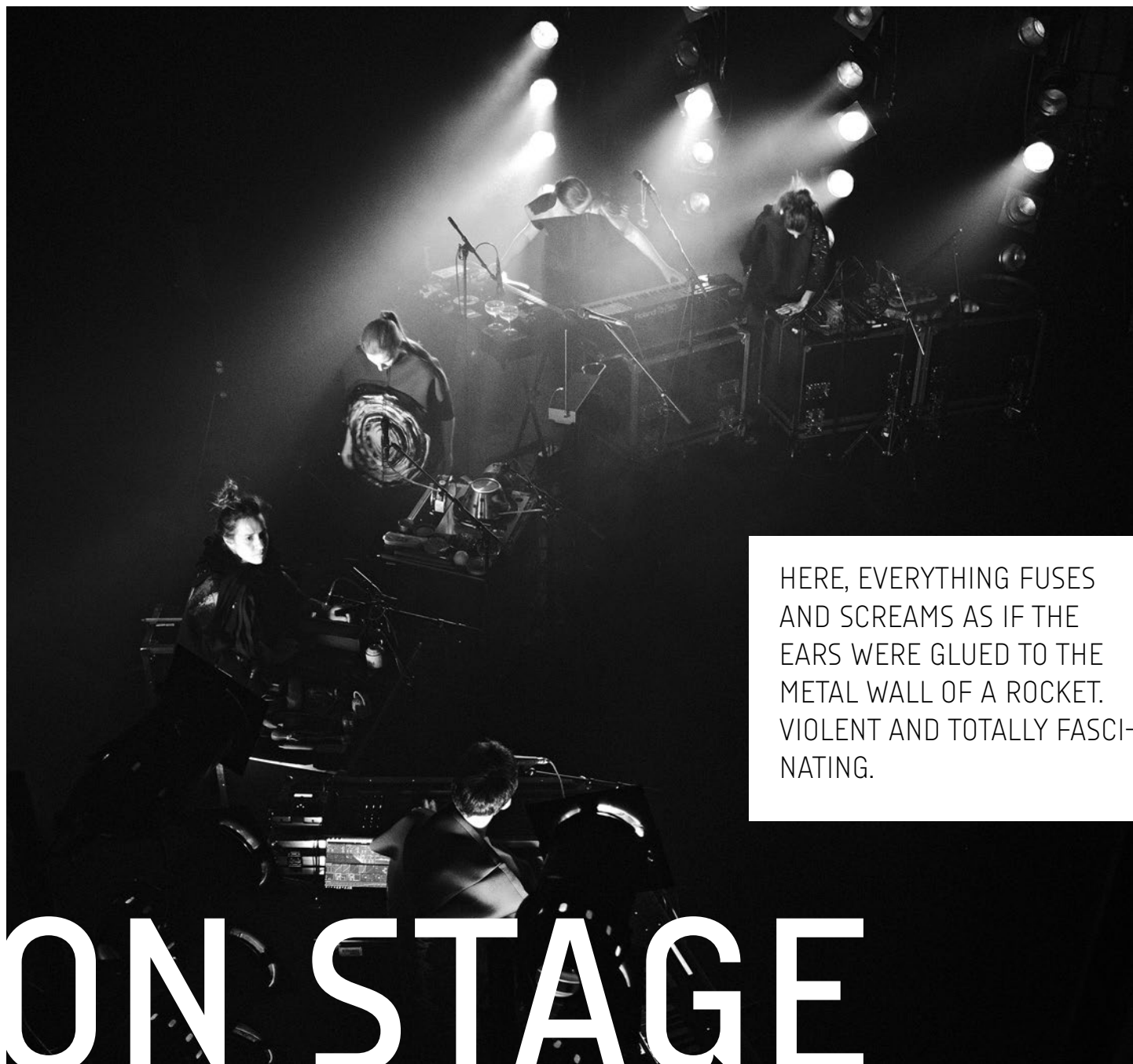


SYNTHESIZERS, GADGETS,
DRUMMING MACHINES, ELEC-
TRONIC BOWS, TAILOR-MADE
MACHINES, AND MAGNETS
BECOME THEIR INSTRU-
MENTS

THE SOUND OF OBLIKVAJ

Five scores, five musicians, five flexi-discs, five visual artists; the symmetry is perfect. Ensemble Batida, usually focused on keyboards and percussive instruments, challenges this territory in OBLIKVAJ by outlining a five-headed Hydram: synthesizers, gadgets, drumming machines, electronic bows, tailor-made machines, and magnets become their instruments. They mix the vintage sound of an old Roland synthesizer with a high-tech Roli (rechristened Krypton), they reinterpret the influence of drumming machines, they play with the drones of e-bows on a zither whose scordatura veers off the beaten track, they shake the heartbeats of the Magnet Rhythm with a tailor-made machine that let magnets sound on a bass guitar microphone.

After taking multiple transversal roads, gathering and merging sounds, palette after palette, we found another colour. This uncharted territory is OBLIKVAJ's lively and sibylline feature. It stamps its mark on the concert: the celebration of an exceptional meeting between Hécatombe and Ensemble Batida.



HERE, EVERYTHING FUSES
AND SCREAMS AS IF THE
EARS WERE GLUED TO THE
METAL WALL OF A ROCKET.
VIOLENT AND TOTALLY FASCI-
NATING.

"Search no longer for the tangled scales of contemporary scholarly music. Here, everything fuses and screams as if the ears were glued to the metal wall of a rocket. At the end, the vibrations of the machine descend so deep into the bass that the body no longer dares to move. It is an inferno, a star so hot that the sounds melt into it, to form another harmony, another music. At the end, the walls of the Alhambra were heard crying out for help (...).

Batida is a monster, from the depths of the cosmos. See the outfits of Ensemble Batida, black dresses marked with spirals. Esoteric interstellars. These five want to hypnotize us, that's for sure, they even play Dada. A justified evocation, by the way. Oblikvaj, a piece in five acts — five graphic scores created by the Hécatombe collective — follows a logic outside of charted territory. Where Batida, without further ado, breaks the boundaries between, on the one hand, the search for timbres and other textures duly authorized by classical know-how, and, on the other hand, spontaneous instrumental experimentation. Where the theremin radiates on a stream of synthetic basses, while a bow forces one knows not what miniscule object to release all of the sound it can. Violent and totally fascinating."

Fabrice Gottraux, La Tribune de Genève, 03-12-18



Ensemble Batida (2010, Geneva)

A collective of five musicians — percussionists and pianists — eager to explore: Alexandra Bellon, Anne Briset, Raphaël Krajka, Jeanne Larrouturou, and Viva Sanchez Reinoso. From project to project, the fantasies they raise combine the acoustic power of percussive instruments with the broad sound spectrum of electronic music. They frequently create concerts and trans-disciplinary stage performances, performing written contemporary music and improvisations with no limits in their experiments. Their concert-concepts unfold like poetic architectures,

generating singular installations, invented instruments and unusual configurations. “Virtuoso of the fusion of timbres”, according to music critic Pierre Gervasoni of *Le Monde*, Batida knows how to explore the infinitely miniscule that lies at the heart of sound, as if practicing advanced goldsmithing.

Their discographic objects are the material representation of their artistic mix:

- MONOGRAPHIE MARTIN MATALON, 21st century repertoire pieces, self-produced CD, 2016
- OBLIKVAJ, an oblique trajectory between the visual artists of the Hécatombe collective and the musicians of the Ensemble Batida, vinyl, flexi-discs and books, éd. Hécatombe, 2018
- VESADI, an evening of improvisation on graphic scores during the Festival Le Monstre, tape, recorded by Zer Cheun, edited by Hécatombe, 2018.

In their live concerts, the audience is captivated by their scenic energy and musical osmosis, qualities that they put at the service of repertoire pieces or contemporary collaborative projects, often multidisciplinary. Among the distinctions received, in 2018 they obtained the support of the Leenaards Foundation’s cultural scholarship. Batida, in the constancy of the basses and in its harmonic humming material, is a vibrating, explosive sound cocktail.

Hécatombe

Hécatombe was initiated in 2004, by Aude Barrio, Antoine Fischer, Bastien Gachet, Yannis la Macchia, Barbara Meuli and Thomas Perrodin.

They set up a publishing and distribution house, allowing the print and distribution of small handmade books. Ten years later, Hécatombe still makes their own books and distributes them to bookstores. Their aim is not to expand but rather to maintain balance of production on a human scale.

Each of the five members works on his/her own publications, regrouping them together under a common banner. They share material and give each other advice and help, yet the author of each book remains the sole creator, till the end. They take on a range of editorial choices, yet their aim is not to become editors themselves. They stand for the idea that publishing a book is as much about content as it is about the material it is made from because actually, there is no difference between the two.

Their catalogue has been built on a succession of fragmented initiatives. Hécatombe aims for a space in which the creation of a book is not formed by practical requirements, but by the poetry of form.

Joana Oliveira

In 2006 Joana Oliveira started her light design studies at the Contemporary Academy of Performing Arts in Porto, Portugal. In 2014 she received a scholarship to devote herself to further developing her lighting skills for contemporary performing arts. This scholarship allowed her to continue her research at the Théâtre Arsenic in Lausanne, Switzerland. Very quickly, many projects were proposed to her. She has created the light design for the latest projects of Audrey Cavellius, Ludovic Chazaud, Orélie Fuchs Chen, Le Collectif sur un Malentendu, Claire Deutsch, Christophe Jaquet and Ruth Childs. Since 2015 she has been a main collaborator of the Nuna Company of YoungSoon Cho Jaquet as a light designer and a technical director.

Florencia Soerensen

Born in Argentina, Florencia Soerensen started sewing at the age of 14. She studied graphic design at the University of Asunción, haute couture in Buenos Aires, and fashion design in Milan. Her fashion lines start from a reflection on the language of sewing, which takes place in three acts: taking data from a three-dimensional body, decoding this data to manage them in a two-dimensional plane, and reconstructing them in three dimensions, to give them new

structural, visual and kinetic qualities. She has presented her creations at numerous international fashion shows and creates dresses for personalities such as Tatiana Golovin, Marion Bartholi, Ingrid Chauvin and Sophie Thalmann. As a designer she also created the costumes for «The Taming of the Shrew,” presented by Chilean choreographer Jaime Pint, as well as for «Hermanos Queridos» by Argentinean Carlos Gorostiza by the Arlequin Theatre of Asunción.

David Poissonnier

David Poissonnier graduated from the Centre PRIMUS at the University of Strasbourg with a degree in ‘Directeur du son.’

In 1994, he joined IRCAM (Institut de Recherche et Coordination Acoustique/Musique in Paris). Here he was responsible for the department of sound engineering from 2003 to 2010. He worked with composers such as Pierre Boulez, Kaija Saariaho, Philippe Manoury, Jonathan Harvey, Michael Jarrell, Martin Matalon and Georges Aperghis. David Poissonnier works at prestigious venues in Europe and in the US for sound creations, concerts and operas. The recording of “L’amour de loin” for which he was responsible for the mixing of the electronics earned a Grammy Award for best opera recording. Since 2010 he has been working at the Centre for Electroacoustic Music (CME) at the Geneva University of Music (HEM) in association with the composition class of Michael Jarrell. He works simultaneously as a freelance sound engineer for various festivals (Lucerne Festival Academy, Archipel, ...) and recordings. Recently, he has been in charge of sound projection for the new Saariaho’s opera “Only the Sound Remains” (Amsterdam, Helsinki, Paris, Madrid and New York). He has been invited by Sibelius Academy to take part in the workshop “Creative Dialogue” with cellist Anssi Karttunen and Kaija Saariaho (Finland 2017) and Magnus Lindberg (Santa Fe 2018), as well as by the Eastman School in Rochester, New York, for a lecture and a concert (March 2019).



“Ensemble Batida: Ils sont l’impact, vous êtes la résonance” (*Portrait Ensemble Batida*), RTS, *Musique d’avenir*, February 12, 2017

<https://onedrive.live.com/?authkey=%21AF0GfW594lfq3dQ&id=E85FD-BEACFE81298%2158063&cid=E85FDBEACFE81298>

“Paradiso” (*Oblikvaj*), RTS, *March 06*, 2018

<https://www.rts.ch/play/radio/paradiso/audio/paradiso?id=9349154&startTime=370>

“Oblikvaj — Interview”, Radio Vostok, *La Quotidienne*, April 12, 2018

<http://www.mixcloud.com/RadioVostok/oblikvaj-interview-la-quotidienne/>



PRESS REVIEWS

“John Cage & après: Anne de Fornel, Jean-Yves Bosseur, Collectif Hécatombe & Ensemble Batida” (*Oblikvaj Anthology*), Diacritik, Christian Rosset, April 8, 2019

<https://diacritik.com/2019/04/08/john-cage-apres-anne-de-fornel-jean-yves-bosseur-collectif-hecatombe-ensemble-batida/?fbclid=IwAR3oTQ2UpjgyMpkAwvjwMMoezFV5v-cfE-0lQvF2i-imNr4YuTSvQE79ub3w>

“La Bande dessinée comme maison hantée” (*Hécatombe à la Villa*), Libération, Marius Chapuis, February 7, 2019

https://next.liberation.fr/culture/2019/02/07/la-bande-dessinee-comme-maison-hantee_1707482

“Batida, monstre sonore du fond du cosmos” (*Oblikvaj live concert*), Tribune de Genève, Fabrice Gottraux, December 2, 2018

“Here, everything fuses and screams as if the ears were glued to the metal wall of a rocket.”

“Batida is a monster, from the depths of the cosmos.”

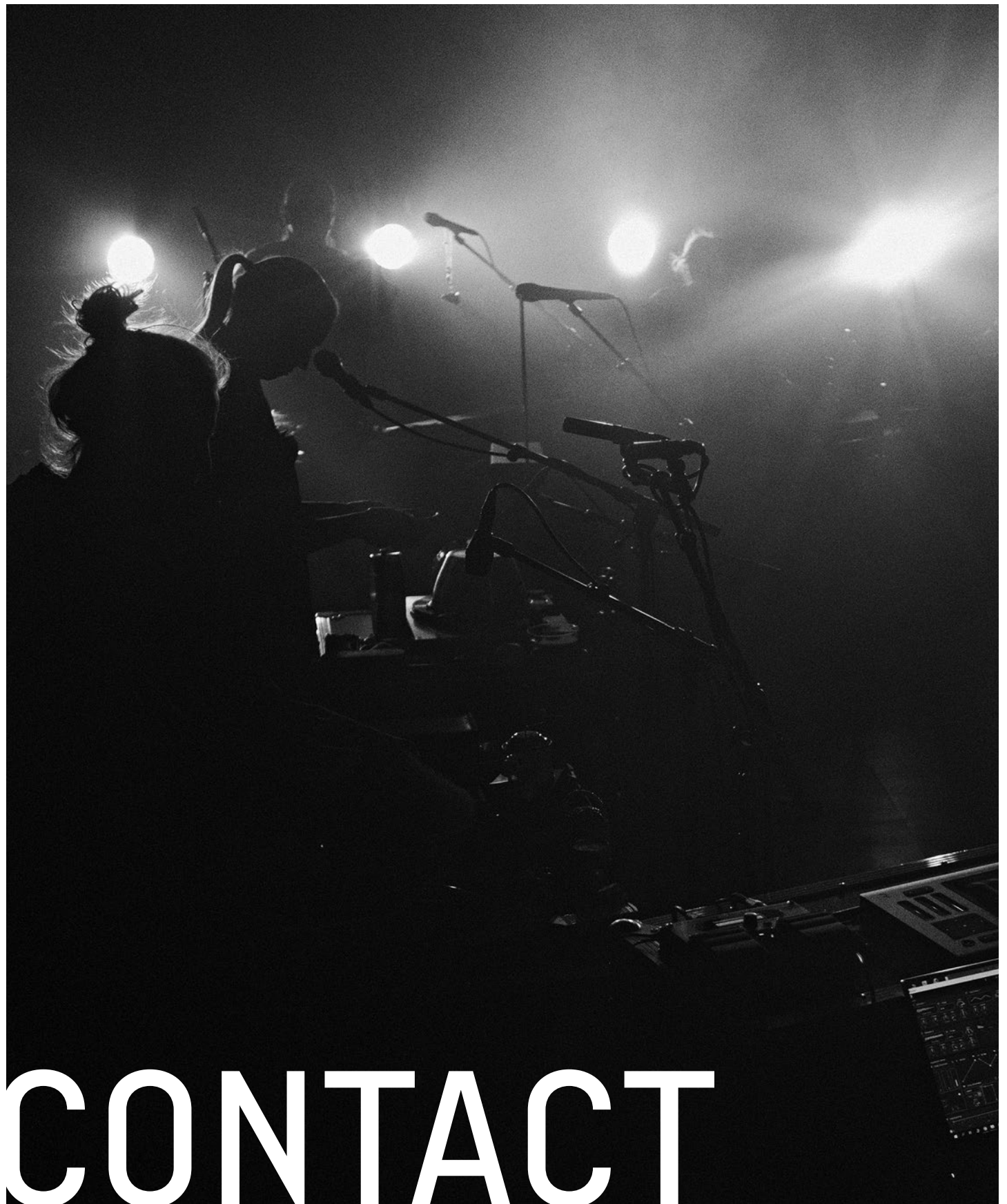
“Violent and totally fascinating.”

https://www.tdg.ch/culture/musique/batida-monstre-sonore-fond-cosmos/story/23079813?fbclid=IwAR2T4R7qpAS_qFLaDtb00QAU5XEaRBSIzcHc_65sr9bCBuv0ZE-jEXsp-6E

“Batida, joue-moi un dessin!” (*Portrait Ensemble Batida*), Tribune de Genève, Fabrice Gottraux, November 29, 2018

“These five give a new face to contemporary music. Here Batida is more curious than ever, iconoclastic most certainly, as well as virtuoso as always. Playing industrial basses, releasing the “noise,” while refining the tones, textures, harmonies, Batida can do it all.”

<https://www.tdg.ch/culture/musique/batida-jouemai-dessin/story/25404148>

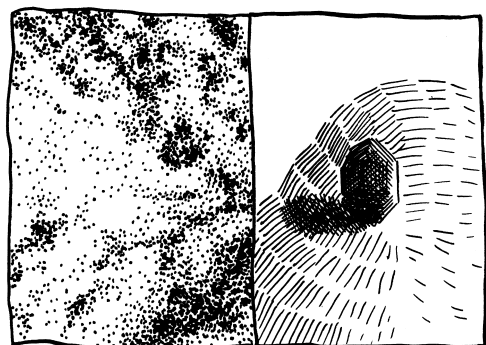


Alexandra Bellon

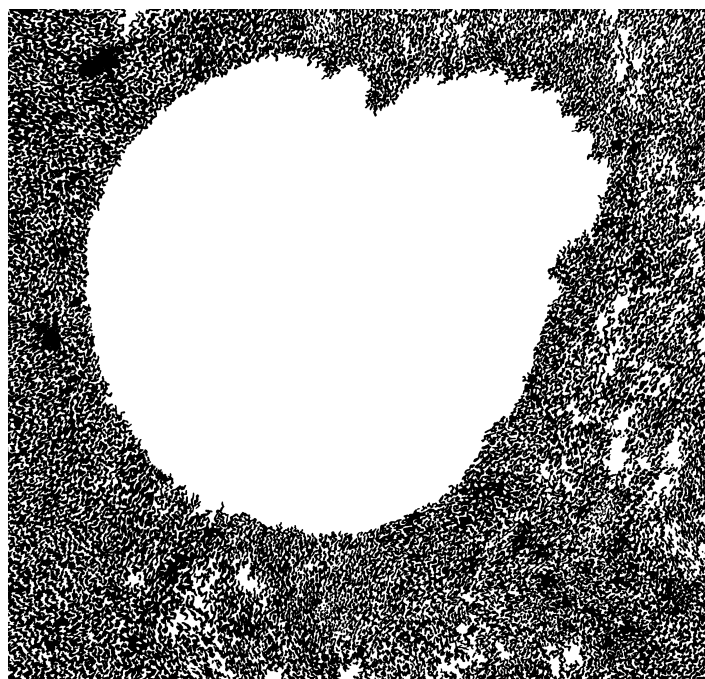
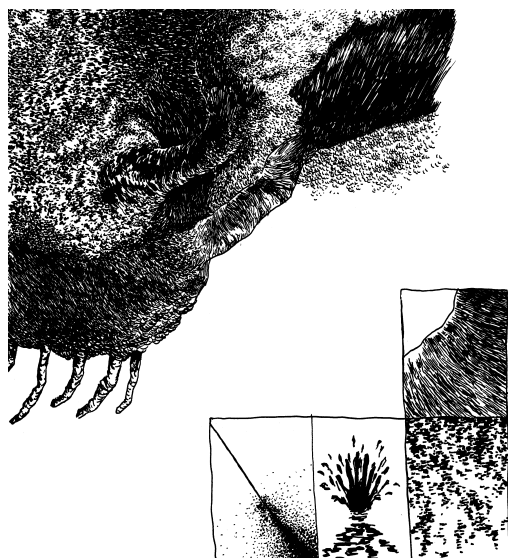
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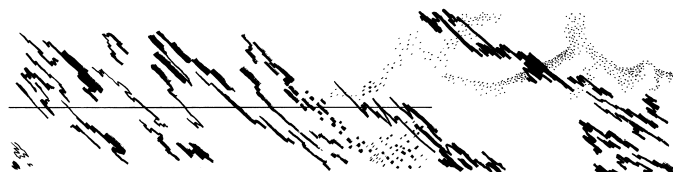


OBLIKVAJ #1 —
CACUAGES —
BARBARA MEULI

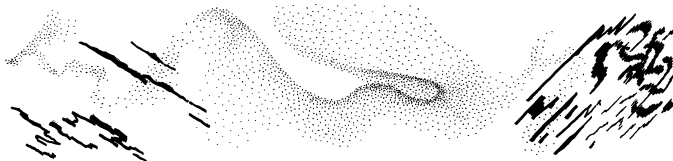




MACCHIA



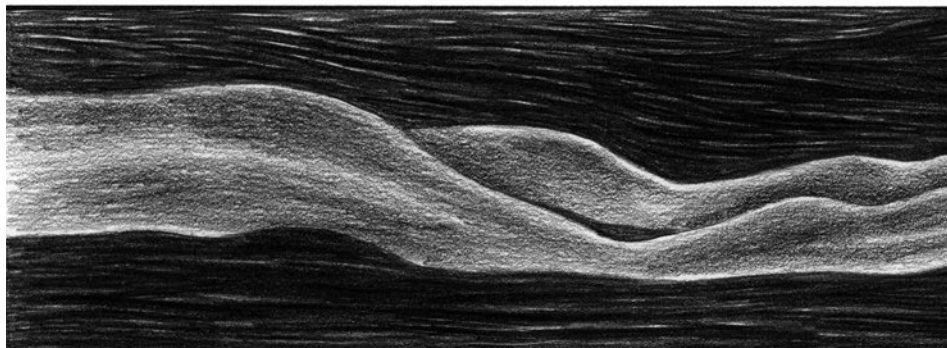
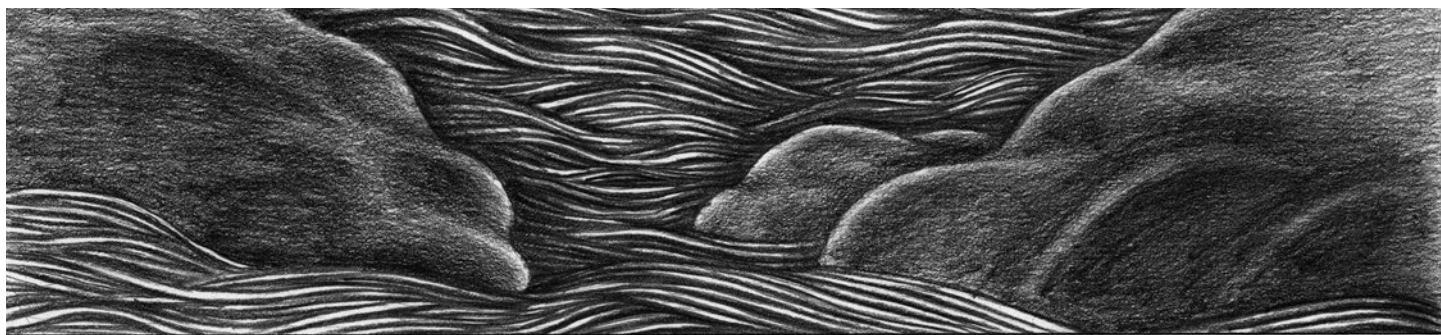
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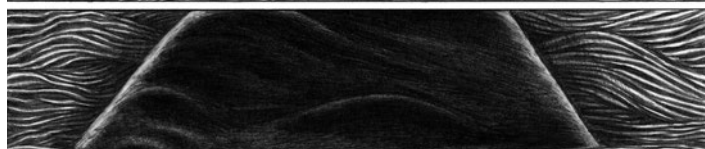
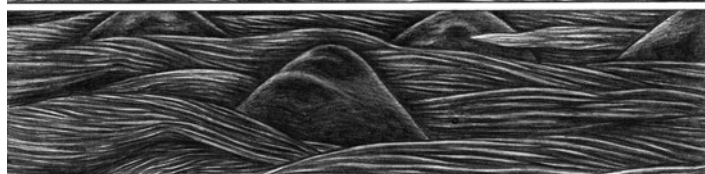
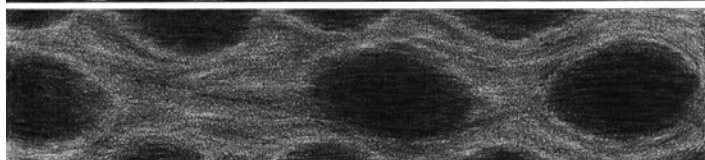
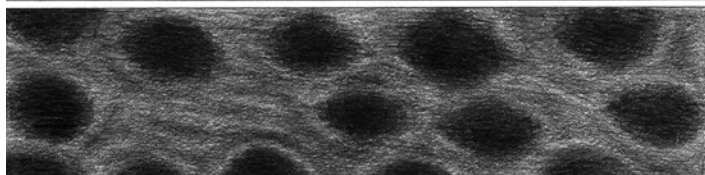
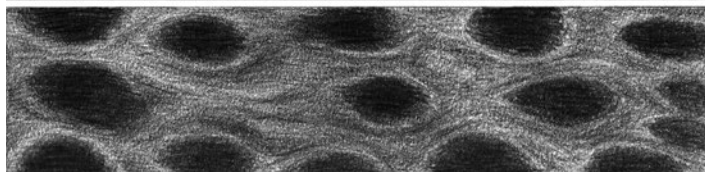
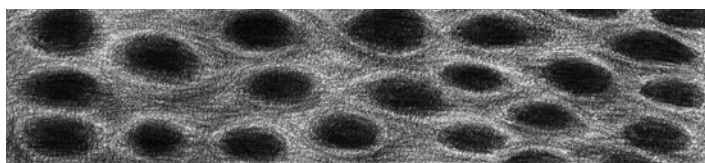
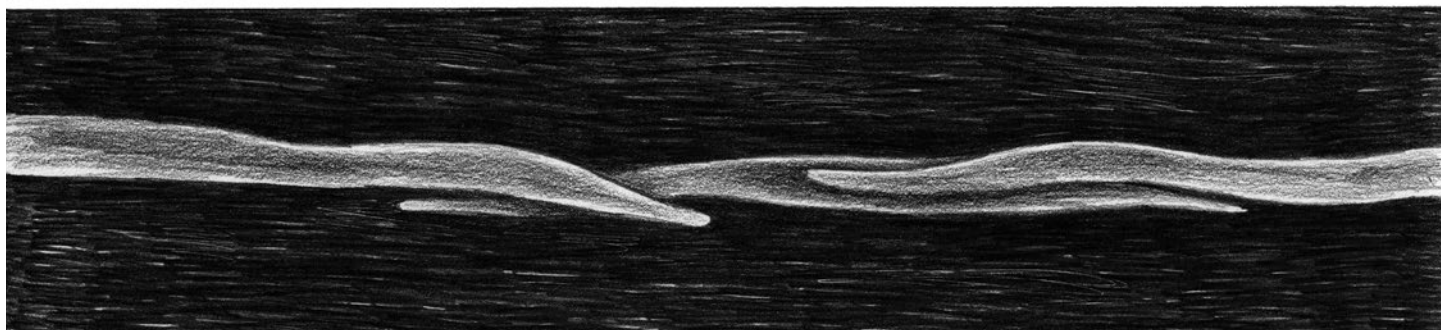
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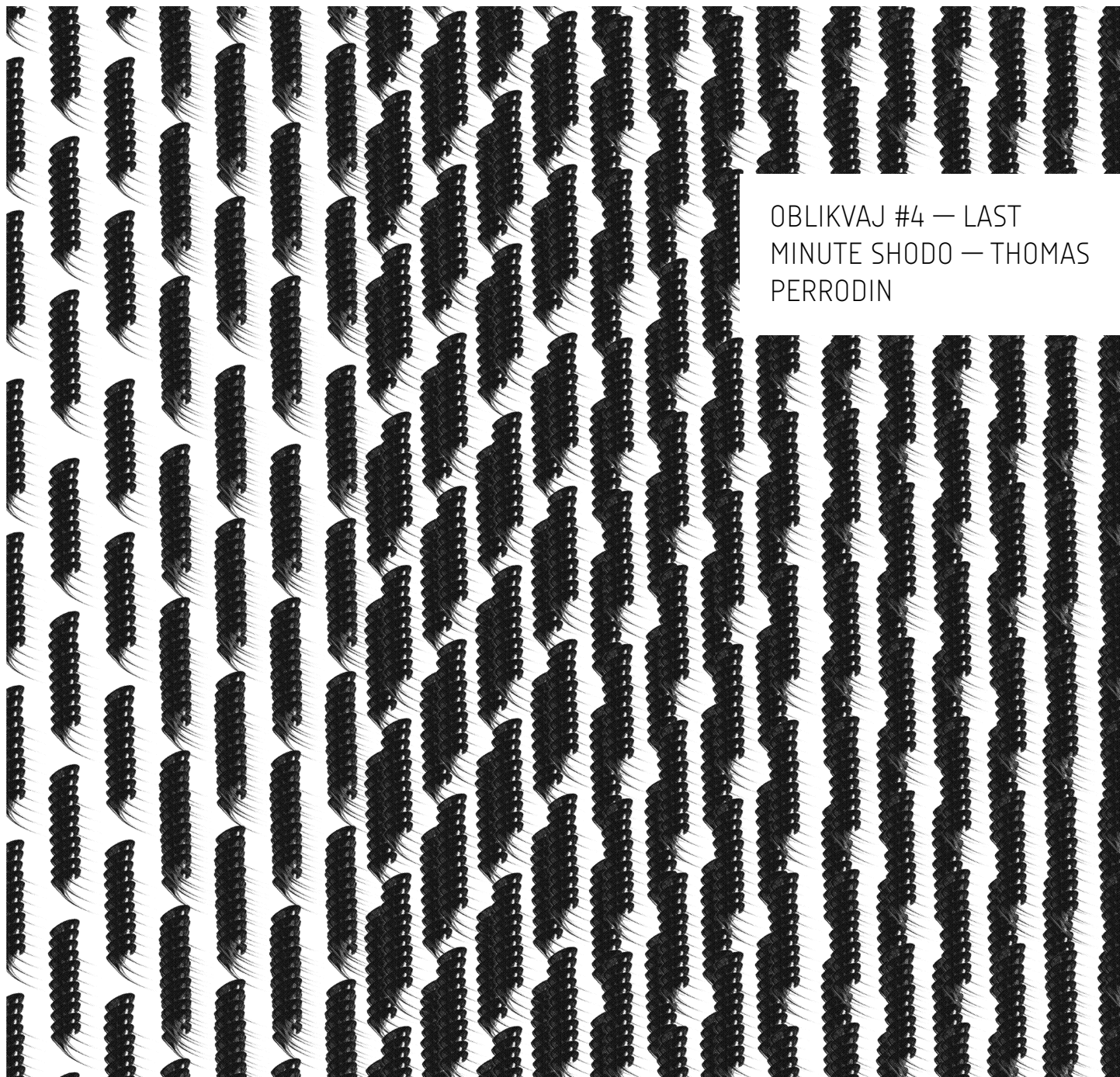


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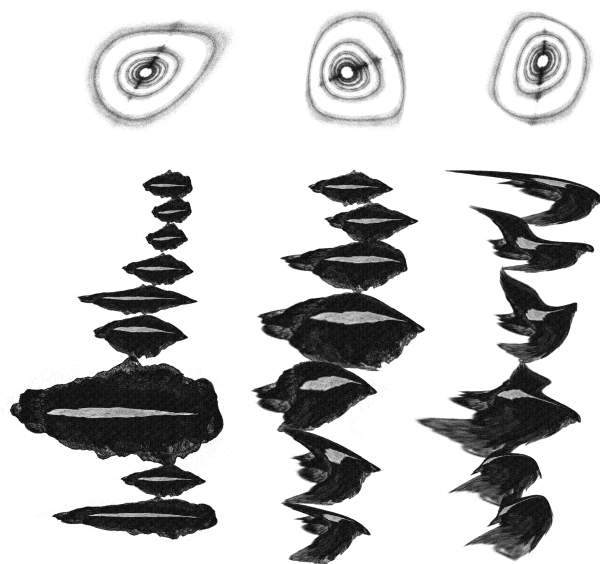
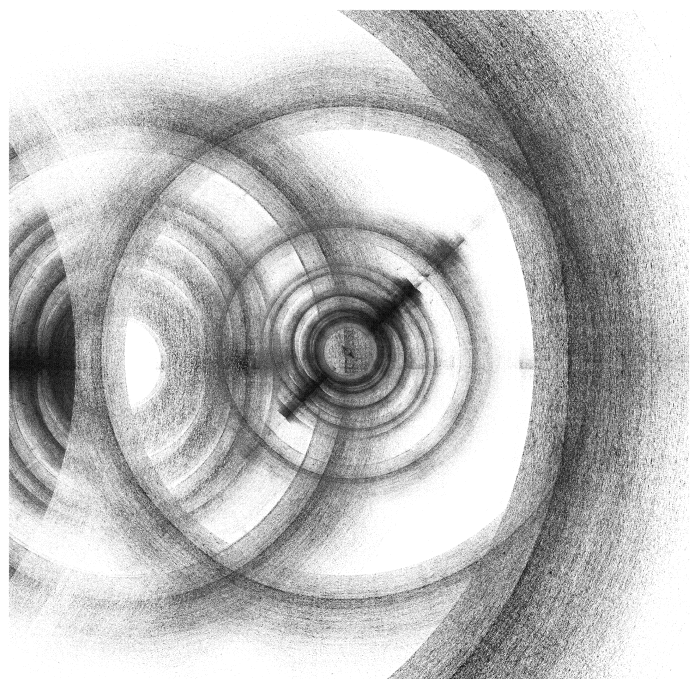


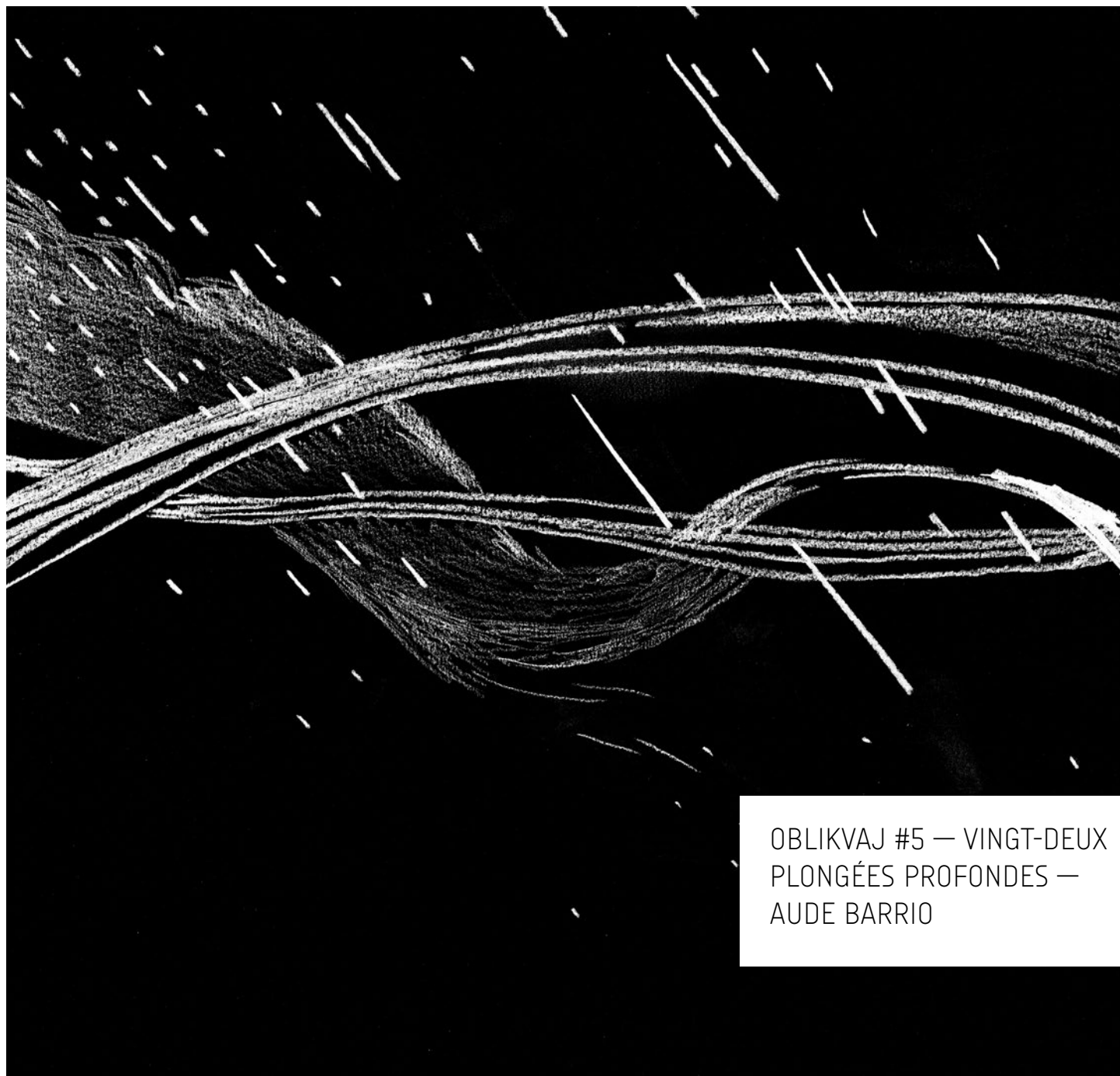
OBLIKVAJ #3 — ETHER
STRIPS — ANTOINE FISCHER





OBLIKVAJ #4 — LAST
MINUTE SHODO — THOMAS
PERRODIN





OBLIKVAJ #5 — VINGT-DEUX
PLONGÉES PROFONDES —
AUDE BARRIO

